



Translating  
for  
Children

Riitta  
Oittinen

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# TRANSLATING FOR CHILDREN

CHILDREN'S LITERATURE AND CULTURE  
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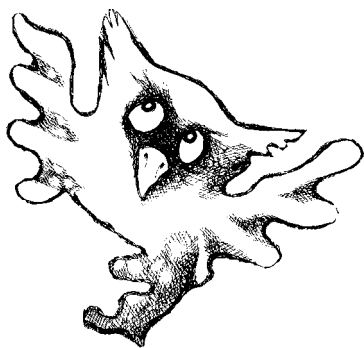
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# TRANSLATING FOR CHILDREN



RIITTA OITTINEN

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*For Sakra*

*For Family, Friends,  
and Future*

*All forms  
involving a narrator or a posited author  
signify to one degree or another by their presence  
the author's freedom  
from a unitary and singular language,  
a freedom connected with the relativity  
of literary and language systems;  
such forms open the possibility  
of never having to define oneself in language,  
the possibility of translating one's own intentions  
from one linguistic system to another,  
of fusing "the language of truth"  
with "the language of the everyday,"  
of saying "I am me" in someone else's language,  
and in my own language,  
"I am other."*

—MIKHAIL BAKHTIN, *THE DIALOGIC IMAGINATION*

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# Series Editor's Foreword

Dedicated to furthering original research in children's literature and culture, the Children's Literature and Culture series includes monographs on individual authors and illustrators, historical examinations of different periods, literary analyses of genres, and comparative studies on literature and the mass media. The series is international in scope and is intended to encourage innovative research in children's literature with a focus on interdisciplinary methodology.

Children's literature and culture are understood in the broadest sense of the term *children* to encompass the period of childhood up through late adolescence. Owing to the fact that the notion of childhood has changed so much since the origination of children's literature, this Garland series is particularly concerned with transformations in children's culture and how they have affected the representation and socialization of children. While the emphasis of the series is on children's literature, all types of studies that deal with children's radio, film, television, and art are included in an endeavor to grasp the aesthetics and values of children's culture. Not only have there been momentous changes in children's culture in the last fifty years, but there have been radical shifts in the scholarship that deals with these changes. In this regard, the goal of the Children's Literature and Culture series is to enhance research in this field and, at the same time, point to new directions that bring together the best scholarly work throughout the world.

Jack Zipes



# Acknowledgments

This book is based on three of my previous books, two of which were written in Finnish: my dissertation from 1993, my book on the carnivalism of translation from 1995, and my book on the three Finnish translations of Lewis Carroll's Alice books from 1997. Throughout the early process of writing this book, Professors Krista Varantola and Susan Bassnett have both given me their unfailing support and encouragement, the former as the supervisor of my dissertation and the latter as my opponent in the defense.

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I would also like to thank my family for being there—to listen, to encourage, and to understand. Last but not least, I am very grateful to all my students for their patience and understanding.

*In Tampere*  
Riitta Oittinen  
31 August 1999

# To the Reader

*Ask me a riddle and I reply:  
“Inner Nature.”*

—WINNIE-THE-POOH IN BENJAMIN HOFF,  
*THE TAO OF POOH*

Writing this book was both easy and difficult. The choice of the subject was the easy part: I have always lived among children’s books. I was read to a lot as a child, and I have read a lot, to myself and to my children. I also create animated films, stories, illustrations, and translations for children. While translating for children was a natural choice as my topic, it was more difficult to make the transition from artist to scholar.

As a Finn, I found translating for children a natural topic that I have taken an interest in for several years. In Finland, we have a long tradition of translating books from other languages, and we do translate a lot, especially for children. Around 80 percent of the 1,099 titles (1997) published yearly for children in Finland are translations, the majority of them from the English language.<sup>1</sup> One-fifth of the population—out of a total of five million—is under the age of fourteen, so, relatively speaking, the audience is large, too.

One natural reason for importing culture and children’s literature through translations is that because of six hundred years of Swedish rule and one hundred years of Russian rule, Finland has always been exposed to other cultures. And while Finnish has always been spoken in Finland, another result of the years of foreign domination was that Swedish had become the literary language.

In the 19th century, it was realized that Finland would not be a civilized nation among other civilized nations until the language of the people was used in literature, government, and commerce. So the first priority was to educate the young people in the Finnish language and about literature written in the Finnish language. As in many other countries, the

first books for children appeared as translations, which were the first step toward original literature written in Finnish.<sup>2</sup>

As I mentioned above, it was both easy and difficult to start research on translating for children. I had to make several difficult decisions concerning issues like the terminology and the English use of gender. Concepts like *source text* and *target text* proved to be problematic, because translators draw on many sources apart from the original text in words. At first I used the terms *the first text* (original) and *the second text*, because they seemed to conform to my ideas of translation: the terms gave equal status to both texts. Yet later, this choice presented problems of its own: the “first” text is not really “first”; other texts have always come before. For lack of better alternatives, I decided to use the more traditional terminology.

I had a similar problem with—and solution regarding—the terms *adaptation* and *translation*: usually, when referring to an adaptation, I use the term in its traditional sense (e.g., referring to an abridgement), even if, in my thinking, all translation involves adaptation. After all, all translation *is* to some extent domestication.

In the English language, when referring to a child in the abstract, some scholars opt for the pronoun *it*. For me, this usage is depreciative. After all, children are girls or boys from the day they are born. Yet the use of gender in the English language has caused me constant problems: in Finnish, we refer to a woman and a man in the same way, with the pronoun *hän*. At first, for the sake of fluency, I thought of using the masculine pronoun *he* only, as is still considered the standard practice. However, I found it too exclusive and decided to refer to *both* sexes. As I am female myself, I also adopted the usage of putting the feminine first (she/he).

In this book, it is my goal to translate my Finnish experiences into another culture and language—dialogically.

## NOTES

<sup>1</sup>The figures are from the Finnish Book Publishers’ Association, the Finnish Literature Information Centre, and the Finnish Institute for Children’s Literature.

<sup>2</sup>The information about Finnish children’s literature and its history is compiled from various sources, e.g., the Finnish Book Publishers’ Association and the Finnish Institute for Children’s Literature.

# **TRANSLATING FOR CHILDREN**







*Lily Ott - 25*



# Beginning

*The problems do not depend on the source text itself, but on the significance of the translated text for its readers as members of a certain culture, or of a sub-group within that culture, with the constellation of knowledge, judgement and perception they have developed from it.*

—MARY SNELL-HORNBY, *TRANSLATION STUDIES*.

*AN INTEGRATED APPROACH*

Situation and purpose are an intrinsic part of all translation. Translators never translate words in isolation, but whole situations. They bring to the translation their cultural heritage, their reading experience, and, in the case of children's books, their image of childhood and their own child image. In so doing, they enter into a dialogic relationship that ultimately involves readers, the author, the illustrator, the translator, and the publisher.

The translator-centered approach to the study of translation differs sharply from older, more traditional approaches that are focused on abstract structures of equivalence, “matches,” or “fidelities” between texts (in words). Thus, I do not agree with views that see translation as a mechanistic act—pertaining to texts as such, to the author's intentions and issues of language. In this way, the translator's action is relegated to obscurity, if not invisibility.

In my book, I am concentrating on human action in translation, and I hope to shed some light on the translator, the translation process, and translating for children, in particular. My intention is to demonstrate how the whole situation of translation takes precedence over any efforts to discover and reproduce the original author's intentions as a given. Rather than the authority of the author, I focus special attention on the intentions of the readers of a book in translation, both the translator and the target-language readers. What are the intentions of the publishers and buyers of books? What is the overall purpose of translations for different audiences—children, for example?

## PURPOSE AND PROPOSITIONS

*Every time we speak, we respond to something spoken before and we take a stand in relation to earlier utterances about the topic. The way we sense those earlier utterances—as hostile or sympathetic, authoritative or feeble, socially and temporally close or distant—shapes the content and style of what we say.*

—GARY SAUL MORSON AND CARYL EMERSON,  
MIKHAIL BAKHTIN. *CREATION OF A PROSAICS*

Translating for children shares one major problem with translating for adults: like other translation, it is anonymous, even invisible. Several scholars have pointed out that while we acknowledge “original” literature written *for* child readers, we do not acknowledge translating for children. We do not hegemonically think of translators as human beings with their own child images. Yet translators cannot escape their own ideologies, which here means: their child images.

Child image is a very complex issue: on the one hand, it is something unique, based on each individual’s personal history; on the other hand, it is something collectivized in all society. When publishers publish for children, when authors write for children, when translators translate for children, they have a child image that they are aiming their work at—it is this act of aiming work at children that I am interested in studying, whether the resulting work is actually read by children of a certain age or not.

Moreover, when speaking of child and children’s literature, we should be able to define them somehow. Yet there is little consensus on the definition of childhood, child, and children’s literature. For this reason, I have avoided explicit definitions of these topics but prefer to “define” them implicitly, according to whatever publishers or authors or translators *think* of as children. I see children’s literature as literature read silently by children and aloud to children. Since I deal mainly with the translation of illustrated stories for children (e.g., picture books), I am referring to children under school age (seven in Finland). However, childhood is a fluid concept, so many of my observations about translating for children under school age apply to translating for older children as well.

Children’s literature has its own special features: children’s books

are often illustrated and often meant to be read aloud. Illustrations are of major importance in children's literature, especially in books written for illiterate children. The illustrations in picture books may often be even more important than the words, and sometimes there are no words at all. Illustrations have also been of little interest for scholars of translation, and there is hardly any research on this issue within translation studies.

Reading aloud, too, is characteristic of books for children; the only time we ever seem to read aloud to adults is in special situations, as when we read love poems to lovers or when friends or family members are in the hospital, incapacitated, and we wish to help them pass the time. I will concentrate on these two central issues of translating for children: reading (silent and oral reading) and the relationship between words and illustration. How does a translator take all these different issues into consideration in the situation of translating an illustrated story for children?

One question clearly takes precedence when we translate for children: For whom? We translate for the benefit of the future readers of the text—children who will read or listen to the stories, children who will interpret the stories in their own ways. This question also brings up the issue of authority. If we simply aim at conveying “all” of the original message, at finding some positivistic “truth” in the “original,” we forget the purpose and the function of the whole translation process: the translation needs to function alongside the illustrations and on the aloud-reader's tongue. However, if we stress the importance of, for instance, the “readability” of the target-language text (or rather the readability of the whole situation), we give priority to the child as a reader, as someone who understands, as someone who actively participates in the reading event.

I consider that reading is the key issue in translating for children: first, the real reading experience of the translator, who writes her/his translation on the basis of how she/he has experienced the original; second, the future readers' reading experiences imagined by the translator, the dialogue with readers who do not yet exist for her/him, that is: imaginary projections of her/his own readerly self. The translator reaches toward the future child readers, who are the beneficiaries of the whole translation process—the child and the adult reading aloud. Translators are readers who are always translating for their readers, the future readers of the translation.

In many instances I will be dealing with adaptation for children, which is often considered a key issue in children's literature. Despite the

generality of the concept as traditionally defined, adaptation is typically only defined in terms of how it deviates from the original. It is thus taken to be different from a translation, which is supposed to be the same as or in some way equivalent to the original. In related ways, adaptation and equivalence are both vague concepts. There is every reason to reevaluate these long-held ideas: an original, the first text, and its translation, the second text, are invariably different, as the translation has been manipulated (in the positive sense) by its translator. I believe that along with the new developments within translation studies, the problems with respect to adaptation and equivalence deserve more in-depth consideration. As a whole, I do not consider them separate or parallel issues: all translation involves adaptation, and the very act of translation always involves change and domestication. The change of language always brings the story closer to the target-language audience. Much of the disagreement, for example, in adaptation versus censorship, reflects changes in culture and society, our child images, and our views about translating.

In this book my main propositions are that despite similarities like translating in a situation and translating for some readers, the dialogic situation of translating for children differs in significant ways from that of translating for adults; that the situation of translating for children includes several other elements besides the text in words (e.g., the translation of picture books); that the translator for children, too, should be clearly visible; and that the translator, by being loyal to the reader of the translation, may be loyal to the author of the original.

Mary Snell-Hornby has remarked that hermeneutic theory has long been bound up with translation theory, and it certainly has been with mine.<sup>1</sup> It is not my aim to set norms for translating for children but to try to understand what processes are at work in translating for children, that is, how we communicate with children through translation. Thus I will be dealing with translation as cross-cultural communication—including child and adult culture—especially from the point of view of different readers.

In addition to being cross-cultural, translation studies are interdisciplinary studies. They draw on several other branches of learning, among them literary studies, philosophy, and psychology. This expands the scale of this discipline: the process of translation takes precedence over the study of texts as such. Thus the structure of the book is “progressive”. In the first section of Chapter 1, “Beginning,” I introduce the subject and map the general situation of translating for children; in the second section of Chapter 1, I concentrate mainly on situation and equivalence, and

I briefly review how I see translation studies as the basis for translating for children.

In the second chapter, “Readers Reading,” I deal with reading as one of the central issues in translating: translators are reading not just for themselves but also for the future readers of translations. In the last section of Chapter 2, I consider the issue of performance, so important in all translation and of vital importance in translating for children. The third chapter, “For Whom?” concentrates on my inner child—my “own” child concept—through the eyes of child psychologists and linguists. As adults and translators, we bring a concept of the child and childhood to our work. Where does the child fit into the story, into society? Can child and childhood be defined? I also deal with the differences between children and adults in an effort to understand why we see children as we do today. As translators for children, we should have access to the most useful information about how children experience the world and literature, how they read, how they hear, and how they see pictures. Yet it is not my intention to universalize my own child image but, on the contrary, to tell my readers openly where I stand and how I look at the child and childhood.

In the third chapter I also discuss the issue of authority—to demonstrate the position of the child on the decision-making continuum. It is usually an adult who decides what literature is and what it is not. This is another reason I prefer to speak about translating for children instead of the translation of children’s fiction: to a large extent, every reader defines for her/himself what she/he considers “literary” or fictional. While influenced by our cultural and literary traditions, we always make these decisions individually. The fourth chapter, “Children’s Literature and Literature for Children,” concentrates on children’s literature, its status and definitions, all of which have strongly influenced what we have translated for children and how we have done it. What do we mean by children’s literature? What do adult and children’s literature have in common?

The fifth chapter, “Translating Children’s Literature and Translating for Children,” presents some examples of the translation of children’s literature and translating for children, including the translation of a picture book. I also look at the various readerships present in the process of translating for children, at authors as translators of their own works, and at different versions of Tove Jansson’s Moomin stories and Lewis Carroll’s “Alices” in translation. In the sixth and concluding chapter, “A Never-Ending Story,” I summarize the issues raised throughout my book,



with the goal of including publishers, too, in the dialogics of translating for children.

Before discussing different readers reading (Chapter 2), I would like to take a closer look at my guiding principles of translation, and concentrate on the problems of situation and equivalence.

## SITUATION AND EQUIVALENCE

*A text is never not in a context. We are never not in a situation.*

—STANLEY FISH, *IS THERE A TEXT IN THIS CLASS?*  
*THE AUTHORITY OF INTERPRETIVE COMMUNITIES*

As many scholars have pointed out, equivalence is one of the most central ideas in translation studies and it repeatedly comes up in the course of history. Even if in different times there have been different kinds of “perfect” or “ideal” translations, from word-for-word to adequate (successful, serving their purpose), in practice, most of the theories of translation from the 1960s and 1970s were based on the notion of equivalence. Behind most of these definitions is the ideal of the perfect match between an original and its translation.<sup>2</sup>

Today we look at equivalence like Mary Snell-Hornby, who argues that equivalence—as meaning some level of sameness (in form, effect, content, etc.) between the original and its translation—is an “unsuitable basis for an integrated theory of translation.” As a whole, equivalence is a very problematic term, since it is “imprecise and ill-defined”: it “presents an illusion of symmetry between languages which hardly exists beyond the level of vague approximations and which distorts the basic problems of translation.” A good example of this is the term itself: the English *equivalence* and the German *Äquivalenz* are often considered the same thing, and yet the different usage of the two shows that they are not “equivalent.”<sup>3</sup>

Attitudes are gradually changing, and in today’s translation studies the status of key concepts such as equivalence and faithfulness are being more and more questioned. Yet even today, scholars specializing in children’s literature still tend to take for granted equivalence, in the sense of sameness, in translating children’s literature. They often find it self-evident that a good translation is an equivalent, faithful translation, that a good translator is an invisible, faithful translator, and that the function of a translation is the same as that of its original.<sup>4</sup>

There are many different ways of looking at equivalence. For instance, Eugene A. Nida, the specialist in Bible translation, speaks of *dynamic equivalence* or *functional equivalence*: the reactions of the readers of the source-language text should be just about the same as the reactions of the target-language readers.<sup>5</sup> Yet it is not self-evident, or even possible, for translations to have exactly or even nearly the same effect on their readers as the original texts had on the original readers. Situations vary. A translation is written in another time, another place, another language, another country, another culture. Christiane Nord even points out that “functional equivalence between source and target text is not the ‘normal’ scopos of translation, but an exceptional case in which the factor ‘change of functions’ is assigned zero.”<sup>6</sup>

The above—equivalence as a relationship between two texts—is not the only way of seeing equivalence.<sup>7</sup> On the one hand, the Israeli scholar Gideon Toury considers the *relationship* between a source text and its translation equivalence;<sup>8</sup> Barbara Godard, on the other hand, describes equivalence between “two text *systems* rather than between the contents or words of two messages.”<sup>9</sup> Equivalence might also be a useful tool: “striving for equivalence might produce good, successful translations, if the translator were aware that the ideal was . . . not an inaccessible goal to measure relative failure by,” as Douglas Robinson points out in his concluding remarks in *The Translator’s Turn* and goes on: “Equivalence is an interpretive fiction that helps the translator work toward the true goal of translation, a working TL text—and is only one of many such fictions.”<sup>10</sup> Anthony Pym presents similar views: translators hope that readers will accept their texts as adequate translations. They hope they will “be seen as producers of equivalence. And the kind of equivalence . . . [they] produce can then only exist as a belief held by the receivers of . . . [their] work.”<sup>11</sup> As a whole, the term and its varied applications deserve a separate study.

Rather than equivalence, this book concentrates on different situations in translation. Situation, a key issue within all translation, can be understood as context—time, place, and culture—including the individual interpreting the context and acting in the context. When reading, writing, translating, illustrating, we are always in a situation. Nothing we read or hear or see is simply a given; instead all our knowledge is derived from a process of interpretation in an individual situation. Situations are not repeatable; each one creates a different set of functions and purposes that act on the concept derived from that particular situation.<sup>12</sup>

Verbal language, a very effective tool of communication, is also part of a situation. Linguistic signs are understood differently in different situations: the information, the message, is part of a meaning, but not identical to it.<sup>13</sup> As Stanley Fish suggests, even each generation, each age group, has a language and vocabulary of its own. In translation, when concepts are expressed in new words, the message, too, takes on a new purpose and a new meaning.<sup>14</sup>

Situation not only involves time, place, and culture but also, or should I say first and foremost, issues like the translator as a human being and her/his ideology. Yet a measure of conflict has always been inherent between the author's intentions and the translator's manipulation, if the translator's visibility is considered negative and we believe that through "real" translation we gain access to the author of the original. These views have also been presented by the "manipulative school" of translation. As the name implies, these scholars understand translation as manipulation, which in practice means that they reject the concept of "translation as reproducing the original, the whole original and nothing but the original." Thus equivalence between the source and target texts is not even intended.<sup>15</sup>

Feminist theories, especially on the translation of women authors, express parallel views: translation is manipulation, and the translator should be visible. Translation can be made visible by including the translator's name, her/his "signature," and prefaces and afterwords, "the word" of the translator. Sherry Simon writes that through prefaces we have "access to the collective dimensions of translatability, the 'will to knowledge,'" that created the need for translations. And in some cases—the Canadian feminist novel is one—translation is defined as an activity "deeply, and consciously, engaged in the social and political dimensions of literary interchange."<sup>16</sup> Even Nord refers to forewords and prefaces, when she suggests that adhering to the principle of loyalty, "the translator should at least inform the other participants [e.g., the author of the original and the reader of the translation] of what has been done, and why."<sup>17</sup>

Yet translators do not act in situations as individuals only, but they are also part of different interpretive communities: translation is an issue of the collective and tradition, too, as will be later shown in this book. All times, cultures, and societies have norms and conventions guiding translation action.<sup>18</sup> It is up to the translator (and her/his commissioner) to what extent she/he chooses to take them into consideration.

Our interpretations of texts are also influenced by our judgments:

background as well as literary tradition are both constituents of the interpreter's situation. This is a very important question from the perspective of translating for children, who are not yet familiar with the tradition or conventions of literature.<sup>19</sup>

Even textual analysis, an essential part of any translation process, is always carried out within a situation and for a purpose, which Christiane Nord also points out in her book *Text Analysis in Translation*. Nord presents "a model of translation-oriented text analysis" including three sets of factors: extratextual (situative: who? why? to whom?) and intratextual (what? which nonverbal elements? in which words?), as well as effect.<sup>20</sup> The analysis should always take place "from the 'top down,' from the macro to the micro level, from text to sign," as Snell-Hornby points out. Any translation has a communicative function that influences the ways the texts translated are analyzed.<sup>21</sup>

The functional approach to translation was first introduced by Katharina Reiss, and later, in 1978, Hans J. Vermeer formulated this further as the *scopos* rule.<sup>22</sup> These German scholars of translation observe that the function of a translation and its original—or the intentions of the author of the original and its translation—may be different. They also point out that a translation must be coherent in itself rather than compared with its original.<sup>23</sup> Vermeer defines "skopos and commission in translational action" as follows:

Any form of translational action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has an aim, a purpose. . . . The word *skopos* then, is a technical term for the aim or purpose of a translation. . . . Further: an action leads to a result, a new situation or event, and possibly to a "new" object. . . . The aim of any translational action, and the mode in which it is to be realized, are negotiated with the client who commissions the action.<sup>24</sup>

While stressing the importance of the function of the translation, Reiss and Vermeer also see a translation as part of the world, as an act, a process, carried out in a certain situation. Vermeer points out that a translator is a human being and a translation is an interpretation, a new text in a new culture.<sup>25</sup>

Even if it seems easier for us to discuss texts as acts, it seems less easy to admit that translators, too, act in translation situations. As I see it, it is far too often that we neglect the function of the different human beings in a translation situation.<sup>26</sup> Texts do not function without human be-

ings. Thus the function of a text is not “as such” but is redefined every time the text is read. A text in translation is influenced by the author, the translator, and the expectations of the target-language readers. Like Christiane Nord, I would call this loyalty, loyalty to the future readers of the translation, and this implies loyalty toward the author of the original, too. In Nord’s words:

The translator is committed bilaterally to the source text as well as to the target text situation, and is responsible to both the ST [source text] sender . . . and the TT [target text] recipient. This responsibility is what I call “loyalty.” “Loyalty” is a moral principle indispensable in the relationships between human beings, who are partners in a communication process, whereas “fidelity” is a rather technical relationship between two texts.<sup>27</sup>

Once again, we face the problem of equivalence. If we think of translation in terms of target-language audiences and ask the crucial question, For whom? we cannot keep to the equivalence (in the sense of sameness) as our guiding principle. Rather we have to ask Is this translation successful for this purpose? Translations are always influenced by what is translated by whom and for whom, and when, where, and why. As the readers of translations are different from those of original texts, the situation of translations differs from that of originals, too.

As Nord points out, the target-language scope assumes that “the equivalence between source and target text is regarded as being subordinate to all possible translation scopes.”<sup>28</sup> The scopos of a translation may well be, and to my understanding, always is, different from that of the original, because the readers of the texts, the original and the translation, are different: they belong to different cultures, they speak different languages, and they read in different ways. Their situations are different.

## NOTES

<sup>1</sup>Snell-Hornby 1988: 42.

<sup>2</sup>See, for equivalence, in Nida 1964, Catford 1965, Reiss 1971, Baker 1992, and Chesterman 1997:9–10. As the American scholar Douglas Robinson points out in *The Translator’s Turn*, in “mainstream translation theory in the West,” equivalence (as “sameness” between two texts) has even been considered the ultimate goal of translation. Robinson 1991: 259; see also for “metonymy,” Ibid.,

141–52. See also for Lilova's discussion on "the perfect translator," Rose 1987: 9–18.

<sup>3</sup>1988: 3, 22; see also *Ibid.*, 13–22, and Tabakowska 1990: 74.

<sup>4</sup>Cf. Koskinen 1992 and 1994.

<sup>5</sup>Nida 1964: 159, 167; 1969: 24; and Nida and de Waard 1986: 36. Susan Bassnett has the same idea of a faithful translation: "the poem is perceived as an artefact of a particular cultural system, and the only faithful translation can be to give it a similar function in the target cultural system." Bassnett 1991: 56. This idea has a long history: see Schlegel and Wilamowitz-Moellendorff, in Lefevere 1977: 52, 105.

<sup>6</sup>Nord 1991b: 23; see also Reiss and Vermeer 1984.

<sup>7</sup>See also Mona Baker's *In Other Words: A Coursebook on Translation* 1992, where she thoroughly discusses the problems of equivalence.

<sup>8</sup>Toury 1980.

<sup>9</sup>See Godard 1990: 92.

<sup>10</sup>See Robinson 1991: 284, 259.

<sup>11</sup>Pym 1992: 115.

<sup>12</sup>Cf. Martin Buber's *Einmaligkeit*, "onceness," in Robinson 1991: 95.

<sup>13</sup>See Barwise and Perry 1986: 5; Fish 1980: 32.

<sup>14</sup>Fish 1980: 3, 25–27, 106; Snell-Hornby 1988: 112–13; 189: 141–60; Iser 1990: 281; Bakhtin 1990: 290; Chabot 1989: 22–32; Lotbinière-Harwood 1991: 120–22.

<sup>15</sup>Cf. Hermans 1985: 9; see also Gentzler 1993.

<sup>16</sup>Simon in Bassnett and Lefevere 1990: 110, 116; see also Enoranta 1992.

<sup>17</sup>Nord 1991a: 95. See also Robinson 1991: xii, for "notoriously apologetic" prefaces.

<sup>18</sup>See, e.g., Palma Zlateva's *Translation as Social Action* 1993: translation is seen as a social and cultural activity that is determined by, e.g., the economic structures of society. See also Chesterman's discussion on translation as communication, 1997: 33–36.

<sup>19</sup>See Vermeer 1989: 174, 181. See also Reiss and Vermeer 1984: 64ff; and Paepcke 1978: 47–67, and 1986: 86–101.

<sup>20</sup>Nord 1991b: 35–38.

<sup>21</sup>Snell-Hornby 1988: 69.

<sup>22</sup>See Nord 1991b: 4.

<sup>23</sup>Reiss and Vermeer 1986: 67–68.

<sup>24</sup>Vermeer in Chesterman 1989: 173–74.

<sup>25</sup>Vermeer 1986: 281, 302.

<sup>26</sup>See also Díaz-Diocaretz's discussion on translator's function, in 1985: 19.

<sup>27</sup>Nord 1991b: 29; see also Nord 1991a: 91–109; and for expectation and anticipation in Iser 1990: 278, 281.

<sup>28</sup>As Nida and Taber say in *The Theory and Practice of Translation* 1969, if we pose the question, Is this a good translation? we should ask another question, For whom? See also Nord 1991b: 24. I am using the term in the English form “scopos” for the English-language eye and ear. Vermeer uses the term in the form “Skopos” and Nord primarily in the form “scope,” although she has used both versions. See Reiss and Vermeer 1984: 146; Nord 1991a: 91 and 1991b: 24.

## CHAPTER 2

# Readers Reading

*One must come to feel at home in the world of other people.*

—MIKHAIL BAKHTIN, “AUTHOR AND HERO IN AESTHETIC ACTIVITY”

As discussed in the previous chapter, a text, in my view, is not an immovable object: it evokes a different response at every reading. In this way all texts can be seen as endless chains of interpretations, transformations that take on a new life according to the person reading them. Thus reading, especially within translating, is a very complicated issue. In the following sections, I ponder reading from different viewpoints and take a look at such issues as understanding and the transaction and dialogics of reading as well as performance.

## READERS’ UNDERSTANDING

*One cannot appeal to the text, because the text has become an extension of the interpretive disagreement that divides them; and, in fact, the text as it is variously characterized is a consequence of the interpretation for which it is supposedly evidence. It is not that the meaning of the word “forests” points in the direction of one interpretation, the word will be seen to obviously have one meaning or another.*

—STANLEY FISH, *IS THERE A TEXT IN THIS CLASS?*  
*THE AUTHORITY OF INTERPRETIVE*

To be able to read, we need to go through several stages of development: physical, intellectual, emotional, social, moral, spiritual, and those con-



cerning personality and language, as John Spink points out in *Children as Readers*.<sup>1</sup> He also lists factors affecting reader reception—our reading skills and background knowledge, experience, and associations; our response to the imagined persona of the author, title, cover, illustrations; our past experience of the author's other books; time and situation; and several others.<sup>2</sup>

Reading is also involvement. It is an emotional, physical state: the more we read, the more we become attached to the text—we smell, taste, and feel it. Accomplishing something and deriving pleasure out of reading are important factors: the more the child, for instance, gets out of the reading situation, the more the child wants to read. Reading is an active process, an event that is guided to a great extent by the reader. The reader uses texts; she/he reads for many different purposes. Sometimes she/he needs information, sometimes recreation; sometimes she/he is reading just for her/himself; sometimes, as with parents and translators, for other people, too.

Yet, as Elizabeth Flynn and Patronicio Schweickart point out, very often we think of reading as a passive state: “all a reader must do is to get out meaning of the text.” However, “the possibility that different readers might legitimately extract different messages from the same words is not acknowledged.”<sup>3</sup> Readers are often given minimal roles in the reading situation. The reader, especially the translator as a reader, is not supposed to have “the right” to her/his own interpretation of the text.

The translator is, first of all, a reader who travels back and forth both in and between texts, the text of the original and the text of her/his own. Christiane Nord describes the movements in translation as “looping,” which is close to the idea of the “hermeneutic circle”: “translation is not a linear, progressive process leading from a starting point S (=ST, source text) to a target point T (=TT, target text), but a circular, basically recursive process comprising an indefinite number of feedback loops, in which it is possible and even advisable to return to earlier stages of the analysis.”<sup>4</sup> While translating, a translator is influenced by the previous words and passages—the whole reading and viewing situation—which in their turn influence the words and passages to come, and the other way around. The translator is a reader of her/his own text, too.

Nord's model is not far from Nicole Brossard's, where the movement does not occur—or rather, take place, for it is a conscious activity—within any certain unbreakable or unbreachable circle (the circle of the “original” and its culture), but it extends in all directions, three-dimensionally. The movement is not center oriented. It is “sense [familiar,

old] renewed, through excursions into and explorations of non-sense [unfamiliar, new],” as Brossard describes it in her *spiral model*.<sup>5</sup> I understand reading and translation as this kind of spiral movement reaching toward what is new and trying to understand what is old, dialogically. Thus translation could be described as Brossard describes female culture: “New perspectives: new configurations of woman-[translator]-as-being-in-the-world of what’s real, of reality, and of fiction.”<sup>6</sup>

Annette Kolodny speaks of “re-vision,” where the reader looks back and sees texts “with fresh eyes.”<sup>7</sup> Harold Bloom takes this idea a step further and describes reading and interpreting as “misunderstanding”—we can even see this as the only way to keep the originals alive as literature, because literal meaning means death: “Death is . . . a kind of literal meaning, or from the standpoint of poetry, *literal meaning is a kind of death. Defenses can be said to trope against death, rather in the same sense that tropes can be said to defend against literal meaning. . .*”<sup>8</sup> Actually, a strong reader has no other choice but to read in her/his own “wrong” way to find her/his own meaning:

In order to become a strong poet, the poet-reader begins with a trope or defense that *is* a misreading, or perhaps we might speak of the trope-as-misreading. A poet interpreting his precursor, and any strong subsequent interpreter reading either poet, must *falsify* by his reading. Though this falsification can be quite genuinely perverse or even ill-willed, it need not be, and usually is not. But it must be a falsification, because very strong reading insists that the meaning it finds is exclusive and accurate.<sup>9</sup>

Reading and translation are inseparable experiences on many levels. Reading as such is often understood as translation;<sup>10</sup> reading is also an integral part of the translation process.<sup>11</sup> Yet the translator is a very special kind of reader: she/he is sharing her/his reading experience with target-language readers.

Norman Holland and Leona Sherman also transfer power to the reader of the text and describe reading as “grasping the sameness and difference,” as re-creation. Like Herder, they describe reading as a special kind of translating: the reader is a translator re-creating the text she/he reads in her/his head; the reader also re-creates her/himself.

Identity we define as a way of grasping the mixture of sameness and difference which makes up a human life. We understand sameness in a

person by seeing it persist through change, as when we say something like “That’s *so* like Ralph!” Conversely, we understand change by seeing it against what has not changed: “That’s not like Shoshana at all!” One way of formalizing this interplay of sameness and difference . . . is to think of identity as a theme embodying sameness plus variations embodying change. In this way, an identity theme becomes analogous to the theme one finds in a piece of music or literature. . . . It is our attempt to state what some individual brings to every new experience, the grammatical and actual “I” that we perceive as the subject of all the changes in that person. It is the theme against which we can understand new actions as variations playing a persistent theme in a new form. Reading and interpreting literature are such re-creations.<sup>12</sup>

In any reading situation, the reader combines her/his hopes and fears, way and view of life, and her/his whole identity. According to Holland and Sherman, “we shape and change the text until, to the degree we need that certainty, it is the kind of setting in which we can gratify our wishes and defeat our fears.”<sup>13</sup> Searching for pleasure does not, however, have to mean escaping from fears—fear may also be illuminating, liberating, especially when experienced through literature.

Stanley Fish finds that the reader’s reaction *is* the meaning: a text to be read is not just an object to be understood in one or more restricted ways, but the meaning(s) of the text is (are) being created when the reader participates in the reading event.<sup>14</sup> Fish underlines the influence of time: the reading experience, the meanings, flow in time; they are movement between the past, present, and future. The reader not only reacts to the whole expression (e.g., the whole book, the whole story) but, at each moment, to the text she/he has read so far. “That is, in an utterance of any length, there is a point at which the reader has taken in only the first word, and then the second, and then the third, and so on, and the report of what happens to the reader is always a report of what has happened *to that point*.”<sup>15</sup>

When a person reads a text, it continuously unfolds and changes. Of course, the linguistic features of the text—syntax, for example—are parts of the whole; there are unifying links between structures and meanings, but in each situation, for each reader, the structures are perceived in different ways and thus refer to different meanings. It is also important to note that even the background information that the translator—or scholar or author—gathers is also subject to interpretation.<sup>16</sup> The Russian philosopher and literary theorist Mikhail Bakhtin takes up a similar point: if we speak or write about something that has just happened to us,

then we as tellers of the event are outside the time and place in which it all occurred:

It is just as impossible to forge an identity between myself, my own “I,” and that “I” that is the subject of my stories as it is to lift myself up by my own hair. The represented world, however realistic and truthful, can never be chronotopically identical with the real world it represents, where the author and creator of the literary work is to be found. That is why the term “image of the author” seems to me so inadequate: everything that becomes an image in the literary work . . . [even the image of the author] . . . is a created thing and not a force that itself creates. . . . It goes without saying that the listener or reader may create himself an image of the author. . . . this enables him to make use of autobiographical and biographical material, to study the appropriate era in which the author lived and worked as well as other material about him. But in so doing he (the listener or reader) is merely creating an artistic and historical image of the author. . . .<sup>17</sup>

Thus we are always interpreting the author, her/his life, her/his creations, in our effort to understand. But how can we describe “understanding”? In all his writings, Mikhail Bakhtin emphasizes that understanding is not decoding a message, but rather the merging of various horizons, those of the different readers and those of the different writers—the original author and her/his interpreters, as Hans-Georg Gadamer says.<sup>18</sup>

Nevertheless, “we share a belief in the value of understanding,” as Andrew Chesterman points out.<sup>19</sup> Through the effort to understand, we exercise intellectual freedom. This “implies the general possibility of interpretation, of seeing connections, of drawing conclusions, which being well versed in textual interpretation demands.”<sup>20</sup>

Bo Møhl and May Schack, the Danish scholars, have dealt with the child’s reading experience and understanding.<sup>21</sup> They strongly stress the importance of understanding entities as well as the importance of fantasy and the “experienciveness” of texts, as opposed to understanding texts in a prescribed, “correct” way. They attach the following attributes to understanding: verbalization, symbolics, readability, and appreciation. Appreciation here means that the reader is motivated, that she/he wants to understand and lets something be said.<sup>22</sup> Thus it is possible to understand texts in several ways, from different points of view. While reading, the reader searches for different things.

When the reader seeks answers she/he understands actively. As

Bakhtin points out, active understanding means assimilating “the word under consideration into a new conceptual system, that of the one striving to understand.”<sup>23</sup> Active understanding combines the thing to be understood with the new horizon of the one who understands, evoking various complex responses. Active understanding means making choices, agreeing or disagreeing. In this way, the text is constantly given new meanings by new readers, and even by the same readers in new situations. In this way, the discourse is internally persuasive, the word is half one’s own, half alien. But it can be made one’s own. It is creative and productive, it is continuously changing and open, never ready-made or finalized. It is contrary to authoritarian discourse, which is an alien object given beforehand and from above. Active understanding enriches the issue to be understood, it makes the issue more than it was before understanding. The same thing happens when we translate a text and understand it actively: the original gains from being translated.

The authoritarian and internally persuasive discourses include the idea of passive and active understanding. Bakhtin finds passive understanding no understanding at all, but the reception of something ready-made and given. It is repetition, as Jacques Attali would describe it: “When power wants to make people *forget*, music is ritual *sacrifice*, the scapegoat; when it wants them to *believe*, music is enactment, *representation*; when it wants to *silence* them, it is reproduced, normalized, *repetition*.” However, Attali finds salvation in composing, which lies “beyond repetition” and frees us.<sup>24</sup>

Attali speaks of repetitive societies where individuals are silenced and events are pseudo events.<sup>25</sup> Power is connected with repetitive models and is spread through various channels such as music, art, advertising. The pleasure of repetition and similarity is based on a hypnotic effect. Through abstraction, power has been made incomprehensible; and conformity to rules and norms “becomes the pleasure of belonging, and the acceptance of powerlessness takes root in the comfort of repetition.” We are happy and feel safe when we belong, when things are familiar to us, and this encourages us to seek repetition. The opposite of repetition is composing, creating something new, even just for fun. Attali describes composing: “We are all condemned to silence—unless we create our own relation with the world and try to tie other people into the meaning we thus create.”<sup>26</sup>

Attali’s views can well be applied to translation, as translators are often supposed to act in a repetitive way. If they start composing, re-creating, they are blamed for not being “faithful” to the original. And yet,

composing as “playing for himself, outside the norms” is one possible (even if not always realistic) strategy of translation. Attali stresses the importance of pleasure “in the production of differences,”<sup>27</sup> an idea which could be applied to all translation, not the least to translating for children: anyone translating for children should be allowed to compose, and re-create, and enjoy doing so.<sup>28</sup> Of course, when thinking of translation as action for the benefit of future readers, translators are not just composing for themselves but for the future readers of their texts.

Composing is collective creation rather than the exchange of coded messages: yet it does not prevent us from understanding, although it may change the rules. When expressing ourselves, we also create new codes. Attali even writes that composing does not include grammar or preparation, which brings his ideas very close to Mikhail Bakhtin’s idea of dialogics and carnivalism. As Attali points out, composing also constantly includes differences, the fragility of meanings:

In composition, stability in other words, differences, are perpetually called into question. Composition is inscribed not in a repetitive world, but in the permanent fragility of meaning after the disappearance of usage and exchange. It is neither a wish nor an anxiety, but the future contained in the history of the economy and in the predictive reality of music. It is already present—implicit in our everyday relation to music. It is also the only utopia that is not a mask for pessimism, the only Carnival that is not a Lenten ruse.<sup>29</sup>

Bakhtin’s idea of active understanding is close to composition, the fusion of the old and new. It is accepting and rejecting, saying yes and no. The one who understands is active, she/he approves and disapproves, she/he asks and responds.

Substantiating the idea of an individual and interpreting reader is very problematic. And of course, taking the readers’ responses into consideration causes many problems if you try to define “the only correct meaning,” or even the most justified meaning of a written text. P. D. Juhl points out in his *Interpretation: An Essay in the Philosophy of Literary Criticism* that even if meaning can be justified from various angles, “the anti-intentionalist thesis is incorrect,” and that “to understand a literary work *is*, in virtue of our concept of the meaning of a literary work, to understand what the author intended to convey or express.”<sup>30</sup> In the chapter “Does a Work Have Only One Correct Interpretation?” Juhl gives an affirmative answer to his own question: “Although a literary work usually

has several possible or even plausible readings, there is strong evidence that it has one and only one correct interpretation."<sup>31</sup>

I do not share Juhl's views, as he does not take into account changes in time, place, culture, or the interpreting individual, but perceives texts as reifications, objects. Here meaning has become a "thing," as Bakhtin would describe it, and "there can be no dialogic approach to such a word of the kind immanent to any deep and actual understanding. . . . there can be no conversing with such a word."<sup>32</sup> In Juhl's views, unless the reader finds the meanings the author has written in the text, she/he is a "poor" or "ill-informed" reader.

