HiLL PUBLISHING

Translation and Foreign Language Learning, 2026, 2(2), 362-369
https://www.hillpublisher.com/Journals/tfll/
ISSN Online: 3069-0315
ISSN Print: 3070-3077

Translation and Global Dissemination of Short-video Adaptations of Chinese Original Picture Books

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How to cite this paper: Xiaojing Liu. (2026) Translation and Global Dissemination of Short-video Adaptations of Chinese Original Picture Books. *Translation and Foreign Language Learning*, 2(2), 362-369. DOI: 10.26855/tfll.2026.02.026

Received: December 20, 2025
Accepted: January 6, 2026
Published: February 28, 2026

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Abstract

This study mainly explores the English translation and global dissemination methods of original Chinese picture books through short-video adaptation. Taking the award-winning Chinese classic picture book *A New Year's Reunion* (*Tuanyuan*) as the core research case, this paper adopts Media Telepresence Theory to discuss how audiovisual design and English translation strategies work together in cross-cultural communication. According to the author's independent short-video adaptation practice of this picture book, it is found that short-video adaptation may effectively reduce cultural understanding barriers with vivid visual scenes, culturally appropriate audio and well-synchronized subtitles. Systematic empirical verification is needed to confirm this effect. Also, this paper proposes a complete dissemination system covering content adaptation, channel operation, local cooperation and effect evaluation, so as to improve the global dissemination effect of original Chinese picture books. The study proves that targeted audiovisual design can strengthen audience's emotional connection and immersive experience. Combined with proper translation, it can well retain the unique cultural connotation of original picture books. This study provides practical operation references for the English translation and international promotion of similar Chinese original picture book short-video works, and offers new ideas for long-term overseas cultural influence construction of domestic children's literature.

Keywords

Chinese Original Picture Books; Short-Video Adaption; Global Dissemination; Telepresence Theory; A New Year's Reunion

1. Introduction

In recent years, Chinese original picture books have achieved steady growth in creation and publication quality and have become a vital component of contemporary Chinese children's literature. However, these works still have limited influence in the global market when compared with international picture book works. As a representative masterpiece, *A New Year's Reunion* was granted the first Feng Zikai Chinese Children's Picture Book Award, and its 2011 English version published by Candlewick Press became the first Chinese picture book listed on *The New York Times* Top Ten Best Illustrated Children's Books of the Year, marking a milestone breakthrough for Chinese original picture books entering mainstream Western children's reading markets. Nevertheless, most Chinese picture books still face obvious bottlenecks in global dissemination. Three major problems restrict the global reception of Chinese picture books: awkward English translations, abstract cultural meanings hard for foreign readers to grasp, and a lack

of immersive emotional connection to Chinese family narratives. Besides these issues, printed translated picture books have limited reach. Conventional offline publishing and book fair exhibitions fail to deliver consistent, targeted exposure to overseas parents and young child readers.

The booming short-video platforms have reshaped cross-cultural communication logic for children's literature. Different from static paper printed picture books, short videos rely on multimodal effects, including moving images, layered sound effects, emotional voiceover and synchronized multilingual subtitles to lower foreign readers' cultural comprehension thresholds. In this context, this paper combines the author's independent production experience of the English short-video adaptation of *A New Year's Reunion*, proposes targeted English translation strategies tailored to the characteristics of the short video, and offers practical audio-visual designs based on actual video production cases. Different from previous theoretical researches focusing only on text translation, this study integrates first-hand production details including scene sound collocation, dynamic picture animation adjustment, lighting control, shot switching and voiceover emotion design, so as to build a complete, easy-to-operate global dissemination pathway for Chinese original picture book short videos. The research aims to fill the gap of practical multimodal translation operation research in existing academic papers, and provide specific technical and translation references for creators and translators engaged in overseas promotion of Chinese children's literature.

In this paper, 'short-video adaptation' refers to the transformation of a static printed picture book into a dynamic audio-visual format comprising animated images, synchronised sound effects, music, voiceover narration, character dialogues, and scrolling subtitles. 'Voiceover' denotes the third-person narrator's off-screen commentary, while 'character dialogue' refers to direct speech lines attributed to story characters. Both are performed by voice actors and synchronised with picture changes and subtitle display.

