INTRODUCTION

In recent years, children's literature has attracted tremendous attention and becomes a popular subject in Taiwan. Educators, teachers and parents in Taiwan have started noticing the important roles children's literature plays in children's lives, education, and language learning and teaching. Above all, children's literature sparks imagination, curiosity and delight in readers, as well as reflects the values of our societies and transmits those values to children.

Besides providing children with good local literature, parents, teachers, and librarians around the world are aware of the importance of making international children's literature available to their children because international children's literature has the potential to serve the function of preparing "children and youth of new and broader global visions in the new millennium" (Stewart 2008, p.105). Usually, international children's books are presented in the form of translation because of language restrictions. There is indeed a need to promote international children's literature in translation because translated children's literature with a global perspective offers some unique benefits for children.

For children in Taiwan, international children's literature that had originally been published in other countries and then were selected to be published in Chinese translation holds a significant and valuable place in building a huge part of local children's literature, and somehow it is not exaggerated to say that translated children's books make up of the majority of the publications for children in Taiwan. It was documented by Liu (2003) that 325 children's books in Chinese translation had been published and released to bookstores in the single year of 2001.

Although a growing interest on making translation of children's books seems to be generated in the field of children's literature and some people from the academia also have voiced out a need for regarding the topic of translating for children as an essential and prominent subject for investigation and study, children's literature translation study, as Farrell (2007) commented, has only

recently begun, and it lacks a body of primary research for discussion. With an intention to enrich the existing experiences in the field, this paper made an attempt to explore the importance of international children's literature and discuss the issues and characteristics of translating children's books from one language to another by reviewing literature published on the subject.

THE IMPORTANCE OF TRANSLATED INTERNATIONAL CHILDREN'S LITERATURE

The idea that children deserve to read the best children's literature from other countries is also shared by many scholars. Louie, Y. and Louie, H. (1999) strongly expressed the opinion that "children should not be denied the stories of brilliant authors in other parts of the world simply because of a language barrier" (p. 34). Anthea Bell (1980), a famous translator of children's books and the Batchelder Award recipient of 1979, expressed her concern that children of all countries should have "access to the best foreign children's literature while they are the right age for it" (p. 23).

In Jobe's (1988) interview with Patrcia Crampton, an award-winning translator, Crampton emphasized the importance of early access to translated literature for the following reasons: (1) children are entitled to works of great writers from all countries; (2) children should not miss books produced in other countries; and (3) children should be given the opportunity to experience other parts of the world through good books. Without translated children's books, children may not have the opportunity to read the best children's literature written by people of other cultures in other languages and will miss the joy and treasure in international children's books.

Freeman and Lehman (2001) stressed that literature from other cultures and countries supports children's language development in two ways. One aspect is that children, through reading translated literary texts, can increase their vocabularies in their native languages that relate to concepts from other cultures. The example that

they gave is that when American children read a Korean story, *My Freedom Trip* by Park, F. and Park, G. (1998), they learned words such as rice paddies, pagoda roofs and barley tea, which are words related to Korean culture. Secondly, because these books often incorporate the vocabulary of another language, children are thus exposed to another written language through reading translated books.

Therefore, translated children's books "serve as a springboard for a comparative mini-unit on the written symbols that represent different language" and support children's language development as to assist them to "construct knowledge about the structures of other language, the distinctive sounds of languages, and the unique vocabulary" (Freeman & Lehman, 2001, p. 13). In addition to the benefit of increasing vocabularies associated with particular cultures, "Differences in illustrations and storylines may present distinctive ways in which children are exposed to the artistic and literary styles of other cultures and countries" (Hayes & Zeece, 2004, p. 191).

Carus (1980) spoke of translated children's literature as a means to make cultural contacts between the countries in the world and to provide children with the very best literature of the world that adults can find. He holds the belief that if children have more chances to be exposed to one or several cultures in their early lives, those children may later become more open-minded. They may thus generate interests and tastes in acquiring knowledge about other countries and different languages. It was suggested that international children's literature should be considered in working toward the broad goals of achieving international understanding and acquiring advancement of cultural knowledge.

