

## **Chesterman's Professional Norms in Children's Story Translation: Lion, Witch and the Wardrobe**

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### **ABSTRACT**

*This study was an attempt to investigate the translation of norms in the novel *Lion, Witch and the Wardrobe* both qualitatively and quantitatively. This research aimed at a detailed investigation of norms in a literary text belonging to Children's Story. The translation of the novel *Lion, Witch and the Wardrobe* was analyzed based on Chesterman's model. The authors selected some excerpts from source text and its correspondence in the target text and analyzed them in terms of the norms and their transference. Firstly, norms were identified in source text and secondly their transference was analyzed in the translation. The results of this study revealed that the frequency of the norms is the same in Chesterman's (1997) framework. Translators, professors, instructors and students in the field of translation studies would take advantage of this study to enhance their competence and performance in translation.*

**KEYWORDS:** Lion; Witch and the Wardrobe; Norms; Chesterman's model

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### **INTRODUCTION**

A source language text can be translated in several ways due to different target language audiences and different translation purposes. According to Oittinen (2000), children's story has its own special features: children's stories are often illustrated and meant to be read aloud. Thus, age is one way to classify the literature audiences. Hence, children are among the specific literature audiences. As Cuddon (1984) put, until 18th century there was no book, specifically written for children. But nowadays, childhood is the most important period of life for society, because most of the behaviors of adults are perceived to be connected with their childhood experiences (Shavit, 1986). Shavit (1986) on the other hand believes that simple patterns are used in children's story, because of limited knowledge of children concerning things around them. Hence, without paying much attention to the source text unfortunately some translators try to translate children's books as simply as possible. Dealing with children's story means concerning the whole literature and to take account an interest of today's children means the attention of tomorrow's men. Culture begins with child; therefore, children's story takes an advanced place in cultural fields. Some psycho-linguists have examined children's story by its various functions. For them, "it should be entertaining, didactic, informative, and therapeutic, in order to help the child grow and develop. A children's book should also strengthen the child's feelings of empathy and identification" (Oittinen, 2000, p.65). Children's story can offer huge amount of information which can contribute to carrying this knowledge to the child through the use of artistic means of embodiment as pictures, sounds colors ... seizing the opportunity of children's tendency to play. This does not mean that writing for children is just an educative activity, it is artistic primarily. The purpose of the author is not just to guide them and teach them the principle and sciences, rather to add an aesthetic sight (Djaloli, 2003).

It is widely accepted that Children's Story Translation (ChST) is relatively novel within Translation Studies (TS) (O' Connel, 2005; Pinsent, 2006; Thomson-Wolgemuth, 2009; 2006; 1998; Lathey, 2010; 2006; etc.). The study of ChST is now well established as an academic discipline, but study of its translation has only recently begun. As stated by O' Connel, "children's story has long been the site of tremendous translation activity and so it has come as something of surprise to me to discover recently the extent to which this area remains largely ignored by theorists, publishers and academic institutions involved in translation research and training" (as cited in Lathey, 2006, p. 1). Similarly Stolt observes that: "in the theoretical works in the subject [translation] one hardly finds anything relevant to this subject [translation of Children's Story]" (ac cited in Lathey, 2006, p. 1). Children's literature (ChL)'s mission to educate is much conversed in and ChST studies. Many scholars stress its didactic/ pedagogical role (Ben-Ari, 1992; Kleinberg, 2008; Lathey, 2010; Shavit, 1996; etc.). Kleinberg stresses that, "Didacticizing can be defined as the intention to instruct, i.e. to teach knowledge or/ and moral attitudes and behavior. This intention is understandably enough an old tradition in Children's Story, since it from the beginning had instructional aims" (2008,

p.15). The didactic/ pedagogical aspect not only refers to instructional/ teaching aims but also to morality, broadening the nature and mission of Ch.L and ChST and linking to past years and traditional contexts, where educational aims were also linked to ethics and mores (c.f. Shavit, 1996).

Today, we can certainly speak with much pride about the “evolution of a genre traditionally marked by its marginal position of all fronts” (Cámara Aguilera, 2008, p. 8). “Contrary to the simplistic view that holds the study of Ch.L as necessarily of less complexity than corresponding studies of adult literature, TS reveal yet again the richness of the field and the need for multidisciplinary research” (Fernandes López in Lathey, 2006, p. 52). Jobe sees a current and future focus on ChST which results from globalization needs, the most important being to translate the best for children so as to enhance “their global heritage” (as cited in Hunt and Bannister Ray, 2004, p. 521).

