A Tentative Study on the Development of Children's Picture Books and Chinese Translation Versions

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ABSTRACT

Children's picture books play a specific role in academic research and promote the development of children literature over decades. Translation of picture books for children has become a trend recently. Scholars focus on the study of picture books themselves and show great concern for their function in children education, but theoretical research on this field has been in great want. In light of Piaget's theory of cognitive development and Verschueren's adaption theory, the study of translated picture books for children will promote the picture book's creation as well as paedeutics research. Through the study of the translations of 5 picture books, the research aims at revealing translation techniques and the features of translated picture books in line with Piaget's cognitive developmental theory and adaption theory; illustrating the picture book's definition, history and type of picture books, this author analyses the language features of picture books, including dynamic beauty, conciseness, sense of rhyme, and interestingness. Briefly summarizes the basic features of translated picture books according in relation with the prosperities of language, taking the reader-responses into account in translating the children's picture books in a skillful way to achieve interplay of words with pictures for a better understanding.

Keywords: Children picture book; Piaget's theory of cognitive development; Adaptation Theory; Translation techniques

INTRODUCTION

With regards to children's language, cognitive, personality and social development, children's picture books play a specific role in academic research and promote the development of children literature over decades. In many countries and regions, picture books are widely encouraged and recommended as reading materials most suitable for young children. However, the overall development of children's picture books in Mainland China largely falls behind that of the western countries. Over the years, picture books were not taken fully seriously in academic research.

Nowadays, Picture books, as a special type of children's literature, receive wide concern from educators' book publishers and parents. The current situation meet the demand to study the translation of picture books for children in order to have a deeper understanding of picture book creation and to realize the gap between China and western countries in terms of picture book creation. The growing field of translation theory provides the scholar with new and exciting ways to approach picture books since originality generally consisted of adaption rather than creating a story that was entirely new. Indeed, translation and adaptation were often intrinsic to literary works creation. This paper focuses on the development of children picture book and the translation of children's picture books in China from English-speaking world. In light of Piaget's Cognition Stage Theory and Verschueren's Adaption Theory in translation, the author chooses 5 picture books and their translated versions to study. It is of great value to study the translation of children's picture books in China and there is a long

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way to go concerning the research on children's picture book. Based on this, this paper analyses the translated picture books with the help of related knowledge in translation theory and child psychology. The research purposes are as follows:

First, this paper tries to define and classify picture books, to make a brief introduction to their evolution, and to identify their characteristics and functions.

Second, it tries to make a brief introduction to children's picture book translation, attempting to analyze the translated picture books to identify the translation techniques and the translation characteristics in order to provide some guidance for later picture book translators.

Third, it is to find the gap between foreign picture books and domestic ones with the help of some knowledge in paedeutics and child psychology, thus providing guidance for the picture book creation in China.

Childhood plays an critical role in one's life, including personality's mold, character development and life skills. Children's picture books can be a guide to mould their disposition and worldview, to influence their cognitive conception. Besides, the book can bring them into unknown world with the expanded visions to inspire them to fully develop their potential in the process of pursuit dream. That is the point of studying on children picture book.

DEFINITION OF PICTURE BOOKS

Picture Book in English-speaking countries has another name as "绘本" in Japan. However, Scholars at home and abroad have different understanding of picture book, so various definitions from diverse perspectives can be seen as follows.

Swiss scholar Maria Nikolajeva and American scholar Carole Scott co-authored How picture books World in which they gave such a definition: "Picture book is a kind of book which integrates verbal language with visual pictures to tell a story. The visual pictures, as one part of the whole book, appear on every page and play an indispensable role in maintaining the completeness of storytelling." (Maria Nikolajeva, Carole Scott, 2001; 29)

Japanese picture book researcher Tadashi Matsui in his work Theory on Picture Book employed such an equation to illustrate the different between Book with illustrations and picture Book: Text + Picture= Book with illustrations; Text x Picture=Picture Book. (Tadashi Matsui, 2009, 30). Chinese scholar Peng Yi gave a different expression in his work Picture Book: Reading and Classics: Picture book tells a complete story through the cooperation between text and picture. There is interdependence and interaction between text and picture. Coherence in pictures is very important. (Peng Yi, 200b; 5) Moreover, according to Anthony Browne, an internationally acclaimed author and illustrator of children's books, he holds such idea that picture books are for everybody at any age, not books to be left behind as we grow older. The best ones leave a tantalizing gap between the pictures and the words, a gap that is filled by the reader's imagination, adding so much to the excitement of reading a book.