Translated books are an excellent medium for transmitting and promoting international understanding between children of different cultures and life experiences (Brewster, 2008; Lepman, 2002). Through reading stories of people from other cultures and nations, children learn about people, places and events in the world in various aspects and levels. Such learning can increase international understanding and inspire respect for cultural plurality.

A good book can help to break down these barriers. Books can make a difference in dispelling prejudice and building community; not with role models and literal recipes, not with noble messages about the human family, but with enthralling stories that make us imagine the lives of others. A good story lets you know people as individuals in all their particularity and conflict; and once you see someone as a person-flawed, complex, striving-then you've reached beyond stereotype. Stories, writing them, telling them, sharing them, transforming them, enrich us and connect us and help us know each other. (Rochman, 1993, p.19)

When children know that they are reading in translation the same stories that children in another country are reading, a sense of nearness grows and expands. Interchange of children's books between countries, through translation, influences communication between the peoples of these countries, and if the books chosen for traveling from language to language are worthy books, the resulting communication may be deeper, richer, more sympathetic, more enduring. (Dickman, 1999, p. 22)

Therefore, what becomes critical is teaching children to handle information and discriminate among information and its sources. After children build a sense of information awareness, it may further help to remove barriers or stereotypes among people. As it was suggested by Levine (2006), "books in translation are mostly valuable as tools for social study" (p, 523).

Jella Lepman (2002), a German-born Jew who left Germany to work in England but returned after the war, also saw translated children's literature as a means to promote peace among nations. To assume the mission to promote international understanding through children's books, she founded "The International Board on Books for Young People (IBBY)" in 1953. She wrote letters to countries that had been at war with Germany and asked for books from those countries:

We are searching for ways to acquaint the children of Germany

with children's books from all nations. German children are practically without any books at all, once their literature from the Nazi period has been removed from circulation. Also, educators and publishers need books from the free world to orient and guide them. These children carry no responsibility for this war, and that is why books for them should be the first messengers of peace. (p. 35)

Jobe (1983) referred to literature in translation for young people as cultural mirrors. Through reading translated literature, young people can develop an appreciation of the "universality of humanity" (p. 22). Literature in translation, he believed, works to illuminate humanity's experiences, problems, stresses, crises and finalities. Jobe proposed that by providing students with fiction in translation, students can "view the minds and actions of young people in other parts of the world" and "perceive the reality of their own lives through the reflected actions of the characters" (p. 22). The result may lead readers being able to view their own lives in a more realistic perspective.

The concept of the universality of translated children's books is a concern within in the field of children's literature. Children have a tendency to ignore national and manmade boundaries in their reading. There is a need to select good quality literature for translation because literature has powers to truly provide a sense of universal humanity and to help children "look inward and outward at their world and the world beyond their borders" (Stewart, 2008). There indeed is a need to publish translated children's books because books create for children "an interest in the wider world and an impetus to follow that interest throughout their lifetimes" (McElderry, 1987, p. 245).

ISSUES IN AND CHARACTERSTICS OF TRANSLATING FOR CHILDREN

1. Higher Degree of Flexibility for Cultural Context Adaptation

When considering making translations of children's books, a tension exists between respect for the original source and respect for the intended readers of the

translated work, children. As pointed out by Freeman and Lehman (2001), translating children's books is really a complex process because through the process of translating texts, the translators constantly struggle with making decisions on whether to translate texts literally and stay as close as possible to the original texts, or to follow the spirit of the texts and convey the meaning of the texts according to the needs of the target readers.

In the past, when translating children's literature in translation was mentioned, it was demanded that translators should follow the linguistic and literary norms and conventions of the source culture and make no changes in the style and the level of linguistic difficulty when transferring the source text to the target text. Translations violated this premise were labeled as "mistranslation" by Klingberg (1978). It is obvious that the focus of children's literature translation studies has shifted from "conservative approaches to liberal ones" (Fornalczyk 2007, p. 94), and from "source orientation to target orientation" (Tabbert 2002, p. 303). Thus, the concept of cultural context adaptation has been brought up and has become an acceptable concept to most of the professionals in the field.

