

# Inferring Conversational Implicature: Managing Implicit and Explicit Information in the Translation of English Children Literature

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**Abstract:** Based on the cooperative principle brought up by American philosopher of language named Grice, with exemplification and explanation of the violation of four maxims, this paper also combines the cooperative principle with hedges, analyzing the translation of hedges so as to better manage implicit and explicit information in the translation. Meanwhile, analyzing how conversational maxims operate in a text can contribute to the characterization of style, “the perceived distinctive manner of expression in writing or speaking” (Wales, 2014, p. 397), helping the translator in maintaining a close stylistic link with the original text (Boase-Beier, 2014, p. 394). Analyzing how meaning is constructed or generated via maxims in a fictional text assists the translator in both hearing and recreating the literary style or narrative voice that guides the linguistic choices made by the author (Munday, 2008, p. 19). Take children literature translation as example, this paper not only offers a peek into the causes of explicitation and implicitation in children literature translation, but makes an explanatory study of it. Since the translation of children’s literature should comply with children’s cognition and characteristics so as to reconcile the relation between readability and educational functions, this paper will again analyze how meaning is constructed or generated via maxims in the text. Such analysis will help translators in maintaining the style of the original, which is conducive to managing implicit and explicit information in the translation.

**Keywords:** Cooperative principle, Hedges, Scopostheorie, Explicitation, Implication, Explicitation Hypothesis.

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## 1. Introduction

The cooperative principle, proposed by Paul Grice in a paper entitled “Logic and Conversation”, is utilized for the calculation of implicature. It includes four maxims in terms of quality, quantity, relation, and manner, by which people in their daily life should abide when it comes to verbal communication. The impressive and pragmatic point in Grice’s theory lies in its function that the violation of one or more maxims in the cooperation principle can generate different conversational implicature, thus making for a smooth process of communication. Instead of merely understanding its literal meaning, we can infer its obscure meaning. Introducing the cooperative principle offers a peek into the relationship between discourse meaning and actual meaning. It is indisputable that sometimes translators can not figure out what the authors would like to convey when reading English children literature and mastering the basic meaning of the source text is a common phenomenon. In order to approach a set of problems mentioned above, the paper is aimed at not only using theoretical pragmatics to provide an illuminating insight into the profound meaning and tenet of literary works, but would like to exemplify how English children literature concerned plots flout the maxims and how can readers or even translators legitimately comprehend the underlying overtone drawn from source texts.

## 2. The Violation of Cooperative Principle in English Children Literature

### 2.1. The Violation of the Maxim of Quantity

The maxim of quantity requires that speakers should provide informative messages and it can be subdivided into

two parts: One is speakers should make their contribution as informative as is required (for the current purposes of the exchange), the other is the speakers can not make their contribution more informative than is required. Take one plot in chapter 2 from Alice’s Adventures in Wonderland (Lewis Carroll, 1865) as an example:

‘I won’t indeed!’ said Alice, in a great hurry to change the subject of conversation. ‘Are you--are you fond--of--of dogs?’ The Mouse did not answer, so Alice went on eagerly: ‘There is such a nice little dog near our house I should like to show you! A little bright-eyed terrier, you know, with oh, such long curly brown hair!’

This conversation violated the maxim of quantity. Alice asked questions about dogs, but the mouse turned a deaf ear to it and didn’t provide informative clue as is required. Therefore, the underlying conversational implicature is that the mouse didn’t like dogs. Alice, however, did not understand the conversational implicature, and continued her words, irritating the mouse away. On top of that, the vivid image of Alice crowds into readers that she is outspoken regardless of others’ feelings, which also fits in with an immature child’s characteristic.

### 2.2. The Violation of the Maxim of Quality

The maxim of quality requires speakers should be truthful or try to make a contribution that is true. It can be also subdivided into two aspects: One is speakers should not say what they believe to be false, the other is speakers should not say something for which they lack adequate evidence. English children literature often uses it to shape image of children. Take on plot from dialogue between Tom and his aunt from The Adventures of Tom Sawyer (Mark Twain, 1876) as an example:

“There! I might’a thought of that closet. What you been

doing in there?” “Nothing.”

“Nothing! Look at your hands. And look at your mouth. What is that truck?” “I don’t know, aunt.”

“Well, I know. It’s jam -- that’s what it is. Forty times I’ve said if you didn’t let that jam alone I’d skin you. Hand me that switch.”