Michael Benton discusses reading from a child's point of view and asks, what is actually going on in children's heads as they read. To him reading is an active and creative event, and readers, including the translator, are second creators, who generate a "secondary world" in their own imaginations, their "novel within the novel." They re-create "something which approximates the original conception of the author." In this sense, they are performers, interpreters of texts.<sup>33</sup>

On the one hand, it seems sensible to stress the importance of the child's imagination. On the other hand, the freedom here is only illusory, for "the novel in the novel" is clearly referring to "the original conception of the author." The secondary position of the reader could also be seen as of lower status than that of the author of the original; on the other hand it could be understood as the status of the future. As Roland Barthes points out, the author "is always conceived as the past of his own book."<sup>34</sup>

Nowadays, reading is often understood as collaboration, "a compound of what the text offers and what the reader brings," as Benton points out. The reader, even the translator, creates on the basis of two (or more) imaginations, her/his own and the author's, so "the text event" does not belong to either imagination alone, but remains somewhere in between.<sup>35</sup>

The reader anticipates the future; reading also includes a retrospective element. There are holes in the reader's attentiveness; the mind causes transformations in the text. Reading is also analogous, which means that the reader creates new stories on the basis of old story patterns and lives the story anew in this way. Reading is conventional: the conventions in the story affect the reading experience. For instance, we read fantasy differently than other literature, as our interpretive communities have taught us to call this kind of literature fantasy and to read it in a certain way.

As Fish points out, an individual is always a member of various interpretive communities, which affects the reader's reading strategies and interpretations of texts: "Interpretive communities are made up of those who share interpretive strategies not for reading (in the conventional sense) but for writing texts, for constituting their properties and assigning their intentions. In other words, these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way around." These interpretive communities are changing and an individual may move from one to another—mutual understanding is a sign of belonging to a certain community. The reader is quite free to move, and her/his strategies, too, may change.<sup>36</sup>

Fish's definition of interpretive communities is close to, and certainly partly based upon, Hans Robert Jauss's idea of "horizon of expectations." According to Jauss, the reader's reactions are definable on the basis of the horizon:

The analysis of the literary experience of the reader avoids the threatening pitfalls of psychology if it describes the response and the impact of a work within the definable frame of reference of the reader's expectations: this frame of reference for each work develops in the historical moment of its appearance from a previous understanding of the genre, from the form and themes of already familiar works, and from the contrast between poetic and practical language.<sup>37</sup>

Even if Jauss develops his idea of the horizon further in his later writings, his concept seems to be closer to the text than the reader.<sup>38</sup> It may be problematic to use this idea in connection with children's books, for instance, as grown-ups influence their children's attitudes and expectations in various ways. Here we should take into consideration two kinds of horizons: that of the child and that of the grown-up.<sup>39</sup>

Another renowned critic, Wolfgang Iser, has pondered the idea of the implied reader. The concept has been defined in many different ways; according to one definition, the implied reader refers to the author creating two images, one of her/himself and the other of the future reader of the text.<sup>40</sup> Iser points out that "the reader is not merely told a story; instead he has constantly to observe and deduce." Iser describes a literary work with two different poles, the artistic and the aesthetic: "the artistic refers to the text created by the author, and the esthetic to the realization accomplished by the reader."<sup>41</sup> Iser points out that a work is more than a text, stressing the importance of "the unwritten parts of the text," the



gaps that the reader should find. Thus the author creates two images, one of her/himself and another of her/his reader: the reader is shaped by the author. Yet if one believes in the unfinalizability of meanings in texts (see below) and the active role of the reader, as I do, it is not possible to approve of the polarity of reading and the authoritarian role of the author. If the authors were able to create even one of the future, real readers of their books, they would then be able to create something immovable, unchangeable, finalized, which is impossible if we assume that the meaning of texts is not a given, but is re-created every time a reader takes a book from the shelf and starts to read.

In his description of the catharsis in Dostoyevsky's novels, Bakhtin expresses his views about unfinalizability: "Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future."<sup>42</sup> Whatever intentions authors may have had, however well they may have imagined their implicit readers, the readers of the future, including the readers of translations, will always read books for their own purposes, from their own perspectives.

No speaker or author can be absolutely sure of perfect understanding of her/his messages: the reader and listener always bring along their own personality and background to the reading/viewing/listening situation. On the other hand, authors, including translators, address their words and images, speak "directly" to someone, someone who does not exist in the flesh. This someone might be called a "superaddressee," whom Bakhtin describes as one "whose absolutely just responsive understanding is presumed, either in some metaphysical distance or in distant historical time."<sup>43</sup> The child image of the translator for children (and her/his time and society) could be described as this kind of a "superaddressee": she/he is directing her/his words, her/his translation, to some kind of a child: naive or understanding, innocent or experienced; this influences her/his way of addressing the child, her/his choice of words, for instance. Later, in a real dialogue, a real child takes up the book and reads, and new meanings arise. Yet, without any "superaddressee" the book would not be a coherent whole. For instance, a book with illustrations for small children but text in words for older children hardly speaks to anyone.<sup>44</sup>

The imagining—or imaging—takes place in the other direction, too: readers, like translators, also imagine the authors of the books they read. As Gary Saul Morson and Caryl Emerson, the American Bakhtin translators and scholars, point out, "one can relate dialogically only to a per-

son."<sup>45</sup> Hence readers of books are relating to and imagining the persons who have written the books.

A reading experience always involves the reader's creative imagination, which is not just an innate capability but a complex psychological action, part of the individual's whole development, and closely connected to the surroundings. Many scholars, like David Bleich, stress the importance of childhood experiences in the development of the imagination. The relationship between the child and the mother is vital, as the child approaches language through the mother:

In life, every individual speaks the "mother tongue," which is an idiomatic reflection to the fact that the overwhelming majority of human beings are brought into language . . . by the first relationship with the mother. Just as both sexes are born of mothers, the language foundation of both sexes is maternal. The highly differentiated and socially shaped styles of language we find in adulthood are responses to, and developments of and from, the universal verbal intimacy of the mother-infant relationship. Psychoanalysis uses for its work not simply language, but language within relationship, which repeats the language acquisition circumstance in infancy.<sup>46</sup>

This conforms with Douglas Robinson's idea of somatics:<sup>47</sup> words are not abstract images but cause in an individual certain feelings, memories, even strong physical reactions.

From the point of view of translation, all these issues are relevant, as they serve as the basis for our future readings of literature. In a dialogic situation, a translator reads and writes her/his reading in another language for her/his future audience in another culture. Translation is always based on the translator's reading experience, on the dialogic transaction between the reader and the (author of the) book.

## TRANSACTION AND DIALOGUE

Language is never neutral. *A voice comes through a body which is situated in time and space. The subject is always speaking from a place. The "I's" point of view is critical when translating.*

—SUSANNE DE LOTBINIÈRE-HARWOOD,  
*THE BODY BILINGUAL. TRANSLATION  
AS A REWRITING IN THE FEMININE*

Translators of children's literature are readers who bring dimensions from childhood to their reading experiences. Although usually adults, they do not just translate as adults. Every grown-up is a former child who one way or the other carries a child within. When translating for children, translators are holding a discussion with all children: the history of childhood, the child of their time, the former and present child within themselves—the adults' childhood and how they remember it.

For me, the ideas of Louise Rosenblatt and Mikhail Bakhtin are of great interest: they both stress equality between the reader and the (author of the) text. They both also point out that we can never fully interpret texts. Bakhtin deals with his dialogics in practically all his writings, but I find one of his essays especially interesting. This long essay, "Discourse in the Novel" (1934–35), is found in a collection entitled *The Dialogic Imagination*. Bakhtin deals with the key points of his literary theory in this work: the alien word, authoritarian discourse, and dialogism.

Rosenblatt describes reading as coming-together in her book *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. For Rosenblatt, reading is a two-way street: it is transaction between a reader and a text, the active evocation of the poem out of the text. Here "the poem" is not referring to any certain kind or genre of literature, but to "the whole category, literary work of art, and for terms such as *novel, play, or short story.*" Rosenblatt sees the poem, the reading experience, as an event in time, not as an object, but as something happening "during a *coming-together*, as a compenetration, of a reader and a text."<sup>48</sup>

## Transaction

*The aesthetic transaction is not vicarious experience, not "virtual" experience, but a special kind of experience in its own right.*

—LOUISE ROSENBLATT, "THE TRANSACTIONAL THEORY OF THE LITERARY WORK: IMPLICATIONS FOR RESEARCH"

Rosenblatt points out that reading always takes place in some kind of a situation: "A specific reader and a specific text at a specific time and place: change any of these, and there occurs a different circuit, a different event—a different poem." Thus a text is a combination of printed signs that serve as symbols in a reading situation. A poem is evoked when a reader actively participates in a reading situation and evokes the poem,

giving a new life to the text. In every reading, the reader and the text touch each other and thus create new meanings.<sup>49</sup>

From a translator's point of view, Rosenblatt's ideas are very interesting. She writes that the issue is not one of different texts, but of different readers, different readings, and different reading situations. She describes two reading strategies, efferent and aesthetic reading, and asks: "What does a reader *do* in these different kinds of reading?" The strategies differ in at least two important aspects, time and experience: in aesthetic reading, the reader's whole attention is attached to the experiences she/he has while reading; in efferent reading, what comes next, after the reading, is important—what kind of information, what kinds of instructions the reader has obtained.<sup>50</sup> When a child studies history, the goal is to be able to answer her/his teacher's questions, so the child tries to memorize as many dates, places, and names as possible. The child is thus reading the book in an efferent, nonaesthetic way.

Like Rosenblatt, Lilian van der Bolt and Saskia Tellegen speak of different kinds of readings, not different text types or text functions:

Books are read for different purposes. There is a difference between, for instance, reading to acquire knowledge and reading for refreshment, that is to say, reading as a pleasant way of restoring internal equilibrium. A reader selects—in accordance with the intended purpose of reading behavior—not only the appropriate text but also the appropriate reading attitude.<sup>51</sup>

What is important is involvement while reading; reading is an emotional state. The idea of involvement is not far from what Bakhtin calls "live entering" or "living into" another—interaction of perspectives—where one both uses and gives up one's own "surplus." It is "architectonics" of vision that produces new understanding:

I *actively* enter as a living being [*vzhivaius*] into an individuality, and consequently do not, for a single moment, lose myself completely or lose my singular place outside that individuality. It's not the subject who unexpectedly takes possession of a passive me, but *I* who actively enter into him; *vzhivanie* is my act, and only in it can there be productiveness and innovation.<sup>52</sup>

Yet, "the adult reading attitude is a critical reading attitude," while children read on a more emotional level, as van der Bolt and Tellegen point

out. They find the roots of these attitudes in René Descartes's "philosophy of dualism": "Reason is what makes the human into a higher creature. Emotions belong to the lower, the animal level."<sup>53</sup>

This is often how we are taught to read texts; as Hazel Francis points out, "educators are particularly vulnerable" to "the notion of precise or literal meaning for words or sentences taken out of context." We are used to the idea of "an ideal dictionary and an invariant language."<sup>54</sup> We have also been conditioned to the idea that involvement while reading is not always recommended, especially for reviewers or translators. We should not reveal our individuality but disguise it behind objectivity. Yet involvement in reading is important and natural for both children and adults. If we think of the development of the child, involvement—enjoyment, pleasure—while reading is the basis for an enduring reading habit.

Van der Bolt and Tellegen stress the importance of the emotional development of the child through the pleasure of reading. This brings up a very important question in translating for children: Isn't the primary task of the translator for children to think of her/his future readers—children and adults reading aloud to their children.

I find Rosenblatt's, van der Bolt's, and Tellegen's descriptions of different ways of reading very helpful in trying to understand how a translator reads. As a whole, translators are mainly supposed to be thoughtful, analytical readers—but uninvolved. For me, each way of reading makes its own contribution to the translation process. During the first, aesthetic and involved reading, the translator may be fascinated by a story that appeals to her/him emotionally (or she/he may hate it from the very beginning). I believe this happens to some extent every time a translator reads texts, even if she/he usually knows that she/he will be translating the text later on.

During an efferent, more critical reading, the translator starts the translation, reading the text backward and forward, analyzing and synthesizing it; she/he studies the text closely, wanting to be sure of the legitimacy and coherence of her/his own interpretation. She/he is now using the text for a certain purpose. Yet, it is worth pointing out that I do not see these readings as two or more separate events, but rather, as several successive and overlapping readings, where one reading influences the other. When translating a story, the translator has the memory of the first reading experience constantly in mind, even if it fades and subsequent readings begin to dominate. So even at the more analytical, critical stages, the first reading experience is always present in the background. The earlier readings can also be seen as parts of the translator's experience, as parts of the whole translation situation.

I have found this in my own career as a translator of fiction. When translating Amy MacDonald and Sarah Fox-Davies's *Little Beaver and the Echo* into Finnish, I was totally involved, totally engrossed, on my first reading, in the fascinating world of the little beaver and in the exquisite illustrations. Even though I knew that I would be translating this book later, initially I forgot my role as a translator. Afterward, when I reread the book and started the translation process, my whole attitude changed: I was translating, retelling the story for Finnish children. I concentrated on the differences in culture, the child as a reader, and the relationship between the text and the illustrations. I checked the names of the birds and animals in the Finnish language, and I tested the rhythm of my text by reading it aloud over and over again—to myself, to my own children, and to their friends. In the above translation process, my first reading certainly resembled something that Rosenblatt would call aesthetic reading, and the several subsequent readings were certainly closer to efferent readings.

## Dialogue

*Rather, the outside world becomes determinate and concrete for us only through our willed relationship to it; in this sense, "our relationship determines an object and its structure, and not the other way around."*

—MIKHAIL BAKHTIN, "AUTHOR AND HERO IN AESTHETIC ACTIVITY"

As I mentioned above, Rosenblatt's ideas about transaction are in many ways close to Bakhtin's concept of dialogism (or dialogics): a reading experience is dialogic and consists not only of the text but also of the different writers, readers, and contexts, and the past, present, and future. The word is always born in a dialogue and forms a concept of the object in a dialogic way.<sup>55</sup>

Everything in life can be "understood as a part of a greater whole," Bakhtin says. "There is a constant interaction between meanings." All these meanings "have the potential of conditioning each other." The words *I* and *you* meet in every discourse. In every translation the reader, as an individual "I," meets the "you" of the text. A word "undergoes 'dialogization,' when it becomes relativized, deprived, aware of competing definitions for the same things."<sup>56</sup> Bakhtin takes into consideration time, place, situation, and the difference between readers and lis-

teners. Dialogue may be described as some kind of context, a situation that occurs between texts and human beings and the world around, that is, culture, time, and place, for instance.

Every word is born in a dialogue. In this situation, a word, a discussion, a language, a culture are dialogized or relativized with another word, another discussion, another language, another culture. Dialogue is always internally persuasive, not authoritarian. Dialogue can be both external and internal. As Bakhtin sees it, dialogue takes place between persons, but it may also take place between persons and things, with a human being involved: there is a human being reading the words and seeing the illustrations, and there is a human being who has created them. In reading, for example, a dialogue occurs between the reader and a book, and by extension, the author. As I see it, the dialogue may also take place within one person. For instance, when a translator translates for the child, she/he also reads, writes, and discusses with her/his present and former self. She/he also discusses with her/his audience, the listening and reading child.<sup>57</sup>

Dialogue is closely connected with what Bakhtin calls *heteroglossia*. "At any given time, in any given place, there will be a set of conditions—social, historical, meteorological, physiological—that will ensure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions."<sup>58</sup> To divorce word and dialogue, word and context, would be artificial, because words are heteroglot: they are always situated in time and place; they are always born between the own and the alien. Detached from its context, a word is empty or, rather, it simply does not exist. But when it is in a dialogic interaction with an alien word, it continually takes on different meanings. Thus Bakhtin does not consider languages and texts as linguistic systems but, instead, he speaks of metalinguistics: "Stylistics must be based not only, and even *not as much*, on linguistics as on *metalinguistics*, which studies the word not in a system of language and not in a 'text' excised from dialogic interaction."<sup>59</sup>

Every text, every translation, is directed toward its readers, its listeners. Every listener, every reader is also directed toward the text. Very often, however, as discussed, the reader is taken as a passive receptor, who is not allowed to say no. In a dialogue, the reader is active and responsible for what and how she/he reads and understands. Bakhtin says that dialogics is always to some extent subjective, even casual. This dialogic anticipation, turning toward new meanings, may even leave the original text in a shadow. The aim to assure the reader, the internal dia-

logue of a word, may even become more important than the text material. The same thing happens in the translation of a text, if we concentrate on the purpose of the translation: the original is left in a shadow, and the aim of the new interpretation is to convince its readers of its legitimacy. Thus the translation is a credible and logical whole.

As Bakhtin concludes, a dialogue is essential in a situation where “every word is directed toward an *answer* and cannot escape the profound influence of the answering word that it anticipates.”<sup>60</sup> Translations can also be understood as words directed toward an answer, toward a new text and a new reader, and they cannot escape the profound influence of the answering word that they anticipate: translations, different from their originals, always combine what is old and what is new. Thus, to succeed, a translator must make the partly alien words into words of her/his own; the word in a translation necessarily contains the translator’s intentions and feelings, too.

Bakhtin stresses that we are living in a dialogic relationship with our language. This relationship is unique and private: a work written is not the same as the work rewritten. In a new language, in a new culture, with new readers it is given a new life, new meanings. Woman/man and her/his language are inseparable. Bakhtin points out: “Everything that the poet sees, understands and thinks, he does through the eyes of a given language, in its inner forms.”<sup>61</sup> Thus language can be considered an essential part of each situation, too.

If the original text remains an authoritarian word in a distanced zone, and if it is closely connected with the past, which is considered higher on a scale of hierarchies (often the status of the original compared to its translation), “it is . . . the word of our fathers. Its authority was already *acknowledged* in the past. It is a *prior* discourse.” It is not a question then of choosing the original from among other possible discourses that are equal in status. The original is a given, it is an authority. We are not to make it a word of our own. To do so “is akin to taboo”—in other words, you take the word, or the text, “in vain.”<sup>62</sup>

As one of the creators of the text, the reader has responsibilities, too. As a reader, the translator is responsible for her/his reading, not only with respect to her/himself but also with respect to all the participants in each dialogic situation. It is worth noting that the rights of the original author and those of the future readers of the translation—the children—do not conflict. The original author benefits if her/his books are translated in a live, dialogic way so that they live on in the target-language culture. Translations are different from their originals. As Bakhtin points



out, “to understand an author in the richest way, one must neither reduce him to an image of oneself, nor make oneself a version of him.”<sup>63</sup>

## PERFORMANCE

*The proof of the potato is in its eating, the truth  
of the translation is in its reading.*

—MARY ANN CAWS, *THE ART OF INTERFERENCE*.  
*STRESSED READINGS IN VERBAL AND VISUAL TEXTS*

Performance, reading aloud for instance, is an essential part of a work of art, whether a novel, painting, composition, or film. Often it is only through performance that art lives and becomes meaningful. Performance can also be understood as a function of time, as something happening here and now. Every dialogic situation of translating and writing for children is unique and thus ephemeral. The time, place, mood, the readers involved are different—the reading and listening child and the adult reading the story aloud to the child. Even the channels used vary: translations are performed in speech and writing.<sup>64</sup>

Sharing, performance, reading aloud are characteristic of children’s books and their translations. Listening to books being read aloud is the only way for an illiterate child to enter the world of literature. Jim Trelease, the American reading advocate, notes in his *The New Read-Aloud Handbook* that listening comprehension comes before reading comprehension. He even says that we all become readers because we have seen and heard someone we admire enjoying the experience of reading.<sup>65</sup>

The translator translating for children should pay attention to this usage of children’s literature and remember that a child under school age listens to texts read aloud, which means that the text should live, roll, taste good on the reading adult’s tongue. The translator of a fairy tale, a novel, a poem, or a play for children must take into consideration which senses she/he is translating for. Yet, “oral contexts” are often forgotten in discussions of the translation of “fixed texts,” as Maria Tymoczko points out.<sup>66</sup>

Here again we cannot avoid the question of readability, which is a difficult concept to define. The idea of “readability” often involves the implicit idea of understanding the full meaning of the text. It is thus understood as “a quality of a book,” as John Spink writes (listing obvious factors like technical details such as layout and paper quality). He points out that he would have little faith in “the scientific matching of book and

reader,” even if it were theoretically possible. There is at least one “complicating factor . . . the reader’s motivation.”<sup>67</sup> As Stanley Fish says, “the place where sense is made or not made is the reader’s mind rather than the printed page or the space between the covers of a book.”<sup>68</sup>

Words also have emotional charges, stresses Ulla Puranen, the Finnish scholar specializing in readability.<sup>69</sup> She sees readability as much more than counting nouns or adjectives or other constituents in a text, and stresses the importance of how the reader feels the words, for instance, what is the emotional effect of the words. She argues that unless we speak of emotional charge, we cannot conduct successful research on readability. One important factor here is the familiarity of words used.<sup>70</sup> Similar ideas are expressed by Lea Laitinen, who speaks about the importance of emotion, individuality, and intuition: language is not just a system of information but a network of emotions, situations, and cultures.<sup>71</sup> Words are always experienced in different ways in different situations; they are never the same twice, even if the dictionary says they mean the same thing. “There is no such thing as ordinary language,” as Stanley Fish insists in one of his essays.<sup>72</sup> Every text, every translation is different and reflects not only the original text, but also the translator’s own personality; in translating for children this involves the child in the translator (her/his conscious and unconscious memory) as well as her/his image of the child.<sup>73</sup>

Tiina Puurtinen, who has studied the readability of two Finnish translations of L. Frank Baum’s *The Wizard of Oz*, observes that tolerance for strangeness is much lower in children’s literature than in books for adults, which makes readability as a whole a key issue within translating for children. Even if I have my doubts about measuring the readability of any texts as such,<sup>74</sup> without paying attention to the readers, I admit that Puurtinen has a point when asserting that foreignness and strangeness may be more expected in literary translations for adults than for children. Yet we must remember that translation situations are unique—books, situations, cultures, children, and child images vary—so we simply cannot make this any unyielding rule. In the end, Puurtinen points out that “there is no ideal level of readability for children’s books to which the test results could be compared.”<sup>75</sup>

The same problem applies to research on adaptation and equivalence: there is no simple yardstick for all the different reading situations, for all the different readers. A human being is always unpredictable. The fact that a translated book is usually accorded the same status as any other literature published in the target language is also completely ig-

nored: the reader usually reads translations in the same way as she/he reads any other books. When a child reads a story, she/he is not really interested in whether she/he is reading a translation or not: she/he experiences it, interprets it, and new meanings arise.

If we have a “functionalist” point of view of translation and if we think of children as our “superaddressees,” we must take their experiences, abilities, and expectations into consideration. How we do it in practice depends on the child image we have and on what we know about the children of our time. On the one hand, if “our children” are wise and responsive, we do not explain to them as much as we would if “our children” were dull and ignorant; on the other hand, children have lived for a shorter time than adults and do not have the same “world knowledge” as adults, which is one reason we tend to explain more for children than for grown-ups. This is taking the expectations of our future readers into consideration; it could also be called loyalty.

I believe that the “readability of a text” is determined not only by the “text” as such, but by the reader’s entire situation. The concept “readability of the text” is even misleading, as it often refers to texts being easy or difficult, regardless of the individuality of the reader. It would make more sense to speak of the “readability” of the reading situation. Rosenblatt refers to the same kind of “readability” when she argues that “the ‘object’ of aesthetic contemplation is what the perceiver makes of his responses to the artistic stimulus, no matter whether this be a physical object, such as a statue, or a set of verbal symbols. The reader contemplates his own shaping of his responses to the text, a far from passive kind of contemplation.”<sup>76</sup>

Many scholars stress the importance of reading aloud and dramatizing the text. They point out that reading is not “understanding correctly” but feeling, living the texts to be read.<sup>77</sup> The reader combines the visual messages with the meanings of the words she/he reads.

Imagination and learning a language go together.<sup>78</sup> Through speech, we are even able to describe things unseen: when listening to a fairy tale, the child internalizes the story and acts it out in her/his own mind, which is a demanding process. Here the aloud-reader may help the child by reading eloquently, dramatically, emotionally. When reading aloud the reader should be emotionally attached to the story and to the reading situation.

Since the human voice is a powerful tool and reading aloud is important, the translator should contribute in every way possible to the aloud-reader’s enjoyment of the story. For instance, the translator should

use punctuation to rhythmicize the text for the eye and for the ear. I would even go so far as to insist that a translator, especially when translating for small children, should not necessarily punctuate according to the rules of grammar, as we do in the Finnish language, but according to the rhythm the reader hears and feels.

Rhythm is an important factor that is stressed by several translators and scholars in the field of translation.<sup>79</sup> Before starting an actual translation, as the Russian children's author Kornei Chukovsky points out in his *High Art*, a translator should carefully study the rhythm of the original, reading it aloud to catch the rhythm, intonation and tone of the story. These ideas are very close to what the Finnish children's poet Kirsi Kunnas has said on several occasions: the reader should feel the rhythm of the text on her/his tongue. The text should flow, be singable. This is vitally important when translating for children.

Human emotions may also be expressed through paralinguistic elements such as intonation, tone, tempo, pauses, stress, rhythm, duration, as well as through a whisper or a sigh, as Kaija Lehmuskallio points out. A work of art (here, a book) has at least two forms of existence, one written and one spoken. Reading aloud is interpretation, re-creation, and it leads the listener and the reader toward new experiences. It also gives them information and adds to their sense of literature.<sup>80</sup>

Bruno Bettelheim also refers to rhythm when he stresses the importance of telling the stories instead of reading them:

Here reading is not the same as being told the story, because while reading alone the child may think that only some stranger—the person who wrote the story or arranged the book—approves of outwitting and cutting down the giant. But when his parents tell him the story, a child can be sure that they approve of his retaliating in fantasy for the threat which adult dominance entails.<sup>81</sup>

I would like to extrapolate from Bettelheim that it is also vitally important for the child to hear the stories read by adults; in this way the child is not alone with the “monsters” of fairy tales. When reading aloud, the adult is with the child, so reading aloud is close to telling a story in many ways. When an adult reads aloud to a child, her/his own voice, her/his own interpretation, can be heard. The adult reading aloud is tuned into the listening child—repeats, slows down, reacts to the child's reactions.

In her *Translation Studies*, Susan Bassnett considers the perfor-

mance of translations and uses the terms *performance-oriented* and *reader-oriented*. Translations may also be *auditive* and *visual*:

With theatre translation, the problems of translating literary texts take on a new dimension of complexity, for the text is only one element in the totality of theatre discourse. The language in which the play text is written serves as a sign in the network of what Thadeus Kowzan calls *auditive* and *visual* signs. And since the play text is written for voices, the literary text contains also a set of *paralinguistic* systems, where pitch, intonation, speed of delivery, accent, etc. are all signifiers. In addition, the play text contains within it the *undertext* or what we have called the *gestural text* that determines the movements an actor speaking that text can make.<sup>82</sup>

Bassnett's ideas may well be applied to translating for children: when an adult is reading aloud, she/he is performing, acting, the story to the child. Her/his own interpretation is interwoven into the story, and the listening child is her/his audience. In this situation, as in theater translation, many of the same principles apply. When translating a story for children, it is a matter of a special situation, a matter of performance of the text.<sup>83</sup>

In *Responses to Children's Literature*, Reinbert Tabbert stresses the importance of the role of the *mediator*—the role of the father or mother reading aloud and choosing books for their children.<sup>84</sup> Attitudes, moralizing, and so on, are all revealed in a reading-aloud situation, and they all influence the child and her/his concept of the story. An adult reading aloud may explain, fill in “the missing gaps,” delete and omit, modify the text according to the child—or rather, the adult's own idea of the child.<sup>85</sup>

Tor-Björn and Vilja Häggglund, the Finnish child psychology specialists, stress the importance of togetherness: “the roots of creativity can be found in how a child experiences separation from her/his mother as well as in the child's later ability to be safely together with her/his mother.”<sup>86</sup> As the Häggglunds say, we should share stories with other human beings: a shared illusion becomes emotional reality. “Through shared fantasies, sharable experiences and emotional realities are being created. Even if the starting point of creativity were regressive fantasy, its later stage, shared illusion, is a real emotion.”<sup>87</sup>

Books speak in many ways: reading books is recreation rather than following the guidelines set by the author or finding the “only one correct” meaning. In a fundamental sense, translating is reading, too. Translating is also sharing, collaboration in unique situations. Through loyalty

to the target-language readers, the translator is loyal to the author of the original as well. Translation is alteration and interpretation. As Hans-Georg Gadamer says, it is adapting a work of art into a new art form: “it is the awakening and conversion of a text into new immediacy.”<sup>88</sup>

But how do we apply all these ideas and principles to translating for children? How apparent are the key issues such as situation, the role of the different readers, equivalence, function, and loyalty in translating for children? How do we apply dialogics to translating for children? And who are our children?

## NOTES

<sup>1</sup>Spink 1990: 29–45.

<sup>2</sup>Ibid., 6–9.

<sup>3</sup>See Flynn and Schweickart 1986: 3.

<sup>4</sup>Nord 1991b: 30; see also Jauss 1989: 213–14; and Gadamer 1977 and 1985.

<sup>5</sup>In Brossard 1988: 117.

<sup>6</sup>Ibid., 116–17; see also “dialectic circle,” in Iser 1978: 10–19.

<sup>7</sup>Kolodny 1985: 59–50.

<sup>8</sup>Bloom 1980: 91.

<sup>9</sup>Ibid., 69. Yet Lori Chamberlain points out that the idea of “misreading” or “mistranslation” involves the idea of “misdoing” something, compared to the “real and correct” original. If there is a “mis”-something, there must be a more complete and more correct source. When she delves into the position of woman and man in masculine society, Chamberlain finds, at some level in the background, the old hierarchy of the original and its translations, which are secondary in status and which have a ““strong” patriarchal precursor”: replacing the concepts may be “a change in name only with respect to gender and the metaphors of translation, for the concept of translation has here been defined in the same patriarchal terms we have seen used to define originality and production.” Chamberlain 1992: 68–69.

<sup>10</sup>Johann Gottfried von Herder has pointed out that he translates as he reads: “When I read Homer I have no choice but to become a Greek, whichever way I read him: so why not in my mother tongue. I secretly have to read him like that anyway—the reader’s soul secretly translates him for itself.” In Lefevre 1977: 34.

<sup>11</sup>Karl Vossler understood translation as reading: translation “is the most intensive form of reading, namely of a reading which becomes itself creative and productive again, via understanding, explanation, and criticism. . . .” In Ibid., 93.

<sup>12</sup>Holland and Sherman in Flynn and Schweickart 1986: 216.

<sup>13</sup>Ibid., 217.

<sup>14</sup>Fish 1980: 3, 25.

<sup>15</sup>Ibid., 27; see also “time” in Iser 1990: 280–81.

<sup>16</sup>See also “intentional fallacy,” in David Lodge 1990: 159.

<sup>17</sup>Bakhtin 1990: 256–57.

<sup>18</sup>Gadamer 1985: 271, 273. The idea of the fusion of horizons conforms to the ideas of the Finnish brain researcher Matti Bergström. He has studied brain function and language and describes understanding and reading as the meeting of the “possibility clouds” of two brains: As the word A of the brain A and the word B of the brain B meet, new values meet and new meanings arise. Bergström 1986: 14–22, and 1988: 23–36.

<sup>19</sup>Chesterman 1997: 184.

<sup>20</sup>Gadamer 1985: 231, 271.

<sup>21</sup>See their book *När barn läser. Litteraturupplevelse och fantasi, When Children Read: Reading Experience and Fantasy*, 1981.

<sup>22</sup>See Gadamer 1977: 101.

<sup>23</sup>Bakhtin 1990: 282; see also Jauss 1989: 62–66.

<sup>24</sup>Attali 1985: 20. On the other hand, repetition may also be source of pleasure for children reading stories or listening to them.

<sup>25</sup>Ibid., 90.

<sup>26</sup>Ibid., 122, 125, 134.

<sup>27</sup>Ibid., 142.

<sup>28</sup>See also Robinson 1991: 251–57.

<sup>29</sup>Attali 1985: 147.

<sup>30</sup>Juhl 1986: 1–9, 47.

<sup>31</sup>Ibid., 213–14.

<sup>32</sup>Bakhtin 1990: 352.

<sup>33</sup>Benton in Fox et al., 1980: 19–20; cf. J. R. R. Tolkien’s “sub-creator” Fox et al., 19–29.

<sup>34</sup>Barthes 1992: 169–70; see also Foucault 1992.

<sup>35</sup>Benton in Fox et al., 1980: 20–21.

<sup>36</sup>Fish 1980: 171, 173, 332, 343.

<sup>37</sup>Jauss in Fox et al., 1980: 36.

<sup>38</sup>See *Ästetische Erfahrung und literarische Hermeneutik*—a selection from this book was published in English under the name *Question and Answer*. Referring to these early writings about the horizon of expectations, Jauss says: “If I return to that text here, it is in order to correct the one-sidedness and fill in the holes that became apparent as this program was put to the test.” 1989: 199ff.

<sup>39</sup>Cf. *ibid.*, 197ff.

<sup>40</sup>Cf. Hunt and the child as the “implied reader,” 1991: 64.

<sup>41</sup>Iser deals with the polarity of a literary work in his essay “The Reading Process: A Phenomenological Process,” 1990: 274, 282–83; see also Ingarden 1974.

<sup>42</sup>Bakhtin 1987: 166; see also Morson and Emerson 1990: 36–40; and Iser 1990: 290–91.

<sup>43</sup>Bakhtin 1979, in Morson and Emerson 1990: 135.

<sup>44</sup>Cf. Iser 1990: 285; see also Jauss’s interpretation of “superaddressee,” in 1989: 215–16.

<sup>45</sup>Morson and Emerson 1990: 133.

<sup>46</sup>Bleich, in Flynn and Schweickart 1986: 238.

<sup>47</sup>Robinson 1991: 3–64.

<sup>48</sup>See Rosenblatt 1978: 12; Bakhtin 1990: 259–422; see also “Unfinalizability,” in Morson and Emerson 1990: 36–38; and “The Somatics of Language,” in Robinson 1991: 3–15.

<sup>49</sup>Rosenblatt 1978: 12–14.

<sup>50</sup>Ibid., 23.

<sup>51</sup>Van der Bolt and Tellegen 1991: 3; see also Nida and de Waard 1986: 25, 30–31.

<sup>52</sup>Bakhtin 1986, in Morson and Emerson 1990: 54.

<sup>53</sup>Van der Bolt and Tellegen 1991: 3.

<sup>54</sup>Francis 1988: 146.

<sup>55</sup>Morson and Emerson point out that Bakhtin uses the term “dialogue” in “at least three distinct senses”: 1) every utterance is by definition dialogic, 2) some utterances are dialogic, some nondialogic (monologic), and 3) dialogue is a global concept, a view of truth and the world. When I use the term, I include all these different issues (categorized by Morson and Emerson, not Bakhtin himself, in 1990: 130–33).

<sup>56</sup>See glossary in Bakhtin 1990: 426–27.

<sup>57</sup>See Ibid., 1990: 426.

<sup>58</sup>Ibid., 428.

<sup>59</sup>Bakhtin 1987: 202.

<sup>60</sup>Bakhtin 1990: 279–80.

<sup>61</sup>Ibid., 286.

<sup>62</sup>Ibid., 342.

<sup>63</sup>Bakhtin 1986 in Morson and Emerson 1990: 56; cf. also loyalty, in Nord 1991b: 28–30.

<sup>64</sup>Cf. Nord 1991b: 56–57; 63–65; and Iser 1990: 280–81.

<sup>65</sup>Trelease 1989: 2, 10.

<sup>66</sup>Tymoczko 1990: 53.



<sup>67</sup>Spink 1990: 56–58.

<sup>68</sup>Fish 1980: 36; see also Carver 1992, for “prediction activities” and “prior knowledge.”

<sup>69</sup>Puranen in Vaijärvi 1982; see also Puranen 1981.

<sup>70</sup>Puranen, in Vaijärvi 1982: 27.

<sup>71</sup>Laitinen et al. 1991: 307–18.

<sup>72</sup>Fish 1980: 106.

<sup>73</sup>See also Oittinen 1989: 29–37.

<sup>74</sup>I am suspicious of the reifications involved in the concept of “readability”: someone can read the “meaning,” the “thing.” Then that ability, which is personal and relational, somehow gets magically transferred “into” the text, where it becomes an abstract textual property.

<sup>75</sup>Puurtinen 1992: 19, 35, 190.

<sup>76</sup>Rosenblatt 1978: 31.

<sup>77</sup>See, e.g., Koppinen and Puranen in Vaijärvi 1982: 20.

<sup>78</sup>See Møhl and Schack 1981; and Francis 1988.

<sup>79</sup>See, e.g., Kunnas in Ollikainen 1985 and Chukovsky 1984. See also Bassnett and Snell-Hornby in Jänis 1991: 45. Gadamer stresses the importance of rhythm even in silent reading: “Poetry already exists as ‘literature’ before being consumed as reading matter. . . . This is immediately obvious so long as the reading is reading aloud. But there is obviously no sharp differentiation from silent reading. All reading that is understanding is always a kind of reproduction and interpretation. Emphasis, rhythmic ordering and the like are also part of wholly silent reading. The significant and its understanding are so closely connected with the actual physical quality of language that understanding always contains an inner speaking as well.” 1985: 142.

<sup>80</sup>Lehmuskallio 1983: 207, 209.

<sup>81</sup>Bettelheim 1989: 28.

<sup>82</sup>Bassnett 1991: 132.

<sup>83</sup>See also Jänis 1991: 39–47.

<sup>84</sup>Fox et al., 1980.

<sup>85</sup>See also “co-readers” as aloud-readers, in Nikolajeva 1992: 158.

<sup>86</sup>Hägglund 1985: 37, my translation.

<sup>87</sup>*Ibid.*, 38, my translation; see also Larsen and Parlenvi 1984.

<sup>88</sup>Gadamer 1985: 360.

## For Whom?

*Now once upon a time, although not very long  
ago,  
And hidden in the forest where the tall dark pine  
trees grow,  
There lived a boy called Toffle in a house that  
stood alone,  
He always felt so lonely, and one night was  
heard to moan. . . .*

—TOVE JANSSON, *WHO WILL COMFORT TOFFLE?*

Anything we create for children—whether writing, illustrating, or translating—reflects our views of childhood, of being a child. It shows our respect or disrespect for childhood as an important stage of life, the basis for an adult future. What children themselves want to see, hear, experience mirrors their personalities and backgrounds, the choices they have had.

Children's culture has always reflected all of society, adult images of childhood, the way children themselves experience childhood, and the way adults remember it. As a term it can be defined in various ways. Margaret Meek defines children's culture, or "the culture of childhood" as she calls it, and speaks of two traditions (referring to Peter Opie): "the adult-transmitted and approved nursery rhymes, picture books, and fairy tales, and the oral tradition of the society of children."<sup>1</sup>

As society's image of childhood is one important part of the translator's situation, we need to consider different child concepts in different eras. There is no need, however, to designate the upper age limit of childhood<sup>2</sup>. We are all individuals; some of us remain children for a longer period of time, some of us never lose the child in us, and some of us have lost touch; some of us were children yesterday, some of us are children now. Of course, further in the book, when dealing with the special situation of the translation of illustrated stories for children, I am primarily speaking of children who do not yet read—children under school age.

Although every adult is a former child, childhood has never been a self-evident issue. Philippe Ariès has pondered the different aspects of childhood in different time periods in his book *Centuries of Childhood*:

*A Social History of Family Life*, where he mainly concentrates on French children and the 17th, 18th, and 19th centuries. In Europe, Ariès says, the concept of childhood arose in the 17th century. (Here, childhood means that children are considered different from adults.) The Finnish scholar Pirjo Hämäläinen-Forslund claims that childhood was not recognized among peasants in Finland until the 19th century, when the first children's books and factory-made toys came out in Finland and central Europe. In 1866 the statute for Finnish elementary schools was passed and schools were separated from the Lutheran church. Even so, it seems that the poorest could not afford childhood even then: for instance, in 1865, every fourth factory worker was a child.<sup>3</sup> Even today, in some parts of the world, the status of children is still as poor as it was in 19th-century Finland.

Even as adults began to see a difference between childhood and adulthood, however, children were considered more or less like small adults. Being small and fragile was considered a liability, so being a child—or a small adult—was negative, too. Children were useful to their parents, as they worked, but they did not have any value as such, as children. Play was not “necessary,” at least from an adult perspective.<sup>4</sup>

Jan Huizinga points out in his *Homo Ludens* that it is characteristic of play not to have any connection to everyday needs, and yet it is important, and it has an essence<sup>5</sup>. He points out that all the adult definitions of play are based on the idea of play as a means to something else. Child's play—like children's literature—should be useful (it should teach something) in order to be valuable. Play is also an example of how adult values become child values: like play, even magic and fairy tales used to be an essential part of adult everyday life. Adult societies today, however, place a high value on anything that is “true,” and play is often considered the opposite. Yet, Huizinga points out that “true” is the negation of play, and not the other way around; thus “play” is higher in his hierarchy.<sup>6</sup>

In addition to play, there are other differences between childhood and adulthood in the western civilized world. Neil Postman mentions innocence and the feeling of shame, based on guilt and secrets. He points out that the main difference is the knowledge adults have: they know the secrets and paradoxes, the violence and the tragedy of life.<sup>7</sup> Adults, with their wider experience and knowledge of their limited powers, are more cynical, more rational, and can endure more than children. As Alice Miller points out, adults have better-developed shielding mechanisms than children: they can always proportionate their experiences to what they have seen or heard before. Children lack this experience.

Postman and Ariès are both of the opinion that childhood and adulthood are disappearing as separate issues: the difference between the two ages, childhood and adulthood, is growing more indistinct, more ambiguous. Both of them describe the role of school and education as central in this process. When a child starts school, adult attitudes change: all of a sudden, the child is considered more adult and is given more and more adult responsibility.<sup>8</sup>

Pedagogy has always played an important part in anything created (by grown-ups) for children. According to Postman, in the 17th century, the teleology of books and a new concept of family were developed around school and education. Childhood was divided into different ages and all learning materials were designed to conform with the different stages of childhood. Teaching began with the concrete, moving along the continuum to more complexity and theory.