Anthea Bell, who is an experienced translator of children's literature noted that straight translation in children's books is a great rarity because it is more desirable to adapt the text to some degree for younger readers (Jobe, 1996). In fact, for marketing reasons, adjustment is considered necessary action that must be done in the eyes of editors. Therefore, translated children's books often allow for a higher degree of adaptation. According to Weinreich (1978), when a children's book is translated, a translator usually adapts the book in three different ways: language adaptation, adaptation of subject-matter (content), and adaptation which is opinion-based. Metted Rudvin (1994) further discussed that publishers, parents and teachers of the target culture often expect translators of children's literature to do adaptations, and Pym and Perekrestenk (2009) reported various adjustments and adaptations have been detected in their studies of comparative translations on children's books. Moreover, studies accumulated over the years also have indicated

that to conform to the conventions of the target language and to achieve acceptability seem to be a general trend existing in the industry of children's literature translation (Shavit, 2006).

However, the standards and the degree of adaptations and adjustments are debatable and questionable for accuracy is a relative concept. The major problem discovered with context adaptation is that adaptations are often made to conform to the existing images, which may be false stereotyped images in the target culture, or to attach the text to existing models in the target literature. Stewart (2008) reported that when she examined the representations of the foreign settings that were engaged in the two recently published children's books (in 2005 and 2006), a quite a few of problematic depictions that carried redeeming characteristics about the settings were detected for those depictions accorded with the ideological images that American readers accustomed to.

Another problem is related to the question of how much and to what degree adaptation should be allowed. To answer that question, Puurtinen (1994) commented, "the degree of the linguistic/stylistic acceptability of a translation depends on the extent to which the translation conforms to the norms and conventions prevailing in the language and style of the target language literature" (p. 85). Another scholar, Schaffner (1997), took Newmark's (1991) notion of "pragmatic accuracy" and explained that a proper way to manage making adaptation is to translate the text "functionally appropriate" which means to "effectively fulfills its intended role in the target culture" (p, 2). Liu (2011), after analyzing the Chinese translations of 13 picture storybooks, found that names, cultural-bound linguistic expressions and cultural concepts were adapted with equivalent names, linguistic expressions or cultural concepts in Chinese culture to accomplish the intentions of compromising differences between the two cultures, meeting expectations of Chinese readers, achieving higher acceptability, and incorporating local Taiwanese features.

Nevertheless, because of a secondary periphery position that translated

children's literature occupies in the literary polysystem, translators of children's literature usually will conform to the conventions and principles that have already been established in the target system (Shavit 2006; Puurtinen 2006).

2. Purification and Modification As Means to Resolve Conflicts in Cultural Values and Pedagogical Concerns

Different cultural values certainly will influence the content of children's literature. Topics that are considered to be normal and common by people in one place may not be acceptable or even are regarded as cultural taboos to people in another place. For example, in most European countries, discussions of human body and sexuality are more acceptable than in most countries in the world. As a result, it should not be too surprising to see that international books written by European authors and published for children in European countries contain language and references to sexuality or the human body. While this notion is a general trend for European people, it is very problematic for people in other countries and may evoke disturbing feelings. Therefore, parents, teachers and librarians may feel that it is unsuitable for their young children to read those books. As a result, publishers of translated children's literature in countries other than European countries are usually not interested in considering these books for translation. Freeman and Lehman (2001) stated, "The clash of values between the culture of the book and the reader's culture may cause that reader to reject or react negatively to a literary work that may have nothing to do with the book's quality as literature" (p. 27).

Books with cultural values and beliefs that are controversial and conflict with the target culture may be selected by publishers in the target culture to promote cultural understanding or exchange, or to give children in target culture a chance to appreciate excellent children's books. However, sometimes, those so called "cultural differences" may cause troubles to translators or place them in a dilemma during the process of making translations. When the books are handed to

translators for translation, the translators must then decide if and how much to change the original text. This arrangement is referred as an action of purification (Freeman & Lehman, 2001), and it happens often when conflicts in values exist between the source culture and target culture.