This dialogue violated both the maxim of quantity and quality. Tom ate the jam, made a mistake, and hid away. Unfortunately, his aunt found Tom had eaten the jam, and found Tom hiding in the closet. In this scenario, when aunt asked “What you been doing in there”, Tom replied “Nothing.”, violating the maxim of quantity. He did not give any substantive answers to his aunt’s question, and, apparently, he knew what he had done. However, he told a lie and said he didn’t do anything, violating the maxim of quality. Here, it can be inferred that the conversational implicature is that Tom wanted to escape from punishment from aunt and he even didn’t want to admit it. When his aunt continued to ask him what he had got on his mouth, he said, against his will, “I don’t know”. It also violates the maxim of quality. Out of rage, his aunt told the truth and warned him against doing it again. This section of dialogue fully reflects the normal psychology that children first appear after making mistakes—they are unwilling to admit mistakes and think that they can muddle through with their own so-called cleverness. Through such vivid and lifelike character dialogue, Mark Twain fully reflects the child’s innocent psychological characteristics in their growing stage.

### 2.3. The Violation of the Maxim of Relation

The maxim of relation requires what speakers say should be relevant to the conversation. Driven by some kind of incentives, the author of English children literature will adopt it as a strategy to deepen readers’ cognition of certain character. Take Tom’s conversation with a well-dressed stranger from *The Adventures of Tom Sawyer* (Mark Twain, 1876) as an example:

“I can lick you!”

“I’d like to see you try it.”

“Well, I can do it.”

“No you can’t, either.”

“Yes, I can.”

“No, you can’t.”

“What’s your name?”

“Tisn’t any of your business, maybe.” “Well I’low I’ll make it my business.

“Well why don’t you?” “If you say much, I will.”

“Much--much--MUCH. There now.”

The strange boy’s decent dressing and his air eclipsed Tom’s shabby clothes. In this situation, Tom’s first words are “I can lick you!”. Instead of showing unctious or smarmy greeting, Tom directly presented his hostility. Apparently, it’s a violation of politeness principle and his behavior seriously hurt the interests of the other party. However, it also reflects the true psychology of children. Children often entertain that if they don’t like something, they will demonstrate their true attitude instead of concealing their feelings. Then the boy said “I’d like to see you try it.”, which also violated politeness principle. After that, Tom asked the boy’s name, but the boy did not directly give an answer and told his name, and said:

“Tisn’t any of your business, maybe.”, violating the maxim of relation and tact maxim and making Tom face-losing. In this series of dialogue against the politeness principle, it can be seen that children will truly express their feelings, reflecting the innocent and unsophisticated psychology of children. In addition, the strange boy in decent clothes also represents the social tradition, and Tom’s hostility to the strange boy also shows his resistance to the shackles of the tradition, which indirectly shows the reckless characteristic of children who dare to challenge the authority. Therefore, it can be inferred that the conversational implicature is that Tom wasn’t afraid of challenging the person he hated.

### 2.4. The Violation of the Maxim of Manner

The maxim of manner requires speakers’ content should be perspicuous. It can be subdivided into four parts: Firstly, avoid obscurity of expression; secondly, avoid ambiguity; thirdly, be brief (avoid unnecessary prolixity); lastly, be orderly. Sometimes in English children literature, speakers use ambiguity to substitute something else to attain concrete purposes. Take one dialogue from *Alice’s Adventures in Wonderland* (Lewis Carroll, 1865) as an example:

This time Alice waited patiently until it chose to speak again. In a minute or two the Caterpillar took the hookah out of its mouth and yawned once or twice, and shook itself. Then it got down off the mushroom, and crawled away in the grass, merely remarking as it went, ‘One side will make you grow taller, and the other side will make you grow shorter.’

‘One side of WHAT? The other side of WHAT?’ thought Alice to herself.

‘Of the mushroom,’ said the Caterpillar,

The conversation violated the maxim of manner. At the beginning, the Caterpillar didn’t say what was on one side and the other side so that Alice could become taller or smaller, respectively. After Alice plunged into meditation, then the Caterpillar just tell Alice it’s a mushroom. But we all know the shape of mushroom is round. For Alice, it’s hard to find out which side can make her taller or shorter. The caterpillar’s words are ambiguous. The conversational implicature is that Alice is in a strange dreamland, so it’s not surprising that strange things happen to her, like her body changing and the caterpillar uttering strange words. Also, the conversation above also sheds light on naive and cute image of children.

