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# TRANSLATING PICTUREBOOKS

## REVOICING THE VERBAL, THE VISUAL, AND THE AURAL FOR A CHILD AUDIENCE

Riitta Oittinen, Anne Ketola, and Melissa Garavini

# Translating Picturebooks

*Translating Picturebooks* examines the role of illustration in the translation process of picturebooks and how the word–image interplay inherent in the medium can have an impact both on translation practice and the reading process itself. The book draws on a wide range of picturebooks published and translated in a number of languages to demonstrate the myriad ways in which information and meaning is conveyed in the translation of multimodal material and, in turn, the impact of these interactions on the readers' experiences of these books. The volume also analyzes strategies translators employ in translating picturebooks, including issues surrounding culturally-specific references and visual and verbal gaps, and features a chapter with excerpts from translators' diaries written during the process. Highlighting the complex dynamics at work in the translation process of picturebooks and their implications for research on translation studies and multimodal material, this book is an indispensable resource for students and researchers in translation studies, multimodality, and children's literature. All in all, a picturebook is a multimodal entity formed by the verbal, the visual, and the aural. You cannot exclude any part of it without losing the general idea. That is why we spell picturebook as one word.

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**Riitta**
*To my dear Matti*
*To my dear mom Siiri—I'm sorry you couldn't see this book*
*To my dear Eeva, Johanna, Samu and Santtu*
*To my dear Aatu, Atte, Emmi, Emppu, Sakra and Taika*
*To my dear big sister Maikki*
*To my dear mother-in-law Sirkka*
*To my dear Raija and Sari: thanks for your friendship*

**Anne**
*To my dearest Roope*

**Melissa**
*To my family and Marco*

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# Acknowledgments

This book stems from a personal interest in picturebooks as an art form. We have always been involved with picturebooks: first as children being read to, then as mothers and grandmothers reading to our own children—but also as artists and translators, creating, illustrating and translating children's stories. This book is a product of a fruitful three-year collaboration between people with a shared interest in picturebook translation. We are tremendously grateful for our brilliant colleagues from around the world who have participated in creating the book. Chiara, Roberto, Hasnaa, Samir, Camila, Lincoln, and Xi: thanks to you, we have been able to open up our discussion to a truly international level. Riitta and Anne also send their gratitude to the translation students at the University of Tampere; the ones who participated in this project by writing translation diaries as well as the others we have had the pleasure to work with during our picturebook translation courses. Your enthusiasm and fresh perspectives have given us a lot of food for thought during the writing process. Our thanks also go to the Finnish Cultural Foundation for funding a part of this project.

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# 1 First Steps

> A translator is like the fabricating fox fabulist of fables: swiftly and wittily she moves from one position to another and keeps out of sight with all her five senses open and ready.
>
> (Oittinen 2008, 76)

Picturebook stories are built in the interaction of two different modes, words and images, which convey information employing profoundly different means. While picturebooks have interested researchers for decades, relatively little attention has been paid to the study of their translations. So far, research on picturebook translation has been published mainly in the form of individual articles, which by necessity approach the subject from a very limited point of view. The most comprehensive monograph written about the translation of picturebooks so far has been Riitta Oittinen's *Kuvakirja kääntäjän kädessä* ("Picturebook in the Hand of a Translator") published in Finnish in 2004, which has served as the inspiration for the book you are reading now. The most recent book-length contribution on translating the verbal, visual, and aural culture in picturebooks has been written in Italian in 2014 by Melissa Garavini, *La traduzione della letteratura per l'infanzia dal finlandese all'italiano: l'esempio degli albi illustrati di Mauri Kunnas* ("Translating Children's Literature From Finnish Into Italian: Mauri Kunnas's Picturebooks as a Case Study"). Our aim has been to make this research available for an international audience, as well as to update it with recent, international research on picturebook translations made by others, offering an unprecedentedly comprehensive view of the subject.

## 1.1 Purpose and Background of the Book

### *Aim of the Book*

In this book, we set out to examine picturebook translation from a variety of theoretical and analytical viewpoints. We are interested in everything that goes into picturebook translation. We analyze translators' solutions

and reflect on the reasons behind them. We examine how the interpretation of picturebook illustrations can change when the verbal part of the story is translated into a new language. We also shed light on the publication process of picturebooks, including the co-printing of different translation versions and the effects this has on the translation, as well as the role publishing houses and editors play in the translation process. At the heart of this book is the role of the illustrations in the translation of picturebooks. We examine how pictorially presented information is treated in the translation process (*What is done?*), what strategies translators apply to these elements (*How is it done?*), as well as contemplating the reasons behind these choices (*Why is it done?*). In addition to studying word–image interaction, we also discuss *sound*: translating the picturebook to be read aloud and the auditory features of digital picturebooks.

Throughout the book, we also emphasize the importance of training translators to read, hear, and re-interpret verbal, visual, and aural information, and emphasize the need to include multimodal issues in translator training in universities. We encourage the field of Translation Studies and research into Children's Literature to take advantage of the new research opportunities offered by the arrival of digital technology. Although some universities have already implemented translation courses with emphasis on multimodal and audiovisual translation, more must be done regarding the localization of games, websites, and digital picturebooks.

### Background of the Research Problem

Our research interest certainly stems from our nationalities: the three authors represent countries in which a significant portion of the children's literature published annually consists of translations. For instance, in Finland, out of all the children's books published between 2010–2014, 64% were translations, 80% of which were translated from English (Finnish Institute for Children's Literature, 2014). As far as the Italian editorial market is concerned, almost half of the children's books come from abroad; in the last few years, the percentage of foreign works has been oscillating between 45 and 54% (Bartolini and Pontegobbi 2008, 2014). As in Finland, most of the foreign books come from English-language countries. In other words, the situation in countries such as Finland and Italy is very different from that of many English-speaking countries, where translations constitute a much smaller share of the children's literature published annually. Unfortunately, despite our efforts, we have been unable to find similar statistics from English-speaking countries. Yet, a report published by *Literature Across Frontiers* (2015) offers statistics of translated literature in the UK and Ireland from three sample years of 2000, 2009, and 2011. According to the report, only 39 translated children's books were published in 2009 and 60 were published in 2011 in the UK and Ireland combined. We find these numbers surprisingly low. In Finland, the corresponding numbers were 931 books

in 2009 and 842 books in 2011—and one should also remember that the population of Finland is less than a tenth of the UK and Ireland.

The translation of children's literature (including picturebooks) remains "largely ignored by theorists, publishers and academic institutions," as pointed out by Eithne O'Connell (1999, 208). María González Davies (2008, 118) writes in the same vein: "Fairy tales and translations have mainly been perceived as noncanonical—peripheral—in most communities." This book sets out to fill this gap in research. We feel that picturebooks, as well as their translations, are somewhat underappreciated. Excluding classics such as Maurice Sendak's works, picturebooks are not as highly regarded as books addressed to older readers. One reason for this poor(er) status could be that they are mistaken as *simple* literature; such views were expressed by the translation students we examine in subchapter 5.2. Finally, picturebook translation is typically not a lucrative activity. In Finland, picturebook translators are usually given a flat fee corresponding to a couple of day's work—although sometimes a higher fee may be offered for more demanding texts with rhymes or other more complicated narrative styles. It seems to us that translation commissioners might not fully recognize the complexity of the picturebook translation process.