Two examples can be presented for demonstration. In Stan's (2004) study where she compared the picture book, *Rose Blanche*, in its original French edition with the German text in translation, Stan reported that numerous small changes were done in the means of additions and deletions by the translator in an intention to weaken the brutal conducts of the German people in treating the Jews badly in the historical past. A master thesis compared several versions of Chinese translation texts of a classic adolescent novel, *Anne of the Green Gable*, that were published in Taiwan in two decades concluded that many passages of descriptions in the original English texts about Anne and how she was educated and acted were purposefully omitted or rewritten because those contents contradicted to the social and cultural expectations of which parents held about raising a proper conduct girl in certain period of time in Taiwan (Huang, 2011).

How children's literature is viewed and evaluated is governed by the cultural norms of a culture or nation. If a nation values aesthetic beauty in children's literature, the aspect of aesthetic quality may be strongly emphasized in children's books from that nation, and the standards that are established to evaluate children's books will be different from standards developed in other countries. Moreover, the types of children's literature and the topics that children of the nation enjoy and appreciate may also be different from what children of other nations enjoy and appreciate. These cultural-bound specific norms will greatly influence the decisions and strategies translators make and take in making translation.

Written texts are used as social tools for interaction, and textual knowledge and textual conventions are strongly cultural-bounded. Each language community establishes its own textual knowledge and conventions. Through the social experience of a text, readers and writers of that particular communicative

community have internalized and enculturalized textual knowledge and conventions that are believed and practiced in their community. The activities of production and reception of text are all practiced according to those textual norms. Translation is used to fulfill a communicative function, and readers read translated text to cross both linguistic and textual barriers. Even though the readers of a target culture have realized that they are reading a translation, they still apply the textual conventions of their native languages. During the process of reading texts, they generate certain expectations, and they expect that the texts will be written in the way that will meet their expectations.

The same concern is shared by translators during the translating process. When translators are making a translation from the source language to the target language, they follow the literary conventions and norms of the target language. It is true in the situation of translating literature for adults, and it is also true in the situation of translating literature for children and young adolescents. It has been observed by researchers of children's literature in translation such as Shavit (2006) that translation will usually conform to the conventions and norms that have already been established and existed in the target language. Therefore, alteration occurs when conflicts exist between the source literary norms and target literary norms. Chen (2010) discussed that in the Chinese version of the story, *Cuore*, the protagonist has been translated with tragic fates or miserable experiences because it is a typical way to ennoble or glorify the young protagonist in Chinese literary heritage.

The other example can be drawn from a study presented by Puurtinen (1994; 2006) in which he compared two Finnish translations of *The Wizard of Oz* and their acceptability. The definition of acceptability in this case referred to the stylistic norms, conventions and expectations concerning Finnish children's literature in the late 1970s and early 1980s. The results verified the hypothesis and presented a correlated connection between style and acceptability in Finnish children's literature. It had been detected that high stylistic acceptability can be achieved

when the translation is written in dynamic style, and a static style with complex syntactic constructions tends to make the text more difficult to child readers to comprehend and thus lowers the text's readability.

Alteration of translated texts may also happen when there is a conflict in literary and illustration preference. Literary and illustration preferences differ from culture to culture and from country to country (Zeece & Hayes, 2004). Certain literary styles, literary themes topic and aesthetic styles may not be appealed to or be easily accepted by readers of a culture or country who have different value systems and aesthetic standards in evaluating literature and art. Different kinds of discourse between the texts and the visual displays also influence the way of how translation is supposed to be made (Cascallana, 2006). These factors have been considered when publishers make decisions on book selection for translation and publication for children. Certain types of literature may not get selected or be ignored and are not made available for children of certain culture or nation. When those books do get selected, translated and published, changes and alterations will often be found in the translation.

Tomlinson (1998) also reminds publishers to consider the standards and criteria of censorship of children's books in a country. Books that contain content considered to be inappropriate for children and is censored by examiners of a culture or nation according to the literary norms and pedagogical concerns of that culture or nation may not have a chance to be selected, translated and published. Joels (1999) expressed a view that "the publishing industry's context in any country is, of course, shaped by the prevailing culture's views, biases, and values" . The best demonstration comes from a doctoral dissertation, *Translated Children's Literature Into Arabic: A Case Study of Transitional Norms* by Ali Azeriah (1994). It indicted that most Arabic children's books center on teaching Arab children about the Muslim religion, Arab cultural heritage, moral lessons and Arabic language, and encouraging Arab children to cling to their Arab identity. Therefore, when Arab adults select children's literature from other countries to be translated

into Arabic for Arab children, they set criteria to select books that contain good morals and that are compatible with accepted moral and ethical norms of Arab.