New trends in TS research as well as the research avenues arising from globalization will have an impact on the research framework of ChST. The turn of TS to new technologies, process research, and new methodologies can effectively support the investigation of translators’ strategies and norms, behavioral patterns, decision-making and emotions while translating, and can lead to challenging research pathways and shed some light on aspects of ChST that have not been thoroughly investigated yet. Research topics including translators’ attitudes, behavior, emotions, feelings and choices in the process of translating for Ch.L or children’s attitudes, emotions, motivations and reactions as they read translated Ch.L, are issues that could be studied in an attempt to further advance this promising scientific field.

### STATEMENT OF THE PROBLEM

The reason that Translation of children’s story is not paid enough attention is that:

- 1) Inexperienced translators usually prefer to begin their work from this level.
- 2) Transmitting norms from Source Language (SL) to Target Language (TL) is not conveniently disrupted.
- 3) Parents may not respect the books like the writers, because they need something to be on the basis of their own society norms.

According to Desmit, “translation for children is more complex than that for adults, because not only general roles are to play their parts in this process (like source text related norms, aesthetic norms, and business norms), it is also controlled by some specific norms such as didactic, pedagogical and technical ones” (p. 86). Norms play an important role in children's nurture, so this is a significant issue that the strategy a translator adopts to transmit from SL might sometimes be a taboo in TL and children like to act the same characters as in the stories in their real life.

This Paper investigated the way Chesterman’s norms were translated in the story entitled *Lion, the Witch and the Wardrobe*. Three process norms of relevance to translation from his point of view are:

- 1) The relation norm: an appropriate relation is meant to be established and maintained between source text and target text.
- 2) The communication norm: communication is meant to be optimized.
- 3) The ethical norm: ethic meant to be preserved.

Research Questions

- 1) What norms (among relation, communication and/or ethical) does the Iranian translator Peyman Esmailian prioritize in the *Lion, the Witch and the Wardrobe* which belongs to children’s story genre?
- 2) What strategy does the Iranian translator Peyman Esmailian adopt for the translation of the norms that are against TL norms in the *Lion, the Witch and the Wardrobe*?

### SIGNIFICANCE OF THE STUDY

Norm and its role are of great importance in directing the translation affairs in the exclusive social and cultural atmospheres. Translation has to be debated regarding the different types and levels of necessities and limitations from social-cultural perspective. The necessities bend over the text concluding systematic differentiations among the languages and the text- based traditions as well as the limitations of the translator’s cognitive system. The cognition, itself, is affected by social and cultural factors. Translators’ circumstance is different mostly due to the difference and variety of the texts and audience. The result is that the translators utilize different strategies and even present totally different works. The findings of the present study might be of great assistance to those who are assumed to be stakeholders of the field of translation studies. The results of this study are beneficial to those who are evaluating children's books (children’s story or juvenile literature includes stories, books, magazines, and poems that are enjoyed by children) for publication. This leads to publication of sound translations in terms of being more comprehensible for the young audience (pre-school children).

## BACKGROUND

Translation is a communicative and more generally a social act, therefore it involves shared ways of behavior motivated by shared ways of thinking. A translator's behavior is not entirely idiosyncratic; different actors such as editors, publishers and readers participate too in shared notions about translational behavior. Such shared notions have been referred to as "conventions", "norms" or "rules". Norms might be defined from different perspectives. According to Malmkjær (2005) norms are "shared belief that a person ought to behave in a certain way at a certain time". In this definition, norms are tendencies of behaving in a certain way, or expectations of what might be a treatment in a certain community or among a group, this vary in different cultures, societies and situations with the passage of time.

In fact, being familiar with the current norms in a given literary system now seems to be a crucial initial step with regard to translation practices within a given culture. Norms are psychological and social entities which constitute an important factor in the interaction between people, and hence are part of every socialization process. Basically norms, like rules and conventions have a socially regulatory function. They usefully mediate between the individual and the collective sphere, an individual's intentions, choices and actions, and collectively held beliefs, values and preferences. Moreover, norms and conventions contribute to the stability of interpersonal relations, groups, communities and societies by reducing contingency, unpredictability, and the uncertainty spinning from our inability to control time or to predict the actions of fellow human beings. Norms play a significant role in the decision by the relevant agent in the receptor system whether or not to import a foreign-language text, or allow it to be imported, if it is decided to import, whether to translate or to opt for some other mode of importation; and if it is decided to translate, how to approach the task, and how to see it through.

