| RESEARCH ARTICLE

A Cognitive Interpretation of *Annie of Green Gables* from the Perspective of Conceptual Blending Theory

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| ABSTRACT

Translation of children's literature has always been an important part of the study of translated works. From the perspective of conceptual blending, translation is a dynamic cognitive process involving multiple interactions among the translator, source language author and target language reader, and simultaneously binding and creative unity. Different from adult literature, children's literature has its own particularity, so we should pay attention to translation methods and means. Based on conceptual blending theory, this thesis uses the theoretical research method and case analysis method to interpret the two processes of the cultural blending of the source text and the source text and the target language in Ma Ainong's translation of *Anne of Green Gables*. In the process of blending, the translator projects some elements of the original text space and the target language space into the target language space, connecting the interaction between the source language author and the target language reader and activating the cultural cognitive framework of the target language reader. Conceptual blending theory provides a new cognitive perspective for the interpretation of children's literature translation.

1. Introduction

With the rise of cognitive linguistics and the proposal of the philosophy of experience, translation, as a cross-cultural communication activity, has shifted its focus from the discussion on translation achievements and translation standards to the cognitive subject and begun to study the dynamic cognitive process of translators in translation. How does *Anne of Green Gables*, a coming-of-age novel aimed primarily at children, resonate across cultures? Translation plays an important role. Children's literature is usually written by adults and aimed at children. Different from adult literature, children's literature has its own particularity, so we should pay attention to translation methods and means. Because children's thinking ability and knowledge level are different from adults', translators should fully consider the characteristics of children readers and their way of observing the world in the process of translation and use simple and childlike language to make children readers accept (Chen Jiaojiao 357). Many scholars have studied *Anne of Green Gables* from the perspective of readers' expectation and reception theory, but no scholars have studied its translation from the perspective of conceptual blending theory. From the perspective of conceptual blending, translation is a dynamic cognitive process involving multiple interactions among the translator, source language author and target language reader, and simultaneously binding and creative unity. Based on the concept blending theory, this paper interprets the source text of Ma Ainong's translation of *Anne of Green Gables* and the two processes of cultural blending of the source text and target language.

Based on the concept blending theory, this paper aims to interpret the source text of Ma Ainong's translation of *Anne of Green Gables* and the two processes of cultural blending of source text and target language. In the process of blending, the translator connects the interaction between the author of the source language and the reader of the target language and activates the cultural cognitive framework of the target language reader through three aspects.

Children's literature is of great help to the healthy growth of children. It is a spiritual food for children to understand the world and has its own very special function. China has introduced many excellent foreign children's literature works, *Anne of Green Gables* being one of them. Chinese children's literature translation also attaches great importance to translation methods and means. Take Ma Ainong's English translation as an example to explore the process of translating children's literature into English. The translation process mainly includes the interpretation of the source text and the cultural blending with the target language. In the process of blending, the translator connects the interaction between the author of the source language and the reader of the target language. The translation process is not only the conversion expression of the two languages but also the blending of the two cultures. Conceptual blending theory provides a new theoretical perspective for the translation of children's literature.

2. Literature Review
2.1 Studies on Conceptual Blending Theory
The study of conceptual blending theory by foreign scholars is mainly reflected in its practical application and emphasizes the importance of conceptual blending theory in translation.

Shan Da (52) emphasized the importance of concept blending in tourism English teaching from the perspective of cognitive linguistics in the Application Research of College Tourism English Teaching from the Perspective of Concept Blending Theory. Tourism English teaching is not a static teaching but a dynamic semantic construction process. In teaching, English teachers should enrich students' imaginations, start with teaching methods, and let students use the language creatively.

Hong Ling (135) believed that translation is a cognitive activity closely related to human cognition and physical experience. What the translator needs to do is to re-experience the cognitive and psychological or physiological experience of the author of the source language according to the cognition and experience of the target language reader and translate it into the target language. Translation is the blending of concepts in two linguistic spaces and the translator's mental work. The same is true of the process of news translation. Combining the theory of conceptual blending with the practice of news translation aims to explore and study the translation process online and explain it from a cognitive perspective.