In addition to flouting maxims, there are some cases when speakers express their awareness of the maxims by using an extra note, called hedge. When we speak, we may simply make an assertion like “alcohol is not good for your health,” but if we are hesitant to make such a bald assertion, we may preface it with a hedge on the quantity of information like “as far as I know” or “all what I know.” These hedges reflect to the hearer that we are aware of the maxim of quantity and that our utterance may or may not adhere to this maxim. Grundy (2013, pp. 100-101) argues that such hedges do not add any truth-value to the sentence they are attached to; they are more a comment on the extent to which we are adhering to the maxims in our speech than a part of our speech. Examples on quality hedges include expressions that indicate that the speaker is not sure about the truth of his/her utterance such as “I believe” or “I think”. Relevance hedges involve for instance expressions that indicate a sudden change in the topic like “anyway” or “by the way”. Manner hedges can involve such expressions as “more simply” or “more clearly”. However, fuzzy language in English children literature poses

a challenge to translators, demanding translators that while in the process of translating fuzzy language, and conveying the information of the original text, they should also reproduce the artistic conception and aesthetic effect of the original text. To cope with the problems mentioned above, this paper lists the following five strategies:

#### 2.4.1. Literal Translation

Polysemy is one of the important manifestations of the rich connotations of literary language, and the meaning of words is in a series of continuous development, which is an important means to improve the expression of works.

Example: “Well,” said her mother, “one of the pigs is a runt. It’s very small and weak, and it will never amount to anything. So your father has decided to do away with it.” (E.B. White, 1952, Charlotte’s Web)

Translated Version: “这个吗?”她妈妈说, “有一只小猪是落脚猪。它太小太弱, 不会有出息。因此你爸爸拿定主意不要它。”(任溶溶, 2009)

Here, the translator translates the sentence “it will never amount to anything” into a colloquial version of “不会有出息”, which leaves “uncertainty” to addressee, providing children readers space for imagination. Additionally, the phrase “do away with” means “get rid of”; “abolish”; or “kill oneself”. In fact, according to the context, Fern saw her father go out with an ax, and in fact her father was going to “kill” the runt. The ambiguous translation “不要它”, is euphemistic and implicit, thus in line with the tone of Mrs. Arable’s euphemistic explanation to her daughter and with the aesthetic mind of the children-readers.

#### 2.4.2. Omission

Example: “Out to the hoghouse,” replied Mrs. Arable. “Some pigs were born last night.” (E.B. White, 1952, Charlotte’s Web)

Translated Version: “去猪圈,”阿拉布尔太太回答说, “昨天夜里下小猪了。”(任溶溶, 2009)

Here, “some” is a kind of hedge. The translator omits the translation of “some” in order to be in line with Chinese oral expression habits.

#### 2.4.3. The Use of Pun

Because of the arbitrariness of linguistic signs, there is no one-to-one correspondence between the signifier and the signified. Therefore, the same signifier will be different in different language systems. Language is the carrier of culture, and language and culture are also different in different language and culture systems. When the image, form, and style of the original are invariably translated into target language, and the translation cannot achieve contextual effect as the authors expect, then the translator should take subjective initiative, give up the image of the original, and try to produce an image with puns, which is easy for target readers to understand. As a result, the new image created will comply with the children-readers’ expectation, and improve the validity of translation.

Example: (Mock Turtle) “The master was an old Turtle—we used to call him tortoise—” “Why did you call him tortoise, if he wasn’t one?” Alice asked. “We called him tortoise because he taught us,” said the Mock Turtle angrily, “really you are very dull.” (Lewis Carroll, 1865, Alice’s Adventures in Wonderland)

Translated Version: “我们的先生是一个老甲鱼——我们

总叫他老忘”阿丽思问道: “他是个什么王, 你们会叫他老王呢?”那素甲鱼怒道: “我们管这老甲鱼叫老忘, 因为他老忘了教我们工(功)课。你怎么这么笨?”(赵元任, 1921)

“Tortoise” and “taught us” in the original work are homophonic, forming a pun. Since homophonic puns need to resort to the use of two words with the same or similar pronunciation in the same language, translators need to exert subjective initiative and creativity to translate puns in different language systems. In the above example, Zhao uses the homonym of “wang” and “wang” to reproduce the humor of the original language. In order to justify his translation, the translator then adds “he always forgets to teach us lessons”, successfully achieving the interlingual conversion of puns.

#### 2.4.4. Amplification

Example: In another moment down went Alice after it, never once considering how in the world she was to get out again. (Lewis Carroll, 1865, Alice’s Adventures in Wonderland)

Translated Version: 不管四七二十八, 阿丽思立刻就跟进洞去, 也不想这辈子怎么能再出来。(赵元任, 1921)

In the original text, the author adopted inverted sentences to highlight Alice’s strong curiosity and adventure spirit as a child. However, there is no similar emphasis structure in Chinese. Zhao fully considers the aesthetic needs of the target language readers and adopts the modified fuzzy expression of Chinese slang “不管四七二十八” to reproduce or even surpass the childlike interest of the original text. The sentence in the translation reads naturally, smoothly, and humorously.