It is important to keep in mind that the process of decision-making, and hence the operation of norms in it, takes place in the translator's head and therefore largely remains hidden from view. There is no direct access to it. We can speculate about it, and through procedures like talk-aloud protocols, or through confronting the source text with the target text, and then making retrospective inferences we can try to move closer to it. Involving a degree of 'interpersonal coordination' among those taking part constitutes a more or less interactive form of social behavior. However, its success depends not only on solving the specific 'coordination problems' presented by the immediate situation, but also on the relative positions and qualities of the participants, and on the values and interests at stake. Since these involve issues of material and symbolic power, success may have to be judged in terms of the interests of one party. This social dimension of the production and reception of translations is distinct from the psychological reality of the translation process. We are in a position to appreciate the role of norms and models, as social realities, in these processes. When analyzing, Toury tries to be objective, descriptive and precise and encourages a new approach towards translation practice, such as the very existence of norms operating in the production of translated texts.

Toury put that "Translation activities should (...) be regarded as having cultural significance" (1995, p.53). The notion of norms is a key concept in Toury's model. Contrary to Toury's statement that "properly descriptive [studies] (...) refrain from value judgments" (Toury, 1995, p.2), Venuti (1998) has a more realistic view that "judgments can't be avoided in (...) any (...) cultural theory" (p. 28). Hence, a critical and careful, look at the current norms of a given target culture is favored in order to properly analyze the impact of such norms in any translational practice within that culture.

### Methodology

This unit focuses on the main methodological issues of this study based on the theoretical framework of relevance theory and follows the principles used in the previous studies done so far. This section begins with reviewing the materials of the study and continues with introducing the procedure as well.

## CORPUS

The corpus involves the translation of the children's story books. A book entitled *The Lion, the Witch and the Wardrobe* written in English by C. S. Lewis (1953) was chosen by the authors. Most of the novel is set in Narnia, a land of talking animals and mythical creatures that one White Witch has ruled for 100 years of deep winter. In the frame story, four English children are relocated to a large, old country house following a wartime evacuation. The youngest visits Narnia three times via the magic of a wardrobe in a spare room. All four children are together on her third visit, which verifies her fantastic claims and comprises the subsequent 12 of 17 chapters except for a brief conclusion. In Narnia, the siblings seem fit to fulfill an old prophecy and so are soon adventuring both to save Narnia and their lives. Lewis wrote the book for, and dedicated it to, his goddaughter Lucy Barfield. She was the daughter of Owen Barfield, Lewis's friend, teacher, adviser, and trustee.

Peter, Susan, Edmund, and Lucy Pevensie are four siblings sent to live in the country with the eccentric Professor Kirke during World War II. The children explore the house on a rainy day and Lucy, the youngest, finds an enormous wardrobe. Lucy steps inside and finds herself in a strange, snowy wood. Lucy encounters the Faun Tumnus,

who is surprised to meet a human girl. Tumnus tells Lucy that she has entered Narnia, a different world. Tumnus invites Lucy to tea, and she accepts. Lucy and Tumnus have a wonderful tea, but the faun bursts into tears and confesses that he is a servant of the evil White Witch. The Witch has enchanted Narnia so that it is always winter and never Christmas. Tumnus explains that he has been enlisted to capture human beings. Lucy implores Tumnus to release her, and he agrees.

Lucy exits Narnia and eagerly tells her siblings about her adventure in the wardrobe. They do not believe her, however. Lucy's siblings insist that Lucy was only gone for seconds and not for hours as she claims. When the Pevensie children look in the back of the wardrobe they see that it is an ordinary piece of furniture. Edmund teases Lucy mercilessly about her imaginary country until one day when he sees her vanishing into the wardrobe. Edmund follows Lucy and finds himself in Narnia as well. He does not see Lucy, and instead meets the White Witch that Tumnus told Lucy about. The Witch introduces herself to Edmund as the Queen of Narnia. The Witch feeds Edmund enchanted Turkish Delight, which gives Edmund an insatiable desire for the dessert. The Witch uses Edmund's greed and gluttony to convince Edmund to bring back his siblings to meet her.

On the way back to the lamppost, the border between Narnia and our world, Edmund meets Lucy. Lucy tells Edmund about the White Witch. Edmund denies any connection between the Witch and the Queen. All Edmund can think about is his desire for the Turkish Delight. Lucy and Edmund return to Peter and Susan, back in their own world. Lucy relies on Edmund to support her story about Narnia, but Edmund spitefully tells Peter and Susan that it is a silly story. Peter and Susan are worried that Lucy is insane so they talk to Professor Kirke. The Professor shocks Peter and Susan by arguing that Lucy is telling the truth. One day the children hide in the wardrobe to avoid the housekeeper and some houseguests. Suddenly all four Pevensie children find themselves in Narnia. Lucy leads them to Tumnus's home, but a note informs them that Tumnus has been arrested on charges of treason. Lucy realized that this means the Witch knows that Tumnus spared Lucy's life, and that the Witch has captured Tumnus. Lucy implores her siblings to help her rescue Tumnus from the Witch. Guided by a friendly robin, the children wander into the woods, and meet Mr. Beaver. Mr. Beaver brings them back to his home, where he explains that the children cannot do anything to save Tumnus.