Some foreign scholars have studied metaphor from the perspective of conceptual blending theory. Zhao Zhuang (201) considered cognitive linguistics to be a method of studying language based on people's experience of the world and the way people perceive and conceptualize the world. These frequent and substantial metaphors play an important role in expressing poetic themes. Long D. (78) concluded that conceptual blending theory has a very powerful explanatory power for the construction of personified meaning in discourse. Yang Zhishang (89) believed that conceptual blending theory can describe and explain the understanding process of advertising puns in more detail. Understanding advertising puns from the perspective of conceptual blending is a new perspective to study advertising puns and a meaningful attempt. Jabłońska Hood Joanna (198) has applied the theory of concept blending to British humour. It uses the multi-direction mixing and the dynamic, online running of mixed content to interpret comedy. It is important to note that British humour is a complex phenomenon involving many different levels of interpretation, i.e. linguistic, cultural or discursive interpretation. Avdagić Kemal (45) also revealed the understanding of black humour by different age groups using conceptual blending theory and showed that age and life experience helps to understand black humour. Carl Bache (204) proposed a new type of mixing that helps us solve the "universal problem" of conceptual blending theory.

Chinese scholars mainly focused on the English translation of some ancient poetry works and summarized the specific translation strategies and methods of metaphors in classical poetry. Li Shutong (28) answered how to interpret metaphorical translation by using four basic network models in conceptual blending theory. Li Shengnan (145) believed that conceptual blending theory is a powerful explanatory tool. Under its guidance, the analysis of the translation process of synaesthesia can clearly show the cognitive activities of translators, thus expanding the perspective of synaesthesia translation research. Zhang Huan (302) concluded that the concept blending theory can directly and dynamically explain the cognitive process of TCM (Terminal Compliance Management) translation, which is an effective theory for studying the cognitive mechanism of TCM translation. However, there are few research studies on the translation of children's literature.

Xiao Yuru (94) took Xu Yuanchong's English translation of the *Book of Songs* as an example to explore the translation process of plant metaphors under the theory of conceptual blending. She pointed out that the translation process under the theory of conceptual blending includes the deconstruction of the original text and the reconstruction of the translation. From the perspective of the translation process under the concept of blending network, she put forward three difficulties in translation: the lack of

equivalent to complete the combination process of the blending space; In the stage of perfection, the translation lacked cultural background information; The translation was found to lack clear logic in the expansion step.

From the perspective of cognition, Wu Shuqiong and Yang Yongxia (68) have analyzed two conceptual blending processes in translation. The first blending is "the semantic process of the source language". This process is the blending and interaction between the translator and the source language to produce part or all of the contextual semantics of the source language. The second blending is called the "translation production process". The translator prejudges whether the original text is translated or not: when the original text is translatable, the translator will map and integrate the source language and the target language. Instead, the translator returns to the first blending process, namely rereading the original text. After translation prejudgment, the translator begins translation practice and produces the translation. After analyzing the translation process, they compare and analyze the translation of antisense compounds in different English versions of *A Dream of Red Mansions*, analyze the blending mechanism of the same or different translations produced by different translators, and demonstrate the specific operation process of concept mapping and integration in the translation process.

2.2 Studies on the translation of children's literature

Guo Wentao (156) pointed out that according to the theory of multiple systems, children's literature is in a marginal position in the literary system, which makes the translator of children's literature freely manipulate the text. The translator of children's literature plays an important role in the ternary relation of translation, that is, source text, translator and translation. Therefore, it is a feasible method to analyze the translation of children's literature from the perspective of translators. Taking ecological translatology as the translation framework, he analyzed the translation of children's literature, trying to explore how "children", an important factor in the translation ecological environment, influence the selection and adaptation of translators in the process of translating children's literature.

Yushan Zhao (256) said there is a huge demand for children's literature, but the quality of translation is not good enough. Many translation works blindly pursue content equivalence while ignoring the non-essential language form of the original text. In children's literature, foreground is a major literary stylistic feature and plays an important role in reproducing language appeal. Based on the concept of foreground, she discussed the appeal of foreground in the translation of children's literature from three aspects: auditory, visual and emotional.