#### 2.4.5. The Use of Onomatopoeic Words

Example: Rain spattered against Mrs. Zuckerman’s kitchen windows and came gushing out of the downspouts. Rain fell on the backs of the sheep as they grazed in the meadow. (E.B. White, 1952, Charlotte’s Web)

Translated Version: 雨水噼噼啪啪地打在朱克曼太太的厨房窗上, 咕咚咕咚地涌出水管; 雨水落在正在草地上吃草的羊的背上。(任溶溶, 2009)

Ren translates “spatter” and “gushing” into vague onomatopoeic as “噼噼啪啪地” and “咕咚咕咚地” respectively, adding interest to the original text and embodying readers-centered thought.

### 3. Explication

Explication is a phenomenon that involves adding elements in the target text that are implicit in the source text but can be interpreted from the context. Translation scholars differentiate between obligatory and optional explication (Klaudy 2001; Frankenberg-Garcia 2004). Obligatory explication is unavoidable because the grammatical, semantic and textual differences between the source and target languages compel the translators to “spell out” elements that are implicit in the original text. Therefore, failure to explicate these elements in the target text renders it ungrammatical and unacceptable. Optional explication, however, results when translators decide to insert information in the target text although the discrepancies between the two languages do not dictate these additions.

The term explication was first used by Vinay and Darbelnet (1958) who study the differences attested in texts written in English and French and identify translation ‘procedures’ that can help in overcoming the translation

problems that may result because of these discrepancies. One of the processes discussed is explicitation which is defined in the glossary of terms as a “stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation” (Vinay & Darbelnet 1958/1995:342). This definition, therefore, associates explicitation with the addition of information in the translated text that is not overtly expressed in the original because, in the latter, the context provides the clues needed in interpreting this implied information.

Another attempt at showing the importance of explicitation in translation is Nida’s work (1964) that focuses on Bible translation. Nida discusses the “adjustment” strategies used in translation and differentiates between additions, subtractions and alterations. He mentions a number of additions that translators can revert to in the process of translation, such as the addition of grammatical structures dictated by the grammatical differences between the source and target languages, the addition of ellipted material, and the addition of classifiers and connectors.

#### **4. Explicitation Hypothesis**

The phrase “explicitation hypothesis”, was introduced by Soshana Blum-Kulka in the volume “Interlingual and Intercultural Communication” published in 1986. Examining the shifts of cohesion and coherence in translation the author suggests that shifts on the level of cohesion may change the general level of target text’s textual explicitness.

“The process of interpretation performed by the translator on the source text might lead to a target language text, which is more redundant than source language text. This redundancy can be expressed by a rise in the level of cohesive explicitness in the target language text. This argument may be stated as “the explicitation hypothesis”, which postulates an observed cohesive explicitness from source language to target language texts regardless of the increase traceable to differences between the two linguistic and textual systems involved. It follows that explicitation is viewed here as inherent in the process of translation.” (Blum-Kulka 1986: 19)

Building on Blum-Kulka’s findings, other studies were carried out on a number of language pairs in an attempt at confirming or refuting the Explicitation Hypothesis. Indeed, the results were in support of this hypothesis. For example, Vehmas Lehto’s study on journalistic texts translated from Russian into Finnish indicates that these translated texts employ more connectives in comparison with the texts originally written in Finnish. Also, Séguinot notes greater explicitness in texts translated between French and English. The instances of explicitation attested include: the conversion of subordinate clauses into coordinate clauses and the addition of linking words.

#### **5. Implication**

Implication is treated as a stepbrother of explicitation: it is generally mentioned merely incidentally. The marginal character of implication can be traced back to the beginning of Translation Studies. Nida, in his 1964 book, introduces the section on “Subtractions” – one of the three “techniques of adjustment” – with the following words: “Though, in translating, subtractions are neither so numerous nor varied as additions, they are nevertheless highly important in the

process of adjustment” (Nida 1964:231). In his 1969 book, there is no separate chapter devoted to the techniques of adjustment, because they have become parts of the transfer stage, and the category of subtractions is left out completely.

In their glossary of terms, Vinay and Darbelnet define implication as “A stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning” (Vinay and Darbelnet 1995:344). Subsequently, they make the following remark: “Translators lengthen their texts out of prudence but also out of ignorance” (Vinay and Darbelnet 1995:193), which suggests that explicitation is not necessarily regarded as a positive phenomenon: sometimes it means that translators fail to perform necessary implication.

