



Contextual Correlates of Adaptability in E-C Translation of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*

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Abstract

Adaptation Theory proposed by Jef Verschueren is always applied to carry out translation studies. Translation scholars at home and abroad conduct researches from four angles: contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability, and salience of adaptation processes. Contextual correlates include communicative context and linguistic context. By analyzing typical sentences in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* based on the above two kinds of contexts, this paper aims to better understand the manifestation of contextual correlates of adaptability in English-Chinese translation of this book. Besides, the process of adaptation to ingredients of communicative context and linguistic context, such as mental world, social world, physical world, contextual cohesion, intertextuality and sequencing is analyzed.

Key words: Adaptation Theory; Contextual correlates of adaptability; *The Chronicles of Narnia*

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1. INTRODUCTION

As an essential part of linguistics, pragmatics maintains its focus on language use and communication. Translation

is also a kind of communication activity, which is not only monolingual communication but also belongs to the category of bilingual communication. It includes two intralingual communication behaviors: one is the intralingual communication between the author and the translator and the other is the intralingual communication between the translator and the target reader. Jef Verschueren (1999, p.7) has summarized pragmatics as “a general cognitive, social and cultural perspective on linguistic phenomena in relation to their usage in forms of behaviour” and proposed Adaptation Theory. Translation should take “general cognitive, social and cultural” factors into account, too. It is reasonable to carry out translation studies grounded in Adaptation Theory. This paper takes one angle, contextual correlates of adaptability as the theoretical perspective because it is in a certain context that textual structures, sentence patterns, words’ emotional coloring can be decided by translators. *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (*The Chronicles of Narnia*, for short) with moral enlightenment function written by Clive Staples Lewis is chosen as the research object with the purpose of exploring the manifestation of contextual correlates of adaptability in E-C translation of this book.

2. INTRODUCTION TO ADAPTATION THEORY AND CONTEXTUAL CORRELATES OF ADAPTABILITY

Jeff Verschueren proposed Adaptation Theory on the grounds of three universal properties of language—variability, negotiability and adaptability. He has held that adaptability provides a range of possibilities from which men can make numerous linguistic choices, and then communicative needs will be satisfied. (Verschueren, 1999, p.61). When engaged in the practice of translation, which is a kind of communication activity, translators

are under an obligation to make choices no matter when they enter the dynamic process of translating. Adaptation Theory covers four angles: contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability and salience of adaptation processes. Linguistic adaptability denotes that language adapts to contexts or contexts adapt to language or they adapt to each other (Verschueren, 1987, p.127).

2.1 Adaptation Theory

It is in 1987 that Jeff Verschueren put forward Adaptation Theory in *Pragmatic as a Theory of Linguistic Adaption Theory*. Twelve years later, a book named *Understanding Pragmatics* was published, in which Verschueren elaborated linguistic Adaptation Theory so as to develop further the theory (Lu & Wu, 2000, p.84). The core idea of this theory is that “using language must consist of the continuous making of linguistic choices, consciously or unconsciously, for language-internal (i.e. structural) and/or language-external reasons” (1999, p.55-56). “Consciously or unconsciously” in the preceding sentence means that not all linguistic choices are made with equal degree of consciousness. Instead, some are highly motivated while others are virtually automatic with the functioning of medium of adaptability mind in society, which can be regarded as a research perspective of Adaptation Theory. “Language-internal reasons” refers to any layer or level of linguistic structure, which involves not only structure but also principles of structuring (Verschueren, 1999, p.66). Linguistic choices should be made because of “language-internal reasons”, which are related to morpheme, phoneme, word, phrase, clause, sentence, paragraph, text and so forth. “Language-internal reasons” are called structural objects of adaptability and pragmatic phenomena can be analyzed from phonological, lexical, syntactical and textual level. Meanwhile, “language-external reasons” concern about extralinguistic elements which exert influence on the continuous making of linguistic choices. “Language-external reasons” are studies from the perspective of contextual correlates of adaptability. In a broad sense, contextual correlates include communicative context and linguistic context to which linguistic choices have to adapt. The range of contextual correlates of adaptability “goes from aspects of the physical surroundings to social relationships between speakers and hearers and aspects of the interlocutors’ state of mind” (Verschueren, 1999, p.66). After important notions about the key point of Verschueren’s theory are clearly explicated, Adaptation Theory can be understood generally.