O'Connell discusses the status of picturebook translation in the following way:

> Poor status, pay, and working conditions can perpetuate a vicious circle in which publishers are often presented with what they deserve, namely, translated work which could be a good deal better. One development which could have far-reaching implications in terms of breaking this cycle would be to improve the skills (and thus the professional confidence) of those who translate children's fiction. Academics are as guilty as anyone of contributing to this problem of poor reception and low prestige. How many undergraduate or for that matter postgraduate programmes in Translation Studies offer students the chance to develop skills in this field in either core or optional courses?
>
> (1999, 212)

The weak status of picturebook translation is also reflected in the invisibility of picturebook translators. For example, in book reviews and advertisements in newspapers, translators of novels for adults are usually mentioned but picturebook translators are not. Picturebook translators' names are also often printed on the back cover of the book in very small print, while the translators of adult literature are usually mentioned on the front page. All in all, this reflects an attitude of picturebook translation being only a way of passing time and having something nice to do in between translating other, more serious works.

We find it very hard to understand the present situation, because picturebooks are a child's first encounter with what books are about and what they

mean. In addition to being entertaining, picturebooks also teach the child about other cultures, about naming things, and about understanding the symbolic meanings of words and images. Picturebooks are the child's first visit to the art gallery, as is often said. The aim of our book is to show how demanding translating picturebooks really is and how great a responsibility picturebook translators have as their influence on a child reader's mind and imagination will stay with the reader permanently.

Our analyses of picturebook translations also aim to show just how much picturebooks can change in translation. We are convinced that such discussion can be eye-opening for those who work with children's literature but have never really looked deeply into its translation. In Finland, for instance, it is not rare to see high-profile newspapers and magazines publish somewhat debatable reviews on translated children's books. These reviews can provide a nuanced description of the original author's style of writing and word choices, without taking into consideration that these have actually been produced by the translator of the book (e.g., Lehtonen in *Helsingin Sanomat*, 2015). To give another example, children's literature scholars and librarians across the world will often provide recommendations on picturebooks, based, for instance, on the books' pedagogical potential or entertainment value. It is vital to keep in mind that when these books travel from one language and culture to another, these qualities can change; for an example of this, see the discussion on the Finnish translation of Beatrix Potter's *The Tale of Peter Rabbit* below in subchapter 1.3.

## 1.2 Materials, Perspectives, and Methods

In our selection of research material, we have aimed to provide our readers with a diverse assortment of picturebooks and their translations, and offer an overview that is comprehensive linguistically, culturally, temporally, and stylistically. Our research material has been written in a variety of languages, including Finnish, Karelian, English, German, Swedish, Italian, Spanish, Portuguese, Arabic, and Chinese, and it addresses cultural factors in many European countries as well as China, Morocco, and Brazil.

Some of the books in our research material have been translated by ourselves, most have been translated by others. Some of the books are picturebook classics, *Where the Wild Things Are* and *The Tale of Peter Rabbit* being, perhaps, the most famous of these; some are less known internationally, such as the books by the Finnish picturebook creator Mauri Kunnas. Some of the books represent lesser-known versions of famous stories, such as the Arabic versions *The Three Little Pigs* and *The Little Mermaid* (see subchapter 4.3). We have also included translations of books that are recent, such as Elena Agnello and Adrie le Roux' *I am Alex* from 2016 (see subchapter 3.4), and others that are older, such as Munro Leaf and Robert Lawson's *The Story of Ferdinand* from

1936 (see subchapter 4.2). Yet, it is not our aim to provide a historical account of the development of picturebook translation, as such a topic would undoubtedly merit a book of its own. The discussion of the *Not for Parents* travel book series in subchapter 4.5 provides a glance at non-fiction picturebooks and their international reception. Most of the books we examine have been published in a traditional book format, but we also reflect on the digitization of picturebooks and the changing nature of picturebook production.

In this book, we examine the varying contexts and conditions in which picturebook translation can take place. We discuss the way in which the previous versions of a famous story need to be taken into account when translating a new one, with examples from a children's version of Shakespeare's *Romeo and Juliet* (see subchapter 5.1). We introduce examples of the same story being published in different illustrations, a picturebook and an illustrated story (see discussion on the Spanish and Finnish versions of *The Story of Ferdinand* in subchapter 4.2). We also provide examples of how the same story can appear very different when presented with different illustration formats (*Alice's Adventures in Wonderland* in subchapter 3.1). We also discuss what can happen if picturebooks are translated via a pivot language—see Elsa Beskow's *Puttes äventyr I blåbärsskogen* (published in English as *Peter in Blueberry Land*) and Sven Nordqvist's *Pannkakstårtan* (published in English as *The Birthday Cake*) in subchapter 5.2. In addition to translations, our research material also includes *translation diaries* written during the translation process of picturebooks. We examine translator trainees' diaries as well as diaries by a more experienced professional: Oittinen has kept a translator's diary for several years and has recorded her reflections on the verbal and the visual in the books she has translated.

To sum up, our research material is analyzed from a variety of perspectives and it is used to address different types of research questions, ranging from an analysis of how translation might be affected by factors such as the translator's child image or differences between the source and target cultures, to a translator's self-reflective account of the picturebook translation process. In order to accommodate for such variety of research questions, the shared method of analysis needs to be flexible enough to allow slightly different uses and approaches. Our guiding method of analysis used throughout the book could be described as multimodal comparative analysis (Garavini 2014). Instead of outlining a strict procedure of analysis, this term describes the various stages of analysis involved in our examination process: reading the original and the translated picturebook separately, analyzing word–image interaction in both books, comparing the verbal source text with its translation—focusing on any apparent changes or manipulations of the text—and comparing these changes to the images in order to determine whether the images provided a motivation for the changes made.

## 1.3 Introduction to the Translation of Children's Literature

Translating for children is no innocent act. As Oittinen writes in *Translating for Children*, "Translating is rewriting, and any rewriting situation is an issue of ideology and power. Everything we write tells about our views of life, our ideologies, and who we are as human beings" (2000, 134; see also Lefevere 1992). The starting point of this book, too, is looking at translating as rereading and rewriting for new audiences in new cultures. Every time a picturebook is translated, the interpretation of the entire multimodal context changes—the illustrations appear different when examined in relation to a new verbal story. In the same vein, every time a story is illustrated, the context of understanding the story changes. In translating, all the changes are multiplied and made more complicated, because the audience and culture inevitably change, too. As Maria Tymoczko (1999, 41) posits, "Every telling is a retelling. . . . Any literary work is dependent on texts that have gone before and, moreover, literature is as much about literature as about life."

### *Ideology and the Translator's Child Image*

Translators' choices are based, on the one hand, on the concrete works of art (the entity and the details) being translated, and, on the other hand, on the norms and poetics prevailing in society, as well as the translators' individual selves and ideologies. The ideological choices include the selection of books for translation. Certain books, with certain subject matter, are not chosen for translation because they do not travel easily from one culture to another (Stan 1997; Oittinen 2000). The books chosen for translation often conform to the prevailing poetics, cultures, and values—that is, the ideologies that prevail in a particular target culture. Sometimes the selection of books for translation can even perpetuate false or distorted images of other countries and cultures.