Research on the relationship between explicitation and implication belongs to the study of translation universals, that is, the universal characteristics of translated texts independent of language pair and direction of translation (Baker 1995, Laviosa 1998). Klauudy examined the relationship between explicitation and implication and their relationship to transfer operations in general on the basis of the analysis of literary works translated from Hungarian into English, German, French and Russian and vice versa. Based on the findings, she postulated the “asymmetry hypothesis”, according to which explicitations in the L1→L2 direction are not always counterbalanced by implications in the L2→L1 direction because translators – if they have a choice – prefer to use operations involving explicitation, and often fail to perform optional implication (Klauudy 2001).

The present study is an attempt to provide initial data supporting the validity of the asymmetry hypothesis by exploring the behaviour of reporting verbs in translating from English into Hungarian and from Hungarian into English.

### **6. Researches of Explicitation**

#### **6.1. Research in China**

Relevant researches of explicitation in China is considerable. For instance, Zhong Weihe, Tu Guoyuan, Wang Feihong, Wu Guangjun, Li Guangjian introduced Julian House and her model of translation quality assessment, including the introduction of explicitation and implication in translation.

Also, from the perspective of cultural assimilation, Gui Renna and Zhou youya pointed out that both explicitation and implication are necessary for cultural translation. They also analyzed the differences between the classification of explicitation and implication and the classification of domestication and foreignization, pointing out the directive function of these two classifications in translation practice.

Lu gang and Bao Mingdong analyzed the main functions and applicable text types according to House’s definition of explicitation and implication.

#### **6.2. Research Abroad**

For instance, Vallès and Kargarzadeh applied House’s model of translation quality assessment to the analysis of *The Simpsons*, and Paziresh applied the model to the analysis *The Kite Runner*. Both are literary works with typical linguistic and cultural features and therefore belong to the category of explicitation. By comparative analysis, researchers list the “obvious errors” in register between the source text and the

target text, pointing out that the purpose of these mismatches is to make the reader understand the source text fully, which meets the criteria of explicitation.

## **7. Rationales of Explicitation and Implication in Children Literature**

### **7.1. Cultural Difference**

There's no national boundary in literature. However, language is the carrier of culture and thus translation is not a simple conversion of words, but a cross-cultural communication activity. Historically, or from the point of view of different regions and countries in the world, the sequence of various stages of children's psychological development, the corresponding relationship between each stage and age, as well as the sequence and speed of change and development in each stage are generally the same. However, there are great differences among the social environments, cultural atmosphere, traditional concepts and educational concepts that children in different countries have acquired. Therefore, translators are required to take into account the correctness of information and pay more attention to the transplantation of culture when introducing foreign literatures to China. The management of cultural factors in translation has always been in the dispute between foreignization and domestication. For children with shallow knowledge and experience, the former helps to learn new things, but it's difficult to understand, so it is likely to lose their interest in reading. The latter may make it easy for them to understand the work, but they won't understand the of the foreign country, thus losing a very important purpose of translation. Obviously, you can't have your cake and eat it too, leaning one way or another will inevitably hurt the other. Translators can add signs or explanations to build a bridge between foreignization and domestication, so that targeted readers can not only understand the article but also understand the exotic mood, which is conducive to their knowledge accumulation.

During the process of handling the meaning of cultural imagery, we should mainly adopt the strategy of foreignization which reflects different cultural features. To spread foreign culture to children readers, annotation is often needed, and that is the reason why foreignization's frequently considered in the translation of children literature. For example, English units of measurement such as "feet", "inch" are often directly translated into Chinese as "英尺", "英寸", which can help children understand English units of measurement. However, generally Chinese children have no idea how long a foot or an inch is. In order to preserve the feature of the original and make the translation easier to understand, annotations can be added to achieve this purpose.

### **7.2. Features of Children Psychological Development**

According to child psychology, children are defined as 6, 7 to 11, 12 years old. During this period, children's body has made considerable development and the brain development has also been basically completed. Except the ability to finish various movements, they have also basically mastered the first language. Children psychological development includes two parts: one is cognitive process (sensation, perception, memory, thinking, imagination, etc.); and another is the process of social development (interest, motivation, emotion,

values, self-awareness, ability, personality, etc.). During childhood, children's memory develops from mechanical memory to intelligent memory, and the thinking develops from concrete thinking to abstract thinking. To a large extent, this kind of abstract thinking still has a greater degree of concreteness, objects which are vivid and concrete are more likely to arouse their interest and attention. Children are still unfamiliar with the world, especially the foreign culture and society, coupled with their little life experience, the understanding of the surrounding tends to be limited to the perceptual level. That is, their way of thinking is still concrete thinking, which is mainly based on concrete image. At the same time, although children's language has a preliminary development, their response of the second signal system -- language and characters is still not well-developed. Unlike adults with strong self-consciousness and purpose, still, children, who are vulnerable to external interference, are weak at self-control and concentration.