HISTORY OF PICTURE BOOKS

The early development of children's literature witnesses a less concern than the adult works, before children were fully understood and given proper attention, few literary works had written something about children or for children. The first children's picture book *World Graphic* was compiled by Czech educator Comenius in 1685, which brought an educational revolution centered on children and a bold attempt at children's picture book creation, exerting a great influence on western textbook and children's books. Hence after, *Tale of Peter Rabbit* (written by Beatrix Potter from Britain) and *Alice's Adventures in Wonderland*

(written by Lewis Carroll from Britain) were considered as a starting point of the modern picture book creation.

In the mid of 20th century, especially between the two world wars, humanism in renaissance was revitalized and more valued by the artists, and the spirit of peace and happiness were attached greater importance. America witnessed fast development in picture book and many excellent picture books sprang up, such as *Little House* by V'uginia Lee Burton, *Millions of Cats* by Wanda Gag, and *Make Way for Ducklings* by Robert McCloskey. The theme on friendship, peace and humanity by means of allegorical story made children's picture book come into a flowering period.

With the influence of western picture book, a group of Chinese writers abounded, such as Zhu Chengliang, Yu Li, He Yanrong, Wang Xiaoming, Chen Zongyao, Yang Yongqing embarked on the primary stage of picture book creation. They not only inherited China's tradition but also learn from the West, Picture book creation grew into maturity with half a century's development. The diverse subject matters and aesthetic qualities with vivid and colorful picture appeal more and more young readers. From the angle of psychology, the picture book teaches children how to understand and express their feelings. Electronic media experienced rapid development and the pace of social life accelerated in the new century, and the relaxing and simple topic of picture book increased popularity in children readers. Most of the writers and illustrators broadened their creative perspectives to choose humanity and universe, the relation between human beings and nature, and the elementary education on science and so forth. For example, *Guess How Much I Love* You (written by Sam McBratney, illustrated by Anita Jeram) expressed the deep love between mother and son by means of the humorous body language of two rabbits; *The Magic School Bus* (written by Joanna Cole, illustrated by Bruce Degan) was a best seller as scientific picture book. In late 2004/early 2005, Story Tree was found in China, which not only introduced many excellent picture books abroad and but also strive to study the publication of original picture books. It stirred up the creation of Chinese picture books following the western peer's track. For example, *Fire* (in Chinese: Huo Yan) written by Xi Dun and illustrated by Zhu Chenliang, and *Leak* (Lou), illustrated by Liang Chuan, selected Chinese folktales as their materials, with coherent pictures and successive suspense, thus provoking children's reading interest. In 2008, China witnessed a fruitful creation in children's picture book. Picture books with intense Chinese flavor such as *Reunion* (Tuan Yuan), *Baby* (Bao Er) emerged.

LITERATURE REVIEW

The research on children's picture book is a multidisciplinary field, involving children's literature, children paintings, child psychology, child education, and children's books publishing. Children's picture books, as children's reading material, have existed for over one hundred years. Maria Nikolajeva explored the relationship between text and picture and their respective functions again in her work *How Picture books Work* (2000), officially putting forward the concept of "descriptive text". Meanwhile, Tadashi Matsui, an authority on picture book in Japan, discussed the creation and components of picture book in his work *Theory on Picture Book*, from the perspective of a picture book editor, regarding parent-child reading as the best way of reading picture book. Children's Picture books: *The Art of Visual Storytelling*, illustrator Martin Salisbury and children's literature scholar Morag Styles trace the fascinating evolution of the picture book as a storytelling medium and a cultural agent, peer into the future to see where the medium might be going next.