Over the centuries, philosophers have tried to define the concept of childhood from various points of view: John Locke (Protestantism: child as *tabula rasa*), Jean-Jacques Rousseau (romanticism: natural child), and in the 19th century, Sigmund Freud (the Oedipus complex and other mechanisms grounded in early childhood) and John Dewey, (advocate of learning by doing and what children need now). Even today, there are several different concepts of childhood, apparent in modern societies. On the one hand, children's and adult cultures tend to have more and more in common: child's play is closer to adult sports and games. On the other hand, children's culture is definitely taken more seriously, by scholars, for instance.<sup>9</sup>

There has always been some ambiguity in how we adults see children's culture. Should it be understood as culture created by children themselves? Or as culture chosen and created by adults for children? Or both? If both, how should we collaborate with children? How should we talk with them? The worst obstacle to communication between children and adults seems to be the authority adults have or seem to have over their children. Are we really interested in what children want to do, see, or hear? Do we believe that, if given the opportunity, children are capable of making their own decisions? And where does fostering and protecting the child end and censorship begin? These questions are vitally important, if we are to gain deeper knowledge of children and their culture; we can answer them on a case-by-case basis, for instance, when translating for children.

When writing, illustrating, translating for children, or doing research on children and their culture, we need to find the child in our-

selves (our childhood memories) and our own image of childhood, as it is through our child images that we see children. To arrive at this understanding we need to ask many different questions. What is childhood? How do children think? What kinds of abilities do they have? The specialists in the field may have something to say to us. What perspective do child psychologists have on issues like childhood and adulthood, censorship or carnivalism in children's culture?

### THE EGOCENTRIC AND THE SOCIAL CHILD

*Said: "Hallo, Toffle!" who replied: "However  
can this be?  
For it's the first time in my life that someone's  
noticed me!  
I'd dearly love to have a chat, believe me it  
is true,  
But who will comfort Miffle if I stop and talk  
to you?"*

—TOVE JANSSON, *WHO WILL COMFORT TOFFLE?*

Translation can be defined as communication. More specifically, translating for children can be defined as communication between children and adults, as it is usually adults who translate books for children. Yet small children are often considered asocial and unable to communicate.

The idea of the egocentric child is mainly based on research by Jean Piaget, the Swiss psychologist, biologist, and philosopher. He claims that children are not just egocentric but even autistic when they are born. A number of child psychoanalysts share his views, but this concept does have its critics. Piaget polarizes directed and indirected (autistic) thought as follows:

Directed thought is conscious, i.e., it pursues an aim which is present to the mind of the thinker; it is intelligent, which means that it is adapted to reality and tries to influence it; it admits of being true or false (empirically or logically true), and it can be communicated by language. Autistic thought is subconscious, which means that the aims it pursues and the problems it tries to solve are not present in the consciousness; it is not adapted to reality, but creates for itself a dream world of imagination; it tends, not to establish truths, but to satisfy de-

sires, and it remains strictly individual and incommunicable as such by means of language.<sup>10</sup>

Even this reflects Piaget's appreciation for so-called objective thought: subjective thought is individual and cannot be communicated.<sup>11</sup> Even if Piaget's examination of the different phases in the child's thinking is both careful and analytical, Lev Vygotsky criticizes his views about the child's thinking as autistic at first and, much later, realistic. According to Vygotsky, one of the cornerstones of Piaget's thinking is that autism is the original form of thought, while logic appears relatively late; egocentric thought is seen as an intermediate phase between the two.

In this view, the child's socialized thinking stabilizes as late as the ages of seven to eight, which, again, presumes that children up to this age are both egocentric and syncretic and that egocentrism can be observed even in later years, in socialized thought.<sup>12</sup> According to Piaget, egocentric thought is not in any way necessary or even useful. In his view, speaking to her/himself, for her/his own satisfaction, does not have any influence on the child's activities, while Piaget claims that egocentric speech vanishes before the child reaches school age.

According to Piaget, a child lives in a dual world: one is the reality of her/his own personality, while the other is the world of logical thought imposed by others. However, these two realities, in Piaget's thinking, do not converge: he does not recognize a child's relationship with the reality around her/him, but claims that children do not understand each other's verbal thought or the language itself. Piaget stresses the difference between the thinking of children and adults: compared to adult thinking, the child's thinking is weak, unstable, irrational, and illogical. He claims that since children do not work, they have no real connection with the realities of the concrete world.

What I find most problematic in Piaget's thinking is his idea of people adjusting to objective reality merely for the sake of adjustment, independent of the needs of the organism or individual. This idea can also be applied to reading, internalizing, and interpreting texts. Even a child's egocentric speech is not detached from reality or behavior. As I see it, children are "wired" to make connections with the world around them, to communicate.

The Russian linguist Lev Vygotsky makes a strong case for the child's sociality from the very beginning of her/his life, and he considers egocentric speech "transition from interpsychic to intrapsychic function-

ing, i.e., from the social, collective activity of the child to his more individualized activity.” On the whole, Vygotsky considers the child, from the very beginning, a social, capable human being—he places a high value on childhood.<sup>13</sup>

Vygotsky defines verbal thought as “a union of word and thought” and points out that word meanings are dynamic. They change with the child’s development and the ways in which thought functions.<sup>14</sup> Yet he sees this change in the context of changes in society, in general language usage or general child development, even if he does not recognize the differences between individuals, at different ages, in different situations. Vygotsky describes thought as follows:

Thought is not merely expressed in words; it comes into existence through them. Every thought tends to connect something with something else, to establish a relation between things. Every thought moves, grows and develops, fulfils a function, solves a problem. This flow of thought occurs as an inner movement through a series of planes.<sup>15</sup>

Hence, according to Vygotsky, the child’s speech is tied to concrete everyday life and is very social by its nature. Later, it becomes more internalized and individualized. So the direction of development is opposite to that described by Piaget.

Vygotsky claims that a child is born social and that communication with grown-ups and the outer world is the reason for all her/his actions. On this basis, Vygotsky started studying the meanings of egocentrism and its purposes and found that egocentric speech—the child talking to her/himself—is common in a problem-solving situation, especially when the child needs adult help. Vygotsky asserts that this quasi-egocentric speech is later reduced to silent whispering, an important human tool of thought. Thus Vygotsky vigorously opposes the view that “egocentrism” is a weakness of children. Vygotsky strongly disagrees with Piaget, arguing that egocentric speech is neither useless nor a by-product of the child’s activities. He also disagrees with the idea of egocentrism as something applying only to children: adults, too, may think egocentrically.

Vygotsky not only sees a different order in the development of the child’s thinking: from social through egocentrism toward inner speech. He also considers egocentric thought a useful stage in a child’s development. Thus Vygotsky considers egocentric speech necessary for a child’s mental activities and strongly disagrees with Piaget’s claims that the

events and objects of everyday life do not “mold” a child’s thinking. Vygotsky asserts that this is what happens all the time and stresses the importance of the surroundings for the development of a child’s thinking.

Vygotsky considers egocentric speech an intermediate link between outer and inner speech: at first, speech changes psychologically and, later on, physiologically. But why does it become internalized? According to Vygotsky, the reason is the change in function. Inner speech does not mean the death of speech but a change in form, the rebirth of a new form of speech. Vygotsky divides speech development into four stages: the primitive or natural stage; the “naive psychology” stage; a third stage distinguished by external signs, external operations (the child counts on her/his fingers); and, finally, a fourth, the “ingrowth” stage, when the child starts counting in her/his head and using “logical memory.”<sup>16</sup>

What is also of interest in Vygotsky’s thinking is his idea of the development of scientific (imposing “on a child logically defined concepts”) and spontaneous (“everyday experience”) concepts<sup>17</sup>. He claims that “the development of scientific concepts runs ahead of the development of spontaneous concepts.” He criticizes various learning theories for taking the opposite stand and claims that “[s]ince instruction given in one area can transform and reorganize other areas of the child’s thinking, it may not only follow maturing or keep in step with it but also precede it and further its progress.” Teaching should always stay ahead of the development of the child, not lag behind.<sup>18</sup>

The Finnish scholar Timo Järvillehto (1987)<sup>19</sup> speaks of the illusion of logical learning: children are learning all the time, but not according to any rules of logic or timetables but according to their own situation, their own needs and personalities. To a great extent, it all happens by chance. Adults have created a schema of learning: first children are supposed to learn things in practice and only later in theory. Järvillehto suggests that in mathematics, for instance, children could be taught geometric concepts before teaching them simple multiplication.

Children are quite capable of thinking and fantasizing. In fact, writing for children may be higher on the scale than writing for adults, perhaps because children understand “better,” as they understand more “directly.”<sup>20</sup> This is how Vygotsky describes the child’s inner, abbreviated speech:

Inner speech is condensed, abbreviated speech. Written speech is deployed to its fullest extent, more complete than oral speech. Inner speech is almost entirely predicative because the situation, the subject



of thought, is always known to the thinker. Written speech, on the contrary, must explain the situation fully in order to be intelligible. The change from maximally compact inner speech to maximally detailed written speech requires what might be called deliberate semantics—deliberate structuring of the web of meaning.<sup>21</sup>

Vygotsky points out that written speech is “considerably more conscious, and it is produced more deliberately than oral speech.”<sup>22</sup> But, when we speak to someone other than ourselves, we need to direct our speech, to concentrate, to be aware. If we want to make our point clear, if we really want the other person to understand, in her/his own way, we need to speak to her/him—we need to take our audience into consideration. This is quite close to Mikhail Bakhtin’s concept of dialogics, directed speech responded to, where “you” and “I” meet.

As Vygotsky points out, children have many abilities, even if they are not aware of them: they use their mother tongue but do not know grammar consciously. As a whole, what is most appealing to me in Vygotsky’s thinking is his appreciation of the child as a thinking, evaluating, learning, social human being, from the day she/he is born.<sup>23</sup> I shall next turn to Selma Fraiberg, who shares his—and my—appreciation of children.

## THE MAGICAL WORLD OF CHILDREN

*Then all was hushed and still, the rocks themselves  
seemed full of fright,  
Behind the clouds the moon herself seemed  
scared to show her light,  
For there was Groke—an awful sight, enormous  
and alone  
And all the ground near where she stood was  
frozen hard as stone.*

—TOVE JANSSON, *WHO WILL COMFORT TOFFLE?*

As child psychoanalyst Selma Fraiberg writes in her book, *The Magic Years* (1959), the first human years are magical, and the child is a magician. Yet we adults often lose our ability to fantasize and make decisions for our children on a logical, adult level. While taking a critical, “sensible” approach to fairy tales, we understand child behavior from an adult perspective and condemn as “unsuitable” scenes that the child might re-

gard quite differently. A child, after all, is not a miniature grown-up but a human being in a magical world of talking animals.<sup>24</sup>

Fraiberg deals with the different ages of childhood: at the age of eighteen months the child begins to have control over language. Here Fraiberg places particular stress on the importance of motherly love: child development is dependent on emotions. The child learns to love one person, and through this love, she/he becomes interested in her/his surroundings and learns to love other people, too.<sup>25</sup>

From the age of eighteen months through three years, the child is a sorcerer who controls the world with words. Kornei Chukovsky also finds magic in the small child's world and language. He suggests that children's (and adults') language has a very emotional ring: some words smell or taste or feel good or bad, warm or cold, dangerous or safe.<sup>26</sup> These emotions and the tastes of words stay with us and follow us through our lives. These experiences with words may, even much later, occupy our minds and influence our interpretations of texts or pictures or scenes in unpredictable ways.<sup>27</sup> According to Fraiberg, the ages of three through six are characterized by a shift toward rationalism and sensibility: "'I' the magician" becomes "'I' the reasoner;" the child knows that she/he is "me," separate from the outside world.<sup>28</sup> When the child finds out that she/he is an individual, she/he also becomes aware of other people and their needs.<sup>29</sup>

Fraiberg points out how vital it is to approve of the child's will to experience excitement, even horror. In her view, any attempt to shield a child from fear is counterproductive. Human life always involves risks and we adults do not contribute to our children's mental health by banning all scary objects or stories—our children will be frightened anyway. We may never know exactly what arouses fear in our children, because we, as adults, see the world from a different, grown-up perspective. We are more experienced, and with our experience we know how to meet the monsters of everyday life. Learning to meet fears openly and overcome them is important.

Yet not all scholars share the same views. On the one hand, some scholars of film and violence claim that children who watch violence on television become cold and unemotional.<sup>30</sup> On the other hand, some scholars find that a "cold" or "unemotional" reaction may only be a protective response: the child may be shielding her/himself from strong and painful emotions.<sup>31</sup> When exposed to violence or something the child does not want to see, the child closes her/his eyes and in doing so denies the outer world and its existence. This mechanism is based on the magic

world view of a very small child of two or three years: things not seen or heard do not exist. In this way the child tries to avoid any possible harm. The evil is undone by magic undoing.

Very often we adults censor and sanitize children's stories for our own purposes. We cannot accept a situation that scares or shocks our children. We easily overlook the teaching value of these stories, even though we are usually more than willing to teach the child. Fraiberg's criticism of the adult tendency to produce rosy images for children is close to what Margareta Rönnerberg, the Swedish scholar and specialist on film and children's culture, says about children's carnivalistic culture. She claims that children feel omnipotent and that adults should not try to deny this.<sup>32</sup>

Rönnerberg points out that children have similar rights as grown-ups, especially with regard to their own culture—the books they read and the films they see. She also claims that in a reading or viewing situation the child's emotive reactions are not based on the book read or the film seen: earlier experiences and the world around, as well as the child's own personality influence the child's interpretation of the book or film. It is also natural that anything the child reads or sees, for instance, on television, influences her/his everyday life—and the other way around. Like adults, children strengthen their identities through books and films, through children's culture. When children watch a film or read a book, they compare themselves with the characters in the media: "I'm like that," "I'm not like that," "That's how I'd like to be," or "I never want to be like that." In this way children use books and films for their own purposes.

Like Selma Fraiberg and Alice Miller, Rönnerberg points out that children must be allowed to express their ambivalent feelings. She also points out that a child over four years old can tell the difference between real life and the life portrayed in movies. As she sees it, comics and animations do not distort reality, since children do not even think of them as real. The so-called violence in comics and animated films, Rönnerberg says, is not really violence, and children recognize this. As to the "violent" heroes—violent through adult eyes—they are usually "the good guys" who help the poor, the small, and the helpless. Fraiberg also makes the distinction between animated film cartoons and fiction played by real human actors. When a child sees an animated film, she/he knows it is not real, that it is a fairy tale, but when a child sees real people acting in violent scenes, she/he does not really know whether it is true or not.<sup>33</sup>

Through their simplicity, even stereotypes, cartoons give children a chance to test how they would feel or respond in a possible dangerous

situation. They can try out different roles—would they accept help, be egoistic, or help others, would they suffer passively or fight back.<sup>34</sup> From an adult point of view, this stereotyping is often viewed negatively, but Rönnerberg sees it in a different light. She points out that it is far more important to determine what the child is fleeing *from*, and not what she/he is fleeing *to*. As a whole Rönnerberg thinks that adult condemnation of the various manifestations of so-called popular culture is a sign of adult egoism, indifference, or a lack of empathy.<sup>35</sup>

Fraiberg and Rönnerberg seem to agree on many points; they both stress the child's right and ability to choose for her/himself. If the child is given the opportunity to choose, she/he will probably be able to make a far better choice than the adult could. Adults do not always know better. Like Bruno Bettelheim, Fraiberg, Rönnerberg, and Miller also stress the importance of fairy tale and fantasy. And fairy tales are not just important for children, but for grown-ups, too. Through fairy tales, we grown-ups have access to the child's magical world.<sup>36</sup>

In general, it is hard to know where protecting the child ends and censoring begins. Yet many child psychoanalysts and child psychiatrists find censorship and overprotection harmful: when trying to protect our children from painful feelings, we prevent them from experiencing something very useful, something they have every right to experience.

Many scholars believe that attitudes have changed and that we are more permissive than we used to be. On the surface, this seems to be true. Like many other countries, Finland has passed legislation that forbids corporal punishment, including spanking. Yet the well-known psychoanalyst Alice Miller sees much to criticize in society's attitudes toward children and a lack of will when it comes to the defense of children.

## ADULT AUTHORITY

*This old authority and truth pretend to be absolute, to have an extratemporal importance. Therefore, their representatives (the agelasts) are gloomily serious. They cannot and do not wish to laugh; they strut majestically, consider their foes the enemies of eternal truth, and threaten them with eternal punishment. They do not see themselves in the mirror of time, do not perceive their own origin, limitations and end;*

*they do not recognize their own ridiculous faces  
or the comic nature of their pretensions to eter-  
nity and immutability. . . .*

—MIKHAIL BAKHTIN, *RABELAIS AND HIS WORLD*

Language can be defined as an issue of authority, and the same is true of translating for children. In her many books, Alice Miller discusses adult authoritarian attitudes toward children. We make the decisions alone, as we understand “better”; we do it all “for your own good,” as Miller (or her publisher) titles one of her books. She finds what she calls the *schwarze Pädagogik* harmful, even vengeful, and suggests that, rather than pedagogy, we parents need the will to support our children through respect for the child and her/his rights. We should also show tolerance for the child’s feelings, even if they are “negative,” and a willingness to learn from her/his behavior and intense, undisguised feelings. Miller stresses the importance of the inner child of the parents themselves.<sup>37</sup>

Yet it is an adult wish for our children to internalize order and discipline (self-discipline), so that they will become easier to control and deal with. As adult parents, authors, illustrators, translators, as adult politicians and decision-makers, we are the authorities over children. We have the power to decide. Miller also points out that authority is involved in any kind of child rearing.

In *For Your Own Good* Miller describes how children are “to learn ‘self-renunciation’ from the very beginning,” to destroy everything in themselves that is not “pleasing to God.”<sup>38</sup> She suggests that once the children’s “intelligence has been stultified,” they “can easily be manipulated.” Miller claims that “child-rearing is basically directed not toward the *child’s* welfare but toward satisfying the parents’ needs for power and revenge.” She recognizes, however, that often this cruelty is unintentional, but “it hurts, too.” Miller considers it vital for children to be allowed to feel and be free to express resentment against their parents. In this way the child gains “access to one’s true self, reactivates numbed feelings, opens the way for mourning and—with luck—reconciliation.”<sup>39</sup> In all her writings, Miller also stresses the child’s right to know.

The status of the child is in many ways close to the status of women in patriarchal society: both children and women are silenced unless they speak the “official” (male, adult) truth and use the “official” (male, adult) language.<sup>40</sup> Like women and their culture, children are under control, too.

As long as there have been children’s books, they have been cen-

sored by adults, either at the publication or at the translation stage, or when they are read aloud. For instance, if we as parents do not want our children to be afraid, we simply do not read “frightening” stories to them (stories we as adults find too frightening for our children). Yet in this way we may be denying the child’s right to learn to be frightened. While listening to a grown-up reading aloud, sitting close to her/him, a child can experience fear in a safe setting and is able to cope with the feeling of fear. According to Miller, “all pedagogy is superfluous as long as children are provided with a dependable person in early childhood, can use this person, and need not fear losing him or her or being abandoned if they express their feelings.”<sup>41</sup>

Bo Møhl and May Schack also make similar points: they find experience and emotion central in the child’s development. They point out that adults write stories for children with the education of the child in mind: adults would like to improve the child’s understanding. They also underline the importance of a sound grasp of child behavior and a child’s psyche, and of how all these factors affect the reading process.<sup>42</sup>

In authoritarian pedagogy, orders are given from above and in the passive voice. The orders are invisible. If a child has internalized and accepted grown-up authority as natural, she/he will, later in her/his life, protect her/himself by obeying orders and thus avoiding punishment. In a totalitarian state, a “well-bred” citizen may be involved in violence without feeling guilty. This is not far from Martin Heidegger’s idea of *das Man*, everybody and nobody, who is all of us and no one individually, who takes on the responsibility, who covers, who talks nonsense. What is relevant is what “other people say,” and the fluency of the message is always much more important than what is actually said.<sup>43</sup>

As I mentioned at the beginning of this chapter, our concepts of childhood are mirrored in every adult act, in all creations for children. When we write, illustrate, or translate for children, we always do it on the basis of our images of childhood, on the basis of the whole society’s image of childhood. When we create for children, we have a certain kind of childhood and children in mind. When we censor, what and how we do so is based on our child concept.

Miller’s child is very close to “mine”: a child to be respected, to be listened to, a child who is able to choose. At the end of one of her books, Miller writes: “For their development, children need the respect and protection of adults who take them seriously, love them, and honestly help them to become oriented in the world.” The child responds to both tenderness and cruelty.<sup>44</sup>

Miller's ideas are not far from Bakhtin's dialogics: she is actually speaking of the dialogics between children and adults, the dialogics of being a human being. Her ideas are also close to Bakhtin's carnivalism, the carnivalism of childhood, where all feelings are allowed.

### THE CHILDREN'S CARNIVAL—FROM OPPOSITION TO COLLABORATION

*Rabelais' images have a certain undestroyable nonofficial nature. No dogma, no authoritarianism, no narrow-minded seriousness can coexist with Rabelaisian images; these images are opposed to all that is finished and polished, to all pomposity, to every ready-made solution in the sphere of thought and world outlook.*

—MIKHAIL BAKHTIN, *RABELAIS AND HIS WORLD*

Modern children's culture might very well be characterized as some kind of a carnivalistic culture of laughter outside the establishment described by Mikhail Bakhtin in *Rabelais and His World*. I see several similarities between children's culture (as created by children) and carnivalism: like carnivalism, children's culture is nonofficial, with no dogma or authoritarianism. It does not exist to oppose adult culture as such but rather lives on in spite of it.<sup>45</sup>

Carnivalism originated in antiquity and had its golden age in the folk cultures of the Middle Ages and the Renaissance. Carnival is "festive laughter," it is "the laughter for all the people," it is ambivalent, triumphant, and deeply philosophic, and everybody can join it. There are no outsiders, there is no audience, as the carnival is universal in scope; it is directed at all and everyone: "footlights would destroy a carnival, as the absence of footlights would destroy a theatrical performance."<sup>46</sup>

In literature, carnivalism and laughter belong "to the low genres, showing the life of private individuals and the inferior social level," as Bakhtin points out.<sup>47</sup> Since the 1980s there has been a growing interest and awareness of nonappreciated literature, popular literature, and books written by women authors. The same applies to children's literature. These kinds of literature can be considered "low genres" from a publisher's point of view, for instance, although I do not consider children's literature a genre as such.

The relationship between carnivalism and language is very interest-

ing. As Bakhtin points out, “the verbal norms of official and literary language, determined by the canon, prohibit all that is linked with fecundation, pregnancy, childbirth. There is a sharp line of division between familiar speech and ‘correct’ language.” A new form of culture always evokes new ways of writing and new types of communication. Children, too, use ritualized speech and comic, even vulgar language that is not considered acceptable in (official) adult language.<sup>48</sup>

In addition to breaking the immovable, absolute, and unchanging norms, carnivalism (folk culture) and children’s culture have many other things in common: love for the grotesque (the devil), ridicule of anything that is scary, curses as well as praise and abuse, games, and the mouth and eating. As Bakhtin points out, “of all the features of the human face, the nose and mouth play the most important part in the grotesque image of the body. . . .”<sup>49</sup> The belly is also a central “figure” in carnivalism—and we know how important eating and the names of food are in all children’s literature.<sup>50</sup> The eating child is an idyllic character and food is magic; it means happiness and safety. It is used as a device, for instance, to rhythmize narration: Carroll’s *Alice’s Adventures in Wonderland* takes its rhythm from Alice eating and drinking and growing and shrinking and growing again. The whole story is based on eating. As Alice herself points out: “I know *something* interesting is sure to happen . . . whenever I eat or drink anything. . . .”<sup>51</sup>

The supper served in Grandgousier’s castle, “highly detailed and hyperbolized in Rabelais,” like “water-hens, teal, bitterns, curlews, plovers, heath-cock, briganders,” has much in common with the picnic meals that the Famous Five eat during their adventures, like “tea, rolls, anchovy paste, a big round jam tart in a cardboard box, oranges, lime juice, a fat lettuce and some ham sandwiches,” and, of course, “ginger-beer.”<sup>52</sup>

Some scholars have even claimed that during their first ten years, children have far more taste receptors in their mouths than adults.<sup>53</sup> The ability to taste sweet things greatly depends on the amount and function of taste receptors. This means that children tend to prefer all sorts of sweets, while adults favor spices where smell components are more significant. This may be why food and drink are such popular themes in children’s literature.

Tastes are part of children’s world of experiences, part of their emotional life. Tastes are never “as such,” as Kaj von Fieandt points out: they always refer to something experienced before, in our childhoods, in some special situation, which is one reason people taste things differently. On the basis of these early likes and dislikes people remember and



feel things in different ways, even if they are in the same situation smelling and tasting the same things.

But where does the comparison of carnivalism and children's culture take us? In my view it gives us a new point of view on children's culture. It encourages us to acknowledge the value of something other than adult phenomena: this unofficial culture might have something to offer us, as adults, and not just the other way around, as we are used to thinking. The temporal quality of carnivalism makes it easier for the participants to communicate. There is no etiquette, at least not in the adult sense of good and bad manners. Carnivalistic communication is not authoritarian but dialogic, where "you" and "I" meet. Children have their own carnivalistic way of speech—"abusive language," as Bakhtin calls it—but there is no reason to feel strange in this setting: we were part of the culture once, too.

What is also important in carnivalistic laughter is its victory over fear. Rabelais's devils are funny fellows and even hell is a comical place. In the Middle Ages, anything frightening was made grotesque and ridiculous:

The people play with terror and laugh at it; the awesome becomes a "comic monster." Neither can this grotesque image be understood if oversimplified and interpreted in the spirit of abstract rationalism. It is impossible to determine where the defeat of fear will end and where joyous recreation will begin. Carnival's hell represents the earth which swallows up and gives birth, it is often transformed into a cornucopia; the monster, death, becomes pregnant. Various deformities, such as protruding bellies, enormous noses, or humps, are symptoms of pregnancy or of procreative power. Victory over fear is not its abstract elimination; it is simultaneous uncrowning and renewal, a gay transformation. Hell has burst and has poured forth abundance.<sup>54</sup>

Similar things happen in old fairy and folk tales: when devils, ogres, and witches are ridiculed, they become less dangerous. These evil creatures usually come to an unhappy end, too. In a similar way, Francisco Goya combined the frightening and the comic in his art, especially his graphic art series about the nobles, priests, doctors, and other well-to-do people who had money and power and were thus awesome: he depicted them as ridiculous donkeys and parrots.<sup>55</sup>

In carnivalism, the grotesque is bodily, in a positive sense, since it is not egoistic but universal and dialogic. Grotesque realism is "the lower-

ing of all that is high, spiritual, ideal, abstract; it is a transfer to the material level, to the sphere of earth and body in their dissoluble unity.” The grotesque is a continuous process of re-creation and metamorphosis.<sup>56</sup>

The grotesque is paradoxical and is well depicted in the birth of Pantagruel, one of Rabelais’s characters: “Gargantua [Pantagruel’s father] does not know whether to weep over his wife’s death or to laugh with joy at the birth of his son. He now laughs ‘like a calf’ (a newborn animal), or moos ‘like a cow’ (birth-giving and dying).”<sup>57</sup> This paradox, the combination of the grotesque and laughter, makes carnivalism very radical: through victory over fear it reveals the mysteries of power. Laughter is directed against all boundaries, hypocrisy, and adulation, and it liberates a human being from any internal censor:

It liberates from the fear that developed in man thousands of years: fear of the sacred, of prohibitions, of the past, of power. It unveils the material bodily principle in its true meaning. Laughter opened men’s eyes on that which is new, on the future. . . . Laughter showed the world anew in its gayest and most sober aspects. Its external privileges are intimately linked with interior forces; they are a recognition of the rights of those forces. This is why laughter could never become an instrument to oppress and blind the people. It always remained a free weapon in their hands.<sup>58</sup>

Laughter or pantagruelism means the ability to be happy, gay, and benevolent. It also extends to foolishness, even madness. Like Plato, Bakhtin underlines the importance of madness, abnormality, drunkenness, and deviation from ordinary language.<sup>59</sup> This is what happens in children’s culture and children’s language: both Chukovsky and Bakhtin point out that children’s language often deviates from the beaten path. Children’s speech, free as it is from abstract structures and rules, is life itself.

Our starting point in the discussion of the child and childhood should be positive. We could ask: *What abilities does the child have?* What is typical of a child’s thinking? Few people adapting stories for children seem to start from this premise. Jill Paton Walsh, however, appreciates what children bring to the reading experience. She grants that adults have more experience, which makes them to a certain extent “better” readers than children, but as she says, “the other side of the coin” is “the ways in which adults are likely to be *inferior* to children as readers”: While the adult response is “dull” and “weary,” children’s response is fresh and “sharp”—carnivalistic. Adults have norms and expectations,

but children “just drown,” as they “don’t know what books are supposed to be like.”<sup>60</sup>

What is most interesting here is that many of our adult abilities turn out to be liabilities, and children’s “inabilities” make them better readers and listeners. It is also interesting to note that this conforms to the ideas of the German professor Hans-Ludwig Freese: he asserts that children’s abilities are not weaker than but simply different from adults’ abilities. Children’s thinking is not naive, illogical, or “wrong,” but mythical and logical in a way different from adult thinking.<sup>61</sup>

As a whole, children’s culture could well be seen as one form of carnivalism—imagine the situation where we as translators for children join the children and dive into their carnival, not teaching them but learning from them. Through and within dialogue, we may find fresh new interpretations, which does not mean distortion, but respect for the original, along with respect for ourselves and for the carnivalistic world of children.

Even if children have a carnivalized culture of their own (created by themselves), we grown-ups seem to have absolute control over children and their culture (created by adults for children), but how is it reflected in children’s literature?

## NOTES

<sup>1</sup>Meek 1990: 169–70.

<sup>2</sup>See Hunt 1991: 57–60.

<sup>3</sup>See Hämäläinen-Forslund 1988: 221, 234.

<sup>4</sup>In the Finland of the 1970s, books, films, and TV programs were generally supposed to teach something to the child. See, e.g., Minkkinen and Starck 1975.

<sup>5</sup>Huizinga 1984: 10.

<sup>6</sup>*Ibid.*, 18; see also Vygotsky 1989: 51–57.

<sup>7</sup>Postman 1985: 17–18, 23.

<sup>8</sup>Hämäläinen-Forslund 1988: 266.

<sup>9</sup>See also Spink 1990: 13–28.

<sup>10</sup>Piaget 1959: 43.

<sup>11</sup>*Ibid.*, 45.

<sup>12</sup>Cf. Piaget and Inhelder 1977: 124.

<sup>13</sup>Vygotsky 1989: 228

<sup>14</sup>*Ibid.*, 212, 217.

<sup>15</sup>*Ibid.*, 218.

<sup>16</sup>*Ibid.*, 86–87.

<sup>17</sup>Ibid., xxxiii.

<sup>18</sup>Ibid., 147, 177; see also Ibid., 146ff. for “the development of scientific concepts in childhood.”

<sup>19</sup>See also Järvillehto 1994 and 1996.

<sup>20</sup>Cf. Walsh 1992.

<sup>21</sup>Vygotsky 1989: 182.

<sup>22</sup>Ibid., 182.

<sup>23</sup>Ibid., 190, 192.

<sup>24</sup>See Kurenniemi, in Ojanen et al., 1980: 103–16.

<sup>25</sup>Ibid., 33–67.

<sup>26</sup>Chukovsky 1975: 55.

<sup>27</sup>See Roberts 1992: 125–38.

<sup>28</sup>Fraiberg 1959: 182.

<sup>29</sup>See Ibid., 105–45, and 177–209.

<sup>30</sup>See, e.g., scholars like Vappu Viemerö 1986; and Ingegerd Rydén 1984.

<sup>31</sup>See, e.g., psychoanalyst Anna Freud 1969: 27–36; and psychiatrists Terttu Arajärvi and Esko Varilo 1984: 37, 40.

<sup>32</sup>Rönnberg 1989: 48–60.

<sup>33</sup>See Fraiberg 1959: 273–82.

<sup>34</sup>This idea of stereotype is not far from regularity, noninnovativeness, and conformity to norms, all of which Maria Nikolajeva considers central characteristics of children’s literature. Nikolajeva 1992: 23–45. Vivi Edström has even pointed out that “the simplicity of children’s literature is an artistic device in itself, something that adult literature sometimes lacks.” In Nikolajeva 1996: 48.

<sup>35</sup>Rönnberg 1989: 48–60.

<sup>36</sup>See for similar views—the magical and visual culture of children—ibid., 37.

<sup>37</sup>See Miller, e.g., 1990b: 6.

<sup>38</sup>Miller 1990a: 28.

<sup>39</sup>Ibid., 1990a: 243, 251.

<sup>40</sup>Cf. Paul 1990: 148–65; Kolodny 1985: 46–62.

<sup>41</sup>Miller 1990a: 276.

<sup>42</sup>Møhl and Schack 1981: 19.

<sup>43</sup>Heidegger 1979: 174.

<sup>44</sup>Miller 1990a: 276–79; see also Miller 1990b: 6.

<sup>45</sup>In his *Alkukuvien jäljillä* (1985, *Tracing the Origin of Images*), the Finnish semiotician Henri Broms characterizes modern children’s culture as an underground culture.

<sup>46</sup>Bakhtin 1984: 7; see “Introduction,” ibid., 1–58.

<sup>47</sup>Ibid., 67.

<sup>48</sup>See Bakhtin 1984: 320 and 49. Even feminist writing has certainly belonged to “low genres” (in the sense of nonappreciation). In feminist writing, we can find attempts to create new (in the sense of nonsuppressed) ways of writing and experiencing literature. Cf. the Canadian literary feminists like Brossard 1988 and de Lotbinière-Harwood 1991, and “writing in the feminine.”

<sup>49</sup>Ibid., 316.

<sup>50</sup>Both Göte Klingberg 1986, and Mikhail Bakhtin 1979: 390 note “the companionship of children and food.”

<sup>51</sup>Carroll 1981: 23.

<sup>52</sup>See Bakhtin 1990: 180 and Blyton 1981: 26.

<sup>53</sup>The Finnish scholar Kaj von Fieandt, who has carried out extensive studies on the child’s perception, describes the peculiarity of children’s sense of taste. See, e.g., Fieandt 1972: 85.

<sup>54</sup>Bakhtin 1984: 91.

<sup>55</sup>Cf. Ahlgren 1975. There are endless examples of ridiculing the devil or other evil powers in children’s literature and folk tales. For instance, in the Danish folktale “The Devil’s Seven Riddles,” a poor man first sells his soul to the devil and, after getting rich, fools the devil by giving correct answers to the devil’s riddles. “Paholaisen seitsemän arvoitusta,” *Lasten aarreaitta* 1952: 40–45.

<sup>56</sup>Bakhtin 1984: 19–20, 24–25.

<sup>57</sup>Ibid., 331.

<sup>58</sup>Ibid., 94.

<sup>59</sup>Plato 1979: 224b–c, 164–65.

<sup>60</sup>Private correspondence with Walsh 1992.

<sup>61</sup>Freese 1992: 54–55.

## Children's Literature and Literature for Children

*"Let's hear it," said Humpty Dumpty. "I can explain all the poems that ever were invented—and a good many that haven't been invented just yet."*

—LEWIS CARROLL, *THROUGH THE LOOKING GLASS*

When dealing with translation of children's literature—or rather translating for children—we need to ask questions about what it is and flesh out what that means. It is not just defining children's literature as such, but rather textual abstractions like style and vocabulary. These issues may be viewed from at least two perspectives: that of the reading child and that of the adult.

Children's literature can be seen either as literature produced and intended for children or as literature read by children. Peter Hunt takes up this question in his collection of essays *Children's Literature: The Development of Criticism*, where he notes that the boundaries of this "species of literature" are very hazy: "it cannot be defined by textual characteristics either of style or content, and its primary audience, 'the child reader,' is equally elusive. As an outsider to the academic world, it does not fit neatly into any of the established 'subject' categories and has been positively snubbed by some of them." Hunt's comments on the purpose of children's literature are of special interest: "All of this suggests a species of literature defined in terms of the reader rather than the author's intentions or the texts themselves."<sup>1</sup> Thus it seems that compared to literature written for adults, children's literature tends to be more directed toward its readers. This is very important: for me, this is the key to translating for children, which, as I find it, should rather be defined in terms of the readers of the translations.

Göte Klingberg, the Swedish pedagogue and specialist in children's literature, describes children's literature as literature produced specifically for children. He excludes all other writing and pictures that chil-

dren may read, and suggests that we differentiate between child behavior and the literature read by children and produced for children. The Swedish children's author Lennart Hellsing, on the other hand, defines children's literature from a sociological or psychological angle: children's literature is anything the child reads or hears, anything from newspapers, series, TV shows, and radio presentations to what we call books. If we take the child's view into consideration, we could also include not just literature produced for children, but also literature produced by children themselves, as well as the oral tradition. Seen from a very wide perspective, children's literature could be anything that a child finds interesting. For a baby of a few months, a leaf, a piece of lint, or a newspaper may be "literature." Perhaps the real issue is the use of books for different purposes.<sup>2</sup>

In all events, if we really take the child's point of view into consideration, we cannot avoid the question: How do children themselves see children's literature? How do they react to it? How do the reactions of children and adults differ? It may be simplistic to limit ourselves to books published for children only. If we take music for example, rock music (with lyrics) is popular among various age groups, even children.

Children's literature can also be considered an issue of intentionality: if the original author has intended or directed her/his book to be read by children, it is a children's book. (But many adult phenomena have become part of children's culture over time, like music by the Spice Girls.) On the other hand, this is a question of different readers and different reading strategies. If an adult finds something for her/himself in a so-called children's book, is it not an adult book, too? Is *Alice's Adventures in Wonderland* a children's book or adult fiction? Margareta Rönnerberg (1989) speaks about her unwillingness as a child to read classics, and she observed the same feelings in her (then) seven-year-old daughter when she was read the story of Alice. We know from the history of the book that Carroll intended it for children; yet, today, at least some of his readers feel differently about it. Is *Alice's Adventures in Wonderland*, in this case, a children's book or a book for adults? And should it be translated for children or adults? (I shall return to the issue later in this book.)

Barbara Wall also deals with definitions of children's literature in her *The Narrator's Voice: The Dilemma of Children's Fiction*, where she points out how many reviewers "have lamented the lack of an adequate definition of a children's book." Wall refers to John Rowe Townsend, who claimed that the only possible way to define children's books is to

define them as books that appear "on the children's list of a publisher." Wall makes the following distinction: "If a story is written *to* children, then it is *for* children, even though it may also be for adults. If a story is not written *to* children, then it does not form part of the genre *writing for children*, even if the author, or publisher, hopes it will appeal to children."<sup>3</sup> There are also authors who quite consciously direct their messages to adults, too.

The situation is somewhat different with children's books in translation. A book originally "written *to* adults" may become a story "written *to* children," even if this was not the intention of the author of the original, because the functions of the original and its translation may be quite different. (See Swift's *Gulliver's Travels*, originally intended for adult audiences.) If we think of the translator as an author, the author of the translation, we might apply Wall's ideas, too. As Wall points out, "adults . . . speak differently in fiction when they are aware that they are addressing children."<sup>4</sup> Here we could ask once more: Is *Alice's Adventures in Wonderland* really children's literature (it was intended for child readers by the author) or is it a book for adults (adults read it, too)? And what happens to the story in translation?<sup>5</sup> The only thing that seems quite certain is that children and adults—even as readers—differ from each other in many ways.<sup>6</sup>

The difference lies first and foremost in the readers, and this also influences the ways adults write for children. Yet, like adult books, children's books, too, are read for various purposes, such as the aesthetic and recreational. Even scholars in the field of children's literature consider the aesthetic function very important. The German scholar Klaus Doderer (1981), who looks at children's literature from various angles, asserts that children's literature has different functions and different purposes, although he always places the highest value on the aesthetic function. Doderer asserts that pedagogy decreases the aestheticity of literature and denatures it.