As Suojanen *et al.* (2015) assert, translators are always affected by how they understand the needs of the receiver of the translation. When translating for children, the question of the receivers' (supposed) needs gains an even greater significance. The translation of children's literature is influenced by child images—the way in which one understands childhood, children, and their needs—both the child images prevailing in societies, as well as the translator's own unique child images. The way in which translators conceptualize the characteristics of the future readers has an influence on how they react to the problems aroused by the original text: through their choices of words they both listen to and address certain kinds of readers, for instance, wise and able or dull and ignorant children.

Children's literature has a dual audience: children and adults. The translators of this literature often acknowledge this duality, too, and formulate their translation solutions to suit the supposed needs of more than one

expected audience group. Oittinen and Ketola (2014) propose that such a communicative situation largely resembles the sociolinguistic concept of *Audience Design*, which is a receiver-oriented approach to communication, initially developed by Allan Bell (1984, 2001) and first applied to translation studies by Basil Hatim and Ian Mason (1997). Audience Design refers to speakers modifying their style of communication for the benefit of their audience (Bell 2001, 141–143). The framework distinguishes between different audience roles, all of which prompt the speaker to shift their style of communication to a different degree.

The first audience role Bell (2001, 141) distinguishes is *the addressee*, the most important person in the audience, who is addressed directly. Oittinen and Ketola (2014, 109) assert that in the case of picturebook translation, the addressee generally can be agreed to be the child to whom the book is read. The audience member who is the second most important to the speaker—and therefore the second most likely to affect the speaker's style—is referred to as *an auditor.* Addressees are audience members who are ratified by the speaker, but their presence does not shift the speaker's style to the same extent as the addressees'. Oittinen and Ketola (2014, 110) suggest that the auditors of a picturebook translator are the adults involved in producing, marketing, purchasing, and performing of the book for the addressees. While the addressees are seemingly the most important audience group, the ratified presence of the auditors affects the translator's choices as well.

### *Adding a Layer of Adult Comment*

As children's literature is written by adults, it always contains some degree of adult comment. As the translation of this literature is also conducted by adults, the process of translation may add a layer of adult involvement to the story. At its worst, this can come about as an air of patronage added to the translation. Ketola (2017) offers an example of such translator involvement by comparing Beatrix Potter's classic picturebook *The Tale of Peter Rabbit* ([1902] 2002) and its Finnish translation ([1963] 1967). Potter's original story has enjoyed an unprecedented success: it has been in print ever since its first publication. The book tells the tale of young Peter Rabbit who defies his mother's orders and sneaks into a farmer's garden to relish on fresh vegetables. He is detected by the gardener and almost caught, but, in the end, manages to return home unharmed. The book includes suspense, but has a comforting ending.

The Finnish translation of the book, in turn, includes various elements which make the story considerably more frightening for child readers. The translator has, for instance, added various descriptions of how afraid the main character supposedly was during his adventure. The character of the gardener, Mr. McGregor, has also been made scarier by translating his name as *herra Mörökölli* ("Mr. Bogeyman"). Such changes add a layer of a condescending adult comment to the story: by telling the Finnish child

reader how afraid the small rabbit was during his risky venture, the translator is telling the child readers that they, too, might get into terrible trouble unless they do what they are told. It is possible that these changes stem from the way the translator interpreted the moral of the story: in the time when the Finnish translation was produced, the story was commonly interpreted as a cautionary, moralistic tale (Carpenter 1985, 138–139). Yet, the interpretation of Potter's literary work was drastically changed after her personal journal—written in code—was deciphered by Leslie Linder ([1958] 1971). Carpenter (1989, 279) concludes that the journal brought about a new interpretation of the author as a covert rebel, encouraging her young readers to question generally accepted models of social behavior.

The above example illustrates what André Lefevere ([1982] 2012, 205) refers to when talking about translations as *refractions* of the original text as opposed to *reflections* of it. By refraction, Lefevere refers to "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work." The Finnish translation of *The Tale of Peter Rabbit* has undoubtedly been written with the intention of influencing the way in which the Finnish child audience reacts to it. Lefevere (*ibid.*) continues to suggest that a writer's work is always understood through "misunderstandings and misconceptions." One might claim that Potter's story has been processed through the translator's "misunderstandings and misconceptions" of the moral of the story. Building on this idea, Ketola (2017) proposes that a translation of a children's book can be regarded as "a refraction of the original, processed through the understanding (and misunderstanding) of what the translator believes is best for the child reader."

### *Foreignizing and Domesticating Picturebooks*

Ideology also governs the translator's choice of concrete strategies, such as domestication and foreignization, discussed by, for instance, Antoine Berman (1984), and Lawrence Venuti (1995) (see also Oittinen 2000, 73–75): *foreignization* refers to a translation strategy where some significant traces of the original "foreign" texts are retained; *domestication* again assimilates texts to target linguistic and cultural values. In other words, as Paloposki and Oittinen (2000) depict foreignization and domestication: in foreignization, a reader is taken to the foreign text; in domestication, the direction is the other way around and the foreign text is taken to the reader. Yet, as Oittinen explained in *Translating for Children* (2000, 133–147), analyzing the Finnish translations of Lewis Carroll's *Alice's Adventures in Wonderland*, translators may at the same time both domesticate and foreignize their texts. All translations are combinations of both—and many other—strategies.

As we will discuss throughout the book, translators domesticate for several reasons, such as censorship or moral values. Anything can be domesticated: names, settings, genres, rites, and beliefs. We can also domesticate

for different purposes, such as audiences, cultures, religions, and beliefs. Even choosing books for translation may be a form of domestication. The strategies of domestication and foreignizing are usually seen as concerning the verbal language only—at least within Translation Studies. Further in the book, we will show that the strategies concern the visual language as well. For example, the illustration in a book may give a foreign, even strange flavor to the book, which may have a strong influence on the translator's choices and strategies: the translator may interact with the illustration by giving it a foreign flavor verbally, too.

## 1.4 Structure of the Book

**Chapter 2** starts with a discussion on how picturebooks have been defined in past research, drawing on Bosch Andreu's (2007) insightful classification of picturebook definitions. We expand the original classification by considering how the work of the translator would appear in the light of these definition categories. In subchapter 2.2, we explore what the main features of picturebooks are and what distinguishes them from illustrated texts. We also focus our attention on paratextual elements (both peritextual and epitextual) such as titles on the covers and blurbs on the back covers, which are usually subject to changes during the travel from the source system to the target system. In subchapter 2.3, we discuss how the combination of words and images interacts in the mind of the reader. We compare the way the subject has been approached in picturebook research and empirical psychology, and introduce two cognitive models of illustrated text comprehension by Richard E. Mayer (*e.g.* 2005) and Wolfgang Schnotz (2005).

Subchapters 2.4 and 2.5 have been written by Melissa Garavini. Subchapter 2.4 aims to identify the multiple voices that are observed in the translation process of picturebooks. In particular, Garavini sets out to uncover how cultural referents (in the verbal and in the visual), and the word–image interaction are treated in the translation of picturebooks as these ones are among the most difficult elements with which to deal. Subchapter 2.5 investigates the process of digitization of picturebooks, a phenomenon likely to continue to increase in the future. The section first draws its attention to the specific terminology employed in digital picturebook production and then moves on to a comparison between the traditional and the digital way of producing picturebooks.