2.2 Contextual Correlates of Adaptability

Contextual correlates of adaptability “potentially include all the ingredients of the communicative context with which linguistic choices have to be interadaptable (Verschueren, 1999, p.66)”. They primarily focus on

the relationship between linguistic choices and different kinds of contexts. Linguistic choices are inter-adaptable with context. On the one hand, context restricts linguistic choices, but on the other hand, linguistic choices can influence and even constitute new contexts. Context includes communicative context and linguistic context, the former starting with aspects of the mental world, going on to the social, and ending up in the physical realm while the latter embracing contextual cohesion, intertextuality and sequencing. They are inter-adaptive to each other.

When translating, linguistic choices should be made dynamically with the purpose of adapting to contextual correlates. Translation is a way for cross-cultural communication and involves at least two different cultural contexts. As a mediator between the author and the target readers, the translator is under an obligation to avoid cultural conflicts. It is needful for translators to take the context of the target language world into account and have good competence in handling those conceivable barriers caused by context. When translators translate a text, they have to depend on contexts in order to ascertain the word meaning in the source language and choose one appropriate meaning among multiple lexicographic meanings, which is the foundation for translation.

Contextual adaptability takes a crucial position in Adaptation Theory. Verschueren (1987, p.127) holds that linguistic adaptability implies that language adapts to contexts, or contexts adapt to language or they adapt to each other. The above sentence shows that adaptability is the key to successful communication while context is the key to adaptability. The importance of context is self-evident. It is in a certain context that textual structures, sentence patterns, words’ emotional coloring can be decided by translators. Grounded in the source text, translators make choices on word meanings, sentence patterns, linguistic forms and translation strategies so as to adapt to specific contextual correlates. On the basis of those appropriate selections, the translated text can be accepted by target readers, gain popularity and be recognized by the target language world. The choices of expression must be in accordance with communicative context, which includes mental world, social world, psychological world. And it must be in harmony with linguistic context which embraces contextual cohesion, intertextuality and sequencing. Translation involves the adaptation process to the context, which is a continuous, dynamic process of choosing that adapts to the context (Ma, 2006, p.157) and requires translator’s deep understanding towards the original text and adaptation to the target context. So the paper takes contextual correlates of adaptability as the theoretical perspective to carry out the translation study on *The Chronicles of Narnia*.

3. AN INTRODUCTION TO THE

CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE

Clive Staples Lewis, an intellectual giant of the twentieth century and one of the most influential writers of his day, is an Irish-born writer whose work of the greatest lasting fame may be *The Chronicles of Narnia*. According to statistics collected by Wikipedia, *The Chronicles of Narnia* have sold over 100 million copies in 47 languages. As the first published and best known of seven novels in this series, *the Witch and the Wardrobe* is a fantasy novel taking children as the target audience and is included in the list of the best English-language novels published since 1923 by *Time* magazine.

The Chronicles of Narnia is written in fairly plain and repetitive language and uses the tone of children. To avoid the story going beyond the capacity of little readers, the language is children-oriented. For example, the number of long and complicated sentences is reduced as far as possible. Instead of long and complicated sentences, short and simple sentences connected by conjunctions are used frequently. In this way, the logical sequencing of sentences is clear, obstacles bothering children in reading are removed, and the book becomes eminently readable for kids. In addition, rhymes, reduplicated and onomatopoeic words frequently appear, which is harmonious with children's reading habits. Figures of speech, such as simile and rhetorical questions, make the story attractive and help readers to figure out the author's writing intention. Also, the italic font is used to emphasize critical points so as to remind readers to pay more attention to those italic words. *The Chronicles of Narnia* draws nutrients from traditional British fairy tales and Irish stories and gets inspiration from Greek and Roman myths. When reading this book, readers will be immersed in Narnia, a fictional world built by Lewis, where there are mysterious creatures and animals living in eternal winter under the reign of the White Witch. This is a magical world and is conducive to cultivating children's imagination and creativity.