## **8. Translation Quality Assessment Model**

House (Translation Quality Assessment: A Model Revisited) (1997), revised the previous text translation model, and further put forward the translation method: explicit translation and implicit translation. House emphasizes the importance of the essence of translation to the evaluation of translation quality. "The essence of translation is that when the language unit transforms from the origin to the destination language, the semantic, pragmatic, and discourse functions remain the same." By comparing and analyzing the domain and genre of the original text, we find the functional inconsistency between the original text and the translation is found, and finally the text is classified as implicit or explicit translation, and then the translation quality of the translation is evaluated. House's evaluation mode is based on the discourse analysis theory of systematic functional linguistics. From the perspective of text, it analyzes the domain characteristics and becomes the first translation evaluation mode in the international translation field with a complete theory and empirical evidence, which has great practical significance for the research of translation.

## **9. The Scopostheorie & Explicit and Implicit Translation**

The term Skopos is commonly used to refer to the purpose of a translation, derived from the Greek language, meaning "goal" or "purpose". The term was introduced into translation theory in the 1970s by Hans Riber Vermeer (Hans J. Vermeer 1930-2010), and was used to represent the purpose of translation and the purpose of translation behavior. Vladimir pointed out that there are three principles in teleology: the principle of purpose, the principle of coherence and the principle of loyalty. The purpose principle means that the purpose of the translation determines the whole translation process; the coherence principle means that the translation should be adopted, understood and disseminated by the target speaker in the target context; the loyalty principle means that the translator is faithful to the original text, the similarity of the translation and the original text, which depends on the translation purpose and writing intention of the translator, and it is the core principles of the three principle.

The principle of purpose emphasizes that the most

important factor in the translation process is the purpose of external negotiation achieved by the overall translation behavior, that is, the purpose of translation determines the translation behavior and guides all the translation activities. The translator's translation behavior and results are all guided by this, and the choice of translation strategy is also based on the premise. The guiding role of the objective principle plays an important role in ensuring the correct direction of translation and improving the level of translation. The principle of coherence means that the translation needs to meet the standard of intraverbal coherence, and the expression mode adopted by the translator should conform to the readers' mother tongue habits. While ensuring the smooth sentence and clear logic, the readability of the translation, that is, the readers' understanding, is improved. The principle of loyalty refers to the loyalty of the translation to the original text, that is, the language coherence between the translation and the original text.

The teleology was proposed by Hans Vermeer (HSM), freeing translation research from the shackles of the original text. The theory holds that the translation is a purposeful and fruitful act based on the original text, which must be accomplished through negotiation; the translation must follow a series of laws, among which the purpose law comes first. That is, translation depends on the purpose of translation. In addition, the translation must follow the "intra-textual coherence law" (interlanguage coherence) and the "interlanguage coherence law" (inter-textual coherence). The former means that the translation must be internally coherent, and understandable to the recipient, while the latter should also mean the coherence between the translation and the original text. After these three principles are put forward, the standard for judging the translation is no longer "equal", but the adequacy of the translation to achieve the expected goal. Vladimir also proposed the concept of a translation commission, where it is up to the translator to decide whether, when, and how to complete the translation task. That is to say, the translator should adopt the corresponding translation strategies according to different translation purposes, and should have the right to decide which content of the original text can retain and what needs to be adjusted or modified according to the translation purposes.

Scopostherie holds that the primary principle followed by all translation activities is the "principle of purpose", that is, the translation should act in the translation context and culture, as the translation recipient expects. The purpose to achieve determines the whole process of translation behavior, that is, the result determines the method. However, translation activities can be further divided into three categories: (1) the basic purpose of the translator (e. g., making a living); (2) the communicative purpose of the translation (such as enlightening the reader), and (3) the purpose of using a special means of translation (such as the special interpretation of the grammatical structure in a certain language). However, usually, "purpose" refers to the communicative purpose of translation, namely "translation in the translation language social and cultural context of translation readers produce communication function" (Venuti: 2001), therefore, the translator should in the given translation context clear its specific purpose, and according to this purpose to decide which translation method-literal translation, translation or in between.