The only thing the children can do is join Mr. Beaver on a journey to see Aslan a lion. Aslan appears to be a king or god figure in Narnia. The children are all pleasantly enchanted by the name Aslan, except for Edmund, who is horrified by the sound of it. Mr. Beaver, Peter, Susan, and Lucy plot to meet Aslan at the Stone Table the following day, but they soon notice that Edmund has disappeared. Meanwhile, Edmund searches for the White Witch to warn her of Aslan's arrival and of the Beavers' plan. The Witch is enraged to hear that Aslan is in Narnia and immediately begins plotting to kill the children. The Witch wants to avoid an ancient prophecy that says that four humans will someday reign over Narnia and overthrow her evil regime. The children and the Beavers, meanwhile, rush to reach the Stone Table before the Witch. As they travel, wonderful seasonal changes occur. First they meet Santa Claus, or Father Christmas, who explains that the Witch's spell of "always winter and never Christmas" has ended. The enchanted winter snow melts and the children see signs of spring. Simultaneously, the Witch drags Edmund toward the Stone Table and treats him very poorly. Once spring arrives, the Witch cannot use her sledge anymore, so she cannot reach the Stone Table before the children.

When the other three Pevensies meet Aslan, they are awed by him, but they quickly grow more comfortable in his presence. They love him immediately, despite their fear. Aslan promises to do all that he can to save Edmund. He takes Peter aside to show him the castle where he will be king. As they are talking, they hear Susan blowing the magic horn that Father Christmas gave her, signaling that she is in danger. Aslan sends Peter to help her. Arriving on the scene, Peter sees a wolf attacking Susan, and stabs it to death with the sword given him by Father Christmas. Aslan sees another wolf vanishing into a thicket, and sends his followers to trail it, hoping it will lead them to the Witch. The Witch is preparing to kill Edmund as the rescue party arrives. Aslan and his followers rescue Edmund, but are unable to find the Witch, who disguises herself as part of the landscape. Edmund is happy to see his siblings, as he has accepted that the Witch is evil. The next day, the Witch and Aslan speak and the Witch demands Edmund's life because she says that Edmund is a traitor. The Witch says that according to the Deep Magic of Narnia, a traitor's life is forfeit to the Witch. Aslan does not deny this, and he secretly reaches a compromise with her. The Witch appears very pleased, while Aslan seems pensive and depressed. The following night, Susan and Lucy observe Aslan grow increasingly gloomy and sad. The sisters are unable to sleep, and they notice that Aslan has disappeared. Susan and Lucy leave the pavilion to search for Aslan. When they find Aslan, he tells them they can stay until he tells them they must leave. Together, Aslan, Susan, and Lucy walk to the Stone Table, where Aslan tells them to leave. Susan and Lucy hide behind some bushes and watch the Witch and a horde of her followers torment, humiliate, and finally kill Aslan. The Witch explains that Aslan sacrificed his life for Edmund.

Susan and Lucy stay with Aslan's dead body all night. In the morning, they hear a great cracking noise, and are astounded to see the Stone Table broken. Aslan has disappeared. Suddenly Susan and Lucy hear Aslan's voice from behind him. Aslan has risen from the dead. Aslan carries the girls to the Witch's castle, where they free all the prisoners who have been turned to stone. Aslan, Susan, and Lucy join the battle between Peter's army and the Witch's troops. Peter and his troops are exhausted. Fortunately, Aslan swiftly kills the Witch and Peter's army then defeats the Witch's followers. Aslan knights Edmund, who has atoned for his sin of siding with the Witch. The children ascend to the thrones at Cair Paravel, the castle in Narnia. Aslan subsequently disappears. The children eventually become adults and reign over Narnia for many years. One day, in a hunt for a magical white stag, they arrive at the lamppost that had marked the border between Narnia and our world. The Pevensies tumble back out of the wardrobe to our world. No time has passed, and they return to Professor Kirke's house as children. The foursome tells Professor Kirke about their adventure, and the Professor assures them that they will return to Narnia again someday.