In 2006, Hao Guangcai first addressed the process and methods of picture book creation in his work *What is Good Picture Book?* which offers professional insight to those want to

understand and create picture book. *Picture Book: Reading and Classics* written by Peng Yi made an introduction to picture book creation and discussed all types of picture books and their expressive methods, by means of analyzing classical picture book. Zhou Jing emphasized the importance of picture book in early reading education in his work Research on the Development and Education of Early Reading (2002). Kang Changyun wrote two essays: "Picture Story Books and the Development of Preschooler" (2002) and "Research on Children's Picture Story Book Reading" (2007), holding the view that picture books not only promote children's reading and language, but also lay profound influence on children's psychology, emotion, logic, observation and imagination. In his work *Picture Books Lead to Reading Passion* (2007), Yu Yao illustrates the definitions and features of picture books, the ways to read them and their roles in baby teaching and parent-child reading. In 2008, Chen Shiming finished his work *Early Reading in the Image Age,* elaborating on picture book teaching in a more detailed way and introducing the activity forms of picture books within the framework of Integrating Education, thereby prompting the further combination of picture book teaching with preschool education. Some scholar discussed the translation of children's picture books based on functionalism, described the features of children's picture books from such aspects as childlikeness, literariness, language feature, visual-verbal relation, parent-child reading, reconstructed the translation process of picture story books in line with the features of this text type, and predicted the difficulties confronted by translators. He Yixin "Three Beauty with Sound, Form and Meaning---- The Study and Practice of E-C Translation Skills in Picture Book" in 2011, studying the way of coordinating visual-verbal interactivity and parent-child reading translation theories, thus achieving three beauty in translated works. Research on translation characteristics and techniques in conjunction with children psychology is presented in A Study of Translation of Children Picture Book by Fu Nan in 2013. Besides, some picture book translators in China, such as Peng Yi, Mei Zihan, Ke Qianhua, Zhang Jianming, also wrote some papers on picture book translation from the angle of translation practice.

From the above discussion, we can boil down that experts and scholars on picture books carried out study mainly from three aspects, namely, the study of picture books (their features, patterns, visual-verbal relations), the relation between picture book and education (early childhood education and the development of children) and the Chinese translation of Children's picture books. Children's picture books tell a story through the perfect combination of words and pictures and are intended for children readers whose cognitive competence and language competence are developing in specific and special ways, which lead to the difficulty in the translation of picture books for children. The translators need to balance words and pictures in their expressions which must accord with children's cognitive competence and language cognitive competence. Therefore, the newly-acquired translation theory combining with paedeutics in specific stages should be taken into consideration in its translation, which provides diverse interpretation on picture books.

Theoretical Framework

Piaget's Cognition Stage Theory and its Application to Children's Literature

Jean Piaget, a Swiss biologist and psychologist, contributed to children's cognitive development research. He believed that one's childhood plays a vital and active role to the growth of intelligence, and that the child learns through doing and actively exploring. Piaget classified children's cognitive development into four periods:

Sensorimotor Stage (0-2 years)

During this stage, children's cognition is mainly sensorimotor observation. In this stage,

infants progressively construct knowledge and understanding of the world by coordinating experiences (such as vision and hearing) with physical interactions with objects (such as grasping, sucking, and stepping). Infants gain knowledge of the world from the physical actions they perform within it.

Preoperational Stage (2-6/7 years)

During the Pre-operational Stage of cognitive development, those children do not yet understand concrete logic and cannot mentally manipulate information. The Pre-operational Stage is split into two substages: the symbolic function substage, and the intuitive thought substage. The former is when children are able to understand, represent, remember, and picture objects in their mind without having the object in front of them. The latter is when children tend to propose the questions of "why?" and "how come?" This stage is when children want the knowledge of knowing everything. Based on the research, children can recognize integral and distinguish two different categories. However, when asked to consider the relationship between the integral and the constituent parts of the integral, they always give the erroneous answers.

Concrete Operational Stage (6/7 —11/12 years)

The concrete operational stage is the third stage of Piaget's theory of cognitive development. This stage, which follows the preoperational stage, occurs between the ages of 7 and 11 (preadolescence) years, and is characterized by the appropriate use of logic. During this stage, a child's thought processes become more mature and "adult like". They start solving problems in a more logical fashion. Two other important processes in the concrete operational stage are logic and the elimination of egocentrism.