**Chapter 3** starts with a discussion on how translation entails moving between parts and entities, from the big picture towards smaller items and the other way around. We reflect on how the purpose of the original as well as that of the translation influence the way the translator interprets the parts of the entity. Finally, we discuss the translators' reading process from different theoretical and analytical perspectives. In subchapter 3.2, we discuss how the translator reads both the verbal and the visual narrative of the book. We then examine how the illustrations of the picturebook may both

help and hinder the task of the translator. In subchapter 3.3, we examine translation for reading aloud: translating picturebooks and translating for children also involves the performance of the story.

Subchapter 3.4 is a joined contribution by Riitta Oittinen and Chiara Galletti. Oittinen and Galletti analyze characterization and proper names in the context of picturebook translation. Oittinen and Galletti provide examples of how publishing houses sometimes feel negatively about translating names or outright forbid it, which, of course, has to do with the urge of selling side products and recycling characters worldwide. Subchapter 3.5 is an introduction into cultural mediation in the context of picturebooks. There is a high number of studies that deal with the cultural mediation, but here we discuss this concept specifically in relation to images. We first define what "culture-specific items" are, and then focus our attention on the translation issues caused when such verbal elements, which have to be transferred from the source to the target system, specifically refer to the visual.

**Chapter 4** introduces picturebook translation research from around the world. The chapter starts with a contribution by Riitta Oittinen and Melissa Garavini. The writers analyze the English, Italian, Swedish, and Karelian translations of *Koirien Kalevala*, written and illustrated by Mauri and Tarja Kunnas in 1992. Oittinen and Garavini set out to discuss how the culture-specific items are treated differently in the target languages and cultures. Subchapter 4.2 is written by Anne Ketola and Roberto Martínez Mateo. The writers analyze the Finnish and Spanish translations of *The Story of Ferdinand*, written by Munro Leaf in the United States in 1935 and translated into Finnish in 1961 and Spanish in 1962. *The Story of Ferdinand* is also an interesting example of how politics may govern (picturebook) translation and dictate what may and may not be translated.

Subchapter 4.3 is a contribution by Hasnaa Chakir and Samir Diouny. Chakir and Diouny aim to shed light on the strategies adopted in translating picturebooks for Arabic-speaking young readers and highlight the various challenges that translators are likely to encounter in rendering such books into a language and culture that have little in common with the source ones. Subchapter 4.4, written by Xi Chen, investigates how the legendary Chinese heroine *Mulan* is translated into contemporary bilingual picturebooks, and explores how the Chinese cultural features in the source texts are reconstructed in the target texts both verbally and visually. In subchapter 4.5, Camila Alvares Pasquetti and Lincoln Fernandes examine aspects of international book production of an illustrated children's travel book series entitled *Not for parents*. Finally, subchapter 4.6, by Oittinen, Garavini, and Ketola, is dedicated to examining the translations of Maurice Sendak's *Where the Wild Things Are*.

**Chapter 5** discusses translation diaries. Subchapter 5.1 is written by Riitta Oittinen. Oittinen reflects on her vast experience as a picturebook translator, and leads the reader through the translation process of three picturebooks she has translated from English to Finnish—*Cooking with Herb*, *Shakespeare's Storybook*, and *The Curing Fox*—which introduces the

reader to the joys and challenges encountered during the translation process. Subchapter 5.2, written by Anne Ketola, analyzes the translation diaries—individual reports on the problems encountered during translation, the strategies employed to solve them, and so on—written by Bachelor's level translation students during their first course in literary translation. Ketola introduces the way in which novice translators approach word–image interaction during the translation of a picturebook and draws implications for the pedagogical practice of translator trainers.

**In Chapter 6,** we bring together the main issues raised in the whole book. We combine our observations about what picturebook translation entails: what do picturebook translators set out to do, what are the motives behind these decisions, and how do they accomplish these objectives in practice. We emphasize that translating picturebooks is no easy task, but a complicated process of reading, rereading, writing, and rewriting that requires verbal, visual, and aural skills as well as the ability to create believable characters in the target culture. Through translation, the characters are *revoiced* in a new culture, which all makes it easier for the child reader to identify with the characters in the stories told.

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# 2 Picturebook Characteristics and Production

Chapter 2 sets out to explore what picturebooks are and describe their main characteristics. Subchapter 2.1 deals with the several definitions that have been given to the term *picturebook* through the years. One of the most common characteristics of modern picturebooks is the presence of intertextual and intervisual references, an aspect that is analyzed in subchapter 2.2. Such elements are often intertwined, producing a complex word–image interaction discussed in subchapter 2.3. Subchapter 2.4, written by Melissa Garavini, investigates what agencies are involved in the production and in the translation process of picturebooks. Subchapter 2.5, written again by Melissa Garavini, deals with the new ways of producing picturebooks: the digitization of picturebooks and applications.

## 2.1 Definitions of Picturebook

> A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost, an experience for the child. As an art form, it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning of the page. On its own terms its possibilities are limitless.
>
> (Bader 1976, 1)

What are picturebooks? What do they consist of? What is their function? In this subchapter, we explore these questions by reflecting on how picturebooks have been defined and described in past research. Picturebook definitions approach their subject from various different perspectives. The plurality of these definitions also emphasizes the diverse facets of picturebook translation: it involves interpreting information received from various sources, and forming translation solutions that adhere to a series of particular requirements that are suitable for a diverse audience.

In order to introduce these diverse perspectives, we have classified picturebook definitions into six different categories, presented in Figure 1. The categories are based on Bosch Andreu's (2007) insightful classification of

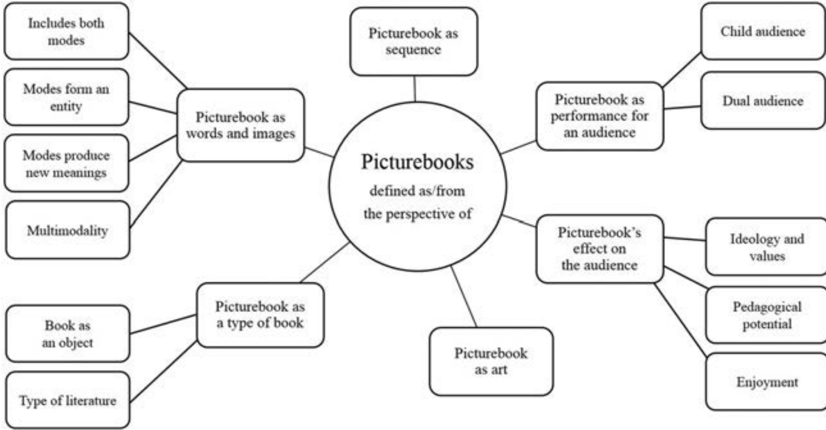


*Figure 2.1* Categories of picturebook definitions.

picturebook definitions. Bosch Andreu identifies four categories of picturebook definitions, each of which presents a distinct perspective into defining its subject: defining the picturebook as a type of book, as word–image interaction, as sequence, and as art. She also mentions examples of picturebook definitions from dictionaries and definitions provided by the boards of picturebook award contests as a separate category. Our additions to Bosch Andreu's classification include definitions that focus on the picturebook as performance for an audience and that focus on the effect the picturebook has on the audience.