Ma Ainong's Chinese translated version of *The Chronicles of Narnia* is taken as the object of study because Ma is engaged in translating for 23 years and has finished over twenties foreign works. And in 2014, she gained Irish Literature Translation Prize. She states in an interview that "an excellent translator can grasp the context of source texts. The translator's emotion, mood and language should be not dissimilar to the original author's style". In her translated version of *The Chronicles of Narnia*, reduplicated words in form of ABB, AABB and ABAB frequently appear. The occurrence of four-character expressions is frequent. If Lewis uses figures of speech, Ma tries her best to express the same meaning without losing the original charm. When there are long paragraphs, they are divided into several short ones by Ma. She always uses simple, oral but vivid words in order to make readers of her translated version have

a similar experience to that of readers of the original. Readers comment that when reading her translation works, they will feel relaxed because her language is accurate and repleted with sincerity. On account of those points, this paper focuses on Ma Ainong's Chinese translated version of *The Chronicles of Narnia*.

4. THE ANALYSIS OF CONTEXTUAL CORRELATES OF ADAPTABILITY IN E-C TRANSLATION OF THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE

Adaptation Theory covers four angles: contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability and salience of adaptation processes. This paper mainly focuses on one angle—contextual correlates of adaptability to analyze E-C translation of *The Chronicles of Narnia*. And in the process of translation, contextual correlates motivating the choices that are made can be discussed from two perspectives, that is, communicative context and linguistic context.

4.1 Adaptation to Communicative Context

Translation is a kind of communication activity. As an inseparable part of communication, communicative context will exert influence on translation. Ingredients of the communicative context can be further categorized into the mental world, social world and physical world.

4.1.1 Adaptation to Mental World

"The interplay between linguistic choices and the mental states of interpreters" (Verschueren, 1999, p.90) is of great significance. It is necessary to observe and conduct analyses on the relationship between them. The properties of translators' mental world will inevitably trigger the choices they made. "Personality traits, emotional involvement, patterns of belief, wishes and desires, motivations and intentions" (Verschueren, 1999, p.89) should be taken into account. On the base of contexts, translators make rational speculation on the mental world of the original author, contemplate connotation behind the text, pay attention to emotional coloring of words and express original ideas in the target language. In the process of translation, the translator must regard every sentence as an utterance in a communicative activity, make appropriate linguistic choices and take readers' responses into consideration so as to accomplish cross-cultural communicative objectives.

Example 1

ST: Another roar of mean laughter went up from her followers as an ogre with a pair of shears came forward and squatted down by Aslan's head. (Lewis, 2008, p.97)

TT: 她的爪牙们又发出一阵歹毒的狂笑，一个食

人魔拿着一把大剪刀走上前，蹲在阿斯拉的脑袋边。(Ma, 2015, p.106)

To understand why “followers” is translated into “爪牙”, it is necessary to determine where the above sentence appears. In Chapter 14—The Triumph of the Witch, the sentence is used to describe Aslan, the lord of the whole wood, who is tied to the flat stone without resistance and will be killed by the White Witch, a villain and a terrible person who does all kinds of terrible things. Under this context, it is reasonable for the translator to speculate that both the original author and readers hold a negative attitude toward the evil and they hate the evil with intense emotion. According to the Longman Dictionary of Contemporary English (5th edition), the word “follower” means someone who believes in a particular system of ideas or who supports a leader who teaches those ideas. But Ma Ainong translates it into “爪牙” instead of “追随者”, and “爪牙” is a derogatory term that means talons and fangs according to New Century Chinese-English Dictionary (2nd edition) while “追随者” is a neutral term, which means that the translator’s mental state exerts influence on the choice of language expressions.

In the example above, the attribute that precedes “followers” is “her”, which refers to a wretch, the White Witch. Meanwhile, in the same sentence, there are two words, that is, “mean” and “ogre”. According to the Longman Dictionary of Contemporary English (5th edition), the former means cruel or not kind, while the latter refers to a large imaginary person in children’s stories who eats people or someone who seems cruel and frightening. It can not be neglected that the above sentence is used to depict the characteristics of antagonists so key words in the sentence are deprecatory. Hence, in order to make Chinese readers have the same reading experience as source language readers, the translator makes an adaptation to their specific mental states successfully and chooses to translate “followers” into “爪牙”, which carries strong the translator’s personal feelings.