Formal Operational Stage (11/12 years and beyond)

In this stage, children bear abstract thought emerges .Children tend to think very concretely and specifically in earlier stages, and begin to consider possible outcomes and consequences of actions. Also children acquire Metacognition, the capacity for "thinking about thinking" that allows adolescents and adults to reason about their thought processes and monitor them. Problem-solving is demonstrated when children use trial-and-error to solve problems. The ability to systematically solve a problem in a logical and methodical way emerges. Compared with the adolescent in concrete operation stage, the children in formal operational stage can resolve mentally represented problems. Children in this stage can think about their own thoughts and search systematically for solutions to problems. In a word, children's thinking patterns in this stage completes with the following characteristics: thinking pattern gets rid of thinking contents; conduct hypothesis-deductive reasoning.

Based on Piaget's classification of children's psychological characteristics, it is apparent that children in different ages have different cognitive features. In his perspective, children between 6 and 12 are still in concrete operational stage. During this period, they rely largely on concrete images such as voice, picture and colors before they think in an abstract way. Therefore, translators should take children's cognitive development at different ages into account before doing translation of children's literature. The concrete words, language styles should conform to children's psychological characteristics in translating. When translating children's literature, the translator's priority should be the cognition development theory because the reader's particularity. Children readers in different stage embody the different cognition and comprehension capacity. Under this circumstance, translators of children's literature should consider children readers' cognition ability and utilize different translation methods in order to satisfy their reading demands. Just as the cognition development theory describes, children at different stage has different cognition and receptive ability which result

in the different comprehension competence to the same original text. Therefore, children psychology, children language competence and children cognition are the factors should be considered before translating and different translation strategies should be governed in order to adapt to children's cognition ability in different stages. Thus cognition development theory linked with adaptation theory provides a new perspective for translation criticism.

Adaptation Theory

Belgian linguist Verschueren combines Darwin's natural selection theory with actual language use. "Evolutionary epistemology views organisms as engaged in continuous problem-solving, positing behavioral and socio-cultural adaptations as the product of epistemic process, and interpreting human evolution in general as a growth of knowledge" (Verschueren, 2000:263-264). Just like the creatures in the nature, human people must select from various choices in order to survive. In language adaptation stage, Verschueren benefits from Piaget's "adaptation" in cognitive psychology. In 1999, he presented the adaptation theory in a systematic way in Understanding Pragmatics which symbolized the maturity of the theory. Verschueren think language use is a behavior which is different from act. In his point of view, "pragmatics is the study of language use and linguistic usage properties and processes" (Verschueren, 2000:1).

According to Verschueren, the language use is a continuous language choice process. No matter this choice is conscious or unconscious, language-internal and external cause (Verschueren, 2000: 55—56). This kind of language choice embodies the following characteristics: Firstly, linguistic choices happen at any level of language. It involves the choice from phonetic, tone to grammar structure. Secondly, language users must make choice of language form as well as language strategies. At the same time, the style or variety when choosing language strategies can affect language form's choice in some degree. Thirdly, the choice made by language users is under different conscious degree. Fourthly, choice-making is made at language production and language comprehension stage. In choice making process, both utters and interpreters must make choices. Fifthly, language users have no right to decide whether to make selections or not for when they entered into language use process, they have no choice but to select the most appropriate ones to make communication. Sixthly, the language means and strategies that language users can choose are not equivalent for these strategies and means are affected by cognitive, social and cultural factors. Lastly, the different choices that the language users make in language means and strategies will result in the change of other verbal and non-verbal factors (Verschueren, 2000:56-58). These different choices in language means and strategies made by language users will cause other language and non-language factors' change. From what we have seen above, it is evident that language use is a continuous choice-making process.

Adaptation theory emphasizes that language use is a continuous choice process consciously or unconsciously, for language-internal and/or language-external reasons (Verschueren, 2000:55-56). Language has three properties: variability, negotiability and adaptability.