Kurniawan Mozes (130) believed that translation is important in preparing children's literature, especially children's education. If future teachers do not translate teaching materials correctly, children will suffer from inaccurate influences such as chaotic learning, inappropriate indoctrination of socio-cultural values, and even inadequate intellectual development. There are two kinds of interference mentioned above: interlingual interference (also known as transfer between languages) and intralingual interference (also known as transfer in one language), which is reflected in the translation of English textbooks. His research aimed to discover, describe, and explain interlingual and intralingual disturbances found in children's literature translation projects.

With the increasing demand for children's literature translation, researchers are studying the nature and characteristics of children's literature translation. It is worth noting that in English-speaking countries, the term "children's literature" is a broader term covering children, teenagers and sometimes young adults. Alla Aida (57) aimed to highlight some comprehensive theoretical aspects of the translation of children's literature. In particular, the question of which translation strategies and procedures are more beneficial to child readers of the target language has been the subject of intense and ongoing debate among theorists. Before addressing these issues, she first reviews the various definitions and characteristics of children's literature, the status of children's literature, and the role of children's literature for potential readers. The ambiguous nature of children's literature and the text aimed at both children and adults is one of the biggest challenges for both authors and translators of children's literature. Another feature of her study is asymmetry, which refers to unequal levels of communication between adults and children. Finally, conclusions will be drawn about the most popular theoretical trends in children's literature and translation of children's literature.

Reinbert Tabbert (44) argued that children's literature, as the traditional domain of teachers and librarians, has been the subject of academic research for the past 30 years. At the same time, more and more research is devoted to the translation of children's literature. There are four important factors that promote such research: (1) The assumption that translated children's literature builds bridges between different cultures; (2) Text challenges to translators; (3) A pluralistic system theory that classifies children's literature as a subsystem of secondary prestige in literature; (4) Age objects as implied readers or real readers. This review of the approach to translation criticism of children's literature is constructed in such a way that the methodological shift from source language orientation to target orientation becomes obvious.

Men Dongmei (240) studied the translation aesthetics of children's literature *Peter Pan* from the perspective of reception theory. She believed that the theory of reception aesthetics mainly emphasized the role and influence of readers and reading reception in the literary process, which completely subverted the traditional literary criticism theory that only focused on authors and works

and also had a great influence on the translation of children's literature. Reception aesthetics emphasized that the translation of children's literature should take full account of children's thinking ability and understanding from the standpoint of children, which has a great influence on the translation of children's literature.

Wang Honglin (28) believed that the *Translation of Picture Books* systematically explored the interaction of linguistic, paralinguistic and non-linguistic elements in meaning construction in picture book translation from the perspective of interdisciplinary research such as semiotics and multi-modes. The author made a systematic study of the relationship between text, sound and image, which fully reflected his attention to the theme of marginal translation and provided a good example for the interdisciplinary study of children's picture book translation. As a major producer and consumer of children's literature, a more systematic, comprehensive and all-round study on the translation of children's literature is needed, whether it is "Chinese culture going out" or realizing multi-cultural exchange. "Picture Book Translation" systematically and comprehensively combs the research institute of picture book translation and adopts a research path combining theory and practice, which has important inspiration and reference value for the translation of Chinese children's literature.

Li Shuangling (177) believed that translators should follow translation ethics, abide by the three principles of "being close to the original author, caring for readers and respecting the original translator" when retranslating children's literary classics, and absorb the reasonable theoretical connotation of "screening and accumulation retranslation theory", innovate and surpass on the basis of old translations, and complete the retranslation process of "learning from and surpassing".

Xu Derong (234) discussed several basic problems that should be paid attention to in the translation of children's literature from three aspects: stylistic features, children's interests, and cross-cultural communication. He pointed out that translators of children's literature should have a strong sense of style, be familiar with children's language, and have an insight into children's psychology in order to create a "functional equivalence" translation favored by children readers.

Based on the theory of multiple systems, Tan Min and Zhao Ning (221) investigated the translation of children's literature in the social and cultural environment and found that children's literature was on the edge of the literary system. This marginal position leads to the limitation and suppression of the translation and creation of children's literature, but the transfer and integration of the modes between the children's literature system and adult literature system are conducive to the generation of a new successful mode.