2. Current Status of English Translation and Global Dissemination of Chinese Original Picture Books

2.1 Deficiencies in English Translation Practice of Chinese Original Picture Books

Current English translation of Chinese original picture books suffers from three prominent practical defects summarized from the author's sorting of existing translated works and translation research literature. Only a small number of award-winning representative picture books are translated into English, and most translated texts adopt rigid literal translation without adjusting language logic according to overseas children's reading habits, failing to satisfy foreign readers' curiosity about diversified Chinese folk culture. Second, cultural element translation is prone to loss or misinterpretation. Some expressions with unique Chinese cultural logic, such as traditional Chinese festival food like zongzi and tangyuan, 24 solar terms, some gods in folk legends such as God of Land (Tudi Gonggong) and God of Kitchen (Zaowangye), and also some core spiritual values such as loyalty, filial piety and righteousness, rarely get fully conveyed to foreign readers. Although children's picture books seem simple in language translation, yet their cultural and social messages demand careful handling. From this regard, translators of picture books lack systematic professional training. As Zhou (2023) pointed out, folk idioms and cultural puns in picture books often receive oversimplified translation, weakening the core cultural connotation of original texts. Third, translation projects lack standardized multimodal guidance. Most translation teams only focus on printed text conversion, ignoring the digital communication carriers such as subtitles, voiceovers and dynamic images generated from the picture books. Without unified quality supervision standards for multimodal translation, translated texts cannot adapt to new media communication scenarios such as short videos.

In the author's comparative reading of the official printed English version of *A New Year's Reunion*, the printed text only completes basic narrative conversion, lacking supplementary interpretation of cultural customs and emotional language polishing suitable for voiceover. For example, the printed sentence from *A New Year's Reunion*, "Whoever finds the ball with the coin will have good luck" is concise in static reading, but lacks emotional tension suitable for video dubbing, which cannot arouse young overseas audiences' emotional response to the lucky coin custom. This prominent defect of text translation separated from media scenarios highlights the necessity of multimodal translation design for short-video adaptation.

2.2 Barriers Restricting Global Dissemination of Chinese Original Picture Books

Traditional global dissemination channels of Chinese picture books mainly include overseas publishing cooperation, international book fairs and simple online text posting. There are two major obstacles. One is that the dissemination

channels are single and lack targeted audience operation. Cooperation with overseas publishing houses can only cover readers with pre-existing interest in Chinese culture (Deng, 2018), while short static picture page postings on social platforms lack attractive visual presentation and fail to achieve sustained user interaction. Even if picture books gain exposure at international book fairs, the display form cannot form continuous market conversion and stable reader groups. In terms of cross-cultural communication, cultural cognitive differences may lead to insufficient emotional connection (Zeng, 2020). Chinese picture books which are rooted in local family and festival contexts cannot naturally arouse resonance among Western parents and children audiences without auxiliary multimodal interpretation. Take *A New Year's Reunion* for an example, unfamiliar customs such as making lucky tangyuan and Spring Festival haircuts easily cause reading confusion for foreign children.

The author finds that there are always likes and collections or even comments under static screenshot clips versions and video read-aloud versions of the both Chinese and English *A New Year's Reunion* on Chinese online platforms. Online platforms break the one-way viewing limitation of traditional printed picture books that lack interaction. A question from the viewers is about the coin tangyuan custom, and any viewer, not just content creators, can respond to such questions anytime. Compared with the screen-shot picture and text static version, the read-aloud short-video version is more attractive, for the multimodal adaptation can solve the problem of understanding and immersion through the integration of sound, voiceover, and subtitles into images, forming a more effective cross-cultural communication carrier.

3. Platform Characteristics and Unique Communication Advantages of Picture Book Short-Video Adaptation

3.1 Major Characteristics of Global Short-Video Platforms

Global mainstream short-video platforms including TikTok, YouTube Shorts, Instagram Reels and Pinterest, etc. have built massive parent-child user groups, matching the target audience positioning of children's picture books. The characteristics of these platforms are fragmented content presentation, personalized algorithm recommendation, strong two-way interaction and diversified multimodal editing functions, providing favorable technical conditions for overseas dissemination of Chinese picture books. According to Chen (2019), overseas users browse short videos during fragmented spare time, holding an open attitude toward exotic cultural content and willing to participate in interactive behaviors such as likes, comments and reposts.

Different from one-way printed book reading, short-video platforms realize two-way cross-cultural communication. Overseas audiences can put forward questions about Chinese customs in comment areas in real time, and creators can adjust translation subtitles and audiovisual design plans based on timely feedback. In addition, platform algorithm recommendation mechanisms can push picture book short videos to specific parent-child, children's literature and traditional culture interest groups, greatly improving the accuracy of delivering to the targeted audience compared with traditional publishing channels.