All in all, Adaptability is the language choice based on these two principles. These three characteristics of language make us have a better understanding of language features. Children readers are in the stage of learning mother tongue. A large amount of foreign words and concepts will have interference to their reading as well as of children's language and thinking. In translating, translators must make selections and adaptations to cultural context of target children readers on the basis of maintaining the literal meaning of source text.

TEXT - ANALYSIS ON THE TRANSLATION OF CHILDREN'S PICTURE BOOK

According to Piaget's children cognition theory, the thinking pattern of target readers can transmit concrete images thinking to abstract logical thinking. This kind of abstract logical thinking embodies concrete image in some degree and their attention develops from inadvertent notice to conscious notice. Therefore, the intuitive and concrete things are more likely to attract children's attention. Unlike adults, children are more likely to be attracted by rhyme and rhythm which give children aesthetic pleasure and motivate their mood. These characteristics require translators to translate source language with strong rhyme and rhythm in order to adapt to children's psychological characteristics and cognition structure. Translators must fully render those lifelike expressions on the basis of retaining the meaning of source text. The study of practice in picture book translation between these works is not only for the understanding of the translations as literature in their own right, but also of picture text translation as a sophisticated process. Translators illustrate contemporary modes of translation and challenge the notion that, currently all picture book's translation should be in line with adaptation.

Firstly, Picture interplaying with illustrations is the characteristics of children picture book. Readers should adjust their understanding of words based on the pictures, to be exact; pictures occupy a large amount of page in some picture books, only leaving few words as explanation. However, the vivid, colorful and interesting pictures strike an impression quickly on young readers and the implication underneath is beyond words. David Lewis drew a conclusion to the visual-verbal relation in the introduction part of his work Reading Contemporary Picture Books: Picturing Text (2001). He pointed out that an extensive consensus has been reached on the basic features of picture book---- it integrates pictures with words, resulting in a composite text. American painter Barbara Cooney compared picture book to a string of pearls, in which pictures are pearls and words are the string, visualizing the visual-verbal relation.

Secondly, dynamic beauty of theme along with the plot is the element of picture book. In *The Pleasures of Children's Literature* (2002), Perry Nodelman expressed his idea that there are at least three kinds of stories in one picture book, the first two are the story told by words and the one implied by pictures, the third one achieved through the so-called translation techniques are in fact to flexibly deal with the language different line with all kinds of translation methods to achieve perfect expression of children's picture books. The topic the author chooses maybe strange to the adult, or even childish or eccentric. In spite of that, in children readers' eyes, the topic is new and amazing. the personified animal image and the experience the character go through are fully in agreement with children psychology and be in favor of their intelligence. The allegorical narrative illuminates children's creativity and imagination with parable implication. Such as Sylverster and the Magic Pebble, the Gardener.

The translation of children's picture books mainly employs two techniques: division and conversion.

Division

The most important contrast between Chinese language and English language is hypo taxis and parataxis. The English sentences are usually expanded from their main structure, such as subject-predicate, subject-predicate-object, or subject-link verb-predicative, by adding attributive and adverbial. However, due to a lack of inflections, Chinese can only express its grammatical relation by means of word order and function words. The sentence structure is linear in a horizontal way. Chinese Language is a prose form with spirit lingering on casual. Therefore, it will conform to Chinese readers' understanding in translating English sentences

into Chinese; the source sentence should be divided into several target sentences. According to negotiability, one of the properties of language, there is highly flexible rules and choice-making rather than strict rule in translation. Translators usually divide long sentence into several short sentences in order to adapt to the target linguistic environment. For example, *The Gardener*, written by Sarah Stewart and illustrated by David Small, was translated by Guo Enhui into《小恩的秘密花园》. There are several long sentences in it.

Eg 1: Grandma told us after supper that you want me to come to the city and live with you until things get better.

Translation in Chinese:

今天吃完晚餐后，奶奶说，在家里情况变好以前，您要我搬到城里跟您住。

Eg 2: When I first arrived, Emma told me she'd show me how to knead bread if I would teach her the Latin names of all the flowers I know.