Our aim has been to extend Bosch Andreu's work in two ways. First, we introduce the categories with examples selected from research conducted in English, making the classification available for an audience wider than that of the original, written in Spanish. Second, we have assembled a larger sample of picturebook definitions and have included categories not present in Bosch Andreu's work. For instance, Bosch Andreu (2007, 28) mentions that—not wanting to enter into the discussion about the age of the target audience of picturebooks—she disregarded the definitions which concentrated on the target audience of picturebooks. We, in turn, have included these reflections in our analysis since this particular perspective into defining the picturebook is of utmost interest for our discussion. Further, whereas Bosch Andreu mentions dictionary and award contest definitions as a separate category, we have included such examples into our other categories, as these definitions, too, offer a certain perspective into the subject.

Our classification comprises six main categories, some of which also include subcategories. In continuation, we will introduce these categories with examples, and reflect on how the task of the picturebook translator appears in the context of each category. It is important to bear in mind that

most picturebook definitions are not restricted to just one of these perspectives, but instead offer various viewpoints into their subjects—consider, for instance, Barbara Bader's oft-quoted picturebook definition in the beginning of the chapter. As discussed below, it includes elements from most of our categories.

### *The Picturebook as a Type of Book*

Our first category of definitions focuses on the picturebook as a type of book. A picturebook definition can focus simply on the book as an object; that is, a commercial item and an object with certain physical characteristics. This perspective is also present in Bader's definition above as it describes the picturebook as "an item of manufacture and a commercial product." One way to describe the picturebook is to discuss its length. For example, Billman (2002, 48) describes the picturebook as a book that usually contains 32 pages. Sipe (2008b, 15) notes that the format of the picturebook "also includes the dust jacket, front and back covers, front and endpapers, and title and dedication pages." The translator is often reminded of the commercial aspect of picturebook production by the fact that picturebooks are regularly co-printed: various language versions of the book are printed at the same time. In subchapter 3.3, we discuss how co-printing affects the task of the translator.

Another perspective into defining the picturebook as a type of book is to examine it as a type of literature. In a foreword to Perry Nodelman's (2005, 128) article, Peter Hunt calls picturebooks "children's literature's one genuinely original contribution to literature in general." Even though picturebooks are often called a genre (Goldstone 1999, 26; Stanton 1998, 2; Trifonas 2002, 182; Yang and Yang 2011, 19), others maintain that this is not the case. For instance, Vardell (2014, 42) asserts that picturebooks "may be of any genre, including history, fantasy, nonfiction, and poetry." From the translator's perspective, the latter view seems more plausible: translating a picturebook with a poetic narrative is a dramatically different exercise than translating, for instance, a factual picturebook describing historical events. A translator would therefore not be likely to perceive these two as pertaining to the same genre.

### *The Picturebook as Words and Images*

Various picturebook definitions approach the subject by describing how the book contains words and images and discussing their interaction. These definitions approach the combination of the two modes from various viewpoints (Bosch Andreu 2007, 30–31). Bosch Andreu's first subcategory includes definitions which simply state that a picturebook includes both modes. Curiously enough, finding an English-language example for this subcategory was quite challenging. In fact, the only example of such a

definition was found on the English Wikipedia, which provides the following definition: "A picture book combines visual and verbal narratives in a book format, most often aimed at young children" (Wikipedia, April 2017). It is noteworthy that none of the more scholarly sources provide such a simplified view into the subject.

Some definitions emphasize that the messages conveyed by the two modes form an entity and are intrinsically linked to each other; see for instance Bader's definition, above, describing the interdependence of the two. Arizpe and Styles (2003, 22) describe picturebooks as "books in which the story depends on the interaction between written text and image." Pantaleo (2014, 15) defines them as books in which "the total effect depends on the text, the illustrations, and the reciprocity between these two sign systems." From the translator's point of view, this perspective into picturebooks highlights the importance of taking the illustrations into account during translation. The translation must resonate with the illustrations with the same reciprocity as the original.

Some definitions emphasize that together the two modes produce new meanings—meanings not present in either mode alone. Nodelman (1988, 199) suggests that the overall effect of words and images is more than the sum of their parts. Building on Nodelman, Sipe (1998, 98–99) describes word–image interaction as *synergistic*: together they produce a new entity that is greater than what either would produce alone. Arizpe and Styles (2003, 22), on the other hand, emphasize that the combination of words and images does not equate to a predetermined meaning but, instead, it "creates layers of meaning, open to different interpretations." This perspective into the picturebook is intriguing from the translation point of view. If the combination of words and images is open to different interpretations, then the way the translator interprets the text is only one of the various possible interpretations. As the translation reflects the translator's own interpretation, some of the possible interpretations of the original might not be available for the reader of the translation. Issues related to word–image interaction in translation are discussed in chapter 3.2.

Some definitions subtly underline the importance of the visual mode over that of the verbal. This may be done, for instance, by underlying the fact that a picturebook contains more images than verbal text (even though quantifying these two in practice might be easier said than done). The Cambridge Dictionary defines the picturebook as "a book, especially for young children, that has a lot of pictures and not many words" (Cambridge). Nodelman defines picturebooks as books "intended for young children which communicate information or tell stories through a series of many pictures combined with relatively slight texts or no texts at all" (1988, vii).

The importance of images over words may also be underlined by emphasizing their narrative and esthetic value. Lynch-Brown and Tomlinson describe them as "profusely illustrated books" in which the illustrations are "essential to the enjoyment and understanding of the story" (1999, 68). This view is also emphasized by the board that awards the annual Caldecott Medal. In the criteria for eligibility for the medal, a picturebook is defined as

a book "that essentially provides the child with a visual experience" (ALSC). One could claim that these definitions actually downplay the translator's role to a certain extend. These definitions assert, first of all, that the book might not include that much verbal text to begin with; some picturebooks might not include a single word of text beyond the title of the book. Further, these definitions maintain that the enjoyment of the reader depends on the illustrations far more than it does on the verbal text.

In addition to Bosch Andreu's subcategories introduced above, we have noticed that some of the more recent definitions viewing picturebooks from the perspective of word–image interaction approach the subject from the broader perspective of multimodality. Instead of defining a picturebook *per se*, this approach defines a multimodal text and mentions picturebooks as an example of such texts. In his discussion of picturebooks, Serafini (2012, 3) defines a multimodal text as "a text that draws on a variety or multiplicity of modes, for example painting, photography, written language, diagrams and visual design elements." Moya Guijarro and Pinar Sanz (2008, 1602) define multimodality as "the use of several semiotic modes and their combination within a socio-cultural domain which results in a semiotic product or event," and go on to affirm that the definition "works quite well for the analysis and interpretation of picturebooks." With the rise of multimodality as a research topic, the number of studies positioning picturebooks into a larger framework of multimodality is continuously rising.

### *The Picturebook as Sequence*

Other definitions of picturebooks view the process of meaning construction from a different perspective, and maintain that it is, in fact, the sequence of images and the turning of the pages that creates the story. Kiefer (1982, 14) describes picturebooks as art objects which depend upon "a succession of pages to convey a message." Nodelman's (1988, vii) definition, featured above, described them as books that "tell stories through a series of many pictures." Picturebooks also convey sequence by way of depicting movement; that is, characters moving from one place to another. In fact, the structure of a picturebook is based on movement. The picturebook illustrator creates dramatical tension in the book, making the reader anxious to move on and turn the pages. Bader, too, acknowledges "the drama of the turning of the page" (1976, 1). These notions are important for the picturebook translator, too, as the drama of the page-turning is generally tightly linked into the rhythm of the verbal narrative.