3. Theoretical Framework
3.1 Conceptual blending theory
The concept blending theory is also called concept synpaper theory, and its main idea is that "language is the blending of multiple concepts". Concept blending consists of four basic spaces: input space I, input space II, generic space and blending space. These four spaces play their respective roles but are connected with each other. Through combination, improvement and expansion, new structures are generated, and the construction of meaning is completed. Specifically, the elements in input space I and input space II are partially and selectively projected into the generic space, which reflects the common components or abstract structures in the two input spaces. Through the interaction of "combination", "perfection", and "expansion", the three interrelated cognitive activities are projected into the synthetic space to generate new structures. Complete the generation of new meanings. To put it simply, these four mental spaces are connected to each other through projection chains, and a conceptual blending network is formed by combining, perfecting and expanding these three blending operations (as shown in Figure 3.1).
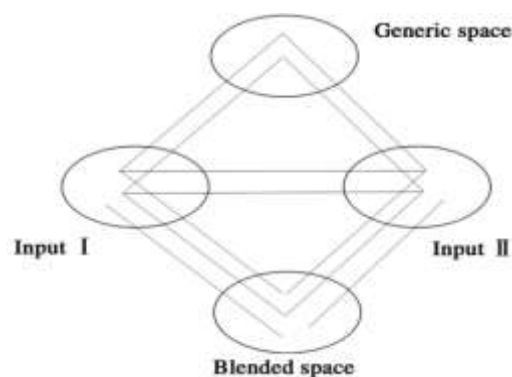

Figure 3.1 Conceptual blending model

3.2 Analyzing the framework of the conceptual blending model in translation

With the rise of cognitive linguistics and the proposal of the philosophy of experience, translation, as a cross-cultural communication activity, has shifted its focus from the discussion on translation achievements and translation standards to the cognitive subject. According to Jin Shengxi (119), "Translation is not only a simple process in which the translator transcodes the information expressed in one language into another, but also involves many complex factors such as the translator and author's cognitive ability, cognitive mode and cognitive construction content." In the process of translation, in the first stage, the translator should interpret the original text and activate the cognitive framework similar to that of the source author with his own life experience and cultural background. In the second stage, the translator should select cultural schemas and linguistic expression forms similar to the original text in the mental space and create the translated text through processing to activate the same or similar cognitive framework in the reader's mind. Therefore, translation is regarded as a dynamic cognitive activity, connecting the interaction between the author and the reader of the source language through the translator. In this process, it is not only the conversion expression of the two languages but also the blending of the two cultures. The quality of the translation depends on whether the translator activates the same or similar cultural icons as the source text and finds the accurate language expression in the target language.

Sun Ya (9) put forward that "translation is an activity that conforms to the law of human cognition: objective reality (original text) + subjective understanding (translator's knowledge) = language expression (translation)". Meanwhile, based on the concept blending theory, a four-space translation model is proposed: input space I and input space II are composed of the original text space and the translator space, respectively, and some elements of these two spaces are selectively projected into the category space. After combination, improvement and expansion, the final translation is formed. Although this model emphasizes the combination, improvement and extension of the original text space and the translator space to form the translation, it ignores the role of the target language reader and the process of the translator's interpretation of the original text. Jin Shengxi (123) believes that translation is the embodiment of the externalization of conceptual blending and the result of two rounds of conceptual blending and creativity of translators who exert their subjectivity to "deconstruct the original" and "construct the translation". Its translation model is shown in Figure 3.2.
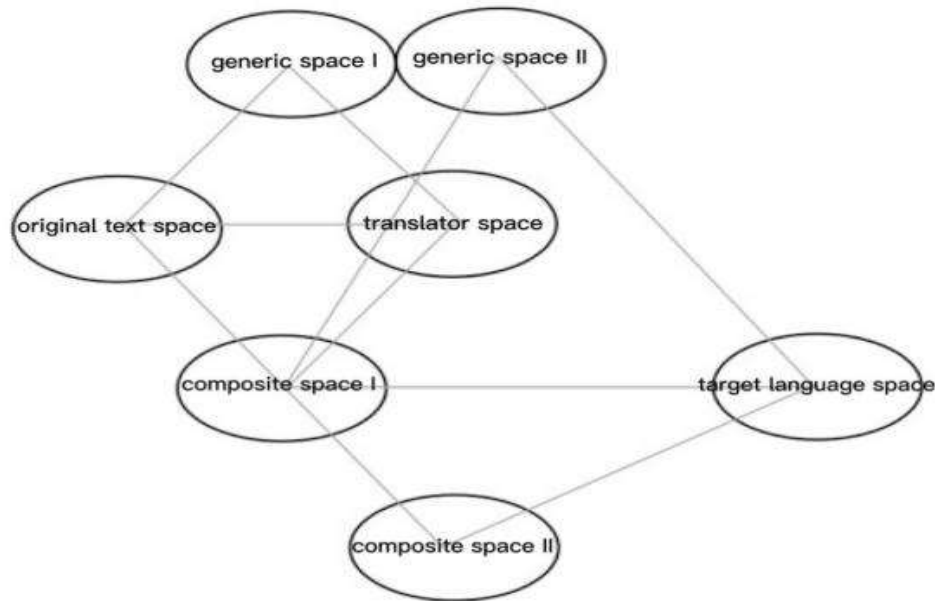