Still, the whole idea of an aesthetic function or an aesthetic object is extremely difficult to substantiate, as both concepts seem to refer to aesthetics as a technique, or "material aesthetics," as texts with some kind of aesthetic mystery or puzzle for the reader to solve. In this way a work of art becomes a task that only has a limited number of solutions. In fact, aesthetics is more subjective and unique, a response based on an individual's feelings of satisfaction. Bakhtin points out that "art and life" are united in a human being; they are always a function of human involvement and responsibility.<sup>7</sup> Bakhtin considers aesthetics to be creative ac-



tivity within culture, always in relation to reality and with strong links to philosophy. On the whole, as I see it, the criterion of aesthetic function has limited applicability to a definition of children's literature, even if it is clearly aimed at the appreciation of children's literature, as something for children to enjoy, not just an adult pedagogic tool.<sup>8</sup>

Children's literature often (usually?) has a dual audience: children and adults. In her *Poetics of Children's Literature*, the Israeli scholar Zohar Shavit finds *Winnie-the-Pooh*, *Watership Down*, *The Little Prince*, *The Hobbit*, and *Alice's Adventures in Wonderland* very ambivalent texts in this respect: she suggests that they all exist on two levels, one directed to children, one to adults. For instance, if a child reads the poem parodies of *Alice's Adventures in Wonderland*, she/he probably pays attention to the nonsense and crazy comedy, perhaps recognizing some of the poems as parodies of some of the songs she/he knows from school. A grown-up tunes into different, more logical levels in the story. Shavit explains the ambivalence of the story as Carroll's own will to create a novel on several different levels: he was living in the era of Romanticism when fantasy and fairy tales were very popular, especially in adult literature. As Romantics lost their grip on adult literature, the themes became popular in children's literature.<sup>9</sup>

Thus there would be a more refined, demanding level for adults and a conventional, less demanding level for children. If a text written for children is written in such a "refined" way and is thus interesting from an adult point of view, an adult may be interested enough to read the text, which means that she/he approves of it and may buy or borrow it for her/his children. In this way, Shavit writes, even children's authors mainly write for adults. Barbara Wall brings up the same problem: "If books are to be published, marketed and bought, adults first must be attracted, persuaded and convinced."<sup>10</sup>

Shavit suggests categorizing texts as ambivalent and univalent, based on Yury Lotman's ideas. Ambivalent texts are flexible and unpredictable, and they have "hidden possibilities"; for instance, they are texts, originally written for adults, that have gradually become children's literature, like the novels of Charles Dickens. Texts that "should or can be realized simultaneously in two different ways by the same reader at the same time in order to be fully realized" are also considered ambivalent. This division is again problematic: if the reading experience is understood as some kind of fusion of horizons, a dialogic experience where several voices meet, the meanings created are not based on the author's imagination alone, because the reader always reads from her/his own

point of view. According to Lotman, unambiguous stories can only be understood within one of the two systems, the children's or adults'.<sup>11</sup>

Barbara Wall poses another question concerning translating for children: Is children's literature a separate genre? Scholars disagree on this question. Wall always refers to children's literature as a genre—"the genre *writing for children*"—so does Shavit.<sup>12</sup> On the other hand, the Finnish scholar Riitta Kuivasmäki (1990) is adamant that children's literature is not a genre. As literature for children and adults encompasses many of the same genres, it seems wrong to deal with children's literature as a separate genre. In translation, this would mean designating translation of children's literature as a category unto itself, instead of discussing, for instance, the translating of lyrics for children. It would indicate that children's literature fulfills different roles than adult literature, that it serves as a didactic tool.

Many specialists in children's literature claim that children's books should not be manipulative in the pedagogic sense. So does Lennart Hellsing, who, in defining children's literature, excludes school, stressing that all pedagogic art is poor, but that all good art is intrinsically pedagogic. Yet he recognizes that children's literature can teach the child language, orientation to time and place, and social orientation; it should also influence the child directly—activate and allure the child's creative powers and strengthen her/his emotional life.<sup>13</sup>

Bo Møhl and May Schack have also examined the various functions of children's literature. In their view it should be entertaining, didactic, informative, and therapeutic, and it should help the child grow and develop. A children's book should also strengthen the child's feelings of empathy and identification. Emotivity is considered a very important characteristic in a children's story. Like Bruno Bettelheim (1989), I would like to emphasize the importance of old folktales, that have become classics because they touch the deepest core of every human being, the unconscious. The emotions aroused by the story can be even more important than the plot. While reading, by experiencing different emotions, the child learns to cope with her/his feelings and solve the problems in her/his life.

Reinbert Tabbert divides children's literature and its functions into two categories: didactic and creative.<sup>14</sup> Although the reader can read creative texts in her/his own way, this is not true for didactic texts. Creative texts contain many gaps that the reader can fill in, but didactic texts do not give the reader the same license. The reader merely adopts certain lessons and morals. This categorizing seems to be based on the idea of

the intention defined by the original author—the “original” way to learn would in this case be the “right” way to learn. Yet there are certainly ABC books and other pedagogic literature for children that are fiction as well, because readers have assigned the books new functions.<sup>15</sup>

Tabbert points out that there is some uncertainty in creative texts, something the reader fills in; if there are not enough gaps for the reader to fill in, the text comes across as didactic and may become boring. He suggests that “it could also be argued that the intention of aiming at a change of behavior in the real world makes didactic texts part of non-fiction, together with recipes, laws and similar kinds of writing.”<sup>16</sup> This would mean that fairy tales and stories written from a pedagogic point of view would not be fiction at all, as their function (if understood as given by the author) is not primarily aesthetic. In the realm of children’s literature, pedagogic and didactic aims have often tended to have a flattening effect on the reader’s reading experience (see, e.g., Carroll’s *Nursery “Alice”* later in this book). This probably explains why children’s literature has not always been understood as fiction, but rather as a form of writing with a certain agenda, as a pedagogic tool.

As Doderer points out, children’s literature exists in isolation in many ways. He calls this *Ghettoisierung*: the child is naive and requires naive literature; the child is illogical and needs to be educated. The child needs her/his own amusement park where all eroticism, love, and brutality are eliminated.<sup>17</sup> As the British children’s author Jill Paton Walsh points out, “many teachers see the children’s writer, like the children’s doctor, the children’s psychiatrist, the children’s teacher, the children’s home, as a part of the apparatus of society for dealing with and helping children, as a sort of extracurricular psychiatric social worker.”<sup>18</sup>

Doderer’s and Walsh’s ideas are close to how I see children’s culture: even today, we adults censor children’s books and denigrate such favorites as Donald Duck and Teenage Mutant Ninja Turtles, even though our children may find them appealing. For instance, adults may condemn these stories as stereotypical. Yet several scholars do not consider this an inherently negative feature.<sup>19</sup> As adults, we could turn this disagreement into an opportunity to respect our children’s views and let them participate in choosing their own books.

Despite the above ponderings on children’s literature and its status, is there really any reason at all to try to give a definition for children’s literature? And is it at all possible? David Bleich speaks in his *Subjective Criticism* about the obscurity inherent in generalization and mentions the Victorian mind as an example: “A concept like ‘the Victorian mind’ is

meaningful only in connection with a locally defined, present-day pedagogical purpose. Placing a work of literature in that category does not make sense except when we are aware of our purpose for doing so."<sup>20</sup> Today's adult literature may be tomorrow's children's literature.<sup>21</sup> Not only works of literature but whole literary genres acquire different meanings and are redefined again and again over time.

Yet the definitions we give to these literatures are based on our views on, for instance, childhood and adulthood. They tell about our attitudes—appreciation and lack of appreciation—toward children and their literature. But no definition is the final word:

Insofar as "tragedy," for example, is more than a topical identification of literature, it is defined by our present language system. In traditional literary forums, it is considered important to decide whether *Death of a Salesman*, *Hamlet*, and *Oedipus Rex* are all instances of tragedy. From our subjective standpoint, we can maintain that the community which uses the term to define the genre declares something in common between itself and the original communities from which the plays come. Those who do not want to use the term for all three plays simply understand the plays differently from those who do apply the term. But to debate the issue as if a final, objective genre of tragedy will finally be discovered and solve the problem as idle.<sup>22</sup>

However, as Maria Nikolajeva, the Swedish scholar specializing in children's literature, points out, children's literature is more canonical than literature written for adults: to a great extent it follows predefined norms; it is less innovative (cf. the clear dichotomy of the good and the bad, and the happy ending). If we consider this from the adult perspective, children's literature appears to be less demanding than adult literature, and therefore of less value and interest.

The situation can also be seen in a different light. Nikolajeva underlines the similarities between modern children's literature and the adult literatures from medieval times, the Renaissance, and the baroque era, when canonical writing was the norm. As Perry Nodelman (1991) points out, this kind of imitation is not a negative feature as such. Yury Lotman agrees and speaks of conveying and creating information.<sup>23</sup> He suggests that texts with simple structures and more general information may even be more demanding than apparently complex texts, as the first texts make the reader generalize and compare the literature she/he has read before with the book she/he is reading at the moment. Thus the

reader needs to read more actively. For instance, the reader may have to consider questions like intertextuality and *genre*: Is this a book about Indians? horses? a detective novel? a fairy tale?<sup>24</sup> These issues are often neglected, as children's literature is usually defined from an adult point of view: on the basis of the adult image of children and the child's image in society, adults approve of certain kinds of literature for children. In fact, the favorite children's books of adults and of children may be quite different.<sup>25</sup>

In addition to apparent simplicity, another reason for the lack of appreciation of children's literature may be the dominance of women in the field: in Finland, women began to write books for children in the 1880s, although men took over the field for five decades, starting in 1910. Since the 1960s children's literature has been the domain of women: most of both the authors and translators for children are women.<sup>26</sup> Literature written for children is in many ways in the same position as literature written for and by women: it is not considered as important or demanding as adult literature (for men). The Nobel prize has never been awarded to a children's author, which speaks clearly about the status of children's literature.<sup>27</sup> When Paula Fox was awarded the Hans Christian Andersen medal in 1978, the publication *Binder* described her work as "movingly told stories . . . teaching the child and adolescent."<sup>28</sup> Had the text been written about an author of adult literature, this evaluation would have been inadequate. Readers would have expected a description of Fox's style of writing, for example. Here, I make a clear distinction between writing "movingly told stories" for children and translating for child readers: in the first case, children are not considered a proper, demanding audience, able to criticize; in the second case, children are taken seriously as the future readers of texts, able to approve and disapprove.

Outside the field, there is scant appreciation for children's literature; how about inside the field, among the scholars and authors? It was common practice not many decades ago for children's authors to use pen names: it did not enhance your reputation to write for children. As Shavit points out, one sign of the poor status of research on children's literature is the clinging to old attitudes about children's literature that have long been discarded for adult literature.<sup>29</sup> Very few universities in the world have departments of children's literature, so children's literature is studied in other departments as an elective, for example in departments of psychology and education. As seen above, however, pedagogues tend to have quite a different view of children's literature than scholars special-

izing in literature and reception. Here, I agree with Shavit with all my heart.

Children themselves do not decide on how their literature is defined; neither do they decide on what is translated, published, or purchased for them. Children's literature as a whole is based on adult decisions, adult points of view, adult likes and dislikes. (It is very symptomatic that Lewis Carroll addressed his *The Nursery "Alice"* "to every mother.") However well-intentioned, far too often adults look down on their children and know best. This is a power struggle; the one who reads is the one who decides. As David Bleich says: "In an illiterate society, the regulation of verbal meanings lay in the hands of those who could read; the regulation of meaning is thus bound up with the exercise of power. It was just as Carroll's Humpty Dumpty said: meanings are utterly subjective, and what counts is who is master."<sup>30</sup> We adults as teachers, reviewers, advertisers, book sellers, publishers, authors, illustrators, translators, and parents are all exerting power.

What Nicole Brossard writes about women might as well be said about children: like women's words, children's words are "silenced words, absent words."<sup>31</sup> How to give these words a chance to be heard? The authoritarian mold, hierarchies of status, do not foster listening or even hearing. And it is by listening that we can first enter into a dialogue with our children and the child's world. As we dialogue, as we give and take, we undo the bonds of authoritarianism, trusting in a dialogic whole and the worth of our dialogic partners.

On the whole, because I consider children's literature a dialogic event, rather than "an object or a thing-in-itself," it would be difficult to substantiate any stabilized function or stabilized meaning. Thus I have tried to avoid giving explicit definitions of children's literature.<sup>32</sup> In a wide sense, children's literature can be seen as anything children read.<sup>33</sup> Here, it could mean books published for children by adults.

Moreover, I prefer to speak of translating for children instead of the translation of children's literature, as translators are always translating for somebody and for some purpose: translators are not just replacing old things with new ones. Translating for children rather refers to translating for a certain audience and respecting this audience through taking the audience's will and abilities into consideration. Here the translator's child image is a crucial factor.

In the following, we shall take a more profound look at the problems of translating for children. We shall start with the question of adaptation.

## NOTES

<sup>1</sup>Hunt 1990: 1; see also Hunt 1991: 60–64.

<sup>2</sup>See Hellsing 1963; and Klingberg 1972.

<sup>3</sup>Wall 1991: 1–2; see also Townsend 1990; and Hunt 1991: 64, for his definition of the implied reader in children's books. Fantasy is a good example of how difficult it is to define genres, species, of literature: fantasy is generally considered a genre that exists in both children's literature and adult literature. See, e.g., Broberg 1985: 10; Møhl and Schack 1981: 55–82, 84; and Nikolajeva 1988: 118.

<sup>4</sup>Wall 1991: 1–2.

<sup>5</sup>See Shavit 1986: 66, 74–75; Townsend 1990: 60–61; Weaver 1964: 76; Rönnerberg 1989: 90–92, 237–54.

<sup>6</sup>Cf. Fraiberg 1959; Piaget 1959; Piaget and Inhelder 1977; Vygotsky 1989.

<sup>7</sup>Bakhtin, in Morson and Emerson 1990: 183.

<sup>8</sup>See Rosenblatt 1978, and 1989; see also Beardsley 1987.

<sup>9</sup>Shavit 1986: 66, 74–75.

<sup>10</sup>Wall 1991: 13.

<sup>11</sup>Lotman in Shavit 1986: 65–66; see also Gadamer 1985.

<sup>12</sup>Wall 1991: 1; Shavit 1981 and 1986; see also Nevala 1989: 745–50, where children's literature, unlike adult literature, appears as one separate genre.

<sup>13</sup>Hellsing 1963: 11–18.

<sup>14</sup>Tabbert in Fox et al., 1980: 39.

<sup>15</sup>See *ibid.*, 34–58; see also Segers 1985: 11–12, 15–16. For instance, the Finnish ABC primers illustrated by Tini Sauvo, *Aapiskukko* and *Aapiskukon lukukirja 2*, Miettinen et al., 1987a and 1987b; and the ABC books illustrated by the beloved Finnish illustrator Maija Karma in the 1950s.

<sup>16</sup>In Doderer 1981: 40.

<sup>17</sup>Doderer 1981: 11.

<sup>18</sup>Walsh, in Shavit 1986: 32.

<sup>19</sup>See, for instance, Rönnerberg 1989; Spink 1990; and Nikolajeva 1992.

<sup>20</sup>Bleich 1981: 163.

<sup>21</sup>Cf. *Gulliver's Travels*; see also Weitz 1987: 77.

<sup>22</sup>Bleich 1981: 164.

<sup>23</sup>My translations of Nikolajeva's terms *informationsförmedlande* and *informationsgenererande*.

<sup>24</sup>Nikolajeva 1992: 25–27.

<sup>25</sup>In a survey carried out in Finland in 1984, children (and young people) and adults shared only one favorite children's author in common: Astrid Lindgren. It was also interesting that Tove Jansson, the author of the Moomin stories, seemed to be much more popular among adults than children. The long television

series about the Moomin trolls may have changed the situation somewhat: the characters are now familiar to almost all Finnish children. See Eskola and Linko 1986: 26–29, 128–35; see also Häkli et al., 1984: 98–99, 111–13.

<sup>26</sup>Nevala 1989: 749.

<sup>27</sup>The most prominent prize for Finnish literature, the Finlandia prize, is only awarded for adult fiction: children's authors, no matter how talented or prolific, are awarded their own prizes. Finnish children's authors are awarded the Topelius prize and Junior Finlandia, perhaps the most highly coveted prize for children's literature in Finland.

<sup>28</sup>In Shavit 1986: 32.

<sup>29</sup>As early as 1968, the Swedish scholar Gunila Ambjörnsson published her polemic book *Skräpkultur åt barn*, which I still find to be of interest. Ambjörnsson points out that children's culture is appealing to many adults with old-fashioned ideas about children and childhood (1969: 8, 10, 18).

<sup>30</sup>Bleich 1981: 6; see for similar views Francis 1988: 145–47.

<sup>31</sup>See Brossard 1988: 44, and 74–75; see also Paul 1990 and *Coming Second* *Second Coming*, unpub.

<sup>32</sup>Fish 1980: 3, 25, 32.

<sup>33</sup>See Segers 1985: 9.





## Translating Children's Literature and Translating for Children

*According to Gadamer, the priority hermeneutics gives to asking questions is grounded in the capacity to "open up and hold open possibilities." Without openness, the radical negativity of which is found in the knowledge of not knowing, experience of (in the sense of insight into) that which one does not know or had expected to be otherwise is impossible. The priority hermeneutics gives to asking questions applies to interpersonal communication in direct dialogue, to the relationship between present and past, and to the understanding of human action that is not verbally articulated as well.*

—HANS ROBERT JAUSS, *QUESTION AND ANSWER.  
FORMS OF DIALOGIC UNDERSTANDING*

In the previous chapters, I asked several questions concerning translating, children, and children's literature. At this point, it is my intention to give some answers and some examples of how these ideas can be applied to translating for children.

In the first section of this chapter, "Adaptations and Transformations," I deal with the concept "adaptation," which is, like equivalence, "ill-defined" and "self-evident." Adapting—or domesticating—is a well-known philosophical question discussed by Friedrich Schleiermacher and Johann Wolfgang von Goethe, and more recently by Antoine Berman and Lawrence Venuti.<sup>1</sup>

In his book *The Translator's Invisibility: A History of Translation*, Venuti writes about adapting books in different times for different purposes. He calls adaptation domesticating and sees it as a phenomenon strictly tied to issues like time, society, norms, and power. Venuti also speaks of foreignizing, which he defines as opposite to domesticating texts: when a reader is taken to the foreign text, the translation strategy in question is called foreignization, whereas when the text is accommo-

dated to the reader, it is domesticated. In other words, “[f]oreignization generally refers to a method (or strategy) of translation whereby some significant trace of the original ‘foreign’ text is retained. Domestication, on the other hand, assimilates a text to target cultural and linguistic values.”<sup>2</sup>

For Venuti, there are several reasons why foreignization is desirable and domestication to be rejected. He finds domestication ethnocentric racism and violence, which may only be attacked by challenging the dominant aesthetics and foreignizing texts.<sup>3</sup> However, while I agree with him that translation is always an issue of norms and power and that translators are always influenced by their time and society, like many other scholars, I question the polarity of Venuti’s approach.<sup>4</sup>

Neither do I agree with Venuti’s views about the ways translators are visible and invisible. He claims that translators lose their visibility when they write smooth target-language texts, when the reader cannot tell from the text if she/he is reading a translation or a text originally written in the target language. This is problematic as Venuti does not pay any attention to the future readers of the text or to the reasons people read books. And while there are always readers, such as scholars, who might not find foreignized texts repulsive, Venuti does not address the complexities concerning the multiplicity of readers and reader response. Moreover, while interpreting stories and rewriting them for future readers, translators are acting on the basis of their own child images, which means that while adapting, they are in the end rather more visible than invisible.

As Outi Paloposki and I have pointed out, adaptation is not simply a question of *how* texts are translated (whether they are domesticated or foreignized), but *why* they are treated the way they are:

It is not only a question of *how* texts are translated (whether they are domesticated or foreignized), but *why* these strategies have been used. . . . The “how?” questions logically precede the “why?” questions, but it is the latter that help us understand the phenomena in question.<sup>5</sup>

The problem of adaptation and (in)visibility comes up within children’s literature, too, where domesticating and foreignizing are very delicate issues. There are several scholars who take a clear stand against adapting: it is denaturing and pedagogizing children’s literature. Another reason for their negative views about adaptations altogether is how they see translation: if we understand translation as producing sameness, we

definitely make a clear distinction between translations and adaptations. On the other hand, if we consider translating as rewriting, as I do, it is much more difficult to tell one thing from the other.

Translation is always an issue of different users of the texts, which involves rewriting for new target-language audiences. Yet we tend to divide texts into translations and nontranslations on the basis of literal equivalence. Thus, for instance, a retelling of a children's story would not be a translation but an adaptation.<sup>6</sup> Very often adaptation is understood as a version, an abridgement, a shortened edition less valuable than a "full" text. Yet, a closer look at children's literature reveals that translation and adaptation have many things in common. Nevertheless, adaptation—both in words and illustrations—is lower in status than translation, according to Zohar Shavit and Göte Klingberg (reviewed in the second section of this chapter, "Breaking the Closed System").

The third section of this chapter, "Translating the Drama of Words and Illustration," covers some "extralinguistic" aspects of translation such as illustration and even music and drama, all of which are central issues in translating for children, especially in translating picture books for children who cannot read.<sup>7</sup> As performance is another aspect of translation and illustration, reading aloud, and acting in one's own mind (e.g., inaudible music and invisible movement) are both discussed in this context.

Through the examples in the third section, I also aim to show in practice how important it is for translators to translate more than texts in words. Translators of picture books translate whole situations including the words, the illustrations, and the whole (imagined) reading-aloud situation. Illustration is a many-faceted phenomenon in translation: on the one hand, illustrations go along with translations and their originals; on the other hand, illustration can be understood as a form of translation as such.<sup>8</sup> Yet I have deliberately avoided relying on any separate theory of illustration and have dealt with illustration within the framework of translation, as part of the Bakhtinian dialogics of translation.

In the fourth section, "Authors as Translators," I give examples of two prominent authors, Tove Jansson and Lewis Carroll, who have created different versions—translations as I call them—of their own works. These examples clearly demonstrate the close connection between translation and adaptation; they are both forms of rewriting, editing, and collaboration, and drawing an absolute distinction between the two is quite difficult. In the fifth section, "Alice Revisited," I take a further look at Carroll's "Alices" and include the three Finnish "Alices" in translation as

well as one example of collaboration (or rather noncollaboration) between translator and publisher and other participants.

When translating, a specialist translator edits the source text in relation to certain readers and reasons. Every act of translating for children, too, has a purpose, *scopos*, and all translations should be domesticated according to this *scopos*.<sup>9</sup>

Translators, especially those translating for children, translate for some special audience(s), “superaddressees,” which is also reflected in my examples. Behind every act of translation are assumptions about the future readers of the translation—for our purposes, the reading and listening children. In his definition of translation Vermeer stresses the important role of the “client.”<sup>10</sup> But who is the real client of children’s literature? Is she/he the reading child? Or is she/he the adult publisher or reader or parent? As stated, the answer to the problem is loyalty: translators, including translators for children, must be loyal to their audiences. Adaptations are made for various reasons, and one of the reasons may well be loyalty to children.

## ADAPTATIONS AND TRANSFORMATIONS

*Every utterance . . . has its author, whom we hear in the very utterance as its creator. Of the real author, as he exists outside the utterance, we can know absolutely nothing at all. And the forms of this real authorship can be very diverse. A given work can be the product of a collective effort, it can be created by the successive efforts of generations, and so forth—but in all cases we hear in it a unified creative will, a definite position, to which it is possible to react dialogically. A dialogic reaction personifies every utterance to which it responds.*

—MIKHAIL BAKHTIN, *PROBLEMS OF  
DOSTOYEVSKY’S POETICS*

As long as there has been literature, there have been adaptations. Yet very often adaptation is seen as a negative phenomenon: compared to its original, the adaptation is of little value; it is secondary, a nonoriginal. The status of an adaptation is always tied in with the status of its original—be

it a “real” original (like the original of a translation) or a “real” translation. But what is an adaptation? Is it a version, an imitation, an abridgement, or a copy? What is at issue—form or content? Who is the audience for the adaptation? Is an adaptation a deviant version of the images in words or pictures that came first? How original are the originals—those of adaptations and those of translations? How far do we have to go to find the Original story of all originals? In other words: can we really tell the difference between adapting and translating?

Before we look any further, it is very important to define whether we are using the term *adaptation* as a technical term for literature or whether we are discussing adaptation as a philosophical phenomenon that occurs in all writing, all translation. While in both of these cases the issue is change, there are also differences depending on how we define the two. Anyway, how we see adaptation depends on how we see translation as a whole. If we see equivalence as the goal of translation, in the sense of “sameness,” do we have another agenda for adaptation?

Within research on children's literature, “translation is often found faithful to the original, while an adaptation is not,” because it is “changed” or “altered.” In this way the word of the original is the authority that is not to be altered, not to be “misinterpreted.” As Venuti points out:

[T]he “original” is eternal, the translation dated. The “original” is an unchanging monument of the human imagination (“genius”), transcending the linguistic, cultural, and social changes of which the translation is a determinate effect. . . . The “original” is a form of self-expression appropriate to the author, a copy true to his personality or intention, an image endowed with resemblance, whereas the translation can be no more than a copy of a copy, derivative, simulacral, false, an image without resemblance.<sup>11</sup>

Literature can be adapted in several ways. Adaptations may be abridgements of books or they may be created for a totally different medium, for instance when books become films.<sup>12</sup> The adaptor may also be the translator, the film director, the illustrator—or the author her/himself. Adaptations are made for several reasons; they are made for child readers for instance, so the reader will “understand better”; some are made for parents, to make the book, in an adapted form, more appealing to national and international audiences and to improve sales. Adaptation may also reflect the adult authoritarian will to “educate” the child.<sup>13</sup>

What most adaptations have in common is their anonymity: even if the translator's name is given, the adaptor's name may go unmentioned.

Eugene Nida and Jan de Waard also deal with the problematics of versions and adaptations. They suggest that translations of the same original "may differ radically, all the way from an interlinear word-for-word correspondence to a radical transformation." In this light, they divide translations into several different types: "interlinear, literal, closest natural equivalent, adapted, and culturally reinterpreted."<sup>14</sup>

Nida and de Waard, too, divide versions into two groups: one for adaptations of different art forms and media, and the other for adaptations with deletions and additions. They also mention cultural reinterpretation:

Adapted translations are largely of two types: (1) those which must be adapted to an accompanying code, for example, music, literary genres (a different poetic format), or a different language with its distinctive articulation of sounds (the problem of lip synchronization in translating material for television or cinema), and (2) adaptations prompted by different views as to the nature of translating, resulting in additions, deletions, harmonizations, added explanations, corrections, and embellishments. Cultural reinterpretations involve transferring the cultural setting from one language-culture context to another. Clarence Jordan's *Cottonpatch Version* of most of the New Testament is a typical cultural reinterpretation, in which Pontius Pilate is governor of Georgia, and Annas and Caiaphas are co-presidents of the Southerners' Baptist Convention. Jesus is born in Gainesville, Georgia, and lynched by a mob in Atlanta.<sup>15</sup>

Christiane Nord also discusses adaptation and defines translation in terms of "preservation and adaptation in translation" on a scale from "extreme fidelity" to "extreme liberty." While Nord discusses "the degree of adaptation," her starting point is not the text of the original as such but situation and loyalty to readers. She points out that "the function of the target text is not arrived at automatically from an analysis of the source text, but is pragmatically defined by the purpose of the intercultural communication."<sup>16</sup>

Like Nord, I would like to include adaptation in "the concept of translation in order to make people (i.e., the users and initiators of translations!) understand what translation is really about."<sup>17</sup> All translators, if they want to be successful, need to adapt their texts according to the presumptive readers. And yet translators can never be quite sure of *how* the

readers are actually going to read the translation. As Nord says, the readers' intentions may be entirely different from those of the sender (the author or translator).<sup>18</sup>

As shown earlier in this book, authoring and reading can both be seen as forms and processes of interpretation, translation. Readers play a renewing role, as Bakhtin says: "every literary work *faces outward away from itself*, toward the listener-reader."<sup>19</sup> A similar idea comes up in Douglas Robinson's work, when he speaks of the "versions of translation," turnings in new directions, away from the original. In his "tropics of translation," he describes "six master tropes": metonymy, synecdoche, metaphor, irony, hyperbole, and metalepsis. According to each situation and the translator's personality, the choice is the translator's. For instance, metonymy may mean a sense-for-sense translation, a method that is strongly advocated by many translation theorists. On the other hand, hyperbole is a translation where the translator intentionally "improves" the original. Yet Robinson points out that these tropes are only tentative examples, or "paths," and he emphasizes that it is not his intention to categorize translation as such but rather to describe the hermeneutical act of translating.<sup>20</sup>

Harold Bloom also questions the status of the original: every story, even the original, could be understood as an adaptation, a version of life—it is based on some other story, which again is based on some previous story, and so on. A "poem is a response to a poem, as a poet is a response to a poet, or a person to his parent,"<sup>21</sup> Bloom points out and goes on: "You cannot write or teach or think or even read without imitation, and what you imitate is what another person has done, that person's writing or teaching or thinking or reading. Your relation to that informs that person *is* tradition." When reading a story to ourselves, when reading the story to someone else, when hearing the story, we reevaluate, reemphasize, rethink it all over again. We bring ourselves to an individual situation, as we are; we approve and disapprove, we agree and disagree, as we are. Every time a story is told, in translation, through illustration or by reading aloud, it takes on new meanings, new life. Thus the difference between original and adaptation does not necessarily lie in the "originality" of the original.<sup>22</sup>

In *The Translator's Turn*, Robinson defines the relationship between the original and its versions and adaptations in an interesting way: "our connotations for 'versions' are different from those for 'translations'—looser, more open-ended, more tolerant."<sup>23</sup> John Hollander writes the following about versions:



In version . . . the sense of the “limited authority” or “particular point of view” always manages to make itself felt in one way or another, and to qualify the nature of the relationship of the rendering to the original. . . . It is usually assumed from the start that, keeping an original text in mind, there is going to be *something* queer about a version of it, whether a French version, or a shortened one, or a version leaning strongly toward the views of Professor von Braun, or a garbled version. . . . We never seem to speak of the “*right* version,” the “*correct* version” any more than we could think of the “*only* version.”<sup>24</sup>

Yet all translation could be thought of as transformation, because the idea of change involves the idea of deviation and challenge. Our attitudes toward versions and adaptations are seemingly a great deal more open than our ideas about translations. In my view, the main difference between translation and adaptation lies in our attitudes and points of view, not in any concrete difference between the two. As Robinson would have it, the translator’s correction is not in the *original*, but in the translator’s *reading* of the original; in other words, translation is not an issue of unity but of recreation and deviation, “turning” the original “into a new and unexpected form.”<sup>25</sup>

George Steiner, too, finds adaptation of literature a positive issue and considers adaptation the only way to keep the classics alive, to build one’s “own resonant past.”<sup>26</sup> Lennart Hellsing expresses the same opinion when he points out that without adaptations many of our classic stories would have died as living literature long ago; many classics now exist only through adaptations for children.<sup>27</sup> What is important, Hellsing says, is *how* adaptations are made. Even tales by H. C. Andersen should be adapted to keep them readable; they must be adapted or die.<sup>28</sup> Thus adaptations may be made simply out of love for children and their literature, in order to keep their literature alive by speaking their language. As Steiner points out, translation is “the mirror which not only reflects but generates light.”<sup>29</sup>

Adaptations are also often tied in with the status of children’s literature. Many scholars in the field of children’s literature are, often justifiably, worried about the status of children’s literature and its translations.<sup>30</sup> Zohar Shavit draws an analogy between adaptation and the variant status of children’s literature compared to that of adult fiction. She claims that because children’s literature is uncanonized, the translator is free to adapt, or manipulate, which she considers solely a negative issue.<sup>31</sup> In children’s

literature, shortened or otherwise edited versions are much more common than in adult literature.

Writers often stress how important it is to translate for children just as “well” as we do for grown-ups. The assumption is that we must not adapt, abridge, or alter children’s literature in any way while translating, but we must keep to the same level of accuracy as we do when translating for adults. Birgit Stolt writes: “the original text must be accorded just as much respect as in the case of adult literature, therefore the endeavour should be a translation as faithful, as equivalent as possible.”<sup>32</sup> Evidently canonizing one translation of the Bible, Stolt even equates translating children’s literature and the Bible: both are Holy Scriptures and should be translated just as faithfully.

I share Shavit’s and Stolt’s worry about the status of children’s literature and I understand their point, but I can only agree in part with their views about the translation of children’s literature. Shavit disapproves of all adaptations in principle, as a sign of nonappreciation, even in the case of modernized versions of old classics. She also discusses the translation of *texts* (here a certain objectified form and content in words), thus leaving little room for different interpretations by various readers. Shavit claims that “the meaning of the text” resides in the text, where it remains unchanged, except when authors or translators “adapt” or “distort” it. The translators’ influence, their visibility throughout, is considered undesirable—“a real translation is transparent,” as Walter Benjamin wrote in 1923.<sup>33</sup> Yet both the “meaning” and the “text” are vague concepts: as pointed out earlier, texts and meanings never exist as such, they are always interpreted and reinterpreted in a situation. Again, Swift’s *Gulliver’s Travels* is a good example: not only different individuals but whole generations have interpreted the story from their own perspective and for their own needs. The “text” to be translated is always a whole text situation.

Authors themselves have also reacted to adaptations and translations of their work. Astrid Lindgren closely follows how her works are translated and illustrated. In 1969 she even contributed an article on the subject to *Babel*, where she takes a definite stand on the English and French versions of *Pippi Longstocking* and the stories situated in *Bullerby (Noisy Village)*. She both praises and scolds the translators—she sees to it that her books are understood “in a proper way,” that she herself, as author, is seen and understood as she wants to be seen and understood. In other words, she wants to create and maintain the image she has of her-

self and her writing, a self-image, which is close to what Kornei Chukovsky says about the author's personality:

The reflection of the author's personality in the language of his works is called his individual style, and is peculiar to him alone. This is why I say that when we distort his style we also distort his face. If in translation we foist our own style on him, we turn his self-portrait into a self-portrait of a translator. It is therefore useless for reviewers to criticize a translation merely by noting its slips of vocabulary. It is far more important to catch the pernicious departures from the original which are linked organically to the personality of the translator and which by reflecting the personality of the translator in the aggregate, shunt the original author aside.<sup>34</sup>

In short, only a "poor" translator "distorts" the original author's face, but a good translator is an "invisible man." What both Lindgren and Chukovsky (who is an author, too) imply is that translation is not interpretation or adaptation or domestication but repetition. Yet as Gadamer points out, all art "has its own present. Only in a limited way does it retain its historical origin within itself. The work of art is the expression of a truth that cannot be reduced to what its creator actually thought in it. . . . The work of art communicates itself."<sup>35</sup>

To a certain extent, the general worry about adapting children's literature is justified and understandable. It is based on the way children's books have been adapted for centuries—to conform with adult pedagogic ideals rather than with children's likes and needs. On the other hand, the worry is also the result of some vague idea about what happens in the process of translation, as mentioned above. The assumption is that the author of the original has already taken into consideration her/his presumptive readers, so the only task that is left for the translator is to keep as "true" to the original as possible. The problem here is the firm belief in precision and equivalence, which are considered appreciation. Thus several fundamental questions go unanswered, such as equivalence and change in translation, as well as the status of the original author.

Bruno Bettelheim's views are symptomatic of this concern; he speaks of "the true meaning and impact of a fairy tale" and points out that it "can be appreciated, its enchantment can be experienced, from the story in its original form."<sup>36</sup> But what is this "original form"? To be able to define an adaptation, we should define an original, which is no easy task. Take *Alice's Adventures in Wonderland*, for instance. Mikhail

Bakhtin has found many similarities between the story of Alice and the tales of Orpheus (adventures underground) and the “Golden Ass” of Apuleius (metamorphosis). Should we say that *Alice's Adventures in Wonderland* is an adaptation of these two stories?<sup>37</sup> Does it make a difference if an author consciously adapts a story? Is adaptation an issue of quantity? Who is the author of an adaptation? And if we think of children's literature, which is occasionally abridged and translated through third languages, how should we define the original and its author in this case? What is the original of Alpo Kupiainen's Finnish translation of Sarita Ricardo's abridgement of Jonathan Swift's *Gulliver's Travels*? Is it Swift's or is it Ricardo's?

Bettelheim also disapproves of films created on the basis of books: “Today many of our children are far more grievously bereaved—because they are deprived of the chance to know fairy stories at all. Most children now meet fairy tales only in prettified and simplified versions which subdue their meaning and rob them of all deeper significance—versions such as those on films and TV shows, where fairy tales are turned into empty-minded entertainment.”<sup>38</sup> Although I admire Bettelheim and his stand against censorship, there are dozens of questions we could pose here: Would it be better—and from whose point of view, the child's or the adult's?—for present-day children only to know the Moomins in books, and not in films or on TV? The Moomins are also part of my Finnish childhood, my memories and emotions. Still, children are reading books and viewing films for purposes of their own: if they have not “met” the Moomins in books before seeing the films, then whatever we adults say, they take the film Moomins as their first Moomins, as the real Moomins. Is this a good or bad experience for the child—who can say?

As an illustrator and translator myself, I loved the process of re-creating some of H. C. Andersen's stories into films: I felt that I wanted to give children a new point of view on the stories. I told them as I saw them, giving viewers every right to accept or reject my retelling. I also wanted to give my viewers an idea of how I had felt about the stories as a child (how I remember this experience), what kinds of images I had created of the stories as a child (how I remember the images). Did I harm the originals or their author in the process? Did I spoil the children's reading experience by offering them “incorrect, unoriginal” interpretations? Or did I give my readers a fresh new viewpoint of the story?

In general, if we try to define adaptation and translation as separate issues, we face a dilemma, as we are actually mixing terms on different levels: when translating, we are always adapting our texts for certain pur-

poses and certain readers, both children and adults. The translation process as such brings the text closer to the target-language readers by speaking a familiar language. Domestication is part of translation, and not a parallel process. There is no real methodological difference between the two. What really matters here is how well translations function in real situations, where the “I” of the reader of the translation meets the “you” of the translator, the author, and the illustrator.

This is by no means to say that translators are dictators. Translators work in collaboration; they should listen as much as speak. But their own individuality, their own reading experience is part of the dialogic situation of translation. Dialogics also involves responsibility: translators for children are responsible to the author of the original and to the target-language readers, but they are also responsible to themselves as human beings, and to their own child images.

As a whole, the “rights” of the author of the original and the “rights” of the readers of the translation need not conflict; quite the contrary, authors have also thought of their future readers—children—and have written, adapted, their texts for them. Translators in turn complement, adapt the texts on the basis of their viewpoint of their own culture and language. When translating for children, taking into consideration the target-language children as readers is a sign of loyalty to the original author. When a text lives on in the target-language, by which I mean that it is accepted and loved through the translation, the translator of such a text has achieved loyalty to the author of the original. Loyalty implies respect for more than a text in words as such, or a certain form or content; it implies respect for an entire story-telling situation where a text is interpreted *for* new readers, who take the story as it is, who accept and reject, who react and respond. In many ways, “translation is a labour of love,” as Susanne de Lotbinière-Harwood points out.<sup>39</sup>

In the following, I cite as examples two scholars, Zohar Shavit and Göte Klingberg, who have written extensively about adapting for children, and who base their views on the old dichotomy of translation versus adaptation. Translation good—adaptation bad. Translation invisible—adaptation visible.

## BREAKING THE CLOSED SYSTEM

*Because we think in language, it is not possible  
to think about language as an object.*

—DAVID BLEICH, *SUBJECTIVE CRITICISM*

Throughout his writings, Mikhail Bakhtin opposes closed systems and stresses the importance of “unfinalizability.” He makes a clear distinction between “the given” and “the created,” which Morson and Emerson describe so well in their *Mikhail Bakhtin: The Creation of a Prosaics*. “The given” is “the ‘material,’ the resources, with which we speak and act.” In other words, “the given” comprises language, culture, the human being’s background, “everything finalized for us.” Yet no utterance is only a “product” of what is given, but much more. In every act of interpretation, when different material worlds meet with human beings, something new is created. Bakhtin calls this metalinguistics and points out: “What is given is completely transformed in what is created.”<sup>40</sup>

In this section, I discuss the ideas of two scholars who focus their arguments on “the given,” without much regard for “the created.” The scholars—Zohar Shavit and Göte Klingberg—have both written about adapting and translating for children. In her *Poetics of Children's Literature* (1986), Shavit does take into account time, place, culture, and changing child images, but she seems to forget the influence of individual situations, of translators and children as readers. Yet she has a high respect for children and their literature, and her ideas about the concept of child image and the differences between adult and children’s versions are very interesting. Göte Klingberg’s scope, on the other hand, is much narrower: in his work on translating and adapting children’s books, mainly in *Children's Fiction in the Hands of the Translators* (1986), he concentrates on words and text fragments in isolation, with the goal of formulating strict rules for translators.

Shavit studies versions and adaptations from the standpoint of the status of children’s literature, and, as mentioned previously, contends that adapting (and domesticating altogether) children’s literature is a sign of disrespect for children. She suggests certain general differences between adult and children’s versions: *genre* (short story versus novel), *characters* (two friends versus father and son), *attitudes* (ambiguity versus clarity), and *end solution* (open end versus happy end).<sup>41</sup> All these features are readily apparent in children’s stories. For example, fairy tales are short and their form is simpler in comparison with adult stories—the end solution is less ambiguous in children’s stories, too. The father-and-son constellation is often more authoritarian and educational than that of two equal friends in adult stories, and thus more appropriate—and more common—in stories for children.

Shavit mentions “three norms of writing for children”: tone, as-

sumed social norms, and unsuitable events. She claims that there are two main reasons for adapting stories for children: “adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is ‘good for the child’” and “adjusting plot, characterization and language to the child’s level of comprehension and his reading abilities.”<sup>42</sup> One of the differences mentioned by Shavit, the general tone of a story, here in *Little Red Riding Hood*, can reveal whether the text (and its author) addresses children or adults:

In all versions, the tone is not only authoritative, but also superior and condescending. This becomes eminently clear when the narrator explains those points he presumes the child is incapable of understanding by himself. For instance, the narrator of the Puppet edition [of the fairy tales by the Grimm brothers] explains the name of the little girl in the following manner: “That is exactly why she was called Little Red Riding Hood.”<sup>43</sup>

Even the characters are usually less ambiguous in children’s stories: they are either totally good or totally bad.<sup>44</sup> We can see this difference between the complete Finnish translation of *Alice’s Adventures in Wonderland* by Kirsi Kunnas and Eeva-Liisa Manner<sup>45</sup> and the abridged Finnish version by “Kynäbaari,” where the dichotomy between good and bad is much more pronounced. In Carroll’s original, the Queen of Hearts is totally negative but the Cheshirecat, the March Hare, and Alice herself are more ambiguous. We observe the same phenomenon in the Finnish translation by Kunnas and Manner, but in the abridged version, these characters are stereotypical: for instance, the March Hare is simply stupid. *The Nursery “Alice,”* an Alice version created by Carroll himself, goes even further: all the characters are simplified, and a sharp distinction is made between good and bad. In this version, Alice is a good little girl with no bad thoughts at all. She never loses her temper, never argues or gets angry.