### *The Picturebook as Performance for an Audience*

Translating picturebooks and translating for children also involves the performance of the story: reading aloud. Some picturebook definitions emphasize the reading situation—that picturebooks often require a performance by an adult for a child. An apt example of such a definition is provided by

Sezzi: "The picture book is [. . .] meant to be read aloud by an adult, who dramatizes the story in the course of reading" (2010, 197). Nikolajeva highlights the aloud-reader's versatile role in the process of reading the book, describing the aloud-reader as "simultaneously a performer, like an actor in theatre or film, and a receiver or co-receiver, a co-reader" (2002, 85). The performance aspect of picturebooks is of importance for the present book: The fact that picturebooks are read aloud affects the work of translators to a great extent. Translators should be aware of the different potentials of expression—intonation, tone, tempo, pauses, stress, rhythm, duration—and take these into account while translating. Before starting an actual translation, a translator should carefully study the rhythm of the original.

Having acknowledged that it is often an adult who reads the picturebook aloud, we continue to reflect on the target audience of picturebooks. The question of the target audience is always of interest in translation; in the case of picturebooks, it is even more so. Various picturebook definitions emphasize the child audience as the principal receiver of these books. Nodelman makes a strong point in favor of this argument (see also Nodelman's definition [1988, vii] quoted above):

> The picturebook is, I believe, the one form of literature invented specifically for audiences of children—and despite recent claims for a growing adult audience for more sophisticated books, the picturebook remains firmly connected to the idea of an implied child-reader/viewer.
>
> (Nodelman 2010, 11)

This view is also expressed in Bader's definition above describing picturebooks, above all, as "an experience for the child." It is, indeed, generally agreed that children are an important target group of picturebooks. Hence, the picturebook translator must always consider the needs of the child reading the translation. However, as discussed above, both children and adults are usually present when the books are enjoyed. One may therefore also claim that picturebooks must appeal to a dual audience, children and adults. This alternative view to the target audience is also present in some picturebook definitions, as exemplified by Beckett:

> Picturebooks offer a unique opportunity for a collaborative or shared reading experience between children and adults, since they empower the two audiences more equally than other narrative forms.
>
> (2012, 2)

In the eligibility criteria for the Caldecott Medal, the target audience of the picturebook is expressed in a clever choice of words: The picturebook is defined as a book "for which children are an intended potential audience" (ALSC). The definition acknowledges the fact that these books are

commonly written for a child audience in mind; yet, it does not exclude the possibility that the books might attract and entertain readers of other ages as well.

### *The Effect of Picturebooks on the Audience*

In addition to describing the audience of picturebooks, some picturebook definitions emphasize their effect on the audience. An example of such an approach is describing picturebooks as a vehicle to convey ideology and values of a culture: they introduce and strengthen social ideas, norms, and messages of identity. In the beginning of the chapter, Bader describes the picturebook as "a social, cultural, historical document." The fact that picturebooks may be used to construct social identity is also echoed in research on picturebooks about specific themes such as homosexuality (Chick 2008) and African American culture (Martin 2004). In chapter 4.3, Ketola and Martínez Mateo introduce an example of the picturebook as a means to convey ideology and discuss how something as seemingly innocent as picturebook translation may be strictly governed by political motives.

A significant amount of research has been conducted into the pedagogical potential of picturebooks. Therefore, many picturebook definitions emphasize their pedagogical function: The picturebook has been said to illustrate vocabulary and ideas (Cooper Hansen and Zambo 2005, 40), to "enhance and enlarge the reader's personal interactions with a subject" (Vacca and Vacca 2005, 161), as well as to "strengthen students' understanding of complex concepts" (Massey 2015, 46). Pantaleo describes how picturebooks can develop skills in critical thinking and visual literacy (2014, 23). Sipe acknowledges picturebooks as a tool to develop children's esthetic appreciation (2008a, 141). The fact that picturebook reading improves language skills has also been widely discussed in research in developmental psychology (Whitehurst *et al.* 1988; Valdez-Menchaca and Whitehurst 1992). From the perspective of the picturebook translator, these descriptions highlight the importance of producing translations with precise and idiomatic language.

A rather different perspective into describing the function and effect of picturebooks is emphasizing that they offer enjoyment for their readers: picturebooks entertain. This aspect of picturebooks is captivated in Mitchell's definition: "[Picture books] touch our emotions, delight our senses, appeal to our whimsy, and bring back memories of our childhood. Picture books invite us to curl up and read them" (2002, 71). Mitchell's definition raises two notions for our discussion on the translation of picturebooks. On the one hand, translators need to ensure that the texts they create include the same touch of whimsy and delight as the originals. On the other hand, the definition reminds us that the translation process may also bring enjoyment for the translator—the translator of the picturebook

is no exception to Mitchell's description of picturebook readers. Delving into an enchanting story can make picturebook translation a highly entertaining endeavor.

### *The Picturebook as Art*

Related to the notion of how picturebooks may teach esthetic appreciation to their readers comes the idea of the picturebook as art. The notion of the picturebook as an art form is also present in Bader's definition in the beginning of the chapter, as well as Kiefer's definition presented above when discussing picturebooks as sequence. Arizpe and Styles also define their object of study as an art form in its own right as opposed to the simple pairing of verbal text and images: they define picturebooks as works of art in which both verbal text and images have been "created with a conscious aesthetic intention" (2003, 22). Many of these definitions assert that it is the combination of the visual and verbal narratives that makes picturebook art exceptional. In the words of Nikolajeva, "the unique character of picturebooks as an art form derives from their combination of two levels of communication, the verbal and the visual" (2002, 85). Nodelman, too, discusses how the combination of the two modes makes picturebooks "unlike any other form of verbal or visual art" (1988, vii). This perspective into picturebooks emphasizes the role of the picturebook translator as a co-artist, as producing a work of art.

## 2.2 Intertextuality and Intervisuality in Picturebooks

> Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double.
>
> (Kristeva [1966] 1980, 66)

Picturebooks are rather distant from the stereotypical concept of "easy" books for children. Indeed, picturebooks, especially the postmodern and most sophisticated ones, may not be characterized by a linear narrative structure, a chronological order of the events, a sole narrative voice, or by clear borders between the real world and the fantasy world (Arizpe and Styles 2003, 22). As Barbara Bader has already claimed (1976, 1), picturebooks are sophisticated works whose reading process is likewise sophisticated. While reading a picturebook, a reader is asked to undertake a complex activity, consisting of a constant passage from the written text to the images and vice versa, since both expressive means provide readers with a different perspective of the same events (Pantaleo 2005).

Every "reading" of the verbal and of the visual does not only inevitably produce expectations in readers, but also new experiences that allow an appropriate understanding of the narration (Nikolajeva and Scott 2001, 2).

Therefore, it is necessary that readers have remarkable reading abilities: first of all, they need to have verbal and visual reading skills to interpret both the written text and what is depicted in the illustrations. Secondly, readers should develop an inference ability in order to grasp the meaning of what happens during the temporal and spatial gaps that are not filled by any of the two expressive means (Arizpe and Styles 2003, 20; Nikolajeva and Scott 2001, 2). This is also one of the reasons why picturebooks are considered to be crucial in the growth and development of the child, because children may have, for the first time, a real esthetical experience through the language of illustrations (Heinimaa 2001, 155).