Figure 3.2 Conceptual blending model for translation of children's literature

Based on this model, input space I is the original text space, which contains a series of specific cultural images of the language expression of the source text, social and cultural conventions, historical allusions and myths and legends. Input space II is the mental space of the translator, including the cultural cognitive schema and linguistic expression form of the target language, in the generic space. The common abstract concepts in the original text space and the translator's mental space are selectively projected into the composite space. After "combination", "improvement", and "expansion", the blending process is completed, forming the composite space I. In this process, the translator deconstructs the source text and completes the interpretation of the original text. In the construction stage, composite space I continue to participate in the next round of blending as the input space. At this time, the target language space contains the target language readers, the language rules and cultural customs of the target language, and generic space II includes the commonality between the source language culture and the target language culture or

activates the similar cognitive experience of the target language readers and the original text authors. Or the knowledge framework of the two languages can be combined and perfected to achieve the maximum correlation between the original text and the target text. Finally, space II is synthesized to form the translation. This model of translation reflects the important role of the translator in the process of translation. Translation is essentially a dynamic cognitive activity in which the translator, the source language author and the reader interact.

4. Application of Conceptual Blending Model to Translation of *Anne of Green Gables*
4.1 Direct projection
There are corresponding and consistent relations in the three input spaces of the original text space, the translator space and the target language space, and there are common abstract structures in the generic space. The equivalent translation method is used to achieve the best correlation of the translation.

> Example 1: A child of about eleven, garbed in a very short, very tight, very ugly dress of yellowish-gray wincey. She wore a fad-ed brown sailor hat, and beneath the hat, extending down her back were two braids of very thick, decidedly red hair.
>
> Translation: 一个大约十来岁的孩子，身上穿着一件非常短、非常紧、非常脏的泛黄的灰绒布罩衫。她戴着一顶褪了色的褐色水手帽，地地道道的浓密的红头发梳成的两条辫子从帽子底下伸出来，拖在背后。
>
> Example 2: So far, the ordinary observer, an extraordinary ob-server, might have seen that the chin was very pointed and pronounced; that the big eyes were full of spirit and vivacity; that the mouth was sweet-lipped and expressive; that the forehead was broad and full.
>
> Translation: 这些是普通的观察者所看到的；一位非同寻常的观察者却可能已经发现，她的下巴很尖，棱角分明，两只大眼睛里充满了精神和活力；嘴唇线条优美，表情丰富；脑门宽阔饱满。

The translator must first interpret the story, including its social background, theme and language expression. According to the original text space, the background at that time was that Anne, an orphan, was not well taken care of, very thin, wearing ragged clothes and waiting to be adopted back by Matthew. In the translator's space, the yellowish-gray wincey, the chin, and these two elements in the input space are projected. After combination, improvement and expansion, the composite space I is integrated; that is, the translator interprets the author's mood at that time and forms the same cognitive experience as the author. These drawings continue to participate in the second round of blending as input space. In the cultural cognition of the target language, yellowish-gray wincey is not endowed with special meaning. Therefore, there is a unified understanding of yellowish-gray wincey in both the source language and the target language textual recognition frame. Therefore, after the translator's processing, Ma Ainong literally translated it into "灰绒布罩衫" "棱角分明", which vividly depicted Anne in front of the readers.