Coherence (coherence rule) means that a translation must

meet the criteria of intra-textual coherence), which is readable and acceptable for the recipient to understand and have meaning in the translated language culture and the communicative context in which the translation is used. The principle of loyalty (fidelity rule) means that there should be international coherence between the original text and the translation (inter- -textual coherence). This is equivalent to other translation theories claiming to be faithful to the original text, but the degree and form of loyalty with the original text depends on the purpose of the translation and the translator's understanding of the original text.

Loyalty principle was suggested by Nord. She found that teleology has two major defects: first, due to differences in different cultural patterns, people have different views of a good translation; in addition, if the communicative purpose of the translation required by the purpose principle is just opposite to the intention of the original author, then we will follow the principle of purpose and violate the principle of loyalty. Therefore, Nord proposed the principle of loyalty to address the relationship between participants in cultural differences and translational behavior. Nord argued that translators have a moral responsibility to the recipients of the translation and must explain to them what they did and why they did so. This is one aspect of the principle of loyalty. Another aspect of the principle is by asking the translator to be faithful to the original author. The translator should respect the original author and coordinate the translated language with the author's intention. (Nord: 2001) Therefore, the principle of loyalty mainly focuses on the relationship between the translator and the original author, clients, translation recipients and other participants in the translation process. Nord refined the theory by suggesting that the translator should follow the guiding principle of "function plus loyalty". In short, these three principles constitute the basic principles of translation teleology, but the principle of coherence and loyalty must be subject to the principle of purpose, which is the primary principle of the teleology.

On the basis of Scopostherie, it is imperative of us to adopt the implicit and explicit translation strategies flexibly so as to achieve the ideal translation effects. Hatim and Munday (2004) contended that fluency of translation has been of utmost importance throughout the history of translation practice and it has been mostly used by translators; "The translation usually explicates information implicit in the ST, and explains any cultural material normally retrievable only by the SL audience." Specifically, Baker (1992, p. 235) considered Grice's maxims as language- and culture-bound features that relate to the norms of discourse organization and rhetorical function. Thus, it is not surprising if one says that implicature require different considerations in different languages.

Given that implicature are signaled differently in different languages, Baker (1992) put emphasis on the problems that arise in the process of translating these linguistic features and criticized the literal transfer of form, which she believed doesn't correctly transfer the implied meaning. One of the most important points in translating conversational implicature is the fact that Thomson (cited in Baker 1992, p. 233) stated, "A certain type of implicature, say quality implicature, is never used by the speakers of a particular language, or that the contexts in which a type of implicature will be used will differ from one language community to the next."

## 10. The Explicitation&Implication Strategy Deployed in the Translation of Children's Literature.

### 10.1.Explicitation& Implication and the Equivalence of Thinking Style

It is of great significance for us to maneuver the explicitation and implication strategies in the translation of children's literature so as to convey the desired impact of the original texts and make it enticing and understandable for the young readers.

Example:

ST: He became greatly frightened at this and made many motions to Dorothy to relieve him, but she could not understand. The lion was also puzzled to know what was wrong. But the Scarecrow seized the oil-can from Dorothy's basket and oiled the Woodman's jaws, so that after a few moments he could talk as well as before..

Translation:

译文 1: 他吓坏了, 不停地向多萝西打手势让她帮帮自己, 可是多萝西却看不明白铁皮人慌乱的动作是什么意思, 狮子也困惑不解, 不知道发生了什么。还好稻草人明白了铁皮人的麻烦, 从多萝西的篮子里拿出油罐子, 给他的牙床上上了油, 过了一会儿, 铁皮人又可以说话了。

(莱曼·弗兰克·鲍姆, 2004: 62; 孙雪晶译)

译文 2: 他对此惊慌失措, 就向多萝西做了很多动作, 让多萝西解救他, 但是她不懂。狮子也感觉奇怪, 不知道出了什么毛病。但是, 稻草人从多萝西的篮子里取出油罐, 在铁皮人的牙床上上了油, 不一会儿他便能像以前一样地说话了。

(莱曼·弗兰克·鲍姆, 2015: 55; 张和军译)

In this case, the original texts just state that "the Scarecrow seized the oil-can from Dorothy's basket and oiled the Woodman's jaws" but does not explain the reason behind this behavior. If we use literal translation as in the second version, it might be confusing for the young reader to grasp the meaning of the context, which will make the behavior of the Scarecrow seem abrupt. Thus, in the first translation, the translator deploys the explicit translation, making the connotation of Scarecrow's behavior more clear and justifies his behavior accordingly. It clearly point out that it is because the Scarecrow understands the Woodman's trouble that he goes to assist him, overly stating the implicature of this move, which is conducive for the coherence and contexts of the translation.