There are also several taboos in children’s stories, including alcohol, which is often replaced with fruit, honey, and milk. In some versions of *Little Red Riding Hood*, the wine taken to grandmother is altered into something more appropriate: “One day her mother packed a basket with cake and fruit,” and “One day her mother told her to take a basket of bread and honey to her grandmother who was sick.”<sup>46</sup>

In the original Grimms’ stories, other events and objects occur that have been changed or deleted in later versions:

The text avoids both the violent scene where grandmother and child are devoured by the wolf and also any possible unpleasant information. This is probably the reason for the grandmother's not being "sick" in the Modern Promotions edition, but rather euphemistically "not well." Similarly in the Puppet Book, the mother explains, "This is a gift for you to take to your grandmother. She is not well and will enjoy eating some cake and fruit." . . . The most extreme solution is to deny all violence and even prevent the wolf himself from being hurt: "When the wolf saw the hunter's long rifle, he had a change of mind. Now it was his turn to be frightened. He had time for just one yelp before running out of the house as quickly as he could."<sup>47</sup>

This is similar to what happens in the *Little Red Riding Hood* version in the Finnish book series *Hyvänyön satuja* (Goodnight Fairy Tales) from the 1970s. In the book, Little Red Riding Hood is depicted taking wine and cake to the wolf, who, in this case, is a good little grandmother's helper. The fairy tale ends with a pleasant conversation at a cozy little table. Little Red Riding Hood asks:

—Why did you give wine and food to the wolf, granny?

—Because he helped me a lot, when I was sick and lying in my bed. And because he was hungry. Here's a piece of cake for you, too, dear. Do sit down.

And they spent a nice evening together. That's the end of that story.<sup>48</sup>

*Snow White* is included in the same series, and in this version, the Grimms' phrase "red as blood" is replaced by "red as an apple." The story is also modernized: the bad stepmother has disappeared and Snow White is an ordinary little girl with ordinary problems.<sup>49</sup>

Zohar Shavit also deals with *Little Red Riding Hood* and compares the child images in its different versions of Charles Perrault and the Grimm brothers. Perrault's first version appeared in 1697 and it has an unhappy ending: the wolf eats up Little Red Riding Hood. In the Grimms' version Riding Hood and her grandmother manage to get out of the wolf's stomach, and the wolf dies. Shavit sees a more profound difference here than just a different ending: the Grimm brothers wanted to make the story more like a fairy tale, because their child concept was different from that of Perrault's. In the times of the Grimm brothers, family, the child's innocence, and the pedagogy of fairy tales were considered very important. Thus the Grimms' version is a moral tale in which evil is



punished. Even the family relations are much closer in their version: the grandmother loves her grandchild and has sewn a hood for her, which does not happen in Perrault's tale.<sup>50</sup>

For Shavit, the different versions of *Little Red Riding Hood* clearly show that the changes made to the children's versions are neither minor nor insignificant. There are several plausible explanations for the changes, but the child image of each epoch is perhaps the most important of them. Ever since childhood was "discovered" in Europe in the 17th and 18th centuries, there has been a tendency to teach children: pedagogy has been, implicitly or explicitly, one of the main purposes (and sometimes even the main purpose) of children's books. This is demonstrated in the way children are depicted in the stories and in the way they are addressed as implicit readers of the texts.<sup>51</sup>

As a whole, Shavit takes a very clear stand for children and their literature, a view that deserves full appreciation. As shown above, she also notes some interesting differences between adult and children's literature in her research. Yet her discussion of translations and adaptations as totally separate issues is problematic: to a great extent, they comprise similar "constituents" in writing for children. I also question her contention that adaptation as such is a negative issue.

Göte Klingberg, too, deals with adaptations in his numerous writings about children's literature and its translation. He shares Shavit's views about the clear distinction between translation and adaptation. In *Children's Fiction in the Hands of the Translators*, Klingberg underlines the importance of research on translation and is concerned, with reason, about the dearth of research papers on the translation of children's literature.<sup>52</sup> Klingberg states his intention to help cover the "dark, un-researched area" of the translation of children's literature by describing its general problems, on the basis of several examples, and by introducing various "good and bad solutions" translators have produced.

In his book, Klingberg gives definitions for several central concepts in children's literature such as *adaptation* and *degree of adaptation*:

As a rule (although not always) children's literature is produced with a special regard to the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers. An author's or a publisher's consideration of this type and its results are termed *adaptation* here. To indicate the degree to which a text is adapted to the intended readers the term *degree of adaptation* will be used. The concept is of interest in the study of translations, since it may be thought fitting that

the degree of adaptation of the source text is maintained in the target text.<sup>53</sup>

Klingberg claims that if the degree of adaptation is high, the text is easy to read, and if it is low, the text is difficult to read. Thus, for him, adaptation means that the original author (not the translator) has taken into consideration the assumed expectations of the presumptive readers (interests, needs, ways of experience, knowledge, reading abilities<sup>54</sup>). Because Klingberg understands translation as producing "sameness," he considers it natural that the function of the translation is always the same as that of its original, which is the basis for his views on translation and adaptation. He suggests that as the authors of the source texts (for children) have already taken into consideration their readers, the only task of the translators is to keep to the same degree of adaptation as in the original; that is, they should keep to functional equivalence: "The translation should not be easier or more difficult to read, be more or less interesting, and so on. We could thus try to find methods to measure the degree of adaptation in the source text and in the translation and to compare them."<sup>55</sup>

On this basis, any alteration at the translation stage is negative: it is "manipulating" (in the negative sense) the word of the original, as Klingberg contends, without clearly stating how he defines the verb "manipulate." Another question is whether adaptation really applies only to translating for children – translators also address their texts to certain special groups like adults with disabilities. And if adaptation is always involved in translation, if we think of translators as human beings in special dialogic situations with certain images of culture, language, children, and adults, and with certain images of their future readers, do they not direct their words to those audiences and domesticate the message accordingly? What about adaptations for film, drama, animation, cartoon? And what about adaptations that are made deliberately more difficult for a more sophisticated audience? The changes made involve more than just a different medium; they also involve different cultures and languages, different points of view, and different audiences.

Klingberg divides the concept *adaptation* further, into subcategories like deletion, addition, explanation, simplification (cf. later *The Nursery "Alice"*), or localization (one way of domestication), where the whole text is transferred into a country, language, or epoch more familiar to the target-language reader. Klingberg also describes "antilocalizing" (actually a more descriptive term for foreignizing) as a means of retaining all

the information in the original—like names, years, places—as it is. Thus the translator emphasizes the fact that the story is really situated in a foreign country, in a foreign culture, letting the child readers learn new things about new cultures, educating the children about international themes.<sup>56</sup>

Carmen Bravo-Villasante finds antilocalization the only way to treat this kind of foreign material: “The criterion by which the originals should be adapted to the practices of the country in question so that they can be understood better, results in distortion of the text.”<sup>57</sup> These opinions are a sign of adult worry about children not learning “enough,” not becoming educated “enough”—from an adult point of view. They show that we adults have little faith in our children’s ability to find knowledge and information by themselves. We undervalue the role of imagination in learning. Another important issue here is that children learn many other important things from books, not only the names of flowers and capital cities: children need to be emotionally involved so that they learn to understand other people’s feelings in different situations. Stepping into someone else’s shoes is easier in a book than in real life.

Klingberg also deals with *cultural context adaptation*, where things (e.g., personal and geographical names and measurements) are explained to the reading and listening children, who, due to their lack of experience, may not understand the foreign or otherwise strange information found in books.<sup>58</sup>

*Purification* and *modernization* are also central concepts in his writings. Purification means sanitizing values in translations (and illustrations), through deletion and addition, while modernization means altering whole texts to fit some more recent time and place. Modernizing can be done by the original author or the translator; thus it often involves adapting old-fashioned language to reflect current usage, making translations easier to understand. Even the original of a translation may be an abridgement:

As *modernization* one could term attempts to make the target text of more immediate interest to the presumptive readers by moving the time nearer to the present time or by exchanging details in the setting for more recent ones. As *purification* one terms modifications and abbreviations aimed at getting the target text in correspondence with the values of the presumptive readers, or—as regards children’s books—rather with the values, or the supposed values, of adults, for example, of parents. One can find purification being defended in earnest, but it

seems to me that it—and to some extent also modernization—is in conflict with one of the aims of translation, i.e., to internationalize the concepts of the young readers.<sup>59</sup>

Klingberg mentions a few situations when the translator may feel “tempted” to modernize or purify: reviving old classics, making historical events in the story more interesting for the reader, and bringing the time in the story closer to the reader’s time, all of which can make the story more appealing to the current audience.<sup>60</sup> Unfortunately, Klingberg does not delve more deeply into modernization, and in particular, the modernization of classics, as he considers the “modernization of the classics” not “especially relevant to the problems of translation.”<sup>61</sup> Why not? The problems of time and culture, so central to modernizing, are especially relevant in all translation, not least in translating for children.<sup>62</sup>

In practice, I find these terms, for instance context adaptation and localization, much more problematic than Klingberg does. If translators (or initiators, publishers) would like to produce a modernized translation situated in the target-language readers’ time and place, shouldn’t they be allowed to do so if they do it consistently and if the process is justified from the target-language readers’ point of view? If translators (or initiators, publishers), on the other hand, want to create a historical atmosphere and situate their stories in strange places and strange times and take into less account “the readability of the text” (whatever it means in each situation), for instance, why should we prevent them from doing so, if they do it knowingly and consistently? This question is also valid for adult works adapted (translated) for children. The point here is not whether adapting or domesticating are negative or positive phenomena as such. Rather, at issue is the purpose of the whole translation project, the translation situation, and the translator’s child image.

The purpose of purification, in Klingberg’s view, is to adapt the text to the readers’ values or those of their parents and their teachers, so that anything considered unsuitable is deleted. This “protectionism,” as he points out, may prevent the children from obtaining knowledge of the world around them. (Yet the message of a story is not necessarily the same as the information given in the story.) Many events and objects can be purified (or censored), such as the ideological, religious, or frightening. Klingberg gives a good example of this: H. C. Andersen’s *The Little Match Girl* acquired a different ending in one American-English translation: the girl’s death was totally deleted.<sup>63</sup> Death has often been something to avoid in children’s literature, even though it is a central theme

both in folk tales and in fairytales by authors like H. C. Andersen and the Grimm brothers. Like Shavit, Klingberg also mentions sex, violence, excretion, bad manners, and adult faults as taboos in children's literature. Maybe the subject of the violating of taboos in books like *Pippi Longstocking* is one reason that these books are so popular among children.

There are numerous approaches to purifying (or censoring) children's stories: we can censor by deleting "unsuitable" scenes (cf. Shavit earlier in this chapter) or we can censor whole stories simply by not publishing them. In the modern Finnish versions of H. C. Andersen's fairy tales, the stories about the red shoes and the girl who stepped on bread are missing. "Carnivalistic" parts of stories, such as excrement, are often censored, too.

In his *Rabelais and His World*, especially in the second chapter "The Language of the Marketplace in Rabelais," Bakhtin describes Rabelais's habit of drowning or drenching his characters in urine. In folk culture, this has a debasive meaning that "was generally known and understood. We can probably find such expressions as 'Shit on you' in every language. (Bowdlerized equivalents are: 'I spit on you' or 'I sneeze on you.')"<sup>64</sup>

Similar grotesque features can be found in Jonathan Swift's *Gulliver's Travels*. J. A. Hollo created a complete Finnish translation of the book; Alpo Kupiainen's Finnish translation is based on a shortened version of the original. It is very interesting to see how well the deleted passages—violence, excrement, disrespect for adults—conform to what Shavit says about censorship in children's literature. Shavit also deals with *Gulliver* translations into Hebrew, in which the deleted passages are similar to, even the same, as the parts deleted from Finnish versions. This is an indication of the internationality of our adult attitudes toward children and their literature.<sup>65</sup>

In Swift's original story, Gulliver occasionally had trouble with urinating due to his size. In the first part of the book he is in a tight spot:

The case seemed wholly desperate and deplorable, and this magnificent palace would have infallibly been burnt down to the ground, if, by a presence of mind, unusual to me, I had not suddenly thought of an expedient. I had the evening before drunk plentifully of a most delicious wine, called *glimigrim* (the Blefusudians call it *flunec*, but ours is esteemed the better sort), which is very diuretic. By the luckiest chance in the world, I had not discharged myself of any part of it. The heat I had contracted by coming very near the flames, and by my labouring to

quench them, made the wine begin to operate by urine; which I voided in such a quantity, and applied so well to the proper places, that in three minutes the fire was wholly extinguished.<sup>66</sup>

In the original, Gulliver extinguishes the fire by urinating on it; in the Finnish shortened version the urine has been replaced with a pond of water and Gulliver's big shoe: Gulliver picks up his shoe, fills it with water, and pours the water on the fire. (In one Hebrew version, Gulliver blows out the fire.)<sup>67</sup> Swift also mentions the reason behind Gulliver's prodigious fire-extinguishing capability: he had been drinking wine.

Similar troubles with defecation are solved differently elsewhere in the book; in the shortened version, these sections are deleted in their entirety. The adaptor (and/or publisher) probably felt that it was not appropriate to mention defecation in a children's story. Here, the adaptor has not "dived into children's carnivalism," but she has looked down on children, censoring their experience of literature. I could imagine a child's interest in Gulliver's problems: if you are a giant, and everybody else is small, urinating and defecating are certainly something you need to worry about.

Shavit mentions the satire in *Gulliver's Travels* as one of the possible reasons for the deletions. Through satire, which can also be considered a carnivalistic element of a story, adult vices are ridiculed, which is often seen as an inappropriate element in stories for children. On the whole, the abridged version avoids mention of bad adult behavior and Blefuscu's sex life, as well as all events that disparage adult prestige.<sup>68</sup>

Both Shavit and Klingberg also deal with abridgements, which, due to their prevalence, are very interesting from the standpoint of children's literature. As a whole, attitudes toward abridgements, as toward adaptations, are negative, partly as they are seen, again, as symptoms of the nonappreciation of children's literature, and partly because of the original author's rights. As Klingberg sees it, children's books should always be translated unabridged, as any changes, even hidden abridgements, may affect the reading experience in an undesired way. Having seen many careless versions that take no account whatsoever of the child as a reader or the reading situation (reading aloud), I share Klingberg's and Shavit's concern. Yet Klingberg—like, at least partly, Shavit, too—deals with texts and languages as closed systems with permanent meanings and pays less attention to the reader's participation and creative understanding.

For instance, Klingberg has created an exact system to find out

whether a translation is a hidden abridgement or “a real translation.”<sup>69</sup> He has even calculated the number of words in Pearce’s *Tom’s Midnight Garden* and its Swedish version and drawn the following conclusions: the translation is a hidden abridgement because “the number of words in the target text is less than 80 per cent of the number of words in the source text.” On the other hand, the Swedish version of Dickinson’s *The Weathermonger* is a full translation, because “the number of words in the target text is 98 per cent of the number of words in the source text.”<sup>70</sup>

Although Klingberg provides us with numerous and detailed calculations and tables, we do not learn much about the translations as such. He views the differences between languages in somewhat mechanistic terms:

The difficulty of the method is that one must take differences between languages into consideration; different languages may need a different number of words to express the same thought. . . . the English language on the average seems to need one word more than Swedish. The difference may of course be greater when texts in other languages are compared. In order to deal with this problem I estimated the number of sentences in the English source texts examined. They both contain about 3000 sentences. Thus, when comparing the source and target texts I subtracted 3000 words from the estimated number of words in the English source texts.<sup>71</sup>

Yet languages are different in several ways and on several levels, and they are different for each individual—we are living in language, as Bakhtin would say.

Klingberg also counts the words in each sentence in these two translations and draws the following conclusions from the results: the methods “complement each other” and one of the texts is an abridgement. While sentence structure does tell us something about the differences between texts, these “facts” are relative and open to interpretation. For instance, Carroll uses long sentences very effectively in *Alice’s Adventures in Wonderland*. In one of the Finnish translations of *Alice*, however, Kirsi Kunnas breaks up the text with colons, semicolons, and full stops. These markers for the eye are very important in Finnish, which is an inflected language with very long words.<sup>72</sup> So, in this case, differences in sentence length as such are not a sign that a translation is an abridgement. Adaptation is not a mechanistic act.

If the number of meanings and interpretations “allowed” was lim-

ited, we could rely on this kind of cumulative empirical material. But if we take the difference between reading situations and the individuality of readers into consideration, the task is not so simple. As Stanley Fish would say, these calculations only prove themselves:

While it is the program of stylistics to replace the subjectivity of literary studies with objective techniques of description and interpretation, its practitioners ignore what is *objectively* true—that meaning is not the property of a timeless formalism but something acquired in the context of an activity—and therefore they are finally more subjective than the critics they would replace. For an open impressionism, they substitute the covert impressionism of anchorless statistics and self-referring categories.<sup>73</sup>

Klingberg considers abridging mainly mechanistic and lists clear instructions for abridging texts: if abridging weakens the story or changes the form or content, it should not be done; if abridging is really necessary, only whole paragraphs should be deleted; if parts of paragraphs must be shortened, only whole sentences should be deleted; if sentences must be shortened, the best alternative is to divide them into shorter units. And, “under no circumstances should the author’s style be altered,” as “something of the author’s style is lost, even if only one or two words are cut out.”<sup>74</sup> He mentions one “acceptable” abridgement as an example: Richard Jefferies’s *Bevis: Story of a Boy*, which Klingberg acknowledges as so difficult for young readers that Brian Jackson had good reason to adapt the story. Jackson had adapted according to Klingberg’s recommendations; he had deleted whole paragraphs and whole sentences. Thus, Klingberg claims: “So far as I could see, he has never altered Jefferies’ style of writing.”<sup>75</sup> But is it possible to reduce a text in half and still keep it the same, even stylistically? Doesn’t “a style” include the length of sentences, texts, paragraphs?

Klingberg also takes up general problems of translating children’s literature and considers the following the worst problems in the field: hidden adaptation and abridgement; the inadequately produced setting; unstandardized language; and first and foremost, translations with serious mistakes.

The incorrect translation may be more dangerous in a children’s book, if the child reader is not able to rectify the mistakes to the same extent as the adult reader may be. Shortened versions are so common in chil-



dren's literature that translators and publishers may think it permissible to cut in a children's book without stating the fact, the result being a falsification, a hidden abridgement. The geographical setting should of course be rendered accurately in all translations, but it may be more important than ever in a children's book, if one of the aims of the translation is to provide knowledge of a foreign country.<sup>76</sup>

Yet what happens when stories are read aloud and the adult is there to answer the child's questions and "rectify . . . the mistakes"? As a whole, while no one can take issue with Klingberg's view that children should be offered "high-quality" translations, I do not see mistakes from the same point of view. When is a "mistake" really a mistake?

Let's consider, for example, two complete Finnish translations of Carroll's *Alice's Adventures in Wonderland*, one by Anni Swan (1906) and the other by Kirsi Kunnas and Eeva-Liisa Manner (1972). In one scene Alice meets a creature that Carroll describes as "a large *blue* caterpillar, that was sitting on the top [of a mushroom], with its arms folded, quietly smoking a long hookah, and taking not the smallest notice of her [Alice] or of anything else."<sup>77</sup> For some reason, in both of the translations the caterpillar is *green* (*vihreä*); of course, caterpillars are often green, but not this one: it is special in every way. This, Klingberg would surely call a mistake in translation.

Yet, with John Tenniel's black-and-white illustrations, no harm is really done. The words go well with the illustration as the readers "color" the picture in their minds. But the Finnish translation by Swan is awkward in a more recent edition of *Alice's Adventures in Wonderland* illustrated by Tove Jansson. The illustrations are in color and they were created on the basis of the English original and Åke Runnquist's Swedish translation,<sup>78</sup> which definitely features a blue caterpillar; these words (Swan's translation with the green caterpillar) do not function in the context of Jansson's illustration. When I was reading this version to my sons, they expressed their annoyance: "Why did you say that the caterpillar is green? It's blue in the picture!"

Of course, when the publisher made the decision to use an existing translation with the new illustrations, the "mistake" was evidently overlooked. In this case a new illustration, a new context, changed the whole situation and revealed a difference between the message in the words and the pictures. In the latter, we seem to have a contradiction in messages, and a lack of interaction between the words and the illustration.<sup>79</sup>

While I do not claim here that any and all careless translations are

acceptable or that any “mistakes” are justifiable, I find the concept of “mistake” much more complicated than merely an “incorrect” word, as Klingberg seems to suggest. In the “caterpillar case,” the “mistake” adds something new to the situation, a new kind of interaction emerged from the “mistake.” The child responded, even if annoyed. Was this reaction “wrong” or “harmful”? Did the “wrong choice of color” harm the child, give the child “wrong world knowledge”? Do children—reading, listening—expect the same things we adults do? There was a change, an alteration that was obviously unintentional, but in the whole context of the translation, it hardly resulted in a weaker solution. In fact, a green caterpillar may be most extraordinary in a wonderland.<sup>80</sup>

Another issue, the invisibility of the translator, is a problem for me: by rejecting “hidden abridgement,” Klingberg seems to assert that translators must be visible when adapting, when abridging, but invisible when translating.<sup>81</sup> Klingberg categorizes texts into “changed” and “interpretive” and thus makes a clear distinction between translation (“translation proper”) and adaptation (“rewording”).<sup>82</sup> As a whole, Klingberg claims that translators should mute their own voices, but he has a point when he underlines the importance of “giving the readers knowledge, understanding and emotional experience of the foreign environment and culture, in order to further the international outlook.”<sup>83</sup> What is problematic, though, in Klingberg’s thinking is that he considers translators as repeaters of the original author’s intentions rather than as professionals making decisions in favor of domesticating or foreignizing in unique situations.

In my view, the best way to show respect to the readers of translation, and to raise the value of translation, is to stress the importance of the translator’s role as a reader and writer and, especially, as an interpreter of the text. As Barbara Godard points out, a translation should be fiction in its own right: “Translation is production . . . not reproduction.”<sup>84</sup>

Stanley Fish criticizes linguists who believe in fixed, unchanging meanings for the moves of the game without paying attention to the game itself. Human beings create meanings, too; they are more than receptors.<sup>85</sup> Fish writes that we have “the desire to be relieved of the burden of interpretation,” and that we are afraid of “being left alone with the self-renewing and unquantifiable power of human signifying.”<sup>86</sup> Appealing to texts is an easier solution than appealing to oneself as an interpreter of the signs in each situation. It is easier to remain invisible.

I also find the fragmentation, the focus on details, problematic in

Klingberg's thinking. As he himself points out: "[e]very passage to be translated has its own problems."<sup>87</sup> If Klingberg is referring here to whole books, whole texts as "fragments," I agree: situations are always different. If he is, as I understand him, referring to a few words or lines, I cannot agree with him, as every word, every sentence, every passage, every text is part of a greater whole, part of a text context, a text situation, a reading situation. There is always a whole where the text fragment belongs.

If texts or parts of texts are separated from their contexts, they change as they are seen from a different perspective. This idea is close to Gadamer's and Schleiermacher's ideas about the hermeneutic circle, where parts are understood on the basis of the whole, and the whole on the basis of its parts, even if a whole is never the sum of its parts. Gadamer expresses this very clearly: "it is the whole of scripture that guides the understanding of the individual passage."<sup>88</sup> Klingberg on the other hand does not start from "the 'top down,' from the macro- to the microlevel," as Snell-Hornby suggests, but the other way around.<sup>89</sup> In this case, it would be useful to study the overall "spirit" of the translations (whatever that would mean). Klingberg stays at the microlevel, on the level of details, without taking into account the macrolevel of translations. He studies words as such, which Bakhtin finds "just as senseless as to study psychological experience outside the context of that real life toward which it was directed and by which it is determined."<sup>90</sup> Shavit takes an approach similar to that of Klingberg: even though she considers texts systems and parts of greater systems, polysystems, she neglects the macrolevel of different translation situations.

Klingberg understands adaptation as deviation from "the normal meaning of the words"—if the text, the words, the sentences, have not been translated in line with "normal meanings," the text has been adapted (for children). According to Klingberg, the author's words are authoritarian, they have a material essence, and deviation equals adaptation. I understand texts in quite a different way: for me they do not exist outside the minds of readers or listeners, but are constructions of the human mind. As readers we also understand the parts of the texts on the basis of this construction, on the basis of the whole reading situation. A work of art is a conversational unity.<sup>91</sup>

Adaptation is not a technical process that can be reduced to quantifiable results—it is a question of entire translation situations that include people's emotions. We even accept and reject different versions on this

basis.<sup>92</sup> It is quite natural that people have strong feelings about, for instance, the translations they have read as children: the new words and pictures, the new adaptation, may simply feel “wrong.” It is as once was written in a critique of a new Finnish translation of A. A. Milne’s *Winnie-the-Pooh*: “The translation is good and yet it is bad, for this is not the same Pooh bear that I learned to know, not the same bear who gave us words to quarrel and love, play and grow.”<sup>93</sup>

For me, too, adaptation and translation are more than mechanistic issues of deviation and repetition, they are a question of emotion and change. When I read a story, I become emotionally attached to it: it becomes “my story.” When the story is rewritten and re-illustrated, it may feel “wrong,” like a betrayal. This is how quite a few Finns reacted to the new Finnish Bible translation that was adopted in 1992: these are not the words we read when we were young; it is not “our text” but something new. We may admit that it is a “good” translation, an “exact” translation written in modern language that is closer to the current usage. Yet the new language may offend those who grew up with another Bible. New readers of the Bible, however, will have no trouble accepting the new translation as their own.

Our emotional attachment to the stories and Bible verses we grew up on is simply a reflection of our involvement as readers (and listeners, cf. gospels and hymns in church). It neither speaks against adaptation or domestication as such, nor suggests a hierarchy for different adaptations. At issue here is that some of us would like to canonize our own views about the stories we have read. Both Shavit and Klingberg take a limited view of adaptation: they consider adaptation a negative issue in itself, a sign of disrespect for children. They see a translation as the same as its original, without recognizing that all translation involves adaptation and domestication, too.

Anything can be adapted. Names can be domesticated, the setting localized; genres, historical events, cultural or religious rites or beliefs can be adapted for future readers of texts. In Finland we domesticate for Finns, in the United States for American citizens; we domesticate for children, for minority cultures, for political ideals, for religious beliefs. Whether it is cultural imperialism or emergent nationalism, whether it is carried out for reasons of propriety or for educational purposes, depends on the situation. Texts may also be domesticated because of political pressures, censorship, and differing moral values or child images.<sup>94</sup>

## TRANSLATING THE DRAMA OF WORDS AND ILLUSTRATIONS

*The question of sight, object, and subject sends  
the reader back to the initial question. . . .*

*“Was I the perceived?”*

—MARY ANN CAWS, *THE ART OF INTERFERENCE*.  
*STRESSED READINGS IN VERBAL AND VISUAL TEXTS*

As described earlier in this book, the words “I” and “you” meet in every discourse<sup>95</sup>. It is dialogue, which is a many-faceted phenomenon: it may be seen as a context, a situation between texts and human beings and the world around. Dialogue may also be internal (we may dialogue with ourselves, with our child or adult “me”s) or it may be external (we dialogue with other people, too). One way or the other, dialogue always involves human beings complementing each other and bringing their surplus of vision to each situation.

In this section, I include illustrations and their creators in the dialogics of translating for children: translating books for children is interpreting both the verbal and the visual.<sup>96</sup> Like any dialogue, the interaction between words and images is a construction in the reader’s mind. When reading a picture book, a reader participates in a dialogue between her/himself and the story told by the author and the illustrator with words and pictures.<sup>97</sup> While reading, the reader visualizes an idea of the scene, the characters, the whole setting of the story—just as in theater or film.<sup>98</sup>

The verbal and the visual are also part of a greater whole: the original work and its translations and the various individual readers in different cultures.<sup>99</sup> Thus, on the one hand, there are the visual codes that are part of the reader’s entire situation; on the other hand, there is also the interaction of words and images as constructions of the reader’s mind. Whatever the situation, the dialogue always includes human beings and their situations. The words and pictures in a book are never just what they seem, but are perceived as this or that kind of words and pictures in a special situation influenced by an infinity of factors.

As I discussed in the chapter on reading, this is heteroglossia: illustration is a part of the set of conditions, a part of the dialogic interaction and must not be excluded from the translating of illustrated texts. The latter is a problem with traditional theories of translation that focus on the exact meanings of words, on their abstract conceptual contents. In that perspective it is irrelevant what language and situation they are in,

because the meaning is basically “the same.” Even less relevant is the visual aspect of the text, the typeface the texts are printed in and the paper they are printed on. And of least importance seem to be the illustrations, which are just complementing the text understood as words only.

What I am interested in is human action, for instance, looking at words and pictures from different angles and understanding them in various ways. This is an issue of actual reader response, which is of course hard to talk about because it is so variable. In this book I move past the narrow, limited view of the text to a more holistic and comprehensive one that includes not only verbal presentation but visual as well. In the following, while I study the visual aspects of texts, I actually ponder the importance of realizing the influence of pictures on our interpretations of stories. So I do not try to show translators' wrong or right solutions or tell my readers how to see the words and images, which would be speaking of them as reified objects. Even here, I speak as “me,” on the basis of my own image of children and translating.

As mentioned, because I see illustrations as part of the translated whole, I have not applied any picture theory; instead, I have found Bakhtin's dialogics a useful tool for describing what happens when pictures are involved in translating for children. On this basis, I do not find texts closed entities but open, unfinalized wholes where parts influence the whole and the other way around. It is this whole that translators need to pay attention to. When translating picture books, where illustration is an essential element of the story, translators need to have the ability to read pictures, too, in the same way as they need the ability to read and write foreign written and spoken languages.

In the following, I discuss interpreting visual signs and I provide some examples of the different interactions between texts and illustrations. Then I move on to a more general level and discuss the question of illustrations in the context of translation, including such elements as sound and movement.

John Spink has studied children as readers and as viewers of illustrations and points out that we adults do not always realize what kinds of abilities children need to “read” illustrations. There are certain conventions that they have to be aware of, such as “scaling down” (a picture is smaller than the thing itself), “indicating three-dimensional objects in a two-dimensional medium, indicating colour in monochrome, stylized indications of mental processes and mental states, frozen action (indicating motion), and a part implying the whole.”<sup>100</sup>

Moreover, the visual appearance of a book always includes not only the illustrations but also the actual print, the shape and style of letters and headings, and the book's entire layout; all these features influence the reader emotionally. To create a translation where parts contribute to the whole, the translator must take into consideration the illustrator's interpretation of the story. This is as important as the space on each page left for words or any other detail concerning the written and illustrated story.

In Tove Jansson's picture books, for instance, such a seemingly tiny detail as the shape of the letters is of great importance. In the Swedish-language original *Vem skall trösta knyttet?* (1960, *Who Will Comfort Toffle?* 1991) and its Finnish-language version *Kuka lohduttaisi nyytiä?* (1970), the words are written in cursive and look "handwritten," bringing "closeness" to the reading situation. The cursive letters complement the stylized paper-cut technique used in the illustrations. Yet, for some reason, the publisher of the English and German versions decided to use ordinary typeface, which, on every page, emphasizes the linearity of the text blocks. In this way, the text is more clearly separated from the illustrations, so there is no longer any rhythmic fluctuation of hard and soft lines and the relationship between words and images is changed altogether (see pages 104 and 105).

This detail of handwriting is more significant than it may seem at first sight, as many studies on Jansson's art show: she typically gives her narration rhythm by counterpointing opposites like safety and danger, and this is discernible in her illustrations as well.<sup>101</sup> The same rhythm is repeated in the roundness of the handwriting and the hard squares of the text blocks; every detail is part of the whole.<sup>102</sup> As to the readability of the cursive writing, I have read this book (in Finnish) aloud to children of all ages, and the handwritten text has been a special source of delight to both the reader and the children listening and looking on.

Yet with different readers and in different cultures the situations are different, too. In her review of my dissertation, Eva-Maria Metcalf points out that "the opposite is the case in schools in the United States; American children would likely find cursive texts printed in books both strange and difficult to read."<sup>103</sup> In this situation, where children, as readers and listeners, may not be used to cursive writing, translators must again choose and decide whether to concentrate more on the future readers of the text or on the rhythm of words and pictures. In any case, the translator should be aware of the importance of the visual effect of the cursive writing.

Yet it seems quite clear that layout and typography, like all the other

details, are an aspect of translation and part of the total effect. Illustrations, the shape and setting of the text, are not just decorations, they are part of the dialectic whole of the picture book and influence the content of the story, however the contents may be understood by different readers. The visual is a key element of the picture book and should be translated: "The text not only clarifies the interrelationship of images; its sounds and rhythms create the book's supporting emotional content. These sounds and rhythms become the book's underlying structure, the cup which holds the book's images," as the author George Shannon points out. He goes on: an author uses stanzas and punctuation "to emphasize words and sound as surely as an illustrator's use of shadow and light emphasizes visual shapes."<sup>104</sup> Visual details, like punctuation, give rhythm to the story; they are both markers for the eye and influence the reader emotionally. Thus they are part of the "substance" to be translated.

Joseph Schwarcz also describes how illustrations affect the reading experience: he lists, for example, congruency and deviation as functions of illustrations. While reading a book, we see a lingering image of the character or event prompted in our interpretive response by an illustration that colors our experience of the character or event throughout our reading. Sometimes it may be that characters portrayed in an illustration seem "wrong," unlike we imagined them. The same thing may happen when books are adapted into other art forms, for example, when they become films.<sup>105</sup>

Susan R. Gannon, who has studied illustrators as interpreters of R. L. Stevenson's adventure novels, underscores the same point: illustrations are interpretations that are "well able to modify a reader's experience in significant ways." She describes how the illustrator N. G. Wyeth created the setting for Stevenson's story. All details in illustration are of importance: "the selection of scenes to be shown . . . cover . . . endpapers . . . title page . . ." Illustrators show what the scenery, the characters and their situations look like. They may also simply want to decorate the story. Illustrations add to the excitement of the reading experience and give the reader a hint about what may happen in the following pages.<sup>106</sup>

Lewis Carroll used this technique in writing *Alice's Adventures in Wonderland* to heighten the reader's anticipation: Alice's situation changes every time she tastes something. John Tenniel's illustrations, complementing the text, contribute to this anticipation with markers that signal a change.<sup>107</sup>

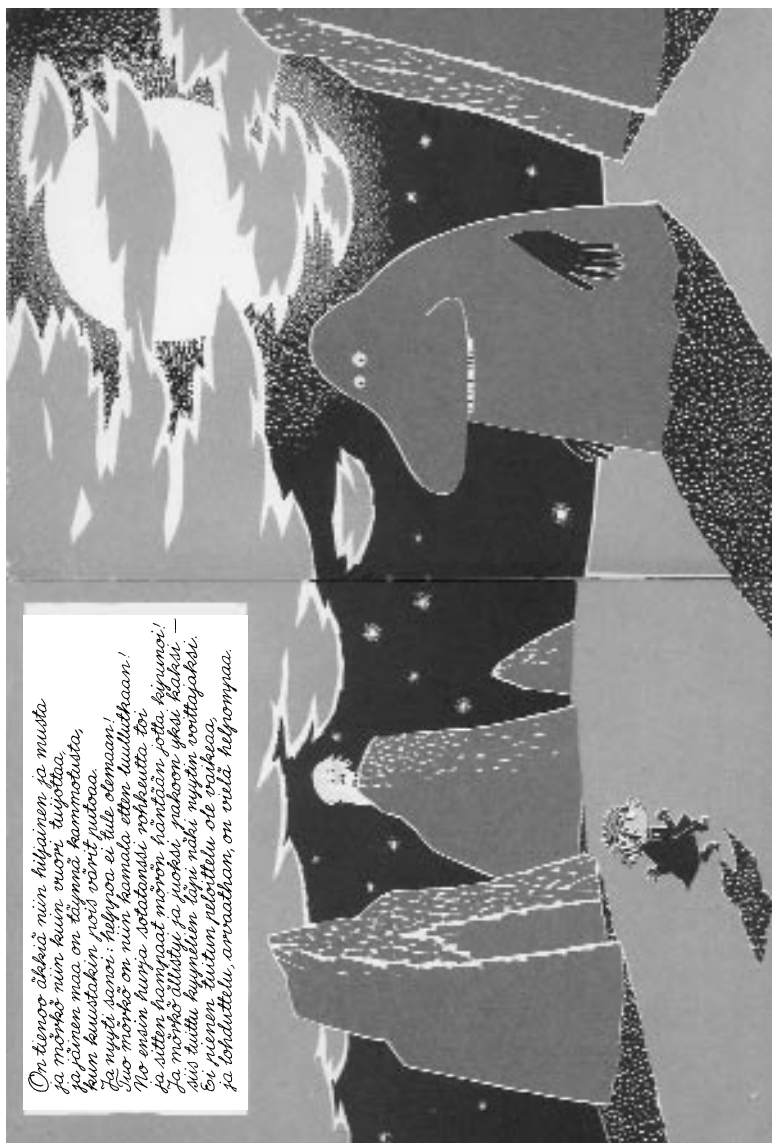
In one way or another, illustrators always take stories in new directions; for instance, they stress certain scenes or certain characteristics of



Then all was hushed and still, the rocks themselves seemed full of fright,  
Behind the clouds the moon herself seemed scared to show her light,  
For there was Groke — an awful sight, enormous and alone  
And all the ground near where she stood was frozen hard as stone.  
And Toffie thought: "There is no doubt that easy this won't be,  
However I'm to get past her I really don't quite see."  
But warming to the fight he danced a wild and warlike reel,  
Then made a lightning dash at Groke and bit her in the heel,  
And clearly taken by surprise, she screamed and ran away,  
While Miffie on a rock nearby sat watching with dismay —  
It isn't hard to frighten her, she soon bursts into tears,  
It's easy, though, to comfort her and drive away her fears!



Toffie, Miffie, and Groke, in Jansson's *Who Will Comfort Toffie?* (1991)



On tiiroo äksiiä niin hiljainen ja musta  
 ja mörkö niin kuin evon tuiottoa,  
 ja jainen maa on tiimä kummutusta,  
 kuin kuuatakin pois vömt putoaa.  
 Ja nytti sanoi: helgyroa ei tulle olemaan!  
 Joo mörkö on niin kamala etten luullutkaan!  
 No ensin kuyja sotatanssi rohkautta toi  
 ja sitten kanyraat mönön höntään jotta kuyromoi!  
 Ja mörkö allistui ja huokesi rakoon yksi kaksii –  
 aiv tuihu kuyntelun läpi nähti nyttien voittajaksi.  
 Ei pienerä tuihtum pelottelu ole erokeko,  
 ja lohduttelu, arvoadhan, on vielä helpompaa.

Nyyti, Tuihto, and Mörkö, in Jansson's *Kuka lohduttaisi nyttiä?* (1970)

the persons described by the author. They add and omit and make the readers of the book pay special attention to certain parts of the story. As Uri Shulevitz points out in his *Writing with Pictures*, it is the “task” of the illustrations in a picture book to tell a story different from the story told by the author: the pictures (or visual translations, as will be discussed) in a successful picture book are more than a repetition of what is said in words.<sup>108</sup>

I find many similarities between translation (into words) and illustration (translation into pictures) as forms of interpretation. Imagine how it would be if translations in words always appeared side by side with the original work, just the way illustrations appear with the originals. While the production technique may be different, both words and illustrations

Little Miss Muffet

Sat on a tuffet,  
Eating her curds and whey;  
There came a big spider,  
Who sat down beside her  
And frightened Miss Muffet away.<sup>109</sup>



**N**äetkös pikku Elliä:  
hän syö kauravelliä  
ja ihan yht'äkkiä  
pelästyy hämähäkkiä,  
jolla oli pelkästään  
ikävä olla yksinään  
ja siksi tuli katsomaan  
mitä söi Elli tuolliltaan.

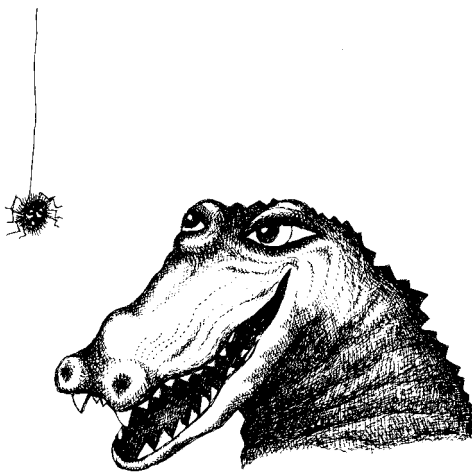
Feodor Rojankovsky and the Finnish  
translation by Kirsi Kunnas.

are interpretations of a story from a certain point of view: like illustrators, translators need to concentrate on what they understand to be the main points of the story.

Mother Goose nursery rhymes are a good example of how illustrations influence our interpretation of a story. I include two illustrated versions of "Little Miss Muffet," both of which certainly evoke quite different responses in a reader. In Kunnas's Finnish translation and Rojankovsky's classic illustration, we read and see the spider's point of view: the spider is lonely and wants to see what Miss Muffet ("Elli") has on her plate. The spider is sympathetic: it is curious and has feelings.

In my own illustration of the same scene the roles have changed: if Miss Muffet is frightening enough herself, she does not need to be afraid of the spider. Along with this illustration, there is also a contradiction in the verbal and visual messages, which the reader may enjoy or find awkward.

Texts are mainly illustrated for children. However, illustration plays an important role in literature for adults, too, not only in operator's manuals and technical instructions but also in comics and, more rarely, in other fiction. As I have noticed in my career as a translator, the purpose of illustrations in technical contexts is often different from that of illustrations in picture books. The purpose of the illustrations in a technical context is usually to help the reader understand the message as clearly as possible so that the reader can proceed in a proper, safe way and avoid breaking the machine or cutting off a finger.



Drawn by Riitta Oittinen.