4.2 Selective projection
4.2.1 Selective projection of certain elements of the original text space into the translation space
Due to cultural differences, some elements of the original text space do not exist in the space of the target language, and corresponding references cannot be found. In order to faithfully convey the meaning of the original text to the target language, the translator needs to selectively project some elements of the original text. After expansion, combination and improvement, the translator has to create a structure and achieve the maximum correlation between the source language culture and the target language culture.

> Example 3: I called it Snow Queen because it was so white.
> Translation: 我管它叫白雪皇后，因为它全身雪白。
> Example 4: The next afternoon, Anne, bending over her patchwork at the kitchen window, happened to glance out and behold Diana down by the Dryad's Bubble beckoning mysteriously.
> Translation: 第二天下午，安妮坐在厨房的窗口，专心致志地缝碎步片，她偶尔朝窗外瞥了一眼，看见黛安娜站在"森林女神的水泡"旁边朝她神秘地招手。
> Example 5: He had come into the kitchen in the twilight of a cold, gray December evening and had sat down in the woodbox corner to take off his heavy boots, unconscious of the fact that Anne and a bevy of her schoolmates were having a practice of 'The Fairy Queen' in the sitting room.
> Translation: 在十二月的一个寒冷、灰暗的傍晚暮色里，他走进厨房，在放柴火箱的角落里坐下来脱他那双沉重的靴子，他并不知道安妮和她的一群同学正在起居室里排练 "仙女王后"。

First of all, after the first round of conceptual blending, the translator interprets the original text and forms the synthetic space I. However, there is no expression of Snow Queen、Dryad's Bubble and The Fairy Queen in Chinese culture, and the translator still retains the expression of the source language culture and literally translates it as "白雪皇后"、"森林女神的水泡" and "仙女王后". The language forms in the original text are expressed authentically and spread foreign culture. In the process of continuous enrichment and development of the language, target language readers will gradually accept the vocabulary and expressions of these foreign cultures as they come into contact with this language form many times, and such expressions will also form solidified expressions.

4.2.2 Selective projection of some elements from the target language space into the translation space

In the process of translation, the language expression in the original text space cannot find the corresponding word in the translator space, so as to achieve one-to-one correspondence. At this time, in order to make it easier for the target language readers to understand, the translator no longer pays attention to the language form in the original text space but expresses the meaning hidden behind the language in the target language, which also activates the same cognitive schema and achieves the purpose of effective communication.

> Example 6: Our Father who art in heaven hallowed be Thy name.
> Translation: 我们的在天之灵，你神圣无比。

In the original culture, our Father who art in heaven is a prayer word that means our Father. Therefore, the resultant space I include the priest's illustration. Due to cultural differences, the corresponding cultural cognition of prayer cannot be found in the translator's space, and literal translation will cause confusion among the target language readers and fail to activate their cultural cognitive framework. Therefore, in the second round of conceptual blending, the translator, in the culture of the target language, seeks out the schemas that activate the cognitive art in accordance with the original text. By translating hallowed be Thy name into "你神圣无比", the translator activates the cognitive art of the prayer in the target language readers.

4.3 Cross-space projection

Through the interpretation of the original text, the integrated synthetic space I and the target language space are mapped across the space to stimulate similar or identical emotional cognition, thinking mode or cultural expression to be projected into the generic space. After expansion, combination and improvement, the cambium structure is formed.

> Example 7: In the night, she awakened with the stillness and the darkness about her, and the recollection of the day came over her like a wave of sorrow.
> Translation: 夜里她醒来了，周围一片寂静和黑暗，白天的事情像悲伤的波浪那样向她阵阵袭来。
> Example 8: Afar in the southwest was the great shimmering, pear-like sparkle of an evening star in a sky that was pale golden and ethereal rose over gleaming white spaces and dark glens of spruce. The tinkles of sleigh bells among the snowy hills came like elfin chimes through the frosty air, but their music was not sweeter than the song in Anne's heart and on her lips.
> Translation: 在闪着白色微光的大片旷野和云杉茂密的漆黑的峡谷上面，淡黄色的天空显得优雅飘逸，西南角上的远处有一颗珍珠般晶莹夺目的晚星在放射光芒。凛冽的寒风带来了白雪皑皑的山丘间清脆的雪橇铃声，仿佛是精灵们敲出的和谐的钟声，但是安妮心头和唇边的歌比它们的音乐还要动听。