### 10.2.Explicitation&Implication Strategy and the Equivalence of Emotional Expression

In order to achieve the translation equivalence and make the translation enchanting to the readers, it is indispensable that we deploy the the methods of explicit and implicit translation so as to accomplish the expression of emotional appeal in the translation.

Example:

ST: "That is very strange," said Dorothy; "but we must try, in some way, to see him, or we shall have made our journey for nothing."

译文 1: "那真是太奇怪了,"多萝西说,"但是我们必须

试一试去见他, 否则, 我们前面的跋山涉水就变成徒劳的了。"

(孙雪晶译: 105)

译文 2: "那真是太奇怪了,"多萝西说,"但是我们必须试一试去见他, 不然, 我们的旅行就变得毫无意义了。"

(张和军译: 93)

It could be seen from this example that the first version of translation maneuvers the explicit translation to make the struggling and efforts of their trip conspicuous for the readers, which contain more emotional appeal and is more appropriate under such circumstances. However, in comparison, the second version does not demonstrate the boggling efforts of them and how much they have sacrificed on their journey, which lacks the strong emotional appeal and is less touching and relatable than the first one. Therefore, it can be deemed that the first version of translation that deploys the explicit translation achieves more ideal effects of emotional equivalence.

### 10.3.Explicitation & Implication and the Equivalence of Aesthetics & Rhetoric

In so far as the functional equivalence and the Scpostheorie, it is indisputable that we should adopt both the explicit and implicit translation aptly to achieve the revivification of the aesthetics and rhetoric of the original texts, which id beneficial for the reader to appreciate the liveliness of the original contexts.

Example:

ST: Even the Scarecrow and the Tin Woodman could sit on it, and were drawn swiftly by their queer little horses to the place where the Lion lay asleep.

译文 1: 就连稻草人和铁皮樵夫也可以坐在上面, 由那些奇特的"小马"迅速地拉到狮子躺着的地方。

(莱曼·弗兰克·鲍姆, 2006: 40; 张建平、吴岩译)

译文 2: .....就像马拉车那样....., 稻草人和铁皮人也坐在车上, 这些小马拉着大车轻快地跑到了狮子沉睡的地方。

(孙雪晶译: 96)

It can be posited from this case that to realize the it is not always a more appropriate approach to use explicit translation and it is of great significance for us to maneuver implicit translation in certain circumstances. Comparing the first and second version of translation, it can be safely concluded that the rhetoric of first one is more appealing than that of the the second. The reason is that the first version of translation deploys implicit translation, which adds more suspension and vividness to the translation and better represents the original texts. In doing so, it is also more suitable for the targeted readers——children to be enchanted and enthralled by the texts, which fulfills the equivalence of aesthetics and rhetoric of translation.

### 10.4.The Methodology of Explicit and Implicit Translation and Text Coherence in Children's Literature.

It is also imperative for us to take the textual coherence into consideration while doing translation of children's literature, which is instrumental for the ideal deliverance of the contexts of the original text. Therefore, it is required of us to combine

the explicit and implicit translation to convey the coherent connotation of translation.

Example:

ST: The great Wizard does not like to see anyone, and he usually has his own way.

(莱曼·弗兰克·鲍姆, 2015: 94)

[下文奥兹故作高深, 做出怪异行为]

译文 1: 因为大魔法师不喜欢见任何人, 他常常有他自己的方式。

(张和军译: 95)

译文 2: 对于这个不肯习惯见任何人的奥兹国王, 你恐怕要吃点儿苦头了。

(孙雪晶译: 105)

译文三: 大魔法师不喜欢见任何人, 他的脾气很怪。

It can be postulated for this example that the first version of translation maneuvers the implicit translation, which doesn't state overtly what the temperament of the Wizard is and might be a bit confusing for the readers. The second version of translation, on the other hand, uses explicit translation to tell the reader exactly what might happen next, which gives a clear connotation of the text but the lack of suspension makes it less interesting. The two versions of translation fail to achieve the equivalence of text coherence. Thus it is necessary for us to combine the two methods so as to achieve more ideal translation. In the third version, it states the connotation of the former texts clearly and still leaves room for imagination, which matches the coherence of the text. Therefore, it is better for us to integrate the methodology of both explicit and implicit translation to achieve the ideal effects of translation.

## 11. Conclusion

In a nutshell, this paper has elaborated on the manifestation of conversation implicature, the rationale of explicit and implicit translation and the methodology of explicit and implicit translation in children's literature. It is indispensable for us to maneuver the strategies of explicit and implicit translation in children's literature so as to realize the functional equivalence of the texts and translation and achieve the desired impact of the text.

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