English Text; the Lion, the Witch and the Wardrobe:

The Lion, the Witch and the Wardrobe is a fantasy novel for children by C. S. Lewis, published by Geoffrey Bles in 1950. It is the first published and best known of seven novels in The Chronicles of Narnia (1950–1956). Among all the author's books it is also the most widely held in libraries. It was illustrated by Pauline Baynes, and her work has been retained in many later editions.

Persian Text; شير، جادوگر و کمد لباس (pronounced as: shir, jadugar and komode لباس)

The Persian translation of "The Lion, the Witch and the Wardrobe" by Esmailian is used as the other corpus meant for this comparative study.

Procedure

This Paper presented an analysis of a sample of ten English excerpts from the novel with their translation in Farsi using Chesterman's norms. It investigated the norms and their translation especially when it deals with Children's Story

To do this end:

1. The English version of the corpus was thoroughly read to identify the norms and provide the sample.
2. The English version of the corpus and its Persian translations were compared in terms of norm in contexts.
3. Then, the excerpts from the corpus of The Lion, the Witch and the Wardrobe were classified using Chesterman's proposed professional norms of accountability; communication and relation norms.
4. Each excerpt was analyzed and discussed in a separate table along with the authors' comment and analysis. In each case, the norm and its translation were Illustrated and analyzed.
5. Data was summarized in related tables with respect to frequency and percentage of each strategy in the translations for ease of study.

Design of the Study

On the basis of the procedure established to collect the necessary data to answer the research questions the type of the design used in the present research was corpus comparative design. This research design is used when:

1. Corpus design is intrinsic and a fundamental part of the analysis.
2. It is guided by the RQ and affects the results.
3. Design criteria are interpretative and must be explicit (why you chose the texts you did, how and why you organized them in the way you did)
4. Different purposes = different corpora.

Very generally, comparable corpora are two collections of texts in one and the same language (Baker, 1995). One collection contains texts originally produced in a given language, the other includes texts translated into that same language from one or more source languages. Baker proposes that the two collections should cover a similar domain, variety of language and time span, and be of comparable length. Moreover, the translation corpus should be representative in terms of the range of original authors and of translators.

## RESULTS AND DISCUSSION

The present study conducted an analysis on the norms presented in the English children's story: the lion, the witch and the wardrobe, with its translation in Farsi using Chesterman's norms.

To this end, the English version of the corpus and its Persian translations were compared in terms of the norm with regard to context. Then, the excerpts from the corpus The Lion, the Witch and the Wardrobe were classified using Chesterman's proposed professional norms of accountability; communication and relation norms. Each excerpt was given in a separate table along with authors' analysis and discussion. Data was summarized in related tables with respect to frequency and percentage of each strategy in the translations for ease of study.

### CHESTERMAN'S NORMS

Chesterman (1997, pp. 90-97) characterizes 'norms' into two kinds: product norms or process norms also referred to as expectancy norms or professional norms. Product norms (expectancy norms) govern process norms (professional norms). Process norms (professional norms) are "subordinate to and determined by" the product norms (expectancy norms) (Chesterman, 1997, p. 92). There are hierarchical relations between these two kinds of norms. They function at different levels. Chesterman's two types of norms contain more analytical possibilities than the sum total of Toury's initial norms and operational norms (Chesterman, 1997, p. 90).

### ACCOUNTABILITY NORMS

Accountability norms are also referred to as accountability norms. These norms deal with the translator's professional standards of integrity and thoroughness with regard to the act of translation (Chesterman, 1997, p. 68). In other words these norms control the translator's responsibility or the loyalty to the ST author (see Christiane Nord), to the customer, to the prospective TL readership, or to the commissioner of the assignment.

### COMMUNICATION NORMS

Social norms are another term used for Communication norms. These norms direct whether the translator fulfills his / her role "as a communication expert, both as a mediator of the intentions of others and as a communicator in his / her own right" in the act of translation (Chesterman, 1997, p. 69). To put it differently, these norms refer to the role translator plays in the communication process.

### RELATION NORMS

Similarly, relation norms are also termed linguistic norms. Relation norms are mainly concerned with the way the translator establishes and maintains an "appropriate" relationship between ST and TT, taking into account the text-type, the translator understands of the intentions of the ST author, about the wishes of the commissioner, about the assumed needs of the prospective TT readership, and about the purpose of the translation (Chesterman, 1997, pp. 69-70).