3.2 Multimodal Communication Advantages of Short-Video Picture Book Adaptation

Combined with the author's complete production practice of the short-video version of *A New Year's Reunion*, this paper summarizes three cross-cultural communication advantages of short-video adaptation compared with static printed picture books, with specific self-made case details as supporting evidence.

First, compact fragmented content efficiently captures overseas audiences' limited attention. Short videos ranging from 15 seconds to 5 minutes adapt major story plots of picture books, matching the fast viewing habits of overseas fragmented media users. The author divided the full story of *A New Year's Reunion* into three segmented short videos with different durations: 60-second cultural highlight clips for TikTok, 3-minute complete story interpretation videos for YouTube, and 4-minute ASMR reading clips for Pinterest, each focusing on core emotional plots such as father's homecoming, lucky coin tangyuan and father's parting, quickly capturing viewers' interest in Chinese Spring Festival family stories.

Second, multimodal audio-visual breaks single language and cultural barriers. Pure printed English translation relies entirely on text to convey cultural information, while short videos use dynamic images, layered sound effects and emotional voiceover to assist meaning expression, reducing audiences' dependence on text comprehension. Even if overseas children have limited English vocabulary reserves and Chinese culture knowledge, they can intuitively understand story plots and cultural customs through visual and auditory experience. In the author's production

practice, diversified scene sound design serves as the auxiliary communication tool as well as subtitles and voiceover, which will be further elaborated in the following part.

Third, dynamic audiovisual design creates immersive telepresence experience, strengthening emotional identification with Chinese culture. Steuer (1992) established the Telepresence Theory, stating that multisensory stimulation builds media vividness and helps audiences develop a profound sense of situational immersion. Building on this theoretical foundation, Lombard and Ditton (1997) further illustrated that this immersive experience acts as a fundamental condition for audiences to achieve cross-cultural emotional understanding. Drawing on this theoretical framework, the present study operationalizes telepresence in the adaptation and production of children's picture book short videos across three key design dimensions. In detail, sensory vividness is delivered through animated visuals, layered background sounds, and expressive voiceover narration. Spatial immersion is cultivated by flexible shot transitions and refined lighting tuning, which reconstructs the authentic atmosphere of Chinese Spring Festival scenarios and offers audiences an in-person immersive viewing experience. Meanwhile, interactive engagement is supported by the comment function of online streaming platforms, where interactions between viewers and video creators turn one-way content reception into dynamic two-way cultural and emotional exchange. Static printed picture book present cultural information in a flat passive way, while short videos could restore Chinese Spring Festival scenes through animated pictures, layered lighting and sound effects, allowing overseas audiences to personally perceive the warmth of Chinese family reunion. In the self-made short video of *A New Year's Reunion*, dynamic animation of snow scenes, haircutting and tangyuan making showcase vivid domestic life details, and scene matching sound effects construct a Spring Festival living atmosphere, greatly improving foreign audiences' acceptance of unfamiliar Chinese folk customs.

4. Multimodal English Translation and Audiovisual Integration Strategies for Short-Video Adaptation of A New Year's Reunion

Based on the author's full-cycle independent production experience of the English short-video version of *A New Year's Reunion*, some operable, case-verified translation and audiovisual matching strategies are proposed. They are textual language conversion, cultural element processing and multimodal audiovisual integration.

4.1 Concise Oral English Conversion Strategies Adapted to Short-Video Subtitles and Voiceover

Short videos feature fast picture switching and limited subtitle display space, requiring English translation to balance information completeness, oral fluency and visual readability. Combined with Yang's (2022) research on dynamic verb application in children's media translation and the author's voiceover polishing practice of *A New Year's Reunion*, two translation rules are summarized.

First, simplify complex sentence structures and adopt colloquial expressions consistent with Western children's picture book language habits. The printed English version of *A New Year's Reunion* retains partial complex compound sentences suitable for static reading, which appear inappropriate when displayed as scrolling subtitles and sound stiff in oral voiceover. The author optimized sentence structure for video adaptation. The printed compound sentence "Daddy builds big houses in faraway places and he only comes back once a year during Chinese New Year" was revised into two short independent clauses for voiceover: "Daddy works far away, building houses. He only comes home once a year, for Chinese New Year." Short sentence division matches the rhythm of picture switching, and oral expression fits children's listening acceptance habits.