4.1.2 Adaptation to Social World

It is easy to find out the adaptability of language to the social world. Through “setting-, institution-, or community-specific communicative norms” (Verschuere, 1999, p.92), the social world interrelates with linguistic choices. Because of different historical, cultural and social backgrounds between China and Western countries, they have their own unique social observances and formulas which are established by the people through long social practice. Therefore, when translating English into Chinese, translators should redouble their efforts to be more culturally sensitive and pay more attention to some conventionally fixed expressions in various social situations. So for the purpose of lowering the difficulty during Chinese and foreign cultural exchange, translators keep cultural differences in mind and it is better to choose expressions that undertake the same phatic function rather

than translate the target text literally.

Example 2

ST: “Now, Daughter of Eve!” said the Faun. (Lewis, 2008, p.8)

TT: “来吧，夏娃之女！” 半羊人说。(Ma, 2015, p.10)

According to the Longman Dictionary of Contemporary English (5th edition), the word “now” is an adverb, which means at the present time in the majority of cases. In fact, there are many explanations for the word “now” but “来吧” is not included in this list, which is a mood word used to call on the listener to do something. Faced with numerous choices, Ma Ainong does not translate the word “now” into any one of them. Only by taking the social context into consideration the motivation for this kind of translation can be explained. When the Faun has gotten the food ready, and then he is calling Lucy to the table, he says the above sentence. In this social circumstance, for English speakers, the word “now” is a fixed phrasing and goes beyond the lexicographic meaning and if the translator translates the adverb through literal translation, the meaning of the original text will not be conveyed effectively because for Chinese, in a such social context—calling somebody to dinner, the appearance of “现在” is inappropriate. On the contrary, “来吧” is native and easy for readers to understand and complies with specific social norms in China so as to avoid the impediment caused by a literal translation.

4.1.3 Adaptation to Physical World

How to adapt to the physical world is showed in the following part. “Temporal deixis and spatial deixis”(Verschuere, 1999, p.95) are used to explore the relationship between linguistic choices and the physical world. The temporal reference includes event time, time of utterance, and reference time (in relation to a clear deictic center, other than the time of utterance). In terms of spatial reference, it can be divided into two kinds: one is absolute reference space and the other is relative reference space which is dependent on intrinsic orientations. Beyond absolute temporal and spatial terms, relative temporal and spatial references can trigger language choices made by translators. There are temporal and spatial differences between source and target languages so translators should make flexible adaptations to the physical world.

Example 3

ST: “But there was no time,” said Susan. “Lucy had had no time to have gone anywhere, even if there was such a place. She came *running after us* the very moment we were out of the room.” (Lewis, 2008, p.29)

TT: “而且根本就没有时间呀，” 苏珊说，“即使有这个过度存在，露西也根本没有时间去。我们刚离开房间，她就跑着追过来了。” (Ma, 2015, p.33)

If using the literal translation method, “run after us” should be translated into “追赶我们”. The phrase “run after” means to chase someone or something. But Ma

Ainong translates the phrase into “追过来”. In fact, the translated sentence takes the speaker, Susan, actually the other three children, as the spatial center, using the locative verb “过来” to indicate the direction and the pronoun “us” is left out. “过来” means that someone else walks toward the speaker, which conveys meaning from Susan’s perspective in this concrete sentence above. So it is felicitous to omit “us” when translating “run after us” into Chinese. Although Ma Ainong does not choose to translate the verb-object phrase according to the dictionary, she expresses the original author’s meaning accurately. Besides, it is in the dialogue what “run after us” appears. Linguistic communication, whether in Chinese or English, emphasizes that a few remarks succinctly express one’s ideas. Instead of translating “run after us” into “追赶我们”, “追过来” without the pronoun “我们” removes the difficulty of understanding. Because the speaker is Susan, and what she should say is “run after me” instead of “run after us”. Ma Ainong does not translate the pronoun, so those little readers will not waste time figuring out what “us” refers to.

Through selecting and analyzing specific sentences, the above content shows the process of adaptation to mental world, social world and physical world respectively in E-C translation of *The Chronicles of Narnia*. To give an accurate and vivid perception, this author counts the number of times the translator adapts to communicative context and classifies them into mental world, social world and physical world. There are 331 sentences adapting to communicative context in total when translating. The detailed statistics are showed in the flowing Table 1.