It is clear that one of the main features distinguishing a picturebook is the role played by illustrations. Indeed, the visual element dominates the verbal and catalyzes readers' attention. Therefore, the images, which tend to visually distract readers, and the written text, which demands a linear reading, provoke "a tension between our impulse to gaze at the pictures [. . .] and not to interrupt the temporal narrative flow. The verbal text drives us to read in a linear way, where the illustrations seduce us into stopping to look" (Sipe 1998, 101). In any case, no matter how much readers struggle to concentrate on the verbal elements, the reading will be influenced by what the peripheral vision perceives, such as the color, density, and style of the illustrations (Nodelman 1988, 242). Throughout the book we emphasize how important it is for translators to be aware of such dynamics and of the preponderance of the visual that may influence their reading processes, especially in postmodern picturebooks where the verbal itself becomes part of the visual element. Indeed, as Salisbury and Styles suggest (2012, 89), the borders between the verbal and the visual are becoming more and more blurred. As we will discuss in chapters 4 and 5, it is not rare that translators, who are conditioned by the visual, tend to manipulate the verbal, by explaining specific elements, adding information depicted only in the verbal, or deleting redundant pieces of information.

Having remarkable reading skills of the verbal and observation abilities of the visual, thus allows readers to have a more complete vision of the narrated events, since illustrations are able to transmit a higher number of details in comparison with the verbal message (Nodelman 1988, 211–212; Lewis 2001, 35). More precisely, Nodelman and Lewis are referring to all those details and elements depicted in the illustrations, which allow readers to set the story in specific historical periods and places, as well as in a particular culture or social community. In other words, while images are more appropriate to give descriptive information, the written text thus specifies narrative temporality and spatiality more significantly. For instance, this pattern allows readers to understand that what they are observing is a flashback, a dream, or the present time (Nodelman 1988, 214, 215). These are only some of the most important elements of a picturebook that a translator needs to be aware of in order to revoice the picturebook in the target

language and culture. On the following pages, we investigate two of the main characteristics of contemporary and sophisticated picturebooks: intertextuality and intervisuality.

### *Sophisticated Picturebooks*

Picturebooks are a form of art in constant transformation, thus it is no wonder that readers face a wide range of visual languages also thanks to more and more cutting edge printing techniques. Nowadays, it is rather common to find picturebooks densely rich in drawings, photographs, collages, different materials, comics, and graphic or pictorial experiments (Terrusi 2012, 105, 116, 124). Authors and illustrators of postmodern picturebooks use some of these techniques in order to disorient readers' expectations, especially when depicting indefinite worlds (Lewis 2001, 88–91; Oittinen 2004, 32). In addition to the indeterminacy of worlds, Terrusi (2012, 122–123) has identified other characteristics common to postmodern works. For instance, these picturebooks tend to infringe the physical limits of the page, as well as social conventions imposed to authors, illustrators, readers, and fictional characters. For instance, illustrators challenge more and more often conventionally blank pages at the beginning and at the end of books, where they insert maps or previews. These elements are sometimes actively inserted within the narrative flow.

In any case, experiments do not only concern the inner part of the book, but also its format in terms of dimensions and vertical or horizontal layout. Nowadays, it is rather easy to find on library bookshelves pocket picturebooks as well as large-format picturebooks. If, on the one hand, the former has numerous advantages, from its ease of use to its lower price, on the other hand, the latter may have a stronger visual impact on children and are especially used to depict nature and landscapes. Furthermore, in picturebooks especially designed for preschoolers there are pages to be opened, holes to look through, as well as buttons to be pushed or sounds to hear. A higher number of postmodern picturebooks require a higher and more active participation on the part of children, who concretely and directly interact with the characters of the story (Oittinen 2004, 33). In this context, picturebooks are now experiencing a "golden age," thanks in part to technological devices and interactive environments, such as tablets and smartphones. Such innovations are able to offer authors and illustrators the chance to create more complex activities and they also let readers live different reading experiences (see subchapter 2.5).

Nevertheless, if we think about sophisticated picturebooks from a translation perspective, the most interesting features are represented by intertextuality and intervisuality, metafiction and loaning characters from other stories (not necessarily written by the same author). In the following, we will especially discuss intertextuality and intervisuality because they test readers'—and thus translators'—knowledge and cultural background. As

we will see later, most of intertextual and intervisual elements are most likely appreciated by adult readers and observers, who can then help children understand them.

Indeed, even if the child reader does not identify such elements due to a lack of knowledge, the adult accompanies the child on this journey. The support of an adult is essential especially when the work is characterized by a high level of intertextuality or remarkable intervisuality. These aspects make numerous picturebooks crossover[1] works; that is, books addressed to a dual audience, who will interpret the message according to its age, knowledge, and cultural background. In contemporary picturebooks, it seems that authors and illustrators are more and more inclined to include intertextual and intervisual allusions—more or less visible—to famous works of art, or peculiar elements of a specific culture (Beckett 2012, 147). Although these visual allusions may be at a first sight inaccessible to readers with a limited cultural background, Beckett (2010, 86, 94–95) has observed that children are able to more easily decode allusions to specific works of art compared to artistic currents or styles.

On the one hand, these allusions to fine arts may aim at attracting the secondary audience, that is adults (Beckett 2012, 147). On the other hand, it is also possible that the authors' or illustrators' goal is to make children become more interested in the so-called "high literature" for adults and art. Especially in cases such as the latter, readers need to undertake an "inferential walk" in order to understand the allusion, even if they might not have the competence to decode it. As Beckett (*ibid.*, 185) reminds us, this process depends on the readers' knowledge and experience; indeed, the allusion to paintings, often humorously reworked, may only be appreciated by adults (see chapter 4.1).

### *Intertextuality and Intervisuality in Translation*

Julia Kristeva (1966) has been one of the first scholars to bring to light the question of allusions in literary texts by introducing the term "intertextuality." Nonetheless, the phenomenon of intertextuality and, in particular its translation process, has gained attention only in recent years. We have noticed that even though there are noteworthy studies—André Lefevere (1992), Christiane Nord (1991), and Ritva Leppihalme (1994a,b, 1997), who has thoroughly investigated the translation process of allusions—only B. J. Epstein (2012) and Melissa Garavini (2014) focus on children's literature. Therefore, this subchapter is a continuation of Garavini's doctoral thesis, since her study is so far one of the very few focusing in detail on translating allusions contained in the verbal and in the visual of picturebooks.

The presence of allusions in the verbal and in the visual implies a profound reflection on the part of the translator as far as the strategy to be chosen is concerned. In particular, whether a verbal allusion is also contained in the visual, it would not be beneficial to use strategies leading to adapting

the work to the target culture, or to omitting specific elements. In the first case, readers would face a narrative text transferred into the target culture, while images would still be anchored to the source culture. In the second case, the written text would instead miss particular elements that are visible in the illustrations. In both cases, these translational behaviors could provoke discrepancies between the verbal and the visual, thus presumably disorienting readers.