Second, select vivid dynamic verbs to strengthen visual linkage with animated images. Dynamic verbs can strengthen the sense of picture movement and attract children's attention in visual-centered short videos. In the scene where the father lifts the little girl onto his shoulders, the printed text uses the plain verb "put", while the author revised the voiceover text to "lifts me onto his shoulders"; the action of hiding coins in tangyuan changed from plain "buries" to "slips a coin secretly inside one sticky rice ball". The vivid dynamic verbs form a sound-text-image linkage with animated pictures, improving the overall vividness of multimodal presentation. All translated subtitles strictly synchronize with voiceover rhythm, avoiding text delay or advance that breaks viewing fluency.

4.2 Flexible Multimodal Translation Strategies for Chinese Spring Festival Cultural Elements

A large number of exclusive Chinese Spring Festival cultural symbols in *A New Year's Reunion* convey the core cultural value of the work, while also forming major cross-cultural translation obstacles. Combining domestication

and foreignization translation theories, the author adopted some methods for cultural elements in short-video production, matched with multimodal auxiliary expression forms unique to short videos.

First, domestication cultural substitution for unfamiliar cultural symbols to reduce overseas audiences' cognitive pressure. When introducing the lucky coin hidden in tangyuan in *A New Year's Reunion*, translators can use the expression "the sixpence" which is hidden in Christmas puddings in British culture. This familiar Western folk custom removes foreign readers' confusion about China's unique Spring Festival coin ritual. Same strategy can also be used in other cultural symbols translation. For the "Kitchen God" cultural element that may appear in extended derivative clips of *A New Year's Reunion*, a brief comparative annotation in subtitles could be added: "Kitchen God, Chinese deity of family and hearth, similar to Greek Hestia". The domestication substitution quickly helps Western audiences grasp the cultural identity of the deity without lengthy text explanation.

Second, moderate intra-text foreignization explanation integrated into voiceover for visually interpretable customs. For customs with corresponding dynamic scene display in videos like the lucky coin tangyuan, put concise explanatory information naturally into voiceover without disrupting narrative rhythm. In the tangyuan making scene of the self-made short video, after the father's line "Whoever finds the coin gets good luck", the author added a soft supplementary voiceover explanation: "This is a traditional Chinese New Year custom—families hide coins in rice balls to wish each other fortune." The explanation matches the animated picture of the father hiding coins, realizing natural cultural spreading during story viewing.

Third, using multimedia dynamic subtitle annotations for complex customs. Some Chinese expressions cannot be briefly explained in voiceover, annotations in pictures on the screen can be used, but controlled within moderate length to avoid damaging narrative rhythm. Restricted by subtitle display space, the author adopted floating dynamic pop-up text marks for cultural terms such as "yasui money (lucky money)" and Spring Festival hair-cutting rituals. When the little girl's friend Dachun showed her the "red envelope" he had got, floating dynamic subtitles pop up beside the red envelope close-up shot: "Yasui money: elders give children cash to ward off bad luck in Chinese New Year". All annotations are set to disappear within 3 seconds to avoid blocking core picture content. The author strictly controlled the length of all supplementary explanations in production practice; overly lengthy text interpretation would destroy the warm simple narrative rhythm of the picture book, thus weakening the video's overseas communication effect.

4.3 Integrated Audiovisual Multimodal Matching Strategies with Self-Made Production Cases of A New Year's Reunion

This part summarizes the operable visual animation, lighting control, shot switching, layered sound effect matching and emotional voiceover design rules formed from the author's independent production of the short-video version of *A New Year's Reunion*, guided by Media Telepresence Theory's multi-sensory vividness requirements.

4.3.1 Dynamic Visual Animation, Lighting and Shot Switching Operation Rules

Static printed illustrations are converted into dynamic animated pictures through AI video editing technology, with targeted lighting adjustment and shot switching according to plot emotion and scene atmosphere, all independently designed by the author in the production process.

The author added continuous dynamic motion effects to all static festival ritual pictures in the original picture book to enhance life atmosphere: the haircutting scene adds the dynamic movement of scissors cutting hair and the little girl's twisting body on the chair; the new coat and new hat wearing scene sets animated actions of mother buttoning the jacket and the little girl spinning to show off her new hat; the Spring Festival window repair plot adds the dynamic sawing motion of the father's hands and falling wood scraps; the Spring Festival couplet pasting extended clip adds the motion of brushing glue and sticking red paper. For the snow scene, continuous falling snow particle animation is added, and the snowball fight and snowman building plot sets dynamic running, rolling and piling actions of children, creating a lively sense of printed illustrations.