Table 1
Adaptation to Communicative Context in E-C Translation of *The Chronicles of Narnia*

Adaptation to Different Aspects of Communicative Context	The Number of Sentences
Adaptation to Mental World	107
Adaptation to Social World	65
Adaptation to Physical World	159

4.2 Adaptation to Linguistic Context

Linguistic context involves contextual cohesion, intertextuality and sequencing, which will be affected by time background and literary genre. Hence, translators should make adjustments to make the translated text native and follow the reading habits of the target language readers when making linguistic choices (He & Wu, 2009, p.44).

4.2.1 Adaptation to Contextual Cohesion

“The label cohesion is generally used to designate the overt marking of relations within a discourse or text (which is then often called the context of the discourse or text fragment under consideration)” (Verschueren, 1999, p.204). When translating, what needs to be taken seriously is the methods used to realize contextual cohesion. In

English, conjunctions make the logical relations between sentences clear while Chinese uses other methods to make the text coherent. So in the E-C translation, literal translation may not be a good choice, especially when there are structural words. What a translator should do is to make pertinent choices to realize contextual cohesion according to the Chinese writing style.

Example 4

ST: But *when next morning came* there was a steady rain falling, so thick that when you *looked out of* the window you could see neither the mountains nor the woods nor even the stream in the garden. (Lewis, 2008, p.2)

TT: 可是到了早晨，外面哗哗地下起了大雨。雨真大，根本看不见窗外的大山和树林，就连花园里的小溪流也看不见了。(Ma, 2015, p.3)

In the sentence mentioned above, there is the word “when”, being a conjunction to introduce the adverbial clause of time, means at or during the time that something happens, that is, “there was a steady rain falling”. Instead of treating “when” as a conjunction, Ma Ainong translates the clause into a verbal phrase “到了早晨” which indicates the exact time something happens. In order to make the translated language more authentic, the translator chooses to translate “when next morning came” into “到了早晨” rather than “当第二天早晨到来的时候”. The deep-seated reason lies in that differences exist between the source language and the target language in terms of cohesion and coherence. “English puts stress on hypotaxis for its integrity of structure and precision of morphological changes while Chinese on parataxis for its completeness of meaning and expressiveness”(Wang, 2000, p.468). So there need conjunctions to make sure that the whole text is coherent in English. But in Chinese, when every sentence is written without ambiguity, the meaning of sentences can connect the whole text in a logic order. Compared with conjunctions in English, Chinese conjunctions do not need to undertake so many functions. Besides, although conjunctions are not used, many implicit logical relationships can be discovered relying on linguistic contexts. If translators translate this kind of words without adaptation, translated expressions will become tediously long.

In terms of the sentence pattern, the above English sentence consists of two adverbial clauses of time and one adverbial clause of result. The second adverbial clause of time is inserted into the adverbial clause of result. Grounded in the limited reading comprehension of target readers, it is necessary to clarify logical relations between clauses and translate the compound sentence into simple sentences. In addition, the translator translates “look out of” for several times, and “看不见” is repeated in the translated version. Through repetition, the logical relation is clearly shown. In sum, after adaptations and adjustments, it is easy for target readers to understand

concise and clear Chinese sentences, and actually, reading requirements can be fulfilled perfectly.

4.2.2 Adaptation to Intertextuality

During the whole translation process, as the bridge connecting the author with the target readers, the translator should grasp the central topic totally so as not to deviate from the characteristic of the original text. As for *The Chronicles of Narnia*, the original text is written from the perspective of children, the times of using obscure language and sophisticated sentences must be lowered. When the logical relationships between different parts of sentences are not so clear, it is the translator's duty to express the original meaning in order.