According to Ritva Leppihalme (1994a, 3), an allusion consists of all that linguistic material, which, in its original or modified form, aims at transmitting an implied meaning. B. J. Epstein (2012, 130) uses the term "allusion" to refer to all those literary texts where the author borrows the plot, style, specific sentence, or particular character from other works. In other words, Epstein has observed that intertextuality may occur in different manners, for instance by:

> directly quoting (sometimes, but not always, using quotation marks), choosing specific names for characters or objects, using reminiscent descriptions or characteristics, using a reference but in a reverse situation (making a female character male, for instance, or an affirmative phrase negative), employing part of a well-known or set phrase, and/or giving a certain amount of information about a particular reference, with the apparent hope or expectation that the reader will be able to fill in the rest.
>
> (*Ibid.*)

In light of the definitions examined so far, we believe that the most exhaustive for the purpose of our study has been elaborated by Maria Nikolajeva and Carole Scott (2000, 228), because it is also applied to illustrated literature. Intertextuality in a picturebook can go from "symmetry"—when allusions are contained both in the verbal and in the visual—to "contradiction"—when a reference is included only in the written text or only in the illustration.

Since such allusions refer to other works, more or less famous, it is necessary that readers have a wide cultural background because the decodification process of allusions implies readers' active participation (Leppihalme 1994a, 4). Only readers who are familiar with the text or the illustration that the allusion refers to will be able to activate the intertextual or intervisual connection (Nikolajeva and Scott 2000, 228). However, whether these references are strongly connected to a different culture, it is up to translators to accompany the readers of the target language during their inferential walk. The translators' role is here fundamental in helping target readers identify allusions and fill in the cultural gap. For this reason, it is essential that translators do not only thoroughly know both working languages, but also both cultures in order to first identify allusions and then transfer their meanings to the target audience (Leppihalme 1994a, 4). It sometimes happens that when translators are not familiar with the source culture, such allusions may remain obscure to themselves as well.

Even if translators were able to reproduce the source associations in the target language by manipulating the verbal language, they would need to pay attention to the visual because the allusions contained in the illustrations are not usually modified. If such visual references are particularly connoted as belonging to the source culture (as is generally the case), a translated picturebook will most certainly not be able to evoke the same feelings in the target readers because they lack the cultural conditions to identify with and enjoy such allusions. As we will demonstrate in chapter 4, the analysis of published translations shows that culturally specific elements, highly connoted with the source culture and unknown to the target audience, represent the example *par excellence* of the challenges translators of children's literature deal with.

## 2.3 Words and Images Interacting

This subchapter examines the way we *read* the combination of words and images in picturebooks—focusing on how we move the focus of our visual attention on the page—and, subsequently, how we *interpret* the combination of words and images. These questions are intriguing for anyone interested in picturebooks as a means of expression, but they are also highly relevant for a discussion of their translation. As Muñoz Martin (2010, 175) aptly describes, "[i]t is interpretations, not texts or discourses, that are translated." To understand picturebook translation, we must understand the mechanisms in which we interpret the combination of visual and verbal information in these artifacts.

This subchapter begins by discussing how picturebook scholars have described the process of how picturebooks are read. These descriptions tend to be intuitive accounts, justified only by the authors' own perceptions of the process. The subchapter will review three of these proposals in reference to how the process of reading illustrated texts has been empirically defined by eye tracking studies. As observed by Bateman (2014, 243), advances in eye tracking technology now allow us to review the early, theoretical proposals of how we perceive different illustrated artifacts. The subchapter then moves on to consider how the human mind is assumed to interpret the information retrieved from the combination of two modes. We briefly review two cognitive models of illustrated text comprehension, namely *the Cognitive Theory of Multimedia Learning* and *the Integrated Theory of Text and Picture Comprehension*, in order to outline how the picturebook translator's interpretation of the source text unfolds.

### *Theorizing the Reading Process*

Various picturebook scholars have offered an interpretation of how we perceive the combination of words and images in picturebooks. What these descriptions tend to have in common is describing how the reader

repeatedly switches the focus of their visual attention between the two sources of information. Lewis (2001, 32) offers a straightforward description of the process: “When we read picturebooks we look at the pictures and we read the words and our eyes go back and forth between the two as we piece together the meaning of the text.” Nodelman (1988, 243) describes the reader’s urge to switch between the modes in an even more dynamic manner: “We move from one to the other in terms of how the text forces us to go back and reinterpret the pictures and how the reinterpreted picture then forces us to go back and reinterpret the text again.” Nodelman also sketches how this switching between modes is likely to happen in practice: “First picture, then words, then the same picture again, then turn the page” (*ibid.*). Nodelman’s idea is highly similar to the one offered by Nikolajeva and Scott (2001, 2), who compare the reading process to a hermeneutic circle:

> Whichever we start with, the verbal or the visual, it creates expectations for the other, which in turn provides new experiences and new expectations. The reader turns from verbal to visual and back again, in an ever-expanding concatenation of understanding. Each new rereading of either words or pictures creates better prerequisites for an adequate interpretation of the whole.

We find Nikolajeva and Scott’s interpretation of the picturebook reading process comprehensive and elegant. Yet, one can reflect on what is here referred to as “an adequate interpretation” of a picturebook—can there really be an *inadequate* way in which a child can interpret a picturebook? Nonetheless, we think that when discussing picturebook translation, this wording is indeed quite appropriate. It is generally agreed that translators must be able to dissect all the different ways in which a source text makes meaning. When translating picturebooks, translators must be able to analyze how each of the modes makes meaning in isolation as well as combined with others. A failure to do so may lead to verbalizing one’s interpretation of the illustrations, producing wordy, cumbersome translations. It is also worth noticing that Nodelman’s and Nikolajeva and Scott’s descriptions of the reading process can be interpreted to suggest that the readers of picturebooks often read the same page or the same book various times. This is undoubtedly true for children—and the adults reading for them (Arizpe and Styles 2003, 32–33)—but it also holds for the translators of picturebooks, as discussed in chapter 3.

### *Examining the Reading Process Empirically*

These accounts of the picturebook reading process could be described as intuitive reflections by the authors, and one could easily denounce them for being impressionistic. However, they seem to firmly hold their ground when compared to empirical studies conducted on how we read illustrated texts.

Eye tracking techniques allow us to record precisely where we look at, for instance, when viewing a book. When we record a person's eye movements, we can track "the path of attention deployed by the observer" (Duchowski 2007, 3), which provides important clues as to how the observer perceives the scene, such as a page in a book. As Bateman remarks (2014, 243), eye tracking technologies can significantly elucidate how we perceive complex artifacts such as multimodal texts employing various sources of information on the same display.

Karen M. Feathers and Poonam Arya (2012) have been among the first to study children's eye movements during picturebook reading. Their research examined American third-grade students—in other words, children old enough to read for themselves. The study set out to elucidate what children look at in picturebook illustrations and how they move their gaze between the verbal text and illustrations. As the authors themselves describe, such research can provide significant insights into the role of illustrations in picturebooks (*ibid.*, 36). The study confirmed that all of the child readers repeatedly looked at the illustrations while reading the picturebook, and that the illustrations were used in a variety of ways. First, visual information was used to set the context for reading. The children followed a pattern of looking at the illustrations on a page prior to and/or after reading the verbal text (*ibid.*, 38). Such a pattern is remarkably similar to Nodelman's impression of the order in which the reader inspects the elements on the page, introduced above.

Feathers and Arya (*ibid.*