Light brightness is dynamically adjusted according to scene emotional tone to strengthen immersive telepresence experience. In the night scene where the little girl lies between her parents listening to firecrackers, the author dimmed the overall picture brightness, added slowly twinkling animated moon and star decorative illustrations in the upper corner of the frame, creating a quiet, warm sleeping atmosphere matching the sleepy plot; the daytime scenes of making tangyuan, visiting relatives and watching dragon dances adopt high-brightness warm tone color to highlight the lively festive atmosphere of Spring Festival.

Key cultural carrier objects in the story adopt rapid close-up shot switching to strengthen overseas audiences' memory of Chinese Spring Festival customs. When the lucky coin is hidden in tangyuan, bitten by the little girl, lost and finally found, and handed to father before parting, the video cuts to multiple close-up shots of the warm coin held in the child's palm; when the friend Dachun takes out the red envelope during New Year visits, a close-up shot of the red envelope with golden decorative patterns is inserted to highlight the core cultural symbols of lucky money and lucky coin running through the whole story. In the snowman building scene, the video alternates close-up shots of children's laughing faces and medium close-up shots of the half-finished snowman, presenting the lively playful atmosphere of children's outdoor New Year activities layer by layer.

4.3.2 Sound Effect Matching Design

Different from single background music matching in existing picture book short videos, the author designed multi-layer mixed sound effects for all plots of *A New Year's Reunion*, integrating natural environmental sounds, character behavioral sounds, folk instrumental music and Chinese New Year greeting voice, forming a stereophonic auditory atmosphere that strengthens cross-cultural scene immersion. Some specific scene sound application cases are listed as follows:

Behavioral sound effects matching character actions. Add crisp wood sawing and window tapping sounds when father repairs windows and roof; add soft dough kneading and rolling sounds during tangyuan making; insert continuous popping firecracker bangs in the New Year's Eve night scene, etc.

The character emotion sound effects. When father lifts the little girl onto his shoulders to watch the dragon dance, add the girl's clear, giggling laughter; set soft, faint meowing sounds of domestic cats as background ambient sound in daily indoor scenes such as sleeping and making tangyuan, enriching the sense of domestic life.

Folk instrumental music matching festival scenes. The dragon dance street scene is matched with lively traditional Chinese dragon dance drum music with prominent gong and drum beats, naturally presenting traditional Chinese folk entertainment culture for overseas audiences without text explanation.

Reserved native Chinese greeting voice fragments for cross-cultural output. In the New Year visiting street scene where the little girl with her father and mother meet acquaintances, insert short, clear Chinese oral greeting voice fragments "Nin Hao (Hello)", and "Guo Nian Hao (Happy New Year)" under the background of soft street ambient noise, retain the original Chinese pronunciation without translation subtitles, and add small floating dynamic text annotations explaining the meaning of the greetings, realizing natural output of Chinese daily polite language and festival greetings in daily plot scenes.

All sound effects strictly control volume balance: background music volume is lower than character voiceover, environmental ambient sounds serve as soft background layers without covering dialogue and subtitles, realizing complementary coordination of multi-layer audio elements without mutual interference.

4.3.3 Emotion-Driven Synchronized Voiceover Matching Design

The short video adopts dual-track voiceover including third-person objective narrative and characters' dialogue, with voice tone and emotional rhythm adjusted according to plot emotional changes. It should be noted that perfect synchronization with animated pictures and subtitle scrolling must be achieved. The author focused on emotional voice design for the major parting plot at the end of the story to strengthen cross-cultural emotional resonance.

In the scene where father packs luggage and prepares to leave home, the father's line "Next time Daddy's back, I'll give you a doll, OK?" adopts low, gentle, slightly hoarse male voice tone with slow speaking speed, conveying the father's reluctant parting sadness and soft paternal love; the little girl's voice when crying over the lost lucky coin uses high-pitched, trembling childish voice to show the genuine sadness. All voiceover lines strictly align with subtitle scrolling time and picture animation rhythm. The organic integration of emotional voiceover, layered sound effects and dynamic animated pictures greatly reduces overseas audiences' emotional comprehension barriers toward Chinese family reunion and parting culture.

The adapted short videos of *A New Year's Reunion* were produced via CapCut for video editing, Doubao AI for image editing, and Dreamina AI for static-to-dynamic animation conversion. The dubbing and voiceover were recorded by myself together with my friends and family members.

5. Global Dissemination Path System for Short-Video Adaptation of Chinese Original Picture Books

By studying some international popular videos about culture and children's works, this paper proposes a closed-loop dissemination system of "content creation—platform channel matrix—cross-border cooperation—dissemination effect evaluation".