### DATA ANALYSIS

TABLE 4.1

<p><b>ST:</b> This story is about <u>something</u> that happened to them when they were sent away from London during the war because of the air-raids. (p.9)</p>
<p><b>TT:</b> این داستان درباره اتفاقی است که وقتی آنها را هنگام جنگ به خاطر دور کردن از حمله های هوایی به بیرون از لندن فرستادند برایشان رخ داد</p>

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader. The Explication which the translator has undergone to render the word "something" is an attempt in the same line, i.e. to make the translation more communicative to the audience. This could be interpreted as a strategy to optimize communication with the reader since it presents the ST in a more expressive way by rendering a piece of information explicit, which is otherwise available to the reader only implicitly. This shift also enhances the fluency and readability of the translation since "اتفاقی رخ داد" is a more acceptable and frequent collocation than "چیزی رخ داد" in Persian.

Relation norm: The TT closely matches the ST. Given the 'overall translation method' selected by the translator, i.e., free and fluent translation', the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, the accountability norm has been observed (with respect to the writer, the reader, and the commissioner).

TABLE 4.2

**ST:** They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office. (p.9)

**TT:** بچه ها را به خانه پروفیسور پیری فرستادند که در دل روستایی زندگی می کرد که شانزده کیلومتر از نزدیکترین ایستگاه قطار و بیش از دو کیلومتر از نزدیکترین اداره پست فاصله داشت.

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader. The Explication which the translator has undergone to render the word “two miles” is an attempt in the same line, i.e. to make the translation more communicative to the audience. This could be interpreted as a strategy to optimize communication with the reader since it presents the ST in a more expressive way by rendering a piece of information explicit, which is otherwise available to the reader only implicitly. This shift also enhances the fluency and readability of the translation since “دو کیلومتر” is more acceptable in Persian.

Relation norm: The TT closely matches the ST. Given the ‘overall translation method’ selected by the translator, i.e., free and fluent translation’, the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, the accountability norm has been observed (with respect to the writer, the reader, and the commissioner).

**TABLE 4.3**

**ST:** Everyone agreed to this and that was how the adventures began. (p.)

**TT:** همه با این حرف موافقت کردند و ماجرا آغاز شد

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader. The Explication which the translator has undergone to render the word “to this” is an attempt in the same line, i.e. to make the translation more communicative to the audience. This could be interpreted as a strategy to optimize communication with the reader since it presents the ST in a more expressive way by rendering a piece of information explicit, which is otherwise available to the reader only implicitly. This shift also enhances the fluency and readability of the translation since “با این حرف” is a more acceptable than “با این” in Persian.

Relation norm: The TT closely matches the ST. Given the ‘overall translation method’ selected by the translator, i.e., free and fluent translation’, the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, the accountability norm has been observed (with respect to the writer, the reader, and the commissioner).

**TABLE 4.4**

**ST:** It was the sort of house that you never seem to come to the end of, and it was full of unexpected places. (p.12)

**TT:** از آن خانه هایی بود که هیچ وقت نمیشد به آخرش رسید و پر بود از جاها و فضاهای غیرمنتظره.

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader.

Relation norm: The TT closely matches the ST. Given the ‘overall translation method’ selected by the translator, i.e., free and fluent translation’, the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, the accountability norm has been observed (with respect to the writer, the reader, and the commissioner).

**TABLE 4.5**

**ST:** The first few doors they tried led only into spare bedrooms, as everyone had expected that they would; but soon they came to a very long room full of pictures and there they found a suit of armor; and after that was a room all hung with green, with a harp in one corner; and then came three steps down and five steps up, and then a kind of little upstairs hall and a door that led out on to a balcony, and then a whole series of rooms that led into each other and were lined with books - most of them very old books and some bigger than a Bible in a church. (p.12)

**TT:** چند تا از درهایی را که نزدیکشان بود باز کردند و همان طور که انتظار داشتند ، این درها فقط به اتاق خوابهایی اضافی باز می شد. اما بزودی به اتاق بسیار درازی پا گذاشتند که پر از عکس بود ، و در آنجا یک دست زره پیدا کردند و بعد از آن اتاقی بود با پرده های سبز که در گوشه ای از آن یک هارپ ( یک نوع ساز زهی ) قرار داشت . بعد ، از سه پله رو به پایین و پنج پله رو به بالا گذشتند و بعد ، از سرسرای کوچکی در بالا سر در آوردند و دری که به یک ایوان باز می شد و پس از آن به یک سری اتاق پر از کتاب رسیدند که به هم راه داشتند . بیشتر کتابها خیلی کهنه بودند و بعضی از آنها از انجیل توی کلیسا بزرگتر بودند

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader.

Relation norm: The TT closely matches the ST. Given the ‘overall translation method’ selected by the translator, i.e., free and fluent translation’, the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, the accountability norm has been observed (with respect to the writer, the reader, and the commissioner).