3. Translator as Interpreter with Sufficient Understanding of the Children Reader and Children's Literature

Sometimes publishers are reluctant to publish translated books because finding a highly qualified translator who does his/her job well is not easy. Translators not only must be fluent in both the source language and target language but also need to be able to have good command of both languages and cultures. A master thesis presented a detailed discussion of the two Chinese translations of *The Lord of the Ring*s. David van der Peet (2000), the author of the thesis, declared, "one of the major reasons the Chinese translations failed was the translators' lack of sufficient understanding of the complicated linguistic and cultural backdrop against which Tolkien's fantasy novels are placed" (vii). The author explained that in order to fully understand Tolkien's *The Lord of the Rings* and to do a good job in making a quality translation, the translators must recognize and familiarize themselves with Norse mythology and Christianity.

In addition to the basic skill of knowing two or more languages, translators must have adequate knowledge of both cultures that they are working on, an appreciation of literature for children, and an awareness of the interests of the intended children audience (Temple, Martinez, Yokota & Naylor, 2006). Usually it is highly recommended that translators should come from the target culture and do translation from the foreign language to the native language. Most people now see the role of translator as an interpreter who "walks a shifting line between a literal rendition and an interpretation of the author's vision" (Lindsay, 2006, p. 37). Their obligation is to interpret and transmit the author's story, intent, style, characterization, and tone with integrity to children of intended age. Translators have to be able to judge the story as a whole and must attend to the sensitivities of being both authors and readers. Desmet (2006) explained that translators are in the

first place readers of the source text, and their own interpretation of the source text and understanding of the source culture will serve as a guide to direct them in the translation.

Desmet (2006) further discussed the notion of intertextuality in translation and commented that manipulation of the text by translators of children's literature is unavoidable. Translators are readers too. They pick up intertextual references in both source and target cultures, generate their own perspectives of reader-response and make subjective interpretations. Thus, every translation will necessarily reflect the translator's own reading experience, and the actual rendering an original text is a text infused with "echoes from a variety of sources" (p. 35). Since readers of translation completely rely on translators' interpretations of the source text, the role of translators is of great importance because they make decisions on what and how the translation will be.

> Readers of translated texts who do not have access to the source text or source language will forge their own interpretations and intertextual links based solely on the target text. Only readers fluent in both languages and cultures can understand the particular form of dialogue between the source text and the target text. (Desmet, 2006, p. 133)

Therefore, translating becomes an ethical task. Translators have to consent to the agreement that they hold responsibility to produce a comprehensible text with no amplification or distortion. They have to be consciously aware that they should not manipulate the text to present their own ideological agendas to the readers of translation.

Anthea Bell, when sharing her own experience with Jobe (1990), moreover mentioned that when a translator reads a story in a source language, she/he must judge whether a distinct foreignness, either linguistic expression or cultural concepts, should be kept or eliminated. If the decision is made to keep a distinct feeling of foreign background, the next decision will be made to consider to what

extent that readers may accept and understand that foreign distinctness. Cultural information that is meaningful and comprehensible to child readers of the source culture may seem redundant and meaningless to child readers of the target culture. Sometimes, readers of the target culture may be confused by the unknown cultural concepts or information. How to deal with and overcome social and cultural differences will be the tasks for translators. It is also important that translators acquire understanding and notice social changes in both the source and the target cultures through time and develop skills to present the alterations in a comprehensible way to their children readers.