This novel tells people the story of Anne: as long as you dream and make unremitting efforts. Life will be colorful. In the original text of Example 7, this sentence describes a dark night when Anne alone mourns Matthew's death. In the original text of Example 8, this sentence describes Anne's joy when she saved Minnie Mae's life. In the space of translators, Ma Ainong believed that this novel is precisely through the description of Anne after experiencing some sad things but still feeling that everything in the world is so beautiful. Therefore, the resultant space I form an understanding of the sentence as follows: "like a wave of sorrow" vividly depicts Anne's sad state in a figurative way. In the second round of integration, the composite space and the target language space are projected into composite space II, activating the cognitive framework of the reader for Anne after the death of Matthew.

5. Conclusion

Only on the basis of the structure and cultural understanding of the original text, the translator considers his own culture and the form of language expression and integrates them in the interweaving space, can the translation be written. There are corresponding and consistent relations in the three input spaces of original text space, translator space and target language space, and there are common abstract structures in generic space. The best correlation of translation can be achieved by using an equivalent translation method. Due to cultural differences, some elements of the original text space do not exist in the space of the target language, and corresponding references cannot be found. In order to faithfully convey the meaning of the original text to the target language, the translator needs to selectively project some elements of the original text. After expansion, combination and improvement, the

translator has to create a structure and achieve the maximum correlation between the source language culture and the target language culture. In the process of translation, the language expression in the original text space cannot find the corresponding word in the translator space, so as to achieve one-to-one correspondence. In this case, in order to make it easier for the target language readers to understand, the translator no longer pays attention to the language form in the original text space but expresses the meaning hidden behind the language in the target language, which also activates the same cognitive schema and achieves the purpose of effective communication. Through the interpretation of the original text, the blended composite space and the target language space are projected across space to stimulate similar or identical emotional cognition, thinking mode, or cultural expression to be projected into the generic space. After expansion, combination and improvement, the cambium structure is formed.

Translation is a dynamic blending process, a process in which the translator creatively integrates the information of the source language and the spatial information of the target language, as well as the blending between two cultures. The interpretation of the original text information requires the translator to have a deep understanding of Canadian culture and understand the historical background and theme of the creation of the work. In the translation process, the translator also needs to consider the culture of the target language and the target language readers, integrate the culture of the source language and the target language culture, activate the cultural cognitive framework of the target language readers, and produce a translation that is easy for readers to understand and accept. Therefore, the theory of conceptual blending provides a new theoretical perspective for the translation of children's literature and has important significance.

This section explains two major limitations. First of all, not all the principles and aspects of conceptual blending theory are used in this research. This paper only selects its typical four-space theory and its principles for tentative application. Secondly, due to the limitation of time and materials, the understanding of many valuable reference materials is not deep and detailed enough. Therefore, in the analysis, this paper selects the part that is easier to understand and applies it to the cognitive interpretation of Ma Ainong's translation of *Anne of Green Gables*.

First of all, we need to study and study this theory more deeply. Only with a deeper understanding of this theory can we apply it to solve more complex translation problems in the translation of children's literature so as to provide perfect translation and analysis methods for the translation of children's literature. Secondly, because the translation of children's literature is not simply a matter of language, it also involves the knowledge and concepts of children's psychology, understanding ability, aesthetics, and other disciplines. However, the conceptual blending theory does not cover all disciplines. Therefore, the conceptual blending theory should be combined with other disciplines in the analysis. Thus, more detailed and scientific translation and analysis of children's literature.

After more than ten years of development, conceptual blending theory has basically matured and developed into an important part of cognitive linguistics. However, the operability and development of the theory remain to be tested by a large number of empirical studies. It is hoped that more scholars can discuss and exchange ideas with each other so as to make the interpretation of conceptual blending theory more profound and perfect, so as to apply it to the translation of children's literature more extensively and deeply and promote and improve the accuracy of the communication and communication of children's literature.

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