**TABLE 4.6**

**ST:** And shortly after that they looked into a room that was quite empty except for one big wardrobe; the sort that has a looking-glass in the door. (p.13)

**TT:** کمی بعد چشمشان به اتاقی افتاد که کاملاً خالی بود و فقط یک کمد بزرگ داشت ، از آن کمدهایی که روی درشان آینه دارند.

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader. The Explication which the translator has undergone to render the word “the sort” is an attempt in the same line, i.e. to make the translation more communicative to the audience. This could be interpreted as a strategy to optimize communication with the reader since it presents the ST in a more expressive way by rendering a piece of information explicit, which is otherwise available to the reader only implicitly. This shift also enhances the fluency and readability of the translation since “از آن کمدهایی” is a more acceptable than “از اونهایی” in Persian.

Relation norm: The TT closely matches the ST. Given the ‘overall translation method’ selected by the translator, i.e., free and fluent translation’, the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, the accountability norm has been observed (with respect to the writer, the reader, and the commissioner).

**TABLE 4.7**

<b>ST:</b> There was nothing else in the room at all except a dead blue-bottle on the window-sill. (p.)
<b>TT:</b> چیز دیگری در اتاق نبود ، مگر يك خرمگس مرده که افتاده بود روی لبه پنجره .

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader. A well-known accepted target language translation strategy is used in the translation of phrases "blue-bottle" and "the window-sill".

Relation norm: The TT closely matches the ST. Given the 'overall translation method' selected by the translator, i.e., free and fluent translation', the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, the accountability norm has been observed (with respect to the writer, the reader, and the commissioner).

**TABLE 4.8**

<b>ST:</b> He had no wife and he lived in a very large house with a housekeeper called Mrs. Macready and three servants. (Their names were Ivy, Margaret and Betty, but they do not come into the story much.) (p.13)
<b>TT:</b> پروفیسور زن نداشت و در خانه ای بسیار بزرگ با کدبانویی به نام خانم مک ردی و سه خدمتکار زندگی می کرد . (خدمتکارها ایوی ، مارگارت و بتی نام داشتند ، اما در این داستان چندان حضوری ندارند .)

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader. The Explicitation which the translator has undergone to render the word "he" is an attempt in the same line, i.e. to make the translation more communicative to the audience. This could be interpreted as a strategy to optimize communication with the reader since it presents the ST in a more expressive way by rendering a piece of information explicit, which is otherwise available to the reader only implicitly.

Relation norm: The TT closely matches the ST. Given the 'overall translation method' selected by the translator, i.e., free and fluent translation', the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, and the commissioner).

**TABLE 4.9**

<b>ST:</b> He himself was a very old man with shaggy white hair which grew over most of his face as well as on his head, and they liked him almost at once; but on the first evening when he came out to meet them at the front door he was so odd-looking that Lucy (who was the youngest) was a little afraid of him, and Edmund (who was the next youngest) wanted to laugh and had to keep on pretending he was blowing his nose to hide (p.9)
<b>TT:</b> خود پروفیسور مردی بود بسیار پیر. سر و ریش و بیشتر صورتش را پوشانده بود ، ر که موهای سفید ژولیده همین که او را دیدند از او خوششان آمد ؛ اما در نخستین عصری که پروفیسور برای استقبال از آنها بچه ها تقریباً جلو در ظاهر شد قیافه اش آن قدر عجیب بود که لوسی ( که از بقیه کوچکتر بود) و کمی ترسید ادموند ( که بعد از لوسی دومین بچه کوچک بود) دلش خواست بخندد و ناچار شد برای پنهان کردن خنده اش وانمود کند فین می کند

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader.

Relation norm: The TT closely matches the ST. Given the ‘overall translation method’ selected by the translator, i.e., free and fluent translation’, the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, and the commissioner).

**TABLE 4.10**

<p><b>ST:</b> As soon as they had said good night to the Professor and gone upstairs on the first night, the boys came into the girls' room and they all talked it over. (p.10)</p>
<p><b>TT:</b> شب اول ، به محض اینکه به پروفسور شب بخیر گفتند و به طبقه بالا رفتند ، پسرها به اتاق دخترها رفتند و با هم از پروفسور حرف زدند</p>

Communication norm: The Persian translation reads fluently and is comprehensive for the intended reader. The Explication which the translator has undergone to render the word “first night” is an attempt in the same line, i.e. to make the translation more communicative to the audience. This could be interpreted as a strategy to optimize communication with the reader since it presents the ST in a more expressive way by rendering a piece of information explicit, which is otherwise available to the reader only implicitly.