On one hand, strange sounding names and unfamiliar colloquial expressions may turn away young readers; on the other hand, it may turn to be that young readers will be attracted by "the superficiality of strange sounding names, the cleverness of colloquial expressions, the intriguing place names, the mysteriously incomprehensible settings, or the rigid rules of conduct" (Jobe 1981, p. 10). Scholars also have heated discussion on name translation and adaptation because it may reflect a sense of respect toward other cultures or provide children readers a chance to "realize cultural diversity that surrounds them" (Yamazaki 2002, p. 53).

4. Additional Concerns to and Challenges in Language Difficulty and Language Style

Translations require alterations in language from one language into another. Freeman and Lehman (2001) raised a concern that "nuances of language such as differences in grammar, writing style, language patterns and vocabulary must be attended to by the translator" (p. 31). It is difficult when the translation is made to the adult reader, and the level of difficulty increases when the target reader of translation is set to be children whose language ability is relatively deficient in comparison with the adult.

Usually, translators will try to select words that have equivalent meanings. The real challenge in the linguistic aspect of translation is the vocabulary or slangs

that are so up-to-date that a translator living in target culture would not necessarily have heard or know about them (Jobe, 1996). It is even more difficult for translators when they work on two languages that have little or nothing in common linguistically or culturally. Translators will also face difficulties of translating vocabulary, idioms or expression that are not completely translatable for the reasons that there are no equivalent vocabulary to match to or such concepts do not exist in the target culture. Another challenge comes from translating "nonsense" or playful languages that are often counted as remarkable merits of modern children's works (Wakabayashi, 2008).

To successfully translate wordplays from one language into another language and still retain their meanings is not an easy task. O'Sullivan (1998) commented that the play on words is a play on meaning too. Place names and people's names sometimes may not be simple designation. Instead, they may hold symbolic meanings that present implicit significances among passages in the text.

> In semantic terms, names have a prominent role in children's literature where they usually have their meaning potential activated in order to describe a certain quality of a particular narrative element and/or create some comic effects…. In fact, personal names have been frequently used in literary narratives as dense signifiers in the sense that they may contain in themselves clues about the destiny of a character or indications of the way the storyline might develop (Fernandes, 2006, p. 46).

O'Sullivan (1998) explained that translating passages of wordplay is very difficult because in most cases, wordplay in the source language can not be translated straight into the target language, and very often the constituent words, usually homonyms, are not there in the target language. He mentioned that when translators work on translating wordplay, "the translators must try either switching to a form more suitable to the target language or finding some other fitting kind of vocabulary within the same form" (p. 199). Three possible strategies in regard to solving the problem of translating wordplay were mentioned by O'Sullivan. One

strategy is that translator provides a functional equivalent which retains the function of wordplay with the means at the disposal of the target language. Another possible way is to approach passages of wordplay by providing metalinguistic explanation and including footnotes or annotations in the translation. The other strategy is simply to omit wordplays and not to translate them.

The translator of the Chinese version of the picture storybook, *Weslandia*, applied the strategy of providing explanation when translating a wordplay (Liu, 2011). Wesley's parents in Weslandia talked about Wesley as a miserable boy. His mother commented, "Of course he's miserable," and his father responded, "He sticks out. Like a nose." By saying this, Wesley's parents meant to express that they think Wesley is really noticeable and stands out from the rest. The Chinese translation stated,

"Of course he's miserable," moaned Wesley's mother,
"He is different from other children."
"Like a nose, people will notice it very easily," snapped his father.

Metaphoric expression is another aspect of the linguistic difficulties in making translation. Kruger (1993) discussed that in a narrative text, metaphor may be employed as a form of character's speech that is used to indicate certain character traits. In that case, "the translator's challenge lies in sustaining the same interdependence between character, speech and environment" (p. 27). Translation of humor is difficult and complicated because many factors are involved in producing comic effects. "Humorous elements of a book are often unique to a specific cultural context and may be expressed in specific ways linguistically" (Freeman & Lehman, 2001, p. 31). Humor can be evoked on the basis of playing around with features of the grapheme system in the source language or due to the comic incongruity that lies in the discrepancy between subject of content and narrative form (O'Sullivan, 1998).