Example 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. (Lewis, 2008, p.3)

TT: 他们打开好几扇房门, 不出所料, 都只是闲置的卧房。不一会儿, 他们来到了一个很长的房间里, 里面挂满图画, 还有一幅铠甲。之后, 是一个披着绿色帷幕的房间, 角落里放着一把竖琴。走下三级台阶, 再走上五级台阶, 是楼上的一个小客厅, 还有一扇门通往外面的阳台。接着是一个个彼此相连的房间, 四壁摆满了书——大都是很古老的, 有些部头比教堂里的《圣经》还大。(Ma, 2015, p.3)

The above English sentence consists of one adverbial clause of manner led by "as", absolute constructions like "with a harp in one corner" and three attributive clauses. The first attributive clause omits the relative word while the other two clauses are introduced by "that". And there is a dash used for explaining the previous sentence. But Ma Ainong is not fettered by the fixed sentence pattern and chooses to divide one original sentence consisting of more than one hundred words into five simple and short sentences, which are connected by such words as "不一会儿", "之后", "接着". In this way, the relationship between those simple sentences is manifested clearly. The reason behind this kind of adaptation is that Ma Ainong spares no effort to put herself in the children's position and does not forget that this book is created for children, so she chooses to use short sentences as substitutes for complicated sentences so as to remove obstacles that may impede the readers from reading forward.

Adaptation to Sequencing

"A universal property of linguistic utterances is the linear ordering of their constituent parts. The sequencing of those parts, therefore, is always a meaningful aspect of

linguistic context" (Verschueren, 1999, p.108). Sequencing denotes that logic-semantic relations between sentences in one text are important when making linguistic choices and it is necessary to change the sentence sequence with the aim of conforming to the developmental sequence.

Example 6

ST: The first thing he realized, when he got outside and found the snow falling all around him, was that he had left his coat behind in the Beavers' house. (Lewis, 2008, p.57)

TT: 到了外面, 他发现大雪纷飞, 首先意识到他把大衣落在河狸家里了。(Ma, 2015, p.61)

In the original version, the adverbial clause of time introduced by "when" has interrupted the whole sentence. That is to say, the adverbial clause is placed in the middle of the above sentence. Usually, adverbial clauses are placed at either the start or the end of a declarative sentence and it is not so common to insert such clauses into the middle of a sentence. Being different from the English sentence, Ma Ainong makes a choice to change the clause order in accordance with the time and logical sequence. When Edmund got outside, he found it was snowing, and then he felt so cold, so finally, he remembered he did not wear his coat. Through adjusting the sentence order according to the development of events, the logic semantic relation shows clearly, and as a result, the length of the translated sentence is less than half of the length of the original sentence and the meaning is expressed more clearly.

After analyzing several sentences in detail to show how to adapt to linguistic context, it is necessary to use the quantitative method to provide an objective explanation of adaptation to linguistic context. In this way, the translator's effort to adapt to contextual cohesion, intertextuality and sequencing can be showed explicitly. There are 365 sentences to adapt to linguistic context in all in E-C translation of *The Chronicles of Narnia*. The following Table 2. shows the detailed information.

Table 2
Adaptation to Linguistic Context in E-C Translation of *The Chronicles of Narnia*

Adaptation to Different Aspects of Linguistic Context	The Number of Sentences
Adaptation to Contextual Cohesion	60
Adaptation to Intertextuality	72
Adaptation to Sequencing	233

5. CONCLUSION

This paper aims to explore how the translator makes adaptation to contextual correlates so as to make the original style reappear. Based on contextual correlates of adaptability, the translated version of *The Chronicles of Narnia* is analyzed in detail from the two angles, that is, communicative context and linguistic context. Through the analysis of specific examples in different kinds of

contexts, the process of adaptation to contextual correlates is clearly showed. Besides, quantitative methods are used to provide an objective and accurate presentation in order to illuminate how to make adaptation to communicative context and linguistic context. According to the information collected, the number of sentences where the translator adapts to communicative context is 331 and the number of examples she adapts to linguistic context is 365. Both of them are more than 300, which means the translator does a lot of work to make flexible adaptations to contextual correlates. Those adaptations reproduce the charm of *The Chronicles of Narnia* in the translated Chinese version. In *The Chronicles of Narnia*, simple and plain language is used. Reduplicated and onomatopoeic words, parallel constructions, figures of speech make the story attractive. To keep the original charm in the translated version, the translator makes efforts to adapt to contextual correlates and reproduces the original language style. This translation study enlightens translators to pay sufficient attention to communicative context and linguistic context, and then make active adaptation to those contexts to convey the original meaning.

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