Yet, this is not an issue of different genres or text types, as such, but of different situations. On a general level, there are many similarities between the function of illustrations in picture books and in operator's manuals: for example, the illustrations may either strengthen the message through repeating what is said in words or they may add something to the message, something the words do not tell. In both situations translators aim at creating a credible whole in the target language. While translating, they adjust their choice of words and style in keeping with the text as a whole. One way or the other, translators have a story to tell, so they are also interested in the readers' reactions on a more emotive level. Even in technical contexts, translators need to worry about the future reader's response: if, for instance, the reader finds the style of the manual (in words and pictures) patronizing, she/he may not take it seriously. So here again, an issue is the different readers of texts: if we translate for children, we choose differently and pay attention to different things than when translating for backhoe operators. But the difference lies in human beings in a situation, not in any abstract text meanings as such.<sup>110</sup>

As a translator I have often found the strong influence of illustrations, for instance in 1998, when I was translating an extraordinarily beautiful story *The Christmas Miracle of Jonathan Toomey* by Susan Wojciechowski. The illustrations by P. J. Lynch are rich and delicate, which made my work very rewarding and very difficult. I found it of the utmost importance not to take away the effect of the illustrations but to support them with my language, choice of words, and the rhythm. The Finnish text needed to be delicate and as smoothly flowing as possible on the aloud-reader's tongue and yet something that the readers would not pay any attention to. Thus, I needed to combine several stories—one by the author, another by the illustrator—to recreate the story in the Finnish language.

Sometimes, when starting a new translation project, I have not gotten all the material at the same time: either the illustrations or the text has been missing. In 1991 I worked on a translation of Hirokazu Ogura's picture book *Mr. Moonie and Me* (*Setä Kuu*, originally translated from Japanese into English). The first copy of the book I worked with included just the illustrations. So the pictures were the first thing I read—and I was able to "read" that story, too. Later, when I read the text in words, I saw the story in a different light. For instance, I now knew who the people depicted were and how they were related to each other. So the words and the pictures made each other whole, and I had to take them

both into consideration. Thus I could have written the translation based on the illustrations alone or based on the words alone, but the dialogic circle would have been different.

Not only do pictures influence words, but words also influence pictures: different words give the reader a new point of view regarding the illustrations, too. John Berger presents a good example of this in his *Ways of Seeing*, where he first shows van Gogh's painting *Wheatfield with Crows*: a yellow field with black crows flying over it. At first, the reader sees the picture with the "technical" details, and the caption "*Wheatfield with Crows* by van Gogh 1853–1890." On the following page the reader sees the "same" picture, but with a handwritten text that changes the whole mood of the picture: "This is the last picture that van Gogh painted before he killed himself."<sup>11</sup>

In the example, not just the words and illustrations are different, but the whole situation of seeing: time, place, society, the whole historical perspective. When I looked at the painting along with the handwritten text, I saw it with new eyes; I forgot all about the technical details and the history of the painting as such but started looking for signs of death. Had I known this detail of van Gogh's life before I looked at the picture for the first time, I would certainly have reacted differently than I did. As Mary Ann Caws says, "seeing anything twice means reorienting the vision as well as the object seen and ourselves in relation to it."<sup>12</sup> As Berger points out, "today we see the art of the past as nobody saw it before. We actually perceive it in a different way."<sup>13</sup> Bakhtin would say here that the dialogic background has changed or, as Luis Buñuel has pointed out: "Everyone charges what he sees with *affectivity*; no one sees things as they are, but as his desires and his state of soul let him see."<sup>14</sup> On later readings of the pictures and the texts, I felt differently: my "state of soul" was different. I knew what to anticipate.

An illustrated text, like a picture book, is not just a combination of words and illustrations; it has both sound and rhythm, which can also be heard, as picture books are often read aloud to children. Yet, even if they are not read aloud, texts have an inner rhythm that the reader can feel. Cecily Raysor Hancock gives "Musical Notes to *The Annotated Alice*," for instance, to a well-known song "Twinkle, Twinkle, Little Star":

At least the first verse of Jane Taylor's "The Star," first published in 1806 and now generally identified by its first line as "Twinkle, Twinkle, Little Star," is so well known as a song now that for most readers of the Mad Tea-Party chapter of *Alice's Adventures in Wonderland* it will

provide a good illustration of how the words of a parody can suggest the tune of the song parodied.<sup>115</sup>

What is interesting here is how, as Hancock points out, “most English-speaking readers will echo internally Alice’s ‘I’ve heard something like it,’ and for most of them the tune that comes to mind will be the familiar *do do sol sol la la sol* tune . . . an international nursery tune with a printing history going back to eighteenth-century France. . . .”<sup>116</sup>

Having read quite a few books aloud to children, I find the situation familiar: every time there are songs in the stories, I sing the texts—when the songs are unfamiliar to me, I create tunes of my own. In the case of *Alice’s Adventures in Wonderland*, the songs in the translation must be singable, too. As Hancock concludes in her article: “the tunes are part of the intended effect, adding bathos or zest to the splendid absurdity of the words.”<sup>117</sup> Even when I read silently, just for myself, I may sing the songs in my mind. The music, even inaudible, is part of the emotivity of the reading situation; it is part of the nonverbal text elements, or suprasegmental features, as Christiane Nord would say: “In spoken texts, the suprasegmental features are signalled by acoustic means, such as tonicity, modulation, variations in pitch and loudness, etc. . . . This applies both to spoken texts which are produced spontaneously . . . and to written texts which are presented orally. . . .”<sup>118</sup> In my view, written texts, which are read silently by the recipient, can also be assumed to have a “phonological” gestalt, which becomes evident to the careful reader and gives him further information about the intention of the sender and other factors.

Nord even suggests that, besides fiction, this can be applied to any written text. The same thing happens when we read foreign names in the text: how we read them (aloud or silently) depends on whether we know the language (the origin of the name, cf. the pronunciation of Monsieur Hercule Poirot in Agatha Christie’s detective novels). This idea of inaudible sounds is close to the idea of invisible movement—they both depend on the “movements” of the reader’s mind. Text in words, illustration, movement, and music are close to each other in many ways: they all influence the emotional situation of the reader (translator).

Heljä Mäntyranta has applied Nord’s text analysis model to the problem of translating vocal texts, especially in the Finnish translation of George Frideric Handel’s oratorio *The Messiah*. She compares the influences of illustration and composition in translation and suggests that music and illustration have a similar relationship to words. During the



baroque era, in particular, composers like Handel “illustrated” texts. As Mäntyranta points out, “it may also be seen that the parallel code (music) present in vocal texts is easily accommodated in the [Nord] model and that this would probably be the case with other multi-code texts, such as drama or cartoon texts.”<sup>119</sup>

Uri Shulevitz compares picture books with films: “By telling a story visually, instead of through verbal description, a picture book becomes a dramatic experience: immediate, vivid, moving. A picture book is closer to theater and film, silent films in particular, than to other kinds of books.”<sup>120</sup> George Shannon makes the same comparison—pictures are used “in a narrative way and the turning of the page is like a cut in a movie”—but with one exception: picture books are not *silent* movies.<sup>121</sup> Shannon holds the view that words should be more than “road signs”; they should “move from transactional to expressive to poetic, the sounds of words and the rhythm of their linking [should] become as expressive as their definitions and what they describe.” Shannon claims that “the manner in which a picture shares information changes the information.”<sup>122</sup>

As art forms, then, theater and film share many features with picture books; translating an illustrated text for a small child is not so far removed from translating for the theater and film. Susan Bassnett points out that “one of the functions of theatre is to operate on other levels than the strictly linguistic, and the role of the audience assumes a public dimension not shared by the individual reader whose contact with the text is essentially a private affair.”<sup>123</sup> As in drama and film translation, we must pay attention to the readability, even “singability” of the text. The text must flow while being read (spoken, sung). In addition, as translators, we must pay attention to the illustrations, which are a kind of set design for the text: as in the theater, they have an effect on the audience, the listening child. When translating an illustrated text, as in theater and film translation, “the problems of translating literary texts take on a new dimension of complexity, for the text is only one element in the totality of discourse,” as Bassnett points out.<sup>124</sup>

In film, drama, and picture books, the story is told not only by text and illustration, but also by sound and movement, even if these elements are not as obvious in picture books as they are in film. Rudolf Arnheim speaks of movement in his *Art and Visual Perception: A Psychology of the Creative Eye*. He points out that “motion is the strongest visual appeal to attention.” Arnheim categorizes different kinds of movement: physical, optical, perceptual, and even the sensation of movement pro-



duced by kinesthetic factors. Thus Arnheim is not just referring to actual, physical movement, but also to other kinds of motion: either the object moves or the mind of the viewer moves. For instance, if we think of a picture of a dancer, we have a certain memory of “what a dancer in motion looks like.” We are fooled “into seeing motion where there is none, or at least into endowing the immobile object with a vague mobility.”<sup>125</sup>

Thus the difference between books and films—and their translation—is not the element of movement or sound, but may be the element of time: when seeing a film, there is a time constraint. Unless we are using a VCR, we see the story in one sitting at a prescribed time. When reading a book, the situation is different—we can stop and start whenever we wish.<sup>126</sup>

Like the translator of picture books, the translator of film must be aware of the language of the art form. This is another aspect of interpretation. I attended a showing of three animations by Ladislaw Starewicz at the 1992 Tampere Short Film Festival. The films, which were simultaneously interpreted, were full of humor and movement, but the interpreter’s monotonous voice and slow tempo made them slow going, even funny in the “wrong” places. There was hardly any collaboration between Finnish text and illustration, and moreover, neither the translator nor the interpreter was emotionally engaged in the text. To redeem the situation, I started listening to the original, and, although I did not understand all of the original French language, I did get some sense of the playful atmosphere and I sensed and felt what was lacking in the Finnish interpretation. For me this shows the importance of each contributor’s work: with a different “sound track,” the story became different, too.

In *The Art of Interference*, Mary Ann Caws takes a very interesting approach to reading both texts and illustrations. She stresses the importance of our will to read and our control over our perception and reception. In her view we should choose, when reading texts and illustrations, “to look at the object not just by the leave of the artist and the writer, but by our own will to see, taking the latter as a success verb.”<sup>127</sup> Dialogue also involves responsibility, as Mikhail Bakhtin would say.<sup>128</sup> In each work of art, Caws finds implicit questions posed; keen observers, whether they are critics or writers, find some of these questions so imposing that they have to respond, to reply:

There may of course be a prior conception on the observer’s part of what the object to be read will be read as, in which case the work observed will serve simply as a vessel for that subjectively held idea, re-

ceiving what is projected upon it. . . . Call that, then, the first reading. Now my own point of focus . . . concerns the reaction of the second reader, the come-after. This belated reading . . . may undergo a particular stress in the case of a response to an unusually strong first reading. . . . And, to push this one step further, the case of poetry, whether in verse or prose, poetry as designating felt intensity and heightened expression, may, and certainly should, call into being a dynamics of response unlike any other. It is the second reader's involvement in that dynamics that forms what we could term a *problematics of response*.<sup>129</sup>

As interpretive tasks, reading a poem and reading a picture are not as different as they may seem at first; they both may be grasped instantly. Much depends on the reader/viewer and her/his point of view. In a similar way, as discussed above, illustration can be understood as a form of translation, in the sense that it is another way to interpret the original, though visually. As Joseph Schwarcz describes the illustrator's work, "the illustrator, consciously or unconsciously, tastefully or crudely, interprets. The illustrator of children's books, like any artist, suggests meanings which she/he recognizes in the text and wishes to communicate through the content and style of his work."<sup>130</sup>

In the same way that authors may rewrite their own books and actually translate them (as seen in the following section), illustrators may interpret stories they have illustrated before, or translators may retranslate stories they have translated before. The result is a reflection of all the influences over time on the illustrators, authors, and translators.

In one of her articles, the Swedish scholar Boel Westin describes how Jansson's illustrations of *Alice's Adventures in Wonderland* had a strong effect on Jansson's later work. One such example is *Den farliga resan* (1977, *The Dangerous Journey*). Westin cites a scene in *Alice's Adventures in Wonderland*,<sup>131</sup> where Alice is walking in high grass beside a huge cat, and compares this illustration to a picture in *Den farliga resan*,<sup>132</sup> where Sanna, a little girl, is sitting in high grass with a huge cat.

This influence could be understood as a translation of pictures into pictures, or "pictures about pictures," as W. J. T. Mitchell calls them; an earlier illustration has influenced a later illustration. The characters and the surroundings are the "same," only the story is different.<sup>133</sup> In the same way, translations in written language vary: the scenes may look "the same," but the atmosphere of the language is different.

Translators interact with illustrations in many ways. In the concrete sense, translators try to make the text and illustration match each other,

and in another sense, they—either consciously or unconsciously—have internalized the images from their reading of the words and illustrations. In the interaction of words, sound, movement, and illustration, each detail contributes to the whole. To be successful, translators need knowledge about how to interpret the whole that is “written” in all these different languages.

Like English, Russian, or German, visual language is a language, too. Just as the translator translating from English into Finnish must be a specialist in both languages, in the same way the translator of illustrated literature must know the language of illustrations.<sup>134</sup> In the case of translating illustrated stories for children, translators also need to be aware of the interaction between child readers and illustrated texts. Translating illustrated texts is a special field, or a special language, and requires specialization in translation studies, combined with art, for example.

Despite their effect on every reader, illustrations are often overlooked in the process of translation, at least on a conscious level. Even publishers of picture books are often unaware of the demands that this kind of literature places on translators. This is another reflection of the publishers’ attitudes toward children’s literature in general: they find it “easier” than literature created for grown-ups.

In the following section I shall deal with Tove Jansson’s *Moomins* and Lewis Carroll’s *Alice’s Adventures in Wonderland*, along with their different versions in translation and illustration, as examples of the relationship between words and pictures and how this relationship influences translators’ strategies and specific solutions. They are also examples of how authors themselves can adapt their own books into adult or child versions, greatly influencing the illustrators’ (or adaptors’) solutions.

## AUTHORS AS TRANSLATORS

*[T]o understand what a person says is, as we saw, to agree about the object, not to get inside another person and relive his experiences.*

—HANS GEORG GADAMER, *TRUTH AND METHOD*

Authors occasionally translate their own work, and they certainly revise and rework their own writing, often to address different audiences. Philip E. Lewis gives an interesting account of his experiences as the translator of his own books:

Thanks to the opportunity to translate freely and expansively, *a translator who is also the author of the original can undertake to do precisely what is not possible for the translator who works on the text of another author* [my italics]: in the present case, the author-translator can both interpret according to English and according to French, can shift at will between conventional translation that has to violate the original and commentary that attempts to compensate for the inadequacy of the translation. Such, it would seem, is the ready option of a translator determined not to allow the incidence of the translating language to assume a subtle priority, to do in the intricacies of the translated language.<sup>135</sup>

Lewis's ideas are very close to what Robert de Beaugrande says about a poet-author's special "rights": de Beaugrande points out that a poet-translator has more right to "alter" the form and content of the original than an "ordinary" translator. He values poetic competence more than competence of translation.<sup>136</sup> De Beaugrande's elitist views define authors as the ultimate authorities, able to translate almost automatically.<sup>137</sup> The implication is that only original authors have a free hand when translating. Only authors are free to reinterpret their own texts. Only in this case can we accept that time has passed, that authors are no longer the same persons they were when the original texts were written. The status of a translation created by the original author is considered higher than that of a translation created by an "ordinary" translator.

Imagine what would happen if Tove Jansson decided to retranslate some of her Moomin books into Finnish. After all, the translations by Laila Järvinen are based on the first versions of the stories (there are two different "original" versions of some of Jansson's Moomin stories—see the following discussion). Would the translations by Jansson be "closer to the original idea" than those by Järvinen? Wouldn't the new translation reflect that times have changed, that the author has changed? How would Lewis react to this situation?

Bakhtin describes the "tasks" and "roles" of author-creators and reader-creators. The author is found "outside the work as a human being," as the creator of the segments of the work, songs, and chapters; she/he has written the beginning and the end. Yet, Bakhtin asks, "from what temporal and spatial point of view does the author look upon the events that he describes?" Authors, too, are part of their literary contexts, their times and places. Even if authors rewrite their own stories—that is, translate them—they are not the same persons they were when creating the first versions.<sup>138</sup>

In her *Poetics of Children's Literature*, Zohar Shavit also discusses the same issue, using Roald Dahl as an example. Dahl has rewritten some of his adult stories for children and has thus been both the reader and the author-translator of his own stories. "Champion of the World" was first published in the book *Kiss Kiss* (1959), and later, in 1975, Dahl adapted the story for children, under the name *Danny the Champion of the World*. At first sight, the stories have many similarities, down to the first person narrative. But there are major differences: the language used in the adult version is much more complex. Even the structures of the stories are different. Unlike the children's version, the adult version does not take place in chronological order. These changes conform to what Shavit says about versions for adults and children: children's versions are less ambiguous and have clear endings.

Lewis Carroll and Tove Jansson have also adapted their books. When he was older, Carroll rewrote *Alice's Adventures in Wonderland* as *The Nursery "Alice,"* a book intended for a younger audience. Year by year, Tove Jansson found writing for children more and more difficult and, finally, in the 1960s she adapted four of her early Moomin stories into versions that seem to be adapted for more adult readers (see section "Adapting the Moomins").<sup>139</sup>

While Carroll may have adapted his story in one direction (for younger readers), and Jansson in another, the result in both cases accords with Shavit's descriptions of adult and children's literature in their tone, norms, language, structure, and endings. In the following sections, I deal with some Moomin and Alice adaptations and translations (in words and pictures), including the versions (or translations) the authors themselves have created.

### Adapting the Moomins

*But the biggest pearl of all he gave to his  
mother to wear in her nose.*

*"Oh, Moomintroll! How beautiful!" she said,  
"But now I want to know what has happened.  
Do you think the wood is still there, and the  
house, and the kitchen-garden?"*

*"I think everything is still there," said Moomin-  
troll. "Come with me and have a look."*

—TOVE JANSSON, *COMET IN MOOMINLAND*

Tove Jansson (b. 1914) may very well be characterized as the best known and the most distinguished of Finnish children's authors and illustrators.

Her Moomin stories have been translated into thirty-three languages, including the English and the Finnish languages.<sup>140</sup> The Moomin books were originally written in the Swedish (Finnish-Swedish) language and appeared later in the Finnish language as translations. Jansson has also been awarded several national and international prizes. In 1966 Jansson won the Hans Christian Andersen prize for her whole production. In her later years, she has started writing for more adult audiences.

Jansson's career provides a number of examples of how authors update and adapt their own writing. Novel by novel her books become more adult, and in the process she includes fewer and fewer childlike fairy tale scenes. As I see it, Jansson's determination to write more for adults might be one possible reason for this change. In *Moominvalley and Beyond*, W. Glyn Jones observes that the newer versions of the Moomin stories rewritten by Jansson are more logical and less like a fairy tale; even the characters and their relationships are more complicated than in the first versions.<sup>141</sup>

This feature is prevalent in all the rewritten stories, *Comet in Moominland*, *Finn Family Moomintroll*, *The Exploits of Moominpappa*, and *Moominsummer Madness*. While the first, original versions concentrate more on the adventures of Moomintroll and his friend Snuffkin, the later, modernized versions stress their companionship on a more abstract level.<sup>142</sup> On the whole, Moomintroll grows older book by book and changes from a little mamma's boy into an independent troll.

The atmosphere, too, undergoes a gradual change in Jansson's later books. In the very first Moomin story, *Småtrollen och den stora översvämningen* (1945, *Small Trolls Encounter a Flood*), the story ends like a traditional fairy tale: "And they went on living their lives in their own valley—sometimes they traveled, just for a change."<sup>143</sup> The second Moomin book, *Comet in Moominland* (*Kometen kommer*, 1946), is a real fairy tale, too, but in the third book, *Finn Family Moomintroll* (*Trollkarlens hatt*, 1948), the reader senses a slight change. Jansson addresses her readers in at least two different ways: she tells the story, fantasizing, for the child, but also, philosophizing, for the adult who may be reading the book aloud to the child.<sup>144</sup> Her latest Moomin book, *Moominvalley in November* (*Sent i november*), creates an almost "adult" atmosphere: the family does not really appear in the story, although everyone is constantly thinking of them. The Moomins have moved away and other creatures have moved in, so the structure here is much more complicated than in the earlier Moomin stories.

The same features that distinguish Jansson's later Moomin stories are apparent in her second versions, too. Activity and speed are replaced

with philosophy, fantasy becomes more realistic. For me, these later texts are more directed to adult readers. On the other hand, the language in the modernized versions is easier to read aloud and understand, so these stories may be more accessible to children.<sup>145</sup> Even if it is natural for the author to follow the conventions of her time (or at least be influenced by them on some level), in this case I, as a reader of the first versions, missed the charming, old-fashioned flavor of her writing. In the situation with me as a reader, the language in the rewrites had lost some of its power: they were not the same stories I was attached to emotionally.

Jansson's *Finn Family Moomintroll (Trollkarlens hatt)* appeared for the first time in 1948, and a modernized version was published twenty years later, in 1968. In *Finn Family Moomintroll*, when little Moomintroll is changed into a monster in the magician's hat, he is upset when his own mother does not recognize him at first. The English translation is by Elizabeth Portch:

—Finns det ingen som tror mig!  
utbrast mumintrollet. Titta noga  
på mig, mamma, så måste du  
känna igen ditt muminbarn!

Muminmamman tittade  
noga. Hon såg in i hans skrämnda  
tallriksögon, mycket länge, och  
sen sa hon stillsamt: Jo, du är  
mumintrollet.

Och i samma ögonblick  
började han förvandlas.<sup>146</sup>

“Isn't there anyone who believes  
in me?” Moomintroll pleaded.  
“Look carefully at me, mother.  
You must know your own  
Moomintroll.”

Moominmamma looked  
carefully. She looked into his  
frightened eyes for a very long  
time, and then she said quietly:  
“Yes, you are my Moomintroll.”

And at the same moment  
he began to change.<sup>147</sup>

In the later *Moominpappa at Sea*, the relationship between the mother and son is different.<sup>148</sup> Moomintroll experiences lonely adventures that he keeps secret from his mother: he falls in love with the seahorse and makes friends with the Groke. Even Moominmamma changes. In the earliest Moomin stories, she is a kind, lovable, steadfast, and unchanging mother; but in the later books, like *Moominpappa at Sea*, she changes and wants to be by herself, with no one around. At one point, she feels homesick and escapes from her family into a picture she has painted on the wall of the lighthouse.

When reading the two versions of *Finn Family Moomintroll*, I responded differently to them. The first version—translated from the

Swedish-language original into Finnish by Laila Järvinen—was familiar to me from my childhood, even if I had read the story in my Finnish mother tongue: It was a real fairy tale, childlike, exciting and reassuring at the same time. The second version seemed different and inconsistent, not “right” to me. It was more grown-up, and once in a while I felt as if the story had been written by two different people. (It was also read by two different “me’s”—child and adult.) And actually, so it is. The book is a combination of old and new: it was written by two Toves, the younger and the older. That is why the modernized versions seemed uneven, incongruous to me.<sup>149</sup>

The Finnish translation by Järvinen is based on Jansson’s first original version of the book, so it is rather different from the second “original” in the Swedish language. At first, I did not realize that the book I read in Swedish as an adult was a “translation” (made by the author herself) of the original story from 1948. And I started wondering why the Finnish translation was so different, why it tasted like a fairy tale when the Swedish text did not. So I wrote to Jansson and asked about it. She replied, and although she did not really offer any explanation, she gave some hints: one day she had nothing to do, so she started tidying up the stories a little bit here and there. Thus, I do not think she had any strict principles or clear plans, she followed her feelings, rewriting the stories for more adult readers, like herself.<sup>150</sup>

The two Swedish-language versions of *Trollkarlens hatt* (*Finn Family Moomintroll*) are very different. The new version includes many more adult elements, and the story is less like a fairy tale (I have set the altered passage in bold).

Under tiden strövade hemulen omkring i skogen hänryckt över de sällsynta blommor som lyste överallt. **De var inte lika mumindalens blomster, o långt därifrån! Silvertita tunga klasar som såg ut som om de varit gjorda av glas, parflikiga underblommor i skymningsfärg och karmosinsvarta kalkar som liknade kungakronor.**

Men hemulen såg inte mycket av deras skönhet, han räknade bara ståndare och blad.<sup>151</sup>

Under tiden strövade hemulen omkring i skogen, hänryckt över de sällsynta blommor som lyste överallt. **De liknade inte mumindalens blommor, de hade starkare och mörkare färger och egendomlig form.**

Men hemulen såg inte att de var vackra, han räknade bara ståndare och blad.<sup>152</sup>



Like the Finnish translation, the English translation is based on the first version of the book: both of the translations are like their original—very descriptive, filled with fairy-tale details. On the left is the above passage in Portch’s translation based on the 1948 version; on the right, my translation of the newer, 1968 version:

All this time the Hemulen was rambling about in the wood, enraptured by the masses of rare flowers. **They were not like the flowers that grew in Moomin Valley—oh, far from it! Heavy, silvery-white clusters which looked as if they were made of glass; crimson-black kingcups like royal crowns, and sky-blue roses.**

**But the Hemulen didn’t see much of their beauty—he was too busy counting the stamens and leaves.**<sup>153</sup>

All this time the Hemulen was rambling about in the wood, enraptured by the masses of rare flowers. **They were not like the flowers that grew in Moomin Valley. The colors were heavier and stronger and the shapes were strange.**

**But the Hemulen didn’t see that they were beautiful—he was too busy counting the stamens and leaves.**

The changes are obvious: instead of rich descriptions of small details, Jansson uses more abstract words like colors and shapes. On the other hand, the illustration with the text in words shows the fairy-tale shapes, but in black and white. I would agree with W. Glyn Jones’s observation (1984) that the stories are clearly less childlike and clearly more directed toward grown-ups than are the older versions. It is also worth noting that Tove Holländer (1983) has observed similar changes in the illustrations of the Moomin stories.

Jansson’s stories have appeared in many different forms—picture books, TV series, and even a feature film based on *Comet in Moominland*.<sup>154</sup> Jansson has always followed these projects closely, including the adaptations for the Swedish book series “Stora biblioteket” (“The Big Library”); these are adaptations (shortened versions) of several of her books, including the story *Vinter i mumindalen* (1985, Winter in the Moominvalley), which is an adaptation of *Moominland Midwinter* (*Trollvinter* 1957). The editors have explained that their goal in this series is to delight and excite children who expect big print and lots of pictures. In a way the basic idea behind these changes seems to be the belief

that even if the pictures and stories were adapted, shortened, or expanded, the Moomin characters would always stay the same.

In the adaptation *Vinter i mumindalen* the editors explain that the story has been "adapted a little bit," and they even mention the parts that have been edited out. This is all to the good, and rare, too: the adaptation has been made visible. But how did the adaptation change the story?

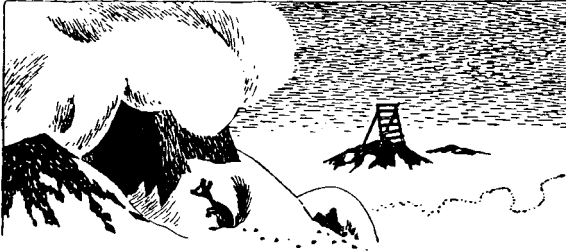
The original, *Trollvinter (Moominland Midwinter)*, begins with a chapter that creates a quiet atmosphere, painting the softness of snow, the stillness of nature. In the adaptation, this chapter is deleted, and the whole story begins briskly, with a small quick squirrel and Little My, who wakes up in a box, far too early. I wonder if the editors considered the first chapter too slow and therefore of little interest to a young reader, while the second chapter is full of voices and movement and might therefore have seemed more interesting from a child's point of view. Yet Jansson is a very skillful writer and creates climaxes and excitement by juxtaposing action and inaction, sadness and laughter, anger and humor. When the excitement mounts, Jansson adds a glimpse of laughter; when the story gets very sad, she adds a bit of humor; when the story slows down, she adds a burst of action. Many Jansson scholars have noted Jansson's use of opposites to create excitement and engage her reader.<sup>155</sup>

What about the other deleted chapters? The fourth chapter in the original, *Moominland Midwinter*, is very gloomy, with strange sights and sounds, with magic and evil spells: Moomintroll meets the dark powers of midwinter, for instance the Groke, who does not appear at all in the adapted version. Maybe the adult editor found this chapter too frightening for a small child. The fifth chapter introduces many new characters, for instance, Hemulen "the do-gooder," so it was evidently deleted to keep the story simple. Here the same "principle" applies as with the elevation of the squirrel's role (discussion follows): evidently, there must be a clear plot that the reader can follow.

The whole story of *Vinter i mumindalen* is different from its original: it is no longer the story of Moomintroll and winter but of Moomintroll and a squirrel, a minor character in the original story, who now becomes almost a central figure. The illustrations in the abridgement are also adapted so they accord with the deletions from the text. For instance, the squirrel is a central character in the illustrations, too—the story begins and ends with a picture of the squirrel.

In the last scene of the adaptation the squirrel jumps up and down happily and Moomintroll asks: "Is it really you?" In this way the reader

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Jansson: *Vinter i mumindalen*<sup>156</sup>



END PAGE

of the adaptation is quite certain that this is the same squirrel that almost died of cold at the beginning of the story. In the original, the reader never finds out for sure about the fate of the squirrel:

“Is it you?” cried Moomintroll. “Is it really you? Who met the Lady of the Cold?”

“I don’t remember,” said the squirrel. “You know, I’m not very bright at remembering things.”

“But try to,” begged Moomintroll. “Don’t you even remember the nice mattress that was stuffed with wool?”

The squirrel scratched his left ear. “I remember a lot of mattresses,” he replied. “With wool, and other stuffings. Wool ones are nicest.”

And the squirrel skipped off between the trees.<sup>157</sup>

Jansson gives the reader a clue in the original story. When the squirrel seems to die, she comforts the reader: “In case the reader feels like having a cry, please take a quick look at page 126.”<sup>158</sup> And, on page 126, the reader finds a happy squirrel. But the reader is never absolutely sure whether it is the same squirrel. The adaptation has a happy ending, which

again corroborates what Shavit has pointed out about the differences between writing for adults and children.

Although I am deeply attached to Jansson's original story, as I read it as a child, I enjoyed reading the tiny story about the Moomintroll and the squirrel. First of all, the adaptation was visible: as a reader I knew what was deleted and why. The book stands on its own—the words and illustrations are in interaction with each other; the parts support the whole. For me, as an adult reader, this is an example of a successful adaptation, and while I have read this story to small children, they have enjoyed listening to it and looking at the illustrations.

As shown earlier in this chapter, very often when we adults react negatively to adaptations, our own childhood memories are involved: we are so attached to the first versions we read as children that we feel that the adaptations are “wrong.” However, as to the two Swedish-language “originals” of *Finn Family Moomintroll*, it is very disappointing that the publisher does not inform their readers which version they are actually holding in their hands. Readers have every right to know about the “history” of each book they are reading: whether the book is the first, second, or third version; the publication dates; the names of all the persons involved (translator, illustrator); and the translator's means and reasons, perhaps in the form of fore- or afterwords. This is the publisher's responsibility.<sup>159</sup> In my view, publishers should continue to print earlier versions of books, especially when the changes result in what is essentially a new story.

Jansson's adaptations (translations) of her own Moomin stories, including both the early version of *Moominland Midwinter*, and the rewritten stories for older children (young adults?) conform to Shavit's ideas about adaptations for children. They also bring up another important issue: the visibility of the translation (adaptation), even if the translators (adaptors) themselves are not visible.

### **Alice in the Nursery**

*A child, a very child is she,  
Whose dream of heaven is still to be  
At home: for home is bliss.*

—LEWIS CARROLL, *THE NURSERY “ALICE”*

Lewis Carroll (1832–1898) is among the best-known authors all around the world and has provoked much interest not just as an author but also

Alice in the White Rabbit's House  
by Carroll:



as a person. His Alice books have long been established as children's classics. Yet it has certainly not been the rather simple plot that has made "Alice" world famous, but Carroll's way of creating nonsense and humor and playing with words and images. The books are full of puns, poem parodies, and witty remarks, but first and foremost, they are full of laughter.

Carroll wrote at least three different Alice versions: *Alice's Adventures under Ground* (1865, with his own illustrations),<sup>160</sup> *Alice's Adventures in Wonderland* (1865, with John Tenniel's illustrations), and *The Nursery "Alice"* (1890, with Tenniel's adapted illustrations). The first "Alice," *Alice's Adventures under Ground*, was illustrated by Carroll and, in 1864, presented to Alice Liddell, a young friend of Carroll's. The second version, *Alice's Adventures in Wonderland*, first published in 1865 and illustrated by John Tenniel, is the best-known of the versions, the version we usually refer to when speaking of "Alice." The third, "baby" version, *The Nursery "Alice,"* was published as late as 1890, a few years before the author died. And of course, there is also another story of Alice, *Through the Looking-Glass*, which appeared in 1871.

*Alice's Adventures in Wonderland* has been interpreted from innumerable perspectives. As Gardner has pointed out, the Alice books "lend themselves readily to any type of symbolic interpretation—political, metaphysical, or Freudian."<sup>161</sup> Yet most scholars seem to agree on one

by Tenniel:



thing: the story is a parody that intentionally throws mud on all our “sacred cows” like school, religion, old age, babyhood, and family life.

As you probably remember, at the beginning of the story Alice is sitting on a bank with her sister, who is reading a book with no pictures or conversations at all. Alice is getting very sleepy when, all of a sudden, she sees a White Rabbit with pink eyes running close by her. There is nothing so very remarkable in the Rabbit as such, but when Alice sees the Rabbit take a watch out of its waistcoat pocket, she gets really curious, starts to her feet, and runs across the field after the Rabbit. Then Alice falls down the rabbit hole into a wonderland, where she meets all sorts of strange characters. And after all her adventures, she finally finds her way back to the real world again: to the bank, with her sister.

Views vary widely on whether *Alice's Adventures in Wonderland* is a children's story or a story for adults.<sup>162</sup> Shavit points out that the book functions on two different levels, one for children and one for adults: it has thus been accepted in both “systems.”<sup>163</sup> There are “Alice” stories for both adults and children; for instance, the book has been adapted in numerous picture book versions.<sup>164</sup> Thus, *Alice's Adventures in Wonderland* has been illustrated over and over again, and in each illustration, Alice looks a bit different and the whole story takes on a new atmo-

sphere.<sup>165</sup> According to Shulevitz's definitions, all the different Alice versions by Carroll are story books rather than picture books. Yet the form of *Alice's Adventures in Wonderland* is clearly different from that of *The Nursery "Alice."* Our decision—as to whether the story is for children or adults—also depends on how we read the texts, how we see the words and pictures.

*Alice's Adventures under Ground*, illustrated by Carroll himself, depicts quite a different world than the "Alice" illustrated by John Tenniel. Carroll's "Alice" is a strange surrealistic adventure, while Tenniel's skillful and decorative style gives the story quite a different atmosphere: he also provides more details about the characters in the book. Tenniel shows clearly what Alice looks like, while Carroll leaves more to the imagination and depicts Alice's expressions and personality. Of course, Tenniel's illustration was the first to be published, so his style has had a strong influence on our image of Alice.<sup>166</sup>

The tone and the actual plot of *Alice's Adventures in Wonderland* and *The Nursery "Alice"* differ widely. The nursery version is very pedagogic. Even the narrator is different; the narrator in *The Nursery "Alice"* is a know-it-all adult who scolds the child and tells her/him, for instance, what to notice in the illustrations. In this version, the illustrations are in color, which corresponds well with what seems to be the general purpose of the book: to tell simplified stories to an ignorant child. One reason for the color pictures might be the perception among adults that black-and-white illustrations have less appeal for children.<sup>167</sup>

As a whole, the illustrations and texts of the two books are created for "different children," different "superaddressees," and two different images of Alice are created. For instance, in *The Nursery "Alice,"* Alice is a good little girl in an apron with a big bow around her waist and a bow in her hair. Her skirt is also modified into a good little girl's skirt; it is not as broad and extravagant as Alice's skirt in the original story.<sup>168</sup>

*The Nursery "Alice"* was written twenty-five years after *Alice's Adventures in Wonderland*, and the author's child image certainly changed during that time; society's child image had changed, too. Carroll wrote both of the "Alices" to children of his time; the latter version was probably directed to both small children and their parents—addressed to "every mother," as mentioned.

In the first two "Alices" the hazy relationship between dream and reality is very important, while in *The Nursery "Alice"* this difference is more clear-cut: for instance, the reader is told that Alice is only dreaming.<sup>169</sup> Like adult authors and translators in general, Carroll, in my inter-



Tenniel's Alice in *Alice's Adventures in Wonderland*<sup>170</sup>



Tenniel's Alice in *The Nursery "Alice"*<sup>171</sup>

pre tation, wanted to make sure that the reader, the child, understood the text "correctly." Thus he wrote a simplified, more logical story. At the beginning of both stories, Alice is falling—as in the Disney film version, her fall is soft and gentle—and everything is possible: "Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next."<sup>172</sup>

Alice keeps on falling. She floats in the air and has plenty of time to think of all sorts of things. In *The Nursery "Alice,"* Alice's fall is shorter and flavored with several reassurances that Alice will not hurt herself at all as she is only dreaming.

And she ran, till she tumbled right down the rabbit-hole.

And then she had a very long fall indeed. Down, and down, and down, till she began to wonder if she was going right *through* the World, so as to come out on the other side!

It was just like a very deep well: only there was no water in it. If anybody *really* had such a fall as that, it would kill them, most likely: but you know it doesn't hurt a bit to fall in a *dream*, because, all the time you *think* you're falling, you really *are* lying somewhere, safe and sound, and fast asleep!

However, this terrible fall came to an end at last.<sup>173</sup>



This clear explanation of Alice's dream contrasts with *Alice's Adventures in Wonderland* where Carroll only mentions that Alice felt very tired: "the hot day made her sleepy," even if Alice seems to be quite awake and not at all surprised to see the White Rabbit.

*The Nursery "Alice,"* with its simplified and demystified story is surprisingly close to the several picture-book versions of *Alice's Adventures in Wonderland*. In one Finnish version Alice hardly falls at all, although all the other story elements, excluding the poem parodies, are included:

And down Alice fell, just like in a well. Down! Down! Would the fall never come to an end? "I wonder if I'm going to fall right through the Earth? It must be funny to come out among the people that walk with their heads downward!" Down, down, down. "Dinah'll miss me very much tonight!" (Dinah was Alice's cat.) "I hope they'll remember her saucer of milk at tea-time. I wish Dinah were down here with me!" Alice was falling asleep. She dreamed that she was walking hand in hand with Dinah. Suddenly, she fell on a heap of sticks and leaves.<sup>174</sup>

The same phenomenon can be observed in other storybook versions<sup>175</sup>: they just mention that Alice fell, and then she tumbled on some leaves, all in one sentence. These versions give me the impression that the adult translator seems to have avoided the "complicated" or "difficult" parts of the story to make it "easier" for the child to understand. Here again we encounter the problem of who we are writing to/for: Who is our child? What is our image of children? In her *Alice to the Lighthouse*, Juliet Dusinberre points out that children can perceive analogy very early in life. It is one of the ways in which they learn "to codify their environment."<sup>176</sup> Thus, I wonder why the translators of the above picture book versions have all deleted the poem parodies and word plays, which children might especially enjoy. In *Alice's Adventures in Wonderland*, Alice asks: "Do cats eat bats? Do bats eat cats?" but this is omitted in both *The Nursery "Alice"* and all the Finnish picture-book versions I studied. Here, I do not think the reason is the "difficulty" of the translation task.

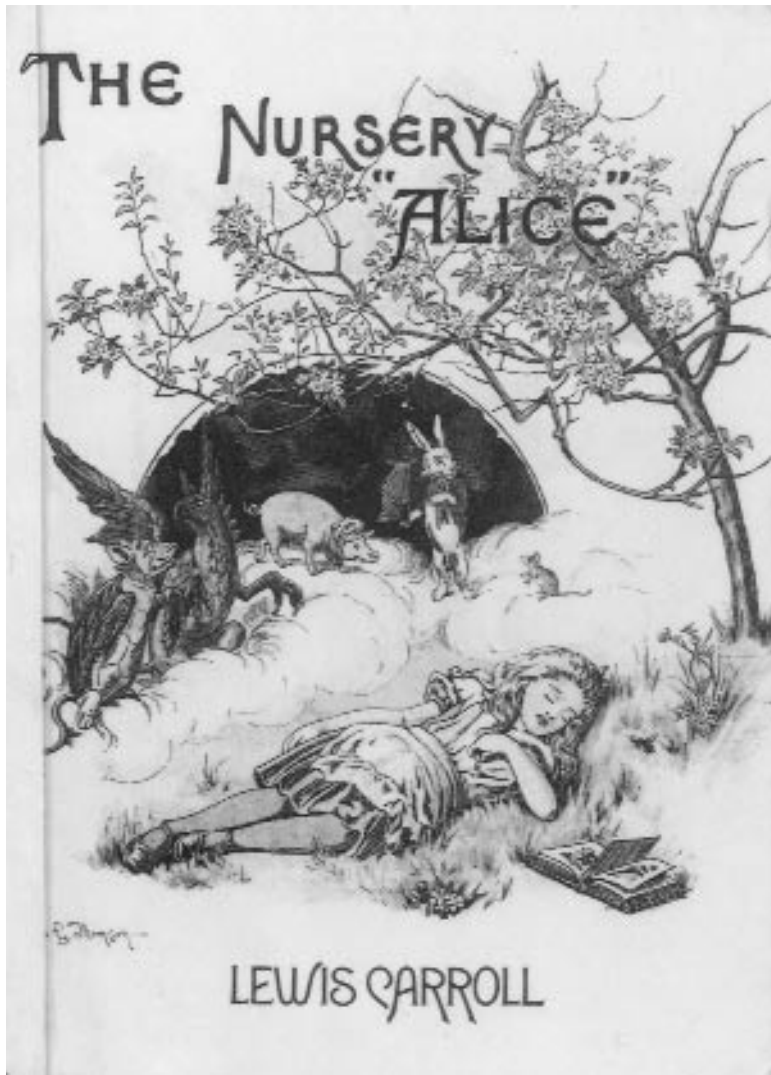
While *The Nursery "Alice"* begins like a fairy tale—"Once upon a time"—and is not clearly situated in place or time, everything else is very logical. The same approach to fantasy and reality is also apparent in the two book covers, where the White Rabbit is a central character. The



John Tenniel: Alice and the Dodo<sup>177</sup>

cover of *The Nursery "Alice"* was illustrated by E. Gertrude Thomson while Tenniel drew the cover of *Alice's Adventures in Wonderland*. Thomson depicts Alice lying fast asleep on grass, while the wonderland creatures are high up in the clouds, as if in a dream world. Other covers, such as Tenniel's, have usually depicted some event in Wonderland (see above and page 130).