Translation in Chinese:

第一天到这里，艾玛就跟我说，如果我告诉她所有花的拉丁文名字，她就教我怎么揉面。

Again, *Sylvester and the Magic Pebble*, written and illustrated by William Steig, was translated by Zhang Jianming into《驴小弟变石头》.

Eg 3: As he was crossing Strawberry Hill, thinking of some of the many, many things he could wish for, he startled to see a mean, hungry lion looking right at him from behind some tall grass.

Translation in Chinese:

就在走过草莓山，心里想着好多好多的愿望都可以实现的时候，竟然碰见了一只狮子。那只狮子既狡诈、又饥饿，正在一堆高高的牧草后面瞪着他。

Eg 4: After a month of searching the same places over and over again, and inquiring of the same animals over and over again, Mr. and Mrs. Duncan no longer knew what to do.

Translation in Chinese:

同一个地方搜了一遍又一遍，同一只动物问了一次又一次，这样过了一个月，驴爸爸和驴妈妈不知道还有什么办法可想了。

Conversion

English language more often uses static modes of expression than dynamic ones. However, Chinese tends to use verbs to express action. Therefore, in E-C translation, to converse the modes of expression and part of speech is necessary. Conversion can be divided into word class conversion and sentence component conversion. As for children's picture book translation, the former kind of conversion is frequently seen.

Conversion of Nouns

Sophie's Masterpiece, written by Eileen Spinelli and illustrated by Jane Dyer translated by Ke Qianhua into《苏菲的杰作》.

Eg: The captain needs a new suit, Sophie decided. Something bright. Blue. Like sky. She began to spin patiently. A sleeve. A collar.

苏菲想，这位船长需要一套新衣服，明亮一点儿的，蓝色好了，像天空的颜色。她耐心地织啊织，<u>织了一只袖子，织了一个领子</u>。

E.g. *Sylvester and <u>the Magic Pebble</u>*, written and illustrated by William Steig, was translated by Zhang Jianming. The title's translation can show conversion's usage. The magic pebble put into Chinese as《驴小弟<u>变</u>石头》.

Conversion of Adjective

Runaway Bunny, written by Margaret Wise Brown and illustrated by Clement Hurd, translated by Huang Qiuyuinto《逃家小兔》.

Eg1: "If you become a mountain climber," said the little bunny, "I will be <u>a crocus</u> in a hidden garden."

"如果你变成爬山的人，"小兔说，"我就要变成小花，<u>躲在</u>花园里。"

Eg: Oh, no, thought Sophie, close to tears. She knew she did not have the strength for any more <u>journeys</u>. (*Sophie's Masterpiece*)

噢，糟了!苏菲，她几乎没有力气再<u>搬家</u>了。

Conversion of Prepositions

Eg: They sniffed <u>behind</u> every rock and tree and blade of grass, <u>into</u> every nook and gully of the neighborhood and <u>beyond,</u> but found not a scent of him. (*Sylvester and the Magic Pebble*)

他们<u>闻过了</u>每一块岩石、每一课树和每一片草叶的背面;<u>搜过了</u>远近的每一个角落和溪谷，可是一点儿线索都找不到。

Rosie's Walk, written and illustrated by Pat Hutchins, translated into《母鸡萝丝去散步》.

Eg: Rosie the hen went for a walk/ <u>across</u> the yard/ <u>around</u> the pond/ <u>over</u> the haycock/ <u>past</u> the mill/ <u>through</u> the fence/ <u>under</u> the beehives/ and got back in time for dinner.

译："母鸡萝丝出门去散步/她走过院子/<u>绕过</u>池塘/<u>翻过</u>干草堆/<u>经过</u>磨坊/穿过篱笆/从蜜蜂房下走了过去/按时回到家吃晚饭"。

Conversing preposition in English to verb in Chinese can comply with target readers language usage and make children readers feel the movement.

CONCLUSION

Contributing to cognitive developmental theory, Piaget illustrated Children in each stage have their own characteristics and undergo different developmental changes. In his opinion, Development is the essential process and each element of learning occurs as a function of total development, rather than being an element which explains development. To understand the development of knowledge, we must have an understanding of the process of cognitive development, which can be divided into four stages. They are sensory-motor, namely, pre-verbal stage, pre-operational stage, concrete operational stage, and the formal operational stage.