Relation norm: The TT closely matches the ST. Given the ‘overall translation method’ selected by the translator, i.e., free and fluent translation’, the translation has observed the equivalence criterion in translating the text: no significant deviation from the source text can be detected in the translation.

Accountability norm: In view of the fact that there is a close match between the source and target texts and the translation conveys the intended meaning to the reader, and the commissioner).

#### MICRO LEVEL OF ANALYSIS

**Table 4.11: The Frequencies and Percentages of Each Translational Norm**

No	Translational norms	TT	
		Frequency	Percentage
1	Accountability	10	%100
2	Communication	10	%100
3	Relation	10	%100

Analyzing the procedures applied in the translations of the corpus, it can be claimed that in some parts the procedures were applied purposefully.

#### RESULTS

In this section, the answers to the research questions are presented based on the statistical analysis of data. The research questions were as follows:

Q1: What norms (among relation, communication and/or accountability) does the Iranian translator Peyman Esmailian prioritize in children’s story translation?

Q2: What strategy does the Iranian translator Peyman Esmailian adopt for the norms that are against TL norms?

Answer to the First Question

The analysis of the translational norms as presented in Tables 1 to 10 revealed norms in translation process. In this research the translator used all three norms proposed by Chesterman (1997). All procedures were used equally.

Answer to the Second Question

Among the selected excerpts analyzed, there were no norms against TL norms.

## DISCUSSION

The authors discussed translational norms with their translations in the beginning of this section. In this section the authors revealed the way norms were translated into Farsi. Results of particular analysis were also stated. Going back to the section, the results of the whole research can be seen. The authors tried to explain them completely in response to the questions raised in section one. At the first part of the research, the authors intended to analyze translational norms that the translator applied in translating Children's Story. These norms could be seen in the tables in the beginning of this section. The findings of the present study reveal that all norms were used equally.

Traditional approaches to translation put emphasis on the notion of precise equivalence, abstract structures, or matches between texts. In such approaches, the role of norms and their functions in translation have been ignored. Moreover, translation for children and paying attention to the details are recent phenomena discussed in the present research. The translation of the source text into the target language has been done in an accurate way since different norms were translated in a way that they could contribute to the fluency and comprehensibility of the text.

## SUMMARY OF FINDINGS

To summarize, from different, points of view dealing with the descriptive translation studies, norms and universals, is very important, and on both theoretical and practical level has become one of the essential sub-fields of translation studies. It has become clear that norms play an important role in translation depending on the different sources and different scholars' point of views; it is because in the first place, translation is a cross-cultural activity shared by different cultures and backgrounds, and this makes norms very seriously accounted (Mohamad Ali, 2014). Translators should pay attention to the implication of norms and the mechanisms in order to abide them as much as possible, in other words, to render the translated message between two different cultures clear and avoid being lost, and to make the message and the translation activity acceptable in the target language culture and readership. It is really worth researching the tensions between norms, universals and language interference between different linguistic and cultural systems. It has been concluded that there are different points of view. Finally, to observe the implications of norms and universals through descriptive translation studies, to make sure how they work in different circumstances and how they are applied among different languages in the process of translation are very crucial issues. According to descriptive translation studies, norms and universals do work very curiously and they really need to be researched and observed.

The impact of translation on the readers, and translation of children's story should not be excluded, as Steiner's quote: "Translation is the mirror which not only reflects but generates light" (quoted in Oittinen, p. 80). The light refers to knowledge of other cultures which children best possess by reading and hearing translated stories. Such stories not only enrich children's lives, but also influence their interests, and introduce them to new themes and experiences. Future translators of children's story should not think that this field lacks complexity. The translation should pay attention to children and what they can understand. It is the translator's duty to make choices which she/he thinks will be in the best interest of the target readers – in this case, children. According to Augilera (2008) children of different ages possess different intellectual capabilities, related to the knowledge of their target culture. The way they interpret the text they read in light of the existing knowledge matters. If the translator wants her/his text to be truly understood by young readers, s/he should make the necessary changes even if the change implies a change in register.

## CONCLUSION

The present research lends itself to the following conclusions:

1. The outcome of the analysis revealed that the frequency among the norms in Chesterman's (1997) framework was allocated equally.
2. Among the excerpts analyzed, there were no norms against TL norms.
3. The study revealed that the translator's decision to modify the text through deletions, additions and adjustments in the TT played a significant role in the children's reception of the text.

## CONFLICT OF INTEREST

The authors declare no conflict of interest.

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