"The White Rabbit" is the title of the first chapter in *The Nursery "Alice."* This immediate appeal to a supporting character has similarities to the elevation in importance of the squirrel in the adaptation *Vinter i mumindalen* (1985) of Jansson's *Moominland Midwinter*. This seems to be an attempt to appeal to the reading child, to make the story both easier and more interesting by introducing one important character:



Gertrude Thomson: Alice dreaming

### The White Rabbit

Once upon a time, there was a little girl called Alice: and she had a very curious dream. Would you like to hear what it was that she dreamed about? Well, this was the *first* thing that happened. A White Rabbit came by, in a great hurry; and, just as it passed Alice, it stopped, and took its watch out of its pocket.<sup>178</sup>

The beginning of *The Nursery "Alice"* is more didactic (and dynamic) than the first few paragraphs of *Alice's Adventures in Wonderland*, which begins like this:

### Down the Rabbit-hole

Alice was beginning to get very tired of sitting by her sister on the bank and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversations?"

So she was considering, in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.<sup>179</sup>

In *The Nursery "Alice,"* Carroll uses an authoritarian tone, and he even stresses the importance of certain key words by italicizing them. In this way, he also seems to send a message to the grown-up reading the story aloud—this is important, stress this word:

Well, and so they didn't know how in the world they were to get dry again. But the Dodo—who was a very wise bird—told them the right way was to have a Caucus- Race. And what do you think *that* was?

*You don't know?* Well, you *are* an ignorant child! Now, be very attentive, and I'll soon cure you of your ignorance!<sup>180</sup>

In *The Nursery "Alice,"* Alice's growing and shrinking is also handled differently. There is even a separate chapter for Alice's changes in size, "How Alice grew tall."<sup>181</sup> Of course, Alice's growing is very important; every time Alice changes, something dramatic happens. By growing and shrinking she interweaves all the different episodes in the story, and

the book becomes a whole and easier to follow. The author explains exactly how tall Alice became:

She grew, and she grew, and she grew. Taller than she was before! Taller than *any* child! Taller than any grown-up person! Taller, and taller, and taller! Just look at the picture, and you'll *see* how tall she got!<sup>182</sup>

This is also a good example of how Carroll refers to the illustrations. In *Alice's Adventures in Wonderland*, the illustrations function in quite a different way than they do in *The Nursery "Alice"*: in the first story, the illustrations add something to the story; in the latter, the illustrations explain and underline all that is said in words. Thus the latter version becomes much more pedagogical and authoritarian in tone. In *The Nursery "Alice,"* Carroll even gives straightforward explanations of what the reader sees (or should see) in the picture:

Now look at the picture, and you'll soon guess what happened next. It looks just like the sea, doesn't it? But it *really* is the Pool of Tears—all made of *Alice's* tears, you know!

And Alice has tumbled into the Pool: and the Mouse has tumbled in: and there they are, swimming about together.

Doesn't Alice look pretty, as she swims across the picture? You can just see her blue stockings, far away under the water.<sup>183</sup>

We could also understand the instructions given in *The Nursery "Alice"* as an attempt to involve the reader in the creation of the story: "now look at the picture, and you'll soon guess what happens next." Yet the readers are only supposed to see and experience what they are told to see and experience; they are not really given a choice, e.g., "Doesn't Alice look pretty?" What if the reading child does not find Alice at all attractive? In a way Carroll seems to create expectations for the child to react in a certain way.

For instance, at the end of *The Nursery "Alice,"* Carroll writes, "An Easter greeting to every child who loves 'Alice,'" where he addresses the child reader saying: "I am sure that some children will read this gently and lovingly, and *in the spirit in which I have written it*" (italics mine). From this fragment it clearly seems that Carroll is guiding the child readers, lightly coaxing them to read and understand the story in a certain way. To me, the text and illustrations in *The Nursery "Alice,"* instead of nourishing each other, suffocate each other. Unlike Jansson's *Vinter i mumindalen*,

*The Nursery "Alice,"* while written for children, is a good example of an adaptation made for children from an authoritarian adult point of view.

*The Nursery "Alice"* is simplified and less fantastic, which we can also see in the syntax: the sentences in *The Nursery "Alice"* are short and simple, while *Alice's Adventures in Wonderland* has page-long sentences. Carroll was fifty-eight when he created *The Nursery "Alice"* (he died at the age of sixty-six), and seemingly he was addressing a different image of childhood in this later book. Here it is important to remember that there is no one universal child image and that no child image is right or wrong as such. Even I have been writing this book from the perspective of my own child image, which is interwoven in everything I say about translating for children.

In the following section, we first take a look at the three complete Finnish translations of "Alice." Then we move on to the publisher's key role in choosing the books that will appear—it is the publisher, after all, who takes the risk that a book will sell. In the process of choosing, producing, and marketing books, publishers make a number of decisions that determine how well a story succeeds.

## ALICE REVISITED

*"You are old, Father William," the young man said  
"And your hair has become very white,  
And yet you incessantly stand on your head. . . .  
Do you think, at your age, it is right?"*

—LEWIS CARROLL, *ALICE'S ADVENTURES  
IN WONDERLAND*

In the four first sections of this chapter, I dealt with issues central in translating illustrated stories for children: adaptation (domestication) and the relationship of words and illustration. My goal is to show the many problems faced by translators of picture books. It is also my purpose to apply the issues I dealt with earlier, such as equivalence, the translator's visibility, the difference (similarity) between adaptation and translation, the position of author and her/his translator, and the author as translator.

In the previous section I dealt with Carroll's baby version of *Alice's Adventures in Wonderland*. Next I discuss in more detail the three complete Finnish translations of *Alice's Adventures in Wonderland* from the point of view of time, translation, and child images. In the concluding

section of this chapter, I concentrate on the problems of translating “Father William,” one of the key poems in the story of Alice, especially with regard to the relationship between words and pictures, and the role of the publisher.

### **Alice in Finland**

As discussed, words pronounced or written in one place and one situation are different from the same words pronounced or written in another place and another situation. Translators read differently in different situations—translation is always an issue of time, place, culture, and even gender. Translators also address different audiences, such as child and adult readers, differently.

As André Lefevere (1992) emphasizes, translating is rewriting, and any rewriting situation is an issue of ideology and power. Anything we write tells about our views of life, our ideologies, and who we are as human beings. As I have shown, anything we create for children—whether writing, illustrating or translating—reflects our views of childhood and of being human beings.

Translations also have different purposes in different times. I have shown that many children’s stories have become part of adult literature and the other way around. It is time that changes our views of literature, of being a human being. Lewis Carroll’s “Alice” is a good example of how a story can be understood from different angles in different cultures and in different space-time locations. We all know from the history of the book that Carroll intended it for a child reader, a nine-year-old girl, Alice Liddell. Yet it is not self-evident that this is the only way of looking at the story: today many readers and translators feel that it is a story for both young and older readers or even that it is no longer intended for child readers at all. Views have also varied regarding how we should see the main character of the story, Alice herself. Is she a little girl or a young woman? Is she kind and gentle or is she a stubborn, know-it-all character?

In spite of the obvious difficulties, the story of Alice has been translated and illustrated over and over again. In Finland, there are three complete “Alice” translations: in 1906 the first translation, by Anni Swan, appeared; in 1972 the translation by Kirsi Kunnas and Eeva-Liisa Manner; and in 1995 the latest translation, by Alice Martin. All three translations were created in different situations and served different purposes and different child images, which is easy to understand: Finland has changed a lot in ninety years, and so has the main character, Alice.

### **Alice in 1906**

When the first "Alice" appeared, Finland was still under Russian rule, and it took eleven long years before Finland finally gained independence. Strong nationalistic pressures in Russia led to a series of severe measures against the autonomy of Finland, and more was to come before independence was gained. In 1906 the first period of "Russification" ended and the second was about to start. Finland had autonomy and in 1906 we got equal and universal suffrage—even our women got to vote.

As early as the mid 19th century, the advocates for the Finnish language found it very important to offer Finnish readers literature in their own language. In the early 20th century, Finnish literary language was still in its infancy. Due to the lack of books originally written in Finnish, translations and influences were needed from other languages and other cultures. Finland needed new themes and literary genres; in other words, Finland needed to be foreignized.<sup>184</sup>

The translator of the first "Alice," Anni Swan (1875–1958),<sup>185</sup> was a children's author and translator who took a great interest in the position of the Finnish language. As she once mentioned, it was her intention, through translating and writing, to give Finnish children books to read and in so doing improve the position and the standard of the Finnish language. Swan also imported a new genre, nonsense, into Finnish literature and thus influenced the way Finnish literary language developed in early 20th century Finland. In many ways, Swan used foreign literature to nourish Finnish language and culture. The story came from Great Britain, but it was domesticated for Finnish child readers to make it more accessible to them.<sup>186</sup>

Swan also had a certain child-image, or rather two child-images: one of Finnish society of the early 20th century and one of her own. Swan's Alice is a polite little girl with a Finnish name, Liisa. She is as little girls used to be in early 20th-century Finland. The story is situated in the countryside, which can be seen in the choice of words, for instance. Time is revealed in the translation in many ways, like in the vocabulary, which is largely agrarian and in part old-fashioned. Time is also evident in the Swedish influence on the Finnish language, which was very common in the early 20th century: the rhythm and word order are very "Swedish."

The status of women has changed over the years, too: in Swan's times it was of course different from ours today. For instance, in one scene Alice is pondering the advantages and disadvantages of being



grown-up (she had once again grown very big). Alice thinks that even if she didn't have to go to school any more, she would never like to be an old woman. In Swan's translation Alice wouldn't like to be "an old wife" (*vanha vaimo*), which refers to women's status: women were supposed to get married. Of course, women in general were called wives in those days, but nevertheless, the idea that women were not supposed to be unmarried and live on their own comes across clearly.

In the third chapter where Dodo solemnly hands Alice a thimble, Alice says thank you as nicely as she can and bows (the boldface is mine):

Alice thought the whole thing very absurd, but they all looked so grave that she did not dare to laugh; and, as she could not think of anything to say, **she simply bowed**, and took the thimble, looking as solemn as she could.

In Swan's translation, Alice gets the thimble as solemnly as she can and curtsies as every good girl was supposed to do in the early 20th century. The same thing happens even in the 1972 translation, but in the newest version, from 1995, Alice bows in a very grown-up manner.

As a whole, Swan's translation was both domesticated and foreignized. The story was domesticated, or localized, as it seems to take place in Finnish surroundings, and the main character seems Finnish, too. The story was also adapted for Finnish child readers. On the other hand, there was an element of foreignization; too: by introducing the story of Alice to Finnish readers, Swan introduced new ideas and a new genre to Finland.

### Alice in 1972

When Kirsi Kunnas's (and Eeva-Liisa Manner's) translation appeared, Finland had gone through considerable changes: Finland became now industrialized and urbanized.<sup>187</sup> Again this shows clearly in the lexical choices and metaphors the translators chose.

In the 1970s, Finland experienced radical changes. While in the 1960s 60 percent of Finland's population was employed in agriculture and the wood industry, in the 1970s the figure was lower than 20 percent of the population. Of course, this was reflected in literature, originals and translations; themes gradually became urbanized, and people seemed to lose their interest in stories situated in the countryside.

The 1970s were years of radicalism and political movements. People seemed to be more matter-of-fact, and fantasy was not considered

good for children. Even if the social norms in Finland have now at the end of the century been considerably loosened, the 1960s and 1970s were clearly marked by a distinct pedagogical purpose.

Children's author and translator Kirsi Kunnas (b. 1924) has often mentioned that in the 1970s publishers were not, to put it mildly, interested in fantasy stories, as fantasies were not "true." We could also think that publishing a new Finnish version of the anarchic story of Alice parodying rules and regulations was some kind of an attack against the seriousness of the time. Thus in her translation, as in her stories originally written for Finnish young readers, Kunnas resisted many phenomena of her time, especially the adult image of children. In the 1970s children were supposed to act like small adults, but Kunnas didn't agree with this way of looking at children and childhood.

Kunnas's Alice—again, renamed Liisa—is a very capable, impertinent, even impudent girl: she seldom thinks twice, she hardly ever thinks things over. She speaks abruptly and responds very quickly. In this respect Kunnas's Alice is very far not just from Swan's Alice but also from Carroll's Alice. What is very typical of Carroll's Alice is that she never rushes into situations but ponders things very carefully. Kunnas's Alice seems much quicker in speech and action. This is shown in Kunnas's habit of deleting verbs that depict thinking, pondering, and all kinds of wondering which way to go to and which alternative to take. In the following, Alice is listening to pigeon's racket:

Alice was more and more puzzled, but **she thought there was no use in saying anything more till** the pigeon had finished. (Carroll)

Kunnas's Alice doesn't think twice but responds right away:

Liisa ei vieläkään ymmärtänyt, mutta **päätti kuunnella** Kyyhkysen valituksen loppuun saakka. (Kunnas)

Liisa still couldn't understand but **decided to wait** till the Pigeon had finished. (My backtranslation)

In the following scene Carroll **describes how relieved Alice was** when she found out that her shrinking had finally ended. However, Kunnas's Alice doesn't stop to think but moves on:

After a while, **finding that nothing more happened**, she decided . . . (Carroll)

Kun kutistuminen **ei enää jatkunut**, hän päätti . . . (Kunnas)

When the shrinking **had finished**, she decided . . . (My backtranslation)

In general, Kunnas often deletes Carroll's repetition, which makes her translation much quicker in tempo than the original:

[O]nce or twice she had peeped into the book her sister was reading, but it had no **pictures or conversations** in it, and "what is the use of a book", thought Alice, "with no **pictures or conversations**?" (Carroll)

Pari kertaa hän oli kurkistanut kirjaan, jota sisko oli lukemassa, mutta siinä ei ollut **satuja eikä kuvia**, eikä **sellainen** kirja ollut mistään kotoisin, tuumi Liisa. (Kunnas)

[O]nce or twice she had peeped into the book her sister was reading, but it had no **pictures or conversations** in it, and "what is the use of **such a book**," thought Alice. (My backtranslation)

Here we see that Kunnas's Alice is a young girl who knows what she wants. The portrait of the young girl reflects Kunnas's own child image and her image of little girls, as she has expressed several times.<sup>188</sup>

The translator's strategy was also to exaggerate and enhance the grotesque. For example, the translator added extra material to the many lists, puns, and word plays in the story. It seems as if the translator enjoyed the translation process so much that she wanted to put in things of her own. Kunnas's translation is full of carnivalistic laughter, which is interesting, as Mikhail Bakhtin considers Carroll's story of Alice one of the most carnivalistic stories in history.

As a translator, Kunnas adopted carnivalistic means; as a translator she defeated her fear of the original.<sup>189</sup> She also realized that the carnival of translating for children is ephemeral; it is a ritual of crowning and uncrowning. Carnival includes a ritual act, which Bakhtin calls "the mock crowning and subsequent uncrowning of the carnival king"—or queen. It is a dualistic act, where a carnival queen/king is crowned and given the "symbols of authority." It symbolizes "the joyful relativity of all structure and order." Bakhtin goes on, "[f]rom the very beginning," an uncrowning "glimmers through the crowning."<sup>190</sup> Kunnas has willingly let go of her crown of interpretation and has handed it over to the future readers of the text, to child readers.<sup>191</sup>

As a whole, translating for children is in many ways this kind of carnivalistic action: it is crowning and uncrowning. As Bakhtin points out, it

is an issue of “shifts and changes, of death and renewal.” The idea of uncrowning is immanent in the idea of crowning. Today the author is the queen/king, tomorrow she/he is uncrowned, and the translator becomes the queen/king; the day after tomorrow the translator loses her/his crown, and the target-language reader receives “the symbols of authority.” In her translation, Kunnas has made her Alice laugh shamelessly at the adult phenomena of the Finnish 1970s. This is a translation written for child readers *and* from their viewpoint.

### **Alice in 1995**

In 1995, Finland became a member of the European Union, and the third Finnish “Alice” appeared. Since the 1980s and 1990s, there has been a strong Anglo-Saxon orientation in Finland. Today, watching television and using the Internet, we in Finland have much more knowledge than before about foreign countries like the United States and Great Britain.<sup>192</sup> Even if our knowledge of the world may still not be sufficient, we have learned to tolerate otherness more than we did before. Again, this shows in the translations published. For instance, names no longer need to be translated. Unlike the 1906 and 1972 versions, where Alice is called “Liisa,” the 1995 version lets Alice keep her British name.

Here, tolerating otherness means that translators need not add extra explanations or adapt the stories to a great extent. For instance, in “Alice” there are bits and pieces that are omitted from the first two translations but included in the newest version. In most of the cases, I believe that translators have simply felt the references to other cultures (like Shakespeare) too strange for Finnish child readers.

While Swan and Kunnas have domesticated their translations and deleted anything strange for Finnish readers, Martin has solved the problem otherwise: she has foreignized her text so that the reader can feel the otherness of the story. Kunnas had probably also wanted to leave out anything extra that might take away the effect of the story.

One of the central motifs in Alice is eating and drinking and growing and shrinking. Whenever Alice eats or drinks something, her size changes. In the scene where Big Alice has just cried a pool of tears, Small Alice (whose size has changed again) tumbles into the pool that she has herself cried:

As she said these words her foot slipped, and in another moment, splash! she was up to her chin in salt-water. Her first idea was that she

had somehow fallen into the sea, **“and in that case I can go back by railway,” she said to herself. (Alice had been to the seaside once in her life, and had come to the general conclusion that wherever you go to on the English coast, you find a number of bathing-machines in the sea, some children digging in the sand with wooden spades, then a row of lodging-houses, and behind them a railway station.)** However, she soon made out that the sea was in the pool of tears which she had wept when she was nine feet high. (Carroll boldface mine)

In the boldface section, we find a description of British seaside life in the 19th century with quaint things like bathing machines and wooden spades, which clearly refer to another time and another culture. The first two translators have omitted this section altogether, while the third translator has kept all the details and diligently depicted the sea, the children, the sand, the lodging houses and the railway station.

If we look at “Alice” translations into other languages, we find similar solutions. In many Italian, German, French, Spanish, and Portuguese (Brazilian)<sup>193</sup> versions the section has been deleted, especially in the versions for small children. Thus the reason behind the deletions is usually not that translators have been sloppy but that their strategies and audiences have been different. The reasons for the differences do not lie in differences in culture either, but rather in differences between children and adults.

All through her translation, Martin keeps to the otherness of language, culture, time, place, and gender, while Swan and Kunnas rewrite the story for Finnish child readers. The 1995 version is much closer to British culture and history, and even the two sexes are more distinctly present.

Throughout her translation Martin has been much more exact and precise, willing to cover and include everything—the whole story of Alice. It is paradoxically this preciseness that makes Martin’s text very funny and very postmodern, in the sense of combining the familiar (the Finnish target culture) and the strange (the English source culture). Even if the story itself is clearly situated in 19th-century England, when it is rewritten in another language, in the Finnish of the 20th century, it becomes a postmodern combination of old and new, strange and familiar, female and male.<sup>194</sup>

For instance, Martin’s translation includes several such details that refer to Carroll’s love for little girls and hatred of little boys. The lullaby that Duchess is singing to a baby boy is a good example of the differ-

ences in dealing with gender. The lullaby, based on David Bates's sweet original poem, is one of the many poem parodies of the book. The Bates original goes like this:

***Speak gently to the little child!***  
*Its love be sure to gain;*  
*Teach it in accents soft and mild;*  
*It may not long remain.*<sup>195</sup>

And here's the beginning of Carroll's parody of the poem. What is very interesting is that Carroll has changed the little baby into a baby boy who later turns into a pig:

***Speak roughly to your little boy,***  
*And beat him when he sneezes:*  
*He only does it to annoy,*  
*Because he knows it teases.*

The Finnish translators have each been able to give expression to the nasty tones of Carroll's parody. (As the scene of duchess nursing the baby is shown in John Tenniel's illustration, they have had to create a version of Carroll's parody instead of parodying some well-known Finnish poem.) The problem is that the baby's sex is omitted in both Swan's and Eeva-Liisa Manner's translations (this is the only poem in the 1972 version translated by Manner). Instead, they speak of a genderless child. Both the translators express the idea: you should beat your little baby, if it sneezes. But Alice Martin's 1995 translation is again different; she mentions the baby's sex and speaks of a baby boy, saying "On poikalasta lyötävä" (You should beat your baby boy.) In this way, Martin, even if indirectly, expresses feminist viewpoints, for now the story depicts not just the transformations of a girl but also those of a boy turned into a pig. Again, the same variation of solutions is found in the "Alice" translations into other languages, for instance, in the Brazilian Portuguese versions.

Martin Gardner, the author of *The Annotated Alice*, points out that "it was surely not without malice that Carroll turned a male baby into a pig, for he had a low opinion of little boys."<sup>196</sup> When we look at the translations, we see that it is only the third version that reveals this detail, not only of the story itself, but also of Carroll's life. Maybe this is also an issue of censorship. It is bad enough to beat a baby, but to beat only boy babies is even worse, as it is also discriminating.

### “Alices” in Time

The reasons behind the different solutions seem to lie in the translators’ different strategies, different audiences, and different views of the story as a whole. Swan and Kunnas have domesticated the story to make it more accessible to children, but the third translation is clearly directed toward older readers. The most recent translation also gives a more thorough picture of the story and its history as well as the author’s background, which, again, refer to more adult readers.

The three Finnish “Alices” clearly show that translations are always created in unique situations that influence translators’ ways of reading and understanding texts. And when we look at translations, our own setting, being human beings, men and women, as well as our own time with its norms influence our ways of seeing them, both originals and their translations.

In the following section we take a look at what happens when one more issue is taken into consideration, when different illustrations are combined with different translations with different viewpoints depicting different child images. What happens when a quaint old version from 1906 is combined with a modern illustration from the 1960s?

### Father William and Father Chanterelle Meet in Wonderland

*“I have answered three questions, and that is  
enough,”  
Said his father, “Don’t give yourself airs!”  
Do you think I can listen all day to such stuff?  
Be off, or I’ll kick you down-stairs!”*

—LEWIS CARROLL, *ALICE’S ADVENTURES  
IN WONDERLAND*

As discussed, there are three complete Finnish translations of *Alice’s Adventures in Wonderland*, and they all first appeared with the illustrations by John Tenniel. Yet Swan’s translation has also appeared with illustrations by Tove Jansson, and Kunnas and Manner’s translation with illustrations by Anthony Browne.

The publication of Jansson’s illustrations with the Finnish text has an interesting history. Jansson’s illustrations were originally based on Åke Runnquist’s Swedish translation. Bonniers, the Swedish publisher, had been looking for an artist who could depict Alice’s adventures in a modern, original way. They contacted Tove Jansson and asked her to do the illustrations. She hesitated at first, as she felt there was really nothing to

add to Tenniel's superb visions, but when Bonniers gave her a free hand to criticize the bureaucracy of the (Swedish) grown-up world in her illustrations—*folkhemmet*, as she describes it—she finally agreed.<sup>197</sup> But what did the Finnish publisher, Werner Söderström Osakeyhtiö, do? They published Jansson's new illustrations with the earlier translation by Anni Swan, disregarding the radical views and new visions of *Alice's Adventures in Wonderland* in the new Swedish translation, which were the basis for Jansson's own fresh dialogue with the story and its earlier creators.

The publication of this hybrid in Finnish resulted in many awkward solutions. One good example of this is Carroll's parody of Robert Southey's original poem "You Are Old, Father William," which is based on Robert Southey's (1774–1843) poem "The Old Man's Comforts and How He Gained Them," where a young man wants to know the secret of the respectable Father William's wisdom and health. The answer, of course, is found in God:

*"I am cheerful, young man," Father William replied,  
"Let the cause thy attention engage;  
In the days of my youth I remember'd my God!  
And He hath not forgotten my age."<sup>198</sup>*

In Carroll's mock version, Father William is a crabby fool:

*"I have answered three questions, and that is enough,"  
Said his father, "Don't give yourself airs!  
Do you think I can listen all day to such stuff?  
Be off, or I'll kick you down-stairs!"<sup>199</sup>*

Even today, Carroll's parody still manages to ridicule our way of educating children and our school system, where we can find features resembling Carroll's helter-skelter world. As an adult, I recognize the strong criticism of adult values and "don'ts" in *Alice's Adventures in Wonderland*. As Juliet Dusingberre says, Alice is not "everyman, but every child, tired of exhortations and books which say 'Don't' . . ."<sup>200</sup>

"Father William" in the hybrid "Alice" presented special problems because Åke Runnquist's translation into Swedish, which was the basis for Jansson's illustrations, had a different starting point; Runnquist had abandoned Tenniel's illustrations and created a totally new version of the original. For instance, the main figure in the poem, Father William, became Pappa Kantarell (Father Chanterelle), so Tove Jansson, in her illustration, drew the figure as a mushroom. Swan's Finnish translation, however, was created with the illustrations of John Tenniel in mind, so



her more traditional translation of this poem, “Father William,” could not be used in the book illustrated by Tove Jansson (based on Runnquist’s totally different ideas). The task of writing the poem in Finnish was therefore given to another translator, Panu Pekkanen, who did it in a great hurry while he was working on many other projects.<sup>201</sup> The result was that he could not and did not pay any attention to the interaction of text and illustration.

While Åke Runnquist’s Swedish translation clearly shows respect for the reading child and mocks the grown-ups’ urge to improve and scold the child, Pekkanen’s translation ends in giving good advice to the young reader: be a good child and be careful with matches! Pekkanen’s translation is certainly contrary to Carroll’s carnivalistic ideas of wise and thoughtful children, and—still worse—there is no collaboration between Pekkanen’s translation and Jansson’s illustrations, which show a nasty little pyromaniac, Kalle Kantarell, Charles Chanterelle, who loves to set things on fire (see pages 145 and 146).

Despite its obvious merits (e.g., rhyme), Pekkanen’s translation of “Father William” does not function in this context, with this illustration, as the child images of the author, the translators, and the illustrator contradict. With this solution the publisher showed respect neither for Jansson’s illustrations nor for the Finnish readers of the book, which is also a sign of disrespect for the author of the original.

In my view, the Finnish publisher of this hybrid disregarded its dialectic whole, in part because the publishers tend to believe that an original work and all its translations are interchangeable. The publishers do not see that translators not only translate the original words and sentences but also the pictures that go along with them; they translate a conversational whole. The original of this story was a combination of words and pictures that the publisher neglected.

As discussed in the chapter, “Translating the Drama of Words and Illustrations,” the issue of the interaction between words and illustration becomes far more complicated when translating occurs. In an original work, the author, illustrator, source-language readers, and publisher are involved in a dialogic relationship. In a translation, the dialogic constellation expands and involves a translator interpreting the text and illustrations, target-language readers with a different cultural background, a new publisher, and even, possibly, a new illustrator participating in a collaborative dialogue with the translator.

Before my final chapter, I would like to mention Christiane Nord’s description of a text as “a communicative action which can be realized

ADVICE FROM A



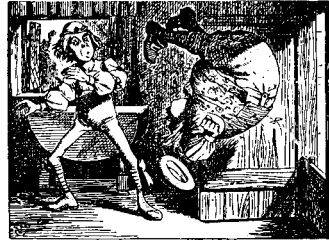
'You are old, Father William,' the young man said,  
'And your hair has become very white;  
And yet you incessantly stand on your head -  
Do you think, at your age, it is right?'

'In my youth,' Father William replied to his son,  
'I feared it might injure the brain;  
But, now that I'm perfectly sure I have none,  
Why, I do it again and again.'

'You are old,' said the youth, 'as I mentioned before,  
And have grown most uncomformably fat;  
Yet you turned a back-somersault in of the door -  
Pray, what is the reason of that?'

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CATERPILLAR



'In my youth,' said the sage, as he shook his grey locks,  
'I kept all my limbs very supple  
By the use of this ointment - one shilling the box -  
Allow me to sell you a couple?'

'You are old,' said the youth, 'and your jaws are too weak  
For anything tougher than suet;  
Yet you finished the goose, with the bones and the beak -  
Pray how did you manage to do it?'

'In my youth,' said his father, 'I took to the law,  
And argued each case with my wife;  
And the muscular strength, which it gave to my jaw,  
Has lasted the rest of my life.'

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ADVICE FROM A



'You are old,' said the youth, 'one would hardly suppose  
That your eye sees as steadily as ever;  
Yet you balanced an eel on the end of your nose -  
What made you so awfully clever?'

'I have answered three questions, and that is enough,'  
Said his father; 'don't give yourself airs!  
Do you think I can listen all day to such stuff?  
Be off, or I'll kick you down stairs!'

'That is not said right,' said the Caterpillar.  
'Not quite right, I'm afraid,' said Alice, timidly;  
'some of the words have got altered.'

- 70 -

CATERPILLAR



'It is wrong from beginning to end,' said the Caterpillar decidedly, and there was silence for some minutes.

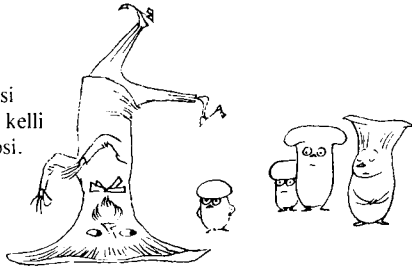
The Caterpillar was the first to speak.  
'What size do you want to be?' it asked.  
'Oh, I'm not particular as to size,' Alice hastily replied; 'only one doesn't like changing so often, you know.'

'I don't know,' said the Caterpillar.  
Alice said nothing; she had never been so much contradicted in all her life before, and she felt that she was losing her temper.

'Are you content now?' said the Caterpillar.

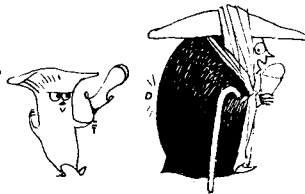
- 71 -

”Kuules nyt, Pappa Kantarelli”,  
sanoi poika, ”kun et ole enää lapsi  
niin mene jo sänkyyn ja rauhassa kelli  
— päällään ei seisoksi harmaahapsi.



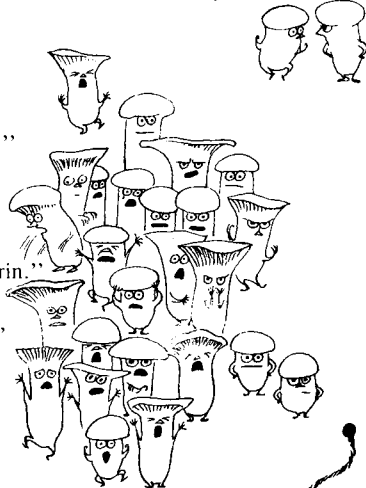
Pappa vastasi: ”Nuorena ennen  
pelkäsin aivojen kärsivän siitä,  
mutta sen opin vuosien mennen:  
eihän minulla ollut niitä.”

”Olet vanha”, muorikin väitti näin,  
”ja lihava myös kuin kaljapönttö;  
kuperkeikan silti teit taaksepäin  
— mistähän johtui teko niin hönttö?”



”Nuorena ennen”, kertoi Pappa,  
”voitelin voiteella selkäpiini;  
sitä kuluikin muutama kappa,  
vaan nyt on oloni notkea, fiini.”

”Olet vanha ja leukasi lonksuvat,  
ja silti syöt paistista lihat ja luut,  
niin että rustot vain ronksuvat...  
miten teet sen toisin kuin ukot muut?”



Sanoi Pappa: ”Nuorena vaimoineni  
kiistelin mikä on oikein ja väärin,  
siihen päivässä tunteja meni,  
vaan leukoihin voimaa sain ylen määrin.”

”Olet vanha, ja tikkuunkin tulen sait,  
kun kerran sitä raapaisit vain”,  
sanoi poika, ”ja minä kolmesti kait  
sitä joka kerran raapia sain.”

”Ota opiksi, poikani, jos on halu”,  
sanoi Pappa, ”ja höpinä riittää jo.  
Tulitikkukaan ei ole leikkikalua,  
sekin vaatii taitoa — uskotko?”



Mukaillut  
Panu Pekkanen

by a combination of verbal and non-verbal means.”<sup>204</sup> Illustration is a means to this end; in an illustrated story, pictures are part of the whole, part of the text to be translated. To bring the text to life in a new language, the translator immerses her/himself in the dialogue. As Bakhtin says, the translator participates “wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body and deeds.” The translator should invest her/his “entire self in discourse, and this discourse enters into the dialogic fabric of human life. . . .”<sup>205</sup>

## NOTES

<sup>1</sup>See Berman 1984; and Venuti 1995.

<sup>2</sup>See Paloposki and Oittinen, forthcoming; Robinson 1997c: 116–17; and Chesterman 1997: 28.

<sup>3</sup>See Venuti 1995: 20.

<sup>4</sup>See, e.g., Pym 1995; and Lane-Mercier 1997.

<sup>5</sup>See Paloposki and Oittinen. See also “translation archeology” and “translation criticism” in Pym 1992: 222.

<sup>6</sup>See Robinson 1997b: 9–10.

<sup>7</sup>Translation of illustrated texts has long been a neglected area in translation studies. Vermeer, for instance, mentions illustrations very briefly in his *voraussetzungen für eine translationstheorie—einige kapitel Kultur- und sprachtheorie* (cf. 1986: 304). Specialists in children's literature, like the French scholar Isabelle Nières (1974 and 1984), have paid more attention to the issue. Reinbert Tabbert, a German scholar, also deals with the relationship of text and illustration in picture books in *Kinderbuch Analysen II* (1991: 130–48). In 1991, Isabel da Silva finished her “Diplomarbeit” *Das Bild im Kinderbuch und seine Bedeutung für die Translation*, where she concentrates on translating illustrated children's books.

<sup>8</sup>Cf. Jakobson's “intersemiotic translation” or “transmutation,” 1989.

<sup>9</sup>Cf. Vermeer 1986: 269–304, 197–246.

<sup>10</sup>See Vermeer 1989: 173–74.

<sup>11</sup>Venuti 1992: 3. Even the feminist translator Susanne de Lotbinière-Harwood, who recognizes the value of translation in its own right, claims that translation is ephemeral while the original is not: “As creative forms, translation and performance are alike in their relation to time. Both are ephemeral. Original works endure but their translations do not. Performance art is scripted in the present tense. There is no such thing as a ‘definitive’ version of a translated literary work. Performance is not based on written texts and is not aimed at ‘lasting repetition’” (1991: 160; see Benjamin 1989: 18 for similar views).

<sup>12</sup>Kari Skjønberg, a Norwegian scholar, deals with this question in her book *Vem berättar? Om adaptationer i barnlitteratur (Who Tells the Story? On Adaptation in Children's Literature)*: "A more modern kind of adaptation is the turning of a book into a play, a film, a television programme, or maybe the other way round. This may be called *transmediation*." (1982: 147) Yet several literary art forms do not seem to fit this definition, e.g., cartoons. They might be called transmediations, as they are so close to film (the film sequence), but on the other hand they are certainly literature and works of fiction.

Göte Klingberg has also noted this type of adaptation, e.g., adapting a book into a film, as mediation through some medium (*medieöverföring*), which, as Heldner and Rönnerstrand point out, could easily be construed as transmediation through some medium. Heldner and Rönnerstrand make many interesting points, e.g., they mention that the reader, when reading a book, knows who has written the story and who has illustrated and published it. In film, there are many other creators involved; it is more like collaboration; they suggest that book and film are two different ways of communicating. Heldner and Rönnerstrand, in Nikola-jevaa 1992: 209–44.

<sup>13</sup>Myriam Díaz-Diocaretz suggests that "the ways in which the translator organizes the information will affect the new interpretative process." She categorizes some of the operations on translation: didactic (favoring explanatory notes), corrective (concerns the desire to adapt the interpretation to the readers' 'literary competence'), polemic (may be provoked by certain portions of the message in the ST [source text] that the TT [target text] anticipates will be in plemic with the taste and cultural presuppositions of the reader) and preventive (modifications and changes). Díaz-Diocaretz 1958: 38–39. If we think of translating for children, any of these might be possible in a certain situation. Translations for children are often didactic and may very well be corrective and preventive, too.

<sup>14</sup>Nida and de Waard 1986: 40.

<sup>15</sup>Ibid., 41.

<sup>16</sup>Nord 1991b: 9, 29; see also Holmes 1988: 45–52.

<sup>17</sup>Nord 1991b: 25; see also Reiss and Vermeer 1986: 36.

<sup>18</sup>Nord 1991b: 15–16.

<sup>19</sup>Bakhtin 1990: 257.

<sup>20</sup>Robinson 1991: 175–81.

<sup>21</sup>This is not far from James Holmes's views. He speaks of "meta-literary forms" of the poem. These include critical essay in the language of poem, critical essay in another language, prose translation, verse translation (metapoem), imitation, poem about poem, and poem inspired by poem (1988: 23–24).

<sup>22</sup>Bloom 1980: 18, 32, cf. Chamberlain 1992: 68; Lefevere 1985; and Gadamer 1977: 3–17. Throughout his *Memes of Translation* (1997), Chesterman underlines that translating is always rewriting.

<sup>23</sup>Robinson 1991: 195.

<sup>24</sup>Hollander cited in Robinson 1991: 195–96; for more on versions, see Hollander 1966: 205–31.

<sup>25</sup>Robinson: *The Tropics of Translation*, unpub., 259, 261.

<sup>26</sup>Steiner 1976: 29–30.

<sup>27</sup>Kuivasmäki points out that many classics, including *Robinson Crusoe*, *Uncle Tom's Cabin*, *Don Quixote*, and *Gulliver's Travels*, were first published and adapted for Finnish children before they were published as books for adults in Finland (1990: 190). One reason for this may be the change that occurred in the concept of childhood: in the 19th century, childhood was thought to last longer than it had earlier, so there was a demand for children's books.

<sup>28</sup>Hellsing 1963: 31–32. Andersen's stories are, of course, being adapted all the time: I have adapted four of his stories into films for the Finnish Broadcasting Company: *Jack the Dullard* (1992), *The Snow Man* (1993), *Thumbelina* (1993), and *The Fir-tree* (1993).

<sup>29</sup>Steiner 1976: 301.

<sup>30</sup>The Spanish author and scholar specializing in children's literature, Carmen Bravo-Villasante, takes a negative stand on versions and adaptations of any kind. She lists guidelines that take little heed of specific contexts or the different purposes of translations (in Klingberg et al., 1978: 48). The French scholar Isabelle Nières also deals with the reasons for and mechanisms of adaptation (1974; 1984).

<sup>31</sup>Shavit 1981: 171. At first glance, manipulation that falls under the category of abridging seems to fit what Theodore Savory says about literature of minor importance: "He [the translator] can freely paraphrase the original meaning whenever it suits him to do so" (1968: 21).

<sup>32</sup>Stolt, in Klingberg et al., 1978: 145.

<sup>33</sup>Benjamin 1989: 21.

<sup>34</sup>Chukovsky 1984: 20.

<sup>35</sup>Gadamer 1977: 95–96.

<sup>36</sup>Bettelheim 1989: 19.

<sup>37</sup>See Bakhtin 1984: 78.

<sup>38</sup>Bettelheim 1989: 19, 24.

<sup>39</sup>de Lotbinière-Harwood 1991: 90.

<sup>40</sup>Bakhtin 1986, in Morson and Emerson 1990: 130–31, 17–171; see also Bakhtin 1990: 292–93, 352.

<sup>41</sup>Shavit 1986: 45.

<sup>42</sup>Shavit 1981: 172.

<sup>43</sup>Shavit 1986: 28.

<sup>44</sup>Ibid., 119ff.

<sup>45</sup>The final version of the translation is Kunnas's work, although the original intention was for Eeva-Liisa Manner to contribute the prose and Kunnas, the

poetry. Manner finished the first draft of the translation in 1971 but was unable to go on with the work. So Kunnas took over the whole project and finished the translation on her own in 1972. Cf. interview with Kunnas on 11 February 1987. See also Oittinen 1987: 30–31; letter from Manner, 1 February 1987; and letter from Paavo Lehtonen, the publisher's editor, 3 February 1987.

<sup>46</sup>See Shavit 1986: 29.

<sup>47</sup>*Ibid.*, 43.

<sup>48</sup>Kivinen and Poivaara 1977b: 111–12, my translation; the whole story, 109–12.

<sup>49</sup>See *ibid.*, 106–10.

<sup>50</sup>Shavit 1986: 13, 22.

<sup>51</sup>See Ariès 1962; and Shavit 1986: 43.

<sup>52</sup>Klingberg 1986: 7.

<sup>53</sup>*Ibid.*, 11.

<sup>54</sup>Cf. Díaz-Diocaretz 1985: 38–39.

<sup>55</sup>Cf. Nida 1964: 159, 167; Nida and Taber 1969: 24; and Klingberg 1986: 85–86.