Piaget's theory of cognitive development provides some insights into children education and many educational methods have been derived from his theories about the process of cognitive development. Nowadays picture books for children also gain greater popularity. Many picture books for children have been translated into Chinese have enchanted more and more Chinese children readers. There are many factors that influence the popularity of picture books. First, Piaget's cognitive developmental theory was universally accepted by the writers and

illustrators of the famous picture books for children. With a deep understanding of children, they created stories and employing specific drawing techniques to be attractive to children. That the designers of picture books tend to choose the pictures that best show the theme and spirit of the story make the picture book grows in popularity. Second young readers can resonate with the characters in the picture books. With pure and naïve inner nature, children are usually active and curious about the outside world. They can experience beauty and kindness and their curiosity can be satisfied in the process of reading and their feelings and emotion can be released; the meaning of friendship and family bond can be internalized. Third, language in picture books for children is chosen in a very careful way. The verbal language in picture books comprise of four features: dynamic beauty, conciseness, sense of rhyme, and interestingness. All these are in agreement with the reading expectation of preschoolers. Fourth, picture book is perfect combination of words and pictures. There is interplay between words and pictures, which leaves the rest to children's observation and imagination.

Since children picture book hugely embraced by children, abounded the creation and the attendant its translation. Picture book translators in China, such as Peng Yi, Ren Rongrong, A Jia, Ke Qianhua, Lin Liang, have many excellent translations. Adaptation theory enlightens the reader to read the E-C translations for a better understanding. From the above discussion, we know the basic features of picture book translation and the main translation techniques used. First, translators pay great attention to the translation of the titles. Some translators give a totally different title in line with the content of the picture book. Some translators add some words especially verbs to make it more attractive, interesting and understandable to children readers. Second, translators manage to achieve interplay of words with pictures. According to theory, children aged 3 to 8 years old move through preoperational stage and concrete operational stage. They are getting better with both spoke language and reading ability. Vivid and interesting language is more likely to catch their attention. Therefore, translators can leave room for children's imagination, the rich illustration strike the young reader impression with few words explanation. Translator can employ simplification here because children are able to know the implied information using their logical thinking. Third, translators manage to maintain linguistic features. The authors of children's picture books tend to select simple words, phrases and sentence patterns, sometimes repeated and colloquial to achieve interestingness. Based on Piaget's theory of cognitive development and Adaptation theory along with the analysis of the translations of picture books, we can conclude that translators should first acquire the western picture books regarding cognitive theory, and then recreate and domesticate the foreign language to Chinese readers make it more readable by adding some necessary words, omitting some unnecessary ones, or changing the word order or sentence pattern without changing the original meaning. Besides, picture books are perfect combination of text and picture. The interplay between them should be reserved. Last but not least, as for the selection of words and phrases, children's language competency should be taken into consideration.

LIMITATIONS AND SOME SUGGESTIONS FOR FURTHER RESEARCH

As the first attempt to apply the adaptation theory to the research of children's picture book, there are many limitations due to some reasons. First in order to testify the explanatory power of adaptation theory to translation of children's literature, the researcher collects the typical examples in different levels and only cites part of the examples to make an illustration which are all based on the author's own understanding. If more examples are used to illustrate, the conclusion can be more convincing. Second, in the data collection process, the author cannot cover all the examples in the syntactic levels. Third, this paper tries to study from the

cognitive theory and adaptation theory, the interrelationship between the two theories should be taken into consideration. Besides, this author touches no pages upon other techniques used in translation and the Chinese language features in this paper.

Besides, there are some suggestions for further research in translation of children's literature. The guidance of various translation theories in translation of children's literature is needed for conducting better research on this aspect. And then to preserve an objective and comprehensive perspective to analyze the translation version is necessary in the process of translation when compare the western works with the local. The last one is research on specific aspects of children picture book should be put into practice, such as the interaction between the creation component by the character, the setting and graphics design and reader. Therefore, many perspectives and approaches are in want for the further study on Children literature.

ACKNOWLEDGMENT

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