5.1 Platform-Tailored Customized Content Creation

Adjust video duration and content focus according to the positioning and user viewing habits of different global platforms, and dynamically optimize creation content relying on platform built-in data analysis tools. For TikTok and YouTube Shorts dominated by young short-video users, produce 15–60 second cultural highlight clips focusing on visual Spring Festival customs such as tangyuan making, dragon dances and snowman fights, quickly capturing audience attention with vivid animated pictures and layered sound effects. For YouTube long-video users pursuing complete story interpretation, launch 1–3 minute full English dubbed story videos with complete cultural dynamic subtitle annotations. As for Pinterest parent-child reading communities, create ASMR slow reading videos focusing on soft background music and gentle voiceover, matching the platform's quiet reading content positioning. Relying on platform data tools to track video viewing completion rate and comment heat, prioritize adapting picture book plots with strong emotional resonance and distinctive Chinese cultural elements, and increase the proportion of multimodal auxiliary cultural interpretation in subsequent updated videos.

5.2 Multi-Platform Dissemination Channel Matrix Construction

Build a matrix covering major online platforms, community interaction hubs and vertical interest forums to realize full coverage of overseas parent-child audiences or interested groups. Take YouTube and TikTok as major dissemination carriers to present complete story videos and cultural highlight short clips respectively. Use Instagram and Facebook as community operation hubs to release picture book static illustrations, behind-the-scenes video production clips and interactive topic posts. This stable channel enables continuous real-time interaction with loyal parent-child followers. Also, actively publish video links and cultural interpretation posts on vertical reading platforms Goodreads and children's culture forum Reddit, realize word-of-mouth dissemination among professional children's literature readers and overseas educators.

5.3 Localized Cross-Border Cooperation to Reduce Cross-Cultural Barriers

Carry out multi-subject localized cooperation with overseas local stakeholders to improve video content acceptance by foreign audiences. First, cooperate with overseas parenting, early education and children's literature KOLs to launch joint dubbed derivative clips. Also, if enough funded, local Western children's voice actors could be invited to participate in partial dialogue dubbing to optimize oral English authenticity. Second, establish long-term cooperation with international publishing houses holding copyrights of Chinese picture books and overseas children's cultural venues, realize offline exhibition and online short-video linkage promotion. Third, apply for official traffic support programs of global short-video platforms, obtain platform cultural promotion flow resources to expand video exposure range. Localized cooperation can avoid subjective cultural bias in independent creation, and optimize translation and audiovisual design schemes from the perspective of native overseas audiences.

5.4 Multi-Dimensional Dissemination Effect Evaluation Mechanism

Set up a full-cycle evaluation system covering at least four aspects: dissemination breadth, interaction depth, cultural cognitive acceptance and emotional recognition, forming closed-loop feedback to guide the following improvement of subsequent translation and video production. Dissemination breadth indicators include video total play volume, audience distribution and platform recommendation exposure. Interaction depth indicators include numbers of likes, comments, reposts, etc. Cultural cognitive acceptance is measured through comment area audience questions about Chinese customs and positive feedback on cultural understanding. Emotional recognition is judged by audience likes and comments mentioning emotional resonance with Chinese family reunion plots. The evaluation results feed back to content creation, translation revision and audiovisual design links, continuously optimize the multimodal communication effect of picture book short videos and build long-term overseas brand influence for Chinese original children's literature.

6. Conclusion

In today's global digital media environment, short videos adapted from original Chinese picture books provide an easy-to-access, emotionally engaging way for traditional children's books for overseas readers. In the future, better cross-language and cross-cultural short-video picture book works will be created. Creators can use vivid real-time

audio and scene visuals to make content easier for audiences from different cultures to understand. Meanwhile, recommendation systems on foreign short-video platforms will keep reaching specialized interest groups. More Chinese picture books with unique Eastern artistic features can accurately reach global family viewers. A complete dissemination system will be slowly formed for Chinese children's content, which keeps our unique cultural features while striking shared feelings with all audiences. In the end, China will move beyond exporting single picture books and steadily build lasting global cultural influence for its children's literature.

Funding

This paper is a research achievement of the 2025 project funded by the Beijing Education Association for International Exchange (BEAIE). The project No. is YBZY202505, entitled *Research on English Translation Strategies and Global Dissemination Pathways of Chinese Original Children's Picture Books from the Multimodal Perspective*.

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