Freeman and Lehman (2001) noted the types of genres that source texts

belong to create their own difficulties for translators. Different styles, language patterns and structures may be used in translating different genres. Among various genres, poetry is considered the most challenging task for the translator. The rhyme and rhythm characteristics of this genre constitute additional constraints and complexities on translators and accordingly increase degree of difficulty in translation (Desmet, 2006).

Picture storybook is a special literary genre. They are art works, and in a picture storybook, words and illustrations share the same importance in meaning making and work together to create meanings. The language that translators select to present stories should preserve the genuine aesthetic beauty of the stories instead of sounding like unnatural translation. One thing in particular that translators of picture storybooks must be aware of is that although they may face the need to compromise "authenticity" and make adaptations, they must carefully match linguistic meanings with visual images (Marantz, 2000). Consequently, as Anthea Bell suggested, there is a need for translators of picture storybooks to devise stories in styles and tones that would fit the formats of both texts and illustrations (Jobe, 1990).

Also, translators of picture illustrated books or picture storybooks have to give careful considerations to the conventions of language usage presented in the picture books because picture books are often read aloud by children, parents and school teachers (Jobe, 1990). It means that the text should be translated "not just for the eye and the ear, but also for the adult's mouth" (Oittinen, 2006, p. 93). In other words, the importance of fluency must be emphasized when the translation is read aloud.

The major readers of children's literature are young children and teenagers. Usually, the readers of picture books are children below school-age or of elementary school age level. Translators translating for children should always consider language knowledge and the level of reading difficulty that the target children readers have acquired (Freeman & Lehman, 2001). The difficulty of

lexicon translators select for translation should be near to the level of the intended audience that they want to reach so that incomprehensibility will not be a problem that stops children readers from appreciating the stories.

5. Distinguishing Characteristics of Readers

One controversial topic that evokes a heated and lasting discussion among scholars and people who have developed an interest in children's literature is the unequal relationship between the adults and children. Even though children are the main target that children's literature is meant for, and they are the target readers for whom publishers publish books, it's an undeniable fact that it's adults that take full control and ownership of the literary world of children's literature, its publishing industry and its related activities. Adults are also readers of children's books, and as a matter of fact, adults are usually the first readers of a book before children.

In the processes of publishing and translating books for children, adults take various roles. From writers, the beginning of the source where children's literature launches, to parents and teachers who are the agents that make children's literature publishing industry actually exist and evolve, adults continually make decisions for children on their judgments and from their own perspectives. Moreover, they assume power in writing books for children, making decisions on which books are good to be selected for translation and publication, defining what good translating is, regulating and restricting discourse forms and contents of translations, promoting translated children's books, buying books for children. Those acts of adults "have in effect framed discussion of children's literature" (Rudd, 1999, p.47) and contextualize the discourse of international children's literature in both the source culture and target culture.

Another observation is that books are evaluated and reviewed through the points of views of adults. Whether children hold the same attitudes and standards in evaluating and reviewing books of translation and whether children agree with the perspectives that adults have perceive are topics that have not been adequately and

satisfactorily researched.

CONCLUSION

Literature for children serves the functions of assisting children in developing "a sense of their humanness" and creating "a new awareness, a greater sensitivity to people and surroundings" (Huck, 1989, p262). International children's literature that had originally been published in other countries and then were selected to be published in translations in a way enriches children's reading experiences and further supports children's developments of "constructing their understanding of the physical, social, and cultural aspects of the world in which they live" (Freeman and Lehman, 2001, p. 13). However, the task of translating international children's books from one language and culture to another is not as easy as most people think. The issues and characteristics discussed in this paper revealed the notable complexity of decision making process when adults engage in translating literature for children. By constructing the concept of translating for children, the author of the paper hoped to provide theoretical perspectives to highlight the importance of translated international children's literature and also to present the translation challenges and features in general that are unique to translating books for children readers.

For a long time in Taiwan, the translation of children's literature has been considered as a job of no importance and is not appreciated in the same way as the translation of adult literature. In the early days, the names of translators were not even listed on the covers of translated children's books. The situation has improved nowadays but is still not satisfactory. It should be kept in mind that the quality and the ability of translators play a tremendously important role in determining whether or not quality books still remain quality books after being translated, and whether or not the books sell well and are well-accepted.

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