<sup>56</sup>This may be not only a problem of adapting but also of choosing books from other countries for publication. It often happens that editors deliberately choose ones that will “travel,” and that means books that will appear similar to, not different from, books that children already know. These can sometimes perpetuate false or distorted images of other countries or cultures because they are from an outsider's point of view, not an insider's, as Susan Stan says in her recent research (1997) and goes on: “My research study is a content analysis of a complete universe—all of the picture books published in the U.S. in one year, 1994, that were originally published in other countries. This includes both English-language and translated books. My purpose is to describe the characteristics of these books, with special attention to their setting and cultural content. For instance, my first research question asks, how many of these books contain indications in the text or illustrations that they are set in a country outside the U.S.? And the answer is 69 (out of 251). And of those 69, 27 are stretches, as the indications they contain are small and won't necessarily place the setting elsewhere unless the reader is savvy enough to pick up on them. Only 42 books actually named a setting or provided strong contextual clues.”

<sup>57</sup>Bravo-Villasante, in Klingberg et al., 1978: 48.

<sup>58</sup>Klingberg et al., 1978: 86 and Klingberg 1986: 65.

<sup>59</sup>Klingberg, in Klingberg et al., 1978: 86–87.

<sup>60</sup>See also Shavit 1986: 112.

<sup>61</sup>Klingberg 1986: 56–57, 58.

<sup>62</sup>For the influence of time on translation, see Robinson 1991: 181–93, “Metalepsis.”

<sup>63</sup>Klingberg 1986. Maybe the ending of the story was considered too sad for children. Bettelheim points out: "Hans Christian Andersen's *The Little Match Girl* and *The Steadfast Tin Soldier* are beautiful but extremely sad; they do not convey the feeling of consolation characteristic of fairy tales at the end," and "that one's fate is inexorable—a depressive world view—is as clear in 'The Little Match Girl,' a deeply moving story, but hardly one suitable for identification. The child in his misery may indeed identify with this heroine, but if so, this leads only to utter pessimism and defeatism." (1989: 37, 105)

<sup>64</sup>Bakhtin 1984: 148.

<sup>65</sup>Shavit 1981: 172–74.

<sup>66</sup>Swift 1985: 92.

<sup>67</sup>Cf. Shavit 1981: 174.

<sup>68</sup>Cf. Hollo's Finnish translation, Swift 1969: 77–78. An adult often reacts to children's literature in quite a different way than a child. In Germany, teachers and parents had strong reservations about Maurice Sendak's *Where the Wild Things Are*, especially about including it in a school book program (for primary school years), as they considered it as old-fashioned and frightening as *Struwelpeter* (*Slovenly Peter*, *Shock-Headed Peter*). Children, however, loved the book. The parents' negative attitudes were at least partly based on their traditional view of picture books, while children did not have these kinds of prejudices. All children recognize how the story begins with bad behavior (from an adult point of view), angry parents, and an angry child. Yet, toward the end of the story, the situation changes: Max enjoys his stay in the land of the monsters, and after he has become their king, he suddenly wants to return to his own home and own room. The story ends happily, and Max finds a warm supper waiting for him. The ending is very different from all the endings of *Slovenly Peter*, which depict the bad luck of the disobedient child. See Tabbert, in Fox et al., 1980: 37–38.

<sup>69</sup>Klingberg 1986: 73–80.

<sup>70</sup>Ibid., 75.

<sup>71</sup>Ibid., 75.

<sup>72</sup>Carroll 1981: 5–6; and 1972b: 16–17.

<sup>73</sup>Fish 1980: 89.

<sup>74</sup>Klingberg 1986: 78–79, 80.

<sup>75</sup>Ibid., 80.

<sup>76</sup>Ibid., 87.

<sup>77</sup>Carroll 1981: 30, italics mine.

<sup>78</sup>Carroll 1966.

<sup>79</sup>Cf. Carroll 1983: 38, 43; and 1972b: 50, 51.

<sup>80</sup>See Nord's discussion on translation errors, in 1991b: 169ff., where she looks at mistakes in connection with the overall purpose of translations. Even this is an issue concerning the reception of translations and fulfilling the ex-



pectancy norms, which are constituted by the target-language readers. See also Chesterman's discussion on expectancy norms, in 1997: 64–67.

<sup>81</sup>See Venuti for “visibility of translation,” 1992: 6.

<sup>82</sup>See Jakobson 1989.

<sup>83</sup>Klingberg 1986: 14.

<sup>84</sup>Godard 1990: 90, 93.

<sup>85</sup>Cf. Fish 1980: 85–86; and Bakhtin 1979: 94.

<sup>86</sup>Fish 1980: 86.

<sup>87</sup>Klingberg 1986: 19.

<sup>88</sup>Gadamer 1985: 154.

<sup>89</sup>See Snell-Hornby 1988: 69.

<sup>90</sup>Bakhtin 1990: 292.

<sup>91</sup>See “discourse in Dostoyevsky,” in Bakhtin 1987: 181–269; and “metalinguistics,” in Morson and Emerson 1990: 123–171.

<sup>92</sup>See, e.g., Nida and Waard 1986: 45.

<sup>93</sup>See Heiskanen-Mäkelä 1977: “A la recherche du Pooh perdu” (my translation).

<sup>94</sup>Feminists may get away with “hijacking” or “womanhandling” texts because these are seen as liberating practices, whereas their male counterparts might not so easily find ways of justifying their domestication. See Godard 1990: 91, 94; and Simon 1996: 14–16, 35; see also Oittinen and Paloposki, forthcoming.

<sup>95</sup>The idea comes from Martin Buber; see *I and Thou* 1970.

<sup>96</sup>For interaction between the verbal and the visual, see, e.g., Berger et al., 1977; Caws 1989; Mitchell 1980a; and Shulevitz 1985.

<sup>97</sup>In his *Writing with Pictures* the American artist Uri Shulevitz defines picture book and story book: “A *story book* tells the story with words. Although the pictures amplify it, the story can be understood without them. The pictures have an auxiliary role, because the words themselves contain images. In contrast, a true *picture book* tells a story mainly or entirely with pictures. When words are used, they have an auxiliary role. A picture book says in words only what pictures cannot show. . . . It could not, for example, be read over the radio and be understood fully. In a picture book, the pictures extend, clarify, complement, or take the place of words. Both the words and the pictures are ‘read’.” 1985: 15–16.

<sup>98</sup>The Danish children's author Lars-Henrik Olsen has combined the two ways of expression—book and theater—in several of his books, cf. *Muldvarpen. En teaterbog* (1978), where the book is actually two-sided with one side for the aloud-readers and one side seen by the audience, the children sitting and listening to the story.

<sup>99</sup>See for the verbal and the visual in translation in, e.g., Oittinen 1989; and 1990.

<sup>100</sup>Spink 1990: 60–62.

<sup>101</sup>Cf. Tove Holländer 1983.

<sup>102</sup>Of course, if translators—or publishers, editors—wanted to create a new kind of interpretation of Jansson's story, they could have mentioned it somewhere in the book. The style of the writing may have been changed simply because it was not considered a detail of any importance. Or maybe the publisher was busy, which is no reason at all, even if haste is behind most of the oversights in the translation of children's literature.

<sup>103</sup>See Metcalf in *The Lion and the Unicorn*, 19, 2 (1995): 292–96.

<sup>104</sup>Shannon 1991: 140, 141.

<sup>105</sup>See Schwarcz 1982.

<sup>106</sup>Gannon 1991: 90–91. Gannon's article (pp. 90–106) is included in one of the issues of *Children's Literature* from 1991, which concentrates on illustrations and their interaction with words in stories.

<sup>107</sup>The same thing occurs not only in books, but also in films. I often used this technique in my animated film *Ovi (The Door)*, 1992). A sudden sound or a quick movement of the eyes signals something new, a change in scenes or the introduction of a new character.

<sup>108</sup>Shulevitz 1985: 51.

<sup>109</sup>Opie 1985: 81.

<sup>110</sup>In Finland, the singer and author M. A. Numminen has set manuals and other instructions to music. By combining elements from different contexts, he has given a new perspective to the texts and created unique, original humor.

<sup>111</sup>Berger et al., 1977: 27–28.

<sup>112</sup>Caws 1989: 17; cf. also Nord's definition of "the reception of a text," 1991b: 16.

<sup>113</sup>Berger 1977: 16.

<sup>114</sup>In Caws 1989: 135.

<sup>115</sup>Hancock 1988: 4. The song "Tuiki tuiki tähtönen" is well known in Finland, too. Thus Kirsi Kunnas's parody of the song in the Finnish translation of *Alice's Adventures in Wonderland* functions very well.

<sup>116</sup>Hancock 1988: 4–5.

<sup>117</sup>*Ibid.*, 22.

<sup>118</sup>Nord 1991b: 120–121.

<sup>119</sup>Mäntyranta 1991: 59; see also Nord 1991b: 35–38.

<sup>120</sup>Shulevitz 1985: 16.

<sup>121</sup>Shannon 1991: 142.

<sup>122</sup>Something similar happens when we watch an animated film, which is a sequence of immovable pictures; in comic books, we perceive the pictures as a continuing flow of movement. We have learned to see it that way, we have mem-

ories of films we have seen before. This is even more apparent in stories created for television or film with still pictures: through camera movements and careful editing, the characters seem to move. At least, we cannot quite tell afterward, whether the film was “really” animated or not. It is the collaboration of illustrations and movements and sounds that creates the illusion of movement.

<sup>123</sup>Bassnett 1991: 132.

<sup>124</sup>Ibid., 132.

<sup>125</sup>Arnheim 1974: 372, 379, 413–14; and 1980; see also Gombrich 1980: 181–217; and Mitchell 1980b: 274–75.

<sup>126</sup>See Joseph Schwarcz on invisible sound, 1982: 77–85; see also Richardson 1973: 50–64.

<sup>127</sup>Caws 1989: 274.

<sup>128</sup>Bakhtin often speaks of responsibility and points out that “our actions matter and have a moral value.” He has also pointed out that “true responsibility and creative understanding are dialogic.” See Morson and Emerson 1990: 171 and 99.

<sup>129</sup>Caws 1989: 274–75.

<sup>130</sup>Schwarcz 1982: 104.

<sup>131</sup>Jansson 1977: n. pag.

<sup>132</sup>Carroll 1983: 10.

<sup>133</sup>See Westin 1985; and Mitchell 1980b, and 1992.

<sup>134</sup>In fact, language can be totally visual and spatial. New research on sign language and on the deaf as an ethnic group suggests that the deaf think in signs, dream in signs—in a language that only exists in space and in the eye. See Wolkomir 1992:30–41.

<sup>135</sup>See Graham 1985: 31–62, 37–38.

<sup>136</sup>de Beaugrande 1978: 122

<sup>137</sup>For similar views, see Newmark 1986: 45.

<sup>138</sup>See Bakhtin’s “image of the author,” in Morson and Emerson 1990: 429–32.

<sup>139</sup>Jansson rewrote the original versions written in the Swedish language—Swedish is the second official language of Finland. The “original” Finnish translations by Laila Järvinen, based on the first versions of the books, remain unchanged.

Boel Westin suggests in her book *Familjen i dalen* that the intended audience of the later versions may also be today’s “more modern” children. In my dissertation, I discussed the changes in tone between the earlier and later versions of *Finn Family Moomintroll*. As I see it, several features in the latter suggest that Tove Jansson was writing for a more adult audience. Jansson, of course, may have had other reasons for making these changes, but for me the changes in

point of view—the moving away from the child—is clearly discernible. See Westin 1988: 9–19, 30–31.

<sup>140</sup>See *Finland: A Cultural Encyclopedia. Sub voce*, “Literature in Translation,” 192–93.

<sup>141</sup>Jones 1984: 25, 44. The page numbering is referring to Thomas Warburton's Swedish translation of the book, *Vägen från mumindalen*.

<sup>142</sup>*Comet in Moominland (Kometjakten 1946 and Kometen kommer 1968), Finn Family Moomintroll (Trollkarlens hatt 1948 and Trollkarlens hatt 1968), The Exploits of Moominpappa (Muminpappans Bravader Skrivna av Honom Själ 1950, Muminpappans Bravader Skrivna av Honom Själ 1956, Muminpappans memoarer 1968), and Moominsummer Madness (Farlig midsommar 1954 and Farlig midsommar 1969).*

<sup>143</sup>Jansson 1945: 48, my translation. See Holländer 1983: 71.

<sup>144</sup>Cf. Holländer 1983: 74–75.

<sup>145</sup>I have not made a detailed study of Jansson's language, but I have observed that she has, for instance, changed the longer, full forms of verbs into shorter forms, like “sade” (“said”) into “sa” (more colloquial “said”). See Jones 1984: 25–31, 44–54.

<sup>146</sup>Jansson 1948: 34; 1968: 32–33.

<sup>147</sup>Jansson 1990: 36.

<sup>148</sup>*Pappan och havet*, 1965.

<sup>149</sup>See also Jones 1984: 44.

<sup>150</sup>“Städa upp här och var,” said Jansson. Private correspondence with Jansson in 1986.

<sup>151</sup>Jansson 1948: 63–64.

<sup>152</sup>Jansson 1968: 60.

<sup>153</sup>English translation by Elizabeth Portch 1990: 63.

<sup>154</sup>The feature film *Comet in Moominland* was produced by Dennis Livson and released in 1992. In the winter of 1991–92, Finnish television broadcast for the first time Dennis Livson's production of Tove Jansson's Moomin stories and Lars Jansson's Moomin comics. The series of fifty-two thirty-minute segments has been seen regularly on Finnish television ever since. The series has also been seen worldwide.

The following books by Jansson have appeared in the English language: *Comet in Moominland* (trans. by Elizabeth Portch), *Finn Family Moomintroll* (trns. by Elizabeth Portch), *The Exploits of Moominpappa* (trans. by Thomas Warburton), *Moominsummer Madness* (trans. by Thomas Warburton), *Moominland Midwinter* (trans. by Thomas Warburton), *Tales from Moominvalley* (trans. by Thomas Warburton), *Moominpappa at Sea* (trans. by Kingsley Hart), *Moominvalley in November* (trans. by Kingsley Hart), and picture books:

The Book about Moomin Mymble and Little My (trans. by Kingsley Hart); Who will comfort Toffle? (trans. by Kingsley Hart).

The information on Jansson's production is gathered from various sources, e.g., *Onnimanni* 2/1990, The Finnish Institute for Children's literature, Oy Moomin Characters Ltd., and Schildts Förlag Ab.

<sup>155</sup>See Holländer 1983, Jones 1984, Westin 1988, Ørjaseter 1987, and Huse 1991.

<sup>156</sup>*Moominland Midwinter*, 1985, abridgement.

<sup>157</sup>Jansson in Warburton's translation 1986: 127. Another interesting feature here is that in the English translation, as well as in the Swedish-language original, the squirrel is a boy ("han," "he"). In the Finnish language, however, we cannot make this distinction; we only have the pronoun "hän," which refers to both males and females. As a child, when reading this book, I always thought the squirrel was a female.

<sup>158</sup>*Ibid.*, 49.

<sup>159</sup>See also Snell-Hornby 1988; and Lotbinière-Harwood 1991.

<sup>160</sup>Published in 1886 under the title *Alice's Adventures under Ground*. Warren Weaver explains the history of the book: "There were to be four developments, over the succeeding period of three years and four months, before the book we all know – *Alice's Adventures in Wonderland*—was available to the general public. There was first written an unillustrated manuscript copy of a preliminary short version with the title *Alice's Adventures under Ground*; there was next produced by hand an illustrated copy of the same preliminary version; there was printed but not released for sale the true first, 1865, edition of the familiar longer version; and finally there was released to the trade the second, 1866, edition" (1964: 18–19). Here, however, Weaver does not mention *The Nursery "Alice,"* which can thus be considered the third "Alice" in print.

<sup>161</sup>Gardner 1970: 8.

<sup>162</sup>See Rönneberg 1989: 90–92.

<sup>163</sup>Shavit 1981: 175–76.

<sup>164</sup>The book has been illustrated more than a hundred times. See Vandergrift 1980: 76 and Lindholm-Romantschuk n.d., unpub.; see also Romney 1984.

<sup>165</sup>Even I have illustrated "Alice" for my book on the three Finnish "Alices," *Liisa, Liisa ja Alice*, which appeared in 1997.

<sup>166</sup>Cf. Walt Disney's film *Alice in Wonderland*, see Geronimi 1951.

<sup>167</sup>Cf. "Color," in Arnheim 1974: 330–71.

<sup>168</sup>See Oittinen 1990 and da Silva 1991, unpub.: 186–92.

<sup>169</sup>Carroll 1981: 5.

<sup>170</sup>Carroll 1890: 5.

<sup>171</sup>In the 1960s Kynäbaari (Jansson, n.d.) published one such version, *Liisa Ihmemaassa*, where it is clearly mentioned that Alice fell asleep: "Alice's sister gave a polite laugh and woke up with a start. She had fallen asleep, too" (Back-translation mine, Kynäbaari, 111). Shavit has observed the same feature in adaptations and translations into Hebrew (1981: 175).

<sup>172</sup>Carroll 1981: 2.

<sup>173</sup>Carroll 1890: 3–4.

<sup>174</sup>Carroll 1984, n. pag., backtranslation mine after Carroll.

<sup>175</sup>There are story book versions by, e.g., Kirjalito, n. d., and Artko 1977.

<sup>176</sup>Dusinberre 1987: 222.

<sup>177</sup>Carroll 1972b, Finnish translation by Kirsi Kunnas and Eeva-Liisa Manner.

<sup>178</sup>Carroll 1890: 1.

<sup>179</sup>Carroll 1981: 1–2.

<sup>180</sup>Carroll 1890: 13.

<sup>181</sup>See *ibid.*, 5.

<sup>182</sup>*Ibid.*, 7–8.

<sup>183</sup>Carroll in 1865; 1981: 13.

<sup>184</sup>This is an international phenomenon: when national literatures are very young, translation activity is usually very strong. See Bassnett 1993: 142; see also Even-Zohar 1979.

<sup>185</sup>The information about the three translators of the Finnish "Alices" is gathered from various sources: letters from Kirsi Kunnas, Maija Lehtonen, and Alice Martin, and their interviews. See also Manninen 1995 and Oittinen 1997.

<sup>186</sup>This strategy might very well be called "cannibalistic": it is a nationalistic metaphor used to oppose "the colonializing other," the strange, in a situation where two cultures meet, one dominating and the other submissive. In a cannibalistic ritual, the foreign is eaten up and used to nourish the own, the familiar. In other words, the foreign is domesticated. See Haroldo de Campos (n.d.); Haroldo and Augusto de Campos in Campos 1982; Jackson 1994; and Vieira 1994.

<sup>187</sup>Cf. the complicated history of the translation. Kunnas and Manner also translated Carroll's *Through the Looking-Glass*, which Swan had wanted to translate in the early 20th century. But, due to the lack of interest in Finland at that time, the publisher decided not to have the book translated. Kovala 1992: 83.

<sup>188</sup>See, e.g., Kunnas, in Ollikainen 1985.

<sup>189</sup>See Bakhtin, in Morson and Emerson 1990: 452.

<sup>190</sup>Bakhtin 1987: 124–25.

<sup>191</sup>See also Oittinen 1996.

<sup>192</sup>On the strong impact of television on our everyday lives, see, e.g., Kellner 1996; and Lefevere 1992: 1–25.

<sup>193</sup>See Nord 1993.

<sup>194</sup>See for definitions of the postmodern in Cameron 1992 and Kellner 1996.

<sup>195</sup>Bates in Gardner 1970: 85.

<sup>196</sup>Gardner 1970: 87.

<sup>197</sup>Private correspondence with Jansson, 1986.

<sup>198</sup>Southey in Gardner 1970: 69–72.

<sup>199</sup>Carroll 1981: 33–36.

<sup>200</sup>Dusinberre 1987: 72.

<sup>201</sup>Information from a telephone conversation with Pekkanen in 1987. See Oittinen 1987: 124–28; and 1988: 232–33.

<sup>202</sup>Carroll 1962: 68–71.

<sup>203</sup>Carroll 1983: 41.

<sup>204</sup>Nord 1991b: 15.

<sup>205</sup>Bakhtin 1987: 293.

## A Never-Ending Story

*It is always “man” that a work of literature reflects, or a fictitious figure that it describes. The fact that this work, when read, becomes a reflection of a particular reader is left out of consideration. Those discussing a work usually pretend that they did not experience it in a direct emotional way. By rendering a reading experience as representative of a general human principle, they omit the subjective immediacy of this experience to them, the readers.*

—DAVID BLEICH, *SUBJECTIVE CRITICISM*

On the previous pages, I have dealt with various aspects of the dialogic situation of translating for children. Throughout my book, I have understood the situation as involving not just the texts (in words and pictures) and their different creators and readers, but also the text contexts, including the child images that mirror our cultures and societies. Thus, besides the so-called original, the “text” to be translated involves a whole situation with several different elements. It has been my aim to show how important these factors are in producing texts, both originals and translations, for children, and how many-faceted the “field” of translating for children really is, even if it has not been my intention to try to cover every aspect of the issue.

As I have stressed earlier, one question clearly takes precedence: For whom? When we speak of translating fiction for children, the same question is vitally important. It is the reason behind the whole translation process: we are translating stories for target-language children to read or listen to. Thus, when dealing with target-language readers from different perspectives, my goal has been to define how I see my child audience: my “own” child is very close to Alice Miller’s, Hans-Ludwig Freese’s, and Lev Vygotsky’s wise and able child with a carnivalistic culture of her/his own. Yet I am not trying to generalize child image—there are as many child images as there are cultures and human beings.

I also appreciate what scholars like Selma Fraiberg say about the



child's magical world, as long as it does not mean "illogical" in the sense of "not being able to be logical," or a view of children as inferior to adults. What I have found interesting in my reading on child psychology is the broad range of different opinions expressed (cf. Piaget and Vygotsky). For me, this is an indication that scholars, too, are always involved in their research, as human beings, and that their own child images influence their views and, thus, the way they do research. This concerns me, too, as a scholar: my own child image molds the ways I look at children and translating for them.

In the chapter focusing on children's literature, I continued this discussion: like Zohar Shavit and Göte Klingberg, I suggest that the lower status of children's literature is a sign of disrespect for childhood as a whole, but also, perhaps, that a good deal of respect for the magical imaginations of children survives that basic ghettoization. Society's attitudes toward children mingle a good deal of both respect *and* disrespect, often in the words of the same speakers, sometimes in fact in the words of the scholars who study childhood.

I also deal with the manifestation of this disrespect in how we actually translate children's literature. As both Shavit and Klingberg point out in their research, adaptations, in the sense of "not the same," are mainly made from an adult, authoritarian point of view. This, among other reasons, explains why adapting (abridging) as such is a contentious issue among specialists in children's literature. Although the concern for the standard of literature, including translations, for children is understandable, adaptations have validity as works of literature. They can also reflect love and respect for the reading child, as Jansson's "squirrel version" demonstrates.

Children's fiction falls under the general category of fiction; both children's and adult literatures comply with many similar "laws": both involve issues of readership and collaboration, collaboration between readers and authors. In that sense, children's fiction presents the same problems for the translator as adult fiction. To be a successful translator of literature for either children or adults requires the ability to read both analytically and sensitively; the translator needs the ability to write and to produce a translation in the target language that not only reads naturally, but also fulfills its intended function in the target language—whatever that function may be.

I am in complete agreement with Göte Klingberg when he asserts that abridgements should not be invisible; readers have every right to know which version they are reading, how and why the story has been

abridged, and who is responsible for the result. Our paths diverge when Klingberg claims that translators should be invisible messengers of the original author. These ideas, repeated by so many scholars and authors in the field of children's literature, are an indication that however well they know their fields, these writers are not familiar with, or have extremely narrow views of, translation, in theory and practice.

There are several reasons for the translator's vanishing act. Of course, translation as such has been considered a secondary activity under the authority (even control) of the original author. And if we look at the status of children's literature in general, even the authors themselves must struggle for respect. Children's literature itself is marginal, as Suzanne Jill Levine (1992) has pointed out.

Children and adults are living through different stages of human life. Adults have experienced more; that is, they have lived longer, and their senses have had more time to develop. On the other hand, children's senses are fresh and not yet dulled by experience; children are more creative and daring than adults as nobody has told them yet what they are incapable of doing.

I have also dealt in this book with my main principles of translation, which I see as a dialogic, collaborative process carried out in individual situations. As I see it, no translation "produces sameness"; instead it creates texts for different purposes, different situations, different audiences. Translation is not a carryover of text A into text B, but an interpretation of, in and for different situations, which means that translators never translate texts (in words) alone. To succeed in translating a picture book or another illustrated story, the translator needs to translate pictures, too. The translator as a human being, with her/his background, culture, language, and gender, is an important factor in the process of translation. Here, I have found that Mikhail Bakhtin's ideas about dialogics apply well to translation as a process where different voices meet, where, in every word, we can hear the "you" and the "I." As readers we are directed toward new texts, new situations—thus we, as readers, always play a renewing role in the interpretations of texts.

In the dialogue of translating for children, different authors (including translator-authors), different readers (including translator-readers), and different illustrators meet, and at every contact point, new meanings arise. (Sometimes meeting at this contact point is a success, sometimes not.) Horizons meet and melt, as Hans-Georg Gadamer says. Translators, authors, illustrators, readers, children, and adults are also part of various interpretive communities, as Stanley Fish points out. And all this, in time

and place, influences our ways of seeing, hearing, reading, writing, interpreting texts.

The translator's word, too, is partly her/his own, partly another's. This word is not the ultimate version either, but is, in turn, reinterpreted. As described in chapter, "Translating children's Literature and Translating for Children," translation is in many ways a carnivalistic action: it is a continuous ritual of crowning and uncrowning. Translation is a never-ending, unfinalizable process.<sup>1</sup>

As translators translate in a dialogic interaction with their authors, with their future readers, with themselves, they are faithful to their own texts, to their own childhoods, childhood languages, and the childhood words they can still sense in themselves, in their bodies. Texts are continuously reborn, never finished. A professional translator does not hide behind the original author but takes her/his place in the dialogic interaction; she/he steps forward and stands in sight.

As shown by many scholars, equivalence has always been considered a central concept in translation. In Chesterman's words, it is "the big bugbear of translation theory, more argued about than any other single idea."<sup>2</sup> Yet in adult literary and translation theories, we discuss issues like deconstruction and subjectivity, while within children's literature, we still stick to equivalence and do not recognize that children, too, "deconstruct," are subjective, and read in their own ways for their own purposes.

We should remember that by virtue of being alive in a situation, translators, for children and adults, are readers who interpret texts (situations) in different ways. Reception has been defined in an extremely narrow sense in the situation of translating for children. I agree with Mary Snell-Hornby when she points out that equivalence—in the traditional sense of "same" meaning, function, or influence—is no longer a suitable basis for plausible translation theory.<sup>3</sup>

Yet, if we consider "equivalence" one of the never-ending solutions, for instance, a shared purpose between the source and target texts, or the equivalence of goals, the term expresses a helpful concept. But whatever the similarities of the general goals, each individual translation is always unique—with its own constellation of time, action, and reception. Even if similar elements exist, the end result always reflects the humanity of translation and interpretation. In the sense of "sameness" translations are never equivalent to their originals.

It is also worth mentioning that no two translations are the "same," however similar the background and approach of the translators, however identical the original text and illustrations, or however well-received

the translation. So equivalence must be seen as a fluid concept that allows us to pursue a greater understanding of translation without limiting our horizons or denying implicitly either the human condition of translation or the fundamental, root differences between languages and the expression of thought in different languages. Equivalence is not an excuse for implying that cultures, or time, or people are unchanging.

Another issue, also concerning equivalence, is the often-expressed opinion that translators should not “change” the original, for better or worse. In practice, this is a self-defeating, unrealistic approach that neglects the child reader’s reading experience. What is the point after all of perpetuating outright errors, or at the very least, of allowing misguided loyalty to the less successful elements in the original to weaken the translation? Let us take the example of translating a picture book: if the original words and illustrations do not form an interactive whole, the translator who disregards this and makes no attempt to create a story in the target language that functions better for her/his target-language audience is disloyal not only to the readers of the translation but also to the author of the original, since the target-language readers will be less likely to make the story their own. This is something I find very strange in Kornei Chukovsky’s thinking: he seems to consider mutually exclusive the “rights” of the original author and those of the readers of the translation. (Of course, Chukovsky, too, was influenced by the norms and conventions of his time and place.) There is something important here that is often forgotten: the rights of the original author, or the different readers of the texts, or the translator, do not necessarily conflict.

When considering any translation, and the translation of fiction even more so, we must deal with the problems of reading. The translator always starts as a reader, as Louise Rosenblatt points out. Reading is a crucial issue especially within the situation of translating for children, because we need to take both child and adult readers into consideration. As discussed, the child as a reader is an important issue in many ways. Besides the differences between children and adults, there are many other issues to be considered, such as the translator as a reader and her/his involvement while reading. Reading ability consists of much more than analytical reading: the reader, even the translator, is also involved on an emotional level. Both aesthetic and efferent readings are needed.

As the examples of *Alice’s Adventures in Wonderland* and *The Nursery “Alice”* show, reading and authoring, like anything else, are also issues of authority. So is translation, especially translating for children. As

George Steiner points out, “such authority can be of diverse sources. There is the metaphysical authority of a dogma or transcendent value system. There is the pedagogic authority of an educational framework and consciously shared heuristic idiom. There can be political authority of every colour.”<sup>4</sup> Since children are still under adult authority, language, culture, and society, we do not want our children to understand “uncontrollably.” In the same way, translators are under the authority of the original and are not allowed to translate “uncontrollably.”

Submitting to authority easily leads to repetition, repetition of what we believe to be “the original meaning.” Often we consider the original to have some intrinsic meaning, more justified than any others, a meaning the translator should transmit into another language. My disagreement is with the assumption that denying or relativizing the authority of the original inevitably leads to disrespect. Instead, through dialogics, we do not take texts as they are; rather we meet with them. Dialogics does not mean submission to the authority of the original but, adding to it, enriching it, out of respect for—or loyalty to—the original, thus creating a fresh new interpretation for the target-language audience. In this sense, disrespect for authorities brings out respect for originals and their authors. In a positive sense, translators always manipulate.

Adaptation is also considered an issue of authority and manipulation, usually in a negative sense. Adaptation and translation are not, as often argued, different issues but parts of the same whole: all translation includes adaptation, as we, when translating, always think of our future readers, who might be called the “superaddressees” of our stories, the stories by both original authors and translator-authors.

Here we encounter another interesting phenomenon, the author of the original as rewriter/translator of her/his own books. Roald Dahl, Tove Jansson, and Lewis Carroll have all created versions of their original stories for both adults and children. Sometimes the stories continue to be available in both versions, but often the new versions replace the first texts, as is the case with Jansson’s versions of four of her Moomin stories. This raises the issue of the visibility of translators and translations; publishers should always mention in print what has been adapted, how, by whom, and even why. Readers have every right to know which versions they are reading.

Translators of fiction should one way or the other aim to create a credible whole. They should, in the case of illustrated books, for instance, take into account the relationship between text and illustration. Translators translate complete situations that include the contributions of

translators themselves as well as those of different audiences. The issue here is to consider different kinds of audiences, different kinds of readerships, rather than different kinds or types of literature.<sup>5</sup>

Translation and performance always go together: translators need to know and take into consideration which media, which senses they are translating for. Along with textual elements, translators of picture books need the ability to read graphic elements like illustrations. Translators must be specialists, since translation is not mere mastery of some mechanical skills, but a thorough knowledge of language and culture combined with an acute awareness of the role of situation and collaboration in translation. Translation of picture books, for instance, is a special field requiring special knowledge that should be taught in schools of translation.

As I see it, the main problem is often the publishers' attitudes: they tend to believe that translators produce "off-the-shelf" texts that can exist in isolation from their illustrations. As some of my examples show, their assumption is that translation of a picture book is easier than translation of a textbook for young people or adults. Perhaps they think pictures somehow help the translators' work or perhaps they just count the number of words and think that words are more "expensive" than illustrations. And what does this again tell about the attitudes toward the illustrator's and author's work? As a whole, while the skills required are different, I consider the process of translating a story into another language quite close to the process of illustrating a story. Illustrating is translating into pictures, instead of words, but both of these processes are forms of interpretation.

The value placed on childhood, which has been an undercurrent throughout my book, is a key issue in children's culture. The lack of research on children's literature is an indication of the status of children, or more tellingly, their lack of status in the social hierarchy.<sup>6</sup> The same problem concerns research on translating for children. As Mary Snell-Hornby points out, "the special problems of children's literature and stage-translation have until recently only received scant attention."<sup>7</sup> But what would be the most important research areas and issues of translating for children?

Göte Klingberg lists some main areas: "[e]mpirical statistical studies of the translation streams; economic and technical problems in the production of translations; ways of selecting books for translation; how children's books are actually translated, definition of the problems which translators encounter, and what recommendations can be given; recep-

tion and influence of translations in the target language area.”<sup>8</sup> The last issue is very interesting—for instance, it has been pointed out in several studies of Finnish children’s literature that translations have had a great influence on the development of our national literature for children.<sup>9</sup> Klingberg might also mention another very important area: research on the translation of children’s literature using the methods developed for translation studies.

In addition, the situation of translating for children can be seen from other various angles: We may be interested in different forms and genres of literature. We can look at the differences between cultures—which is a very important issue in translation of any kind, and translation of children’s fiction is no exception. We also may want to study children and adults as readers of translations or we can look at the different roles within translating for children: reader, publisher, author, illustrator, and so on—usually these authorities are adults.

Moreover, I would like to include research on the child images of different historical times that are mirrored in translations for children, mirrored in the books and strategies chosen and in the ways adults address children (cf. narration in *Alice’s Adventures in Wonderland* and *The Nursery “Alice”*). It is also important to continue studying the relationship between words and illustration in translating for children, especially the translation of film and picture books. In addition, I would like to know more about the publishing policies both in Finland and other countries, and the history of the translation of children’s literature, as mentioned, would bring added insight.

Collaboration with publishers is a key to progress in the field of translation, not only to improve translation in practice but also to further research on translation. As a whole, the relationship between translators and their publishers is very important and has a major impact on the entire translation process. More information and more insight is needed on both sides.

The choice of books for translation would be an important part of this collaboration. While many books of all sorts are translated, especially from English, the system for choosing books for translation has its shortcomings. Editors tend to choose prizewinners introduced at international book fairs. A lack of time, resources and contacts makes it impossible to keep up with the latest developments in the world of publishing in every country, which means that even classics can go untranslated, since they are not exhibited at book fairs. The value placed on childhood in various cultures is another issue in the selection of books for transla-

tion. Here again, we need more collaboration between publishers, authors, translators, and scholars who could concentrate on certain languages and certain countries and thus, as specialists, select the best books for translation.

We seem to have similar problems in Finland as in Great Britain and the United States. As Venuti points out, “both British and American laws define translation as a second-order product, an ‘adaptation’ or ‘derivative’ work based on an ‘original work of authorship,’ whose copyright, including the exclusive right ‘to prepare derivative works’ or ‘adaptations,’ is vested in the ‘author.’”<sup>10</sup> Even in Finland, publishers promise authors of the original that books will be translated “as accurately as possible.” It is difficult to reconcile what actually happens in the translation process with these strictures.<sup>11</sup> Even though in today’s Finland, translator’s copyright is seriously recognized and discussed in the open, it is clear that prevailing attitudes and practice in the publishing business are not often based on a profound knowledge of translation.<sup>12</sup>

If just for this reason, the publishers should be included in the dialogic constellation contributing to the translation: as I have already pointed out, it is the publisher’s right and duty to see that the work done is visible, that every book carries the name of the translator or adaptor (on the cover or front page) as well as any other information needed, such as the names of the author, the illustrator, and the original publisher, the year of publication of the original and subsequent versions. If the book has been translated through a third language, this should be indicated. It would also be most helpful if translators were asked to write a fore- or afterword for the books they have translated. In the case of a picture book, the translator is also most qualified to write the description of the story on the back cover. In current practice, excerpts from reviews, for instance, are printed on the back cover, to help sell the book. An explanation from the translator would help the reader (be it the child or the adult reading the book aloud) understand the situation and the history of the creation of the book and the translation. The purpose of a fore- or afterword would be to let the reader know that the book did not first appear in the source-language, that it is a translation from another language, and that certain issues came up in the process of translation. It is also an issue of giving credit where credit is due.

All in all, the input of children, the future audience of books, is often neglected—partly because children do not buy books. Adults ask penetrating questions like What will the child learn from the text? (adult view) instead of questions like What does the child enjoy? (child’s view).



Hans-Ludwig Freese and Margareta Rönnerberg both stress the importance of the latter, the child's view: we should write, illustrate, translate for children so that they *enjoy* what they read or see or hear.

Translation is in many ways a covenant. Translators of children's literature should reach out to the children of their own culture. Translators should dive into the carnivalistic children's world, reexperience it. Even if they cannot stop being adults, to succeed they should try to reach into the realm of childhood, the children around them, the child in themselves. This reaching into the carnivalistic world of children, this reaching out to children, without the fear of relinquishing one's own authority, is dialogics.

When translating for children, we should listen to the child, the child in the neighborhood and the child within ourselves. When reading and writing, authoring and illustrating, the translator is in a dialogic interaction with all these children. A thought, a sentence, a text, a picture—they are all involved in a never-ending dialogue. They are continuously changing, moving, and they never meet in a vacuum. In different reading situations, readers interpret these signs in various ways, depending on the situation itself: text, interpreter, time, place, and so on. Form and content are inseparable.

In this book, I have tried to emphasize the importance of recognizing and accepting what translation really entails. My goal has been to add to my reader's knowledge of translation by describing the dialogic conversation that produces a translated whole worthy of its message. My focus in all of this is the children's book written for the child by listening and responding to the wise and able child's voice. I hope my readers have heard this voice interspersed with my own. "There is no 'silent' translation," as Lori Chamberlain has pointed out.<sup>13</sup> I would like to add: there is no silent research.

## NOTES

<sup>1</sup>Bakhtin 1987: 124–25; see also Bakhtin 1984.

<sup>2</sup>Chesterman 1997:9.

<sup>3</sup>Snell-Hornby 1988.

<sup>4</sup>Steiner 1978: 13.

<sup>5</sup>See also Oittinen 1989: 34–35; 1990; 1995; and 1998.

<sup>6</sup>In 1990, the American scholar Dr. Maureen White completed her research *Translated Children's Books: A Study of Successful Translations and a Comprehensive Listing of Books Available in the United States*. She identifies and ana-

lyzes the components of successful translations and lists the English translations of children's books published in the United States in 1989–90. See White 1992.

<sup>7</sup>Snell-Hornby 1988: 33. My dissertation, which appeared in 1993, was the first in Finland to concentrate on translating for children.

<sup>8</sup>Klingberg et al., 1978: 84.

<sup>9</sup>Cf. Kuivasmäki 1990: 67–110.

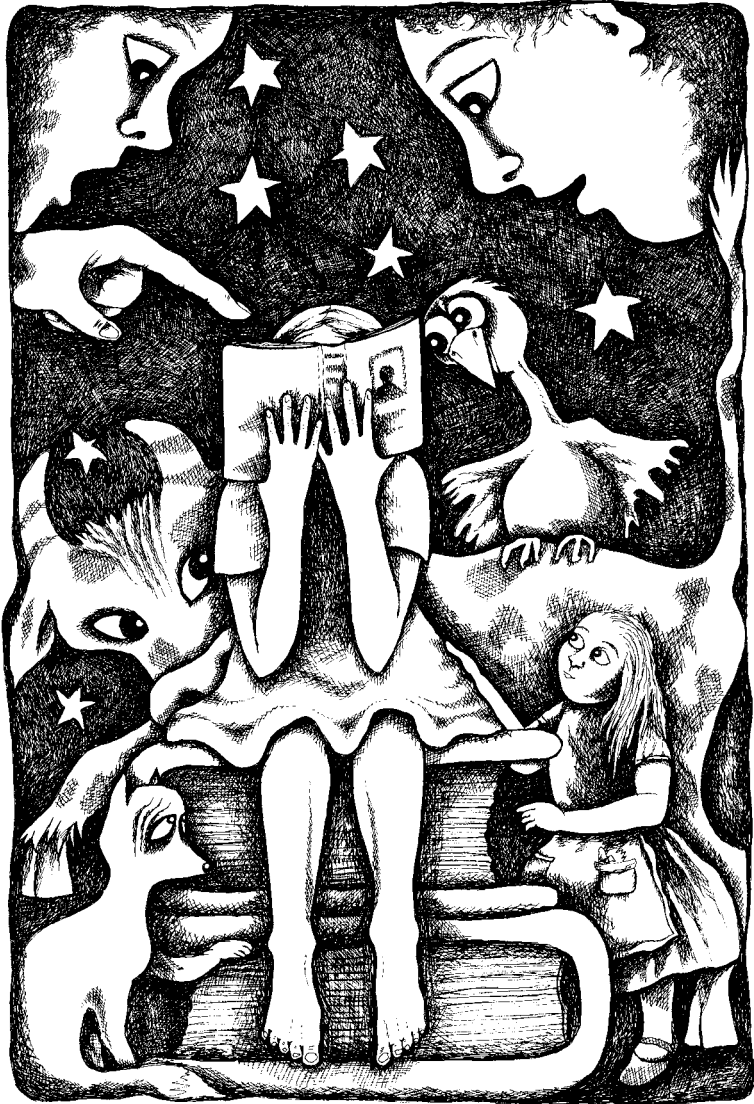
<sup>10</sup>Venuti 1992: 2.

<sup>11</sup>According to Jukka Kemppinen, translator's rights are subordinate to those of the original author, and the editor is the one who decides on the "correctness" of the translation. See Kemppinen 1980: 111–19. I understand this is an international practice.

<sup>12</sup>See, e.g., Tapio Susiluoto's book on translator's copyright, 1997.

<sup>13</sup>Chamberlain 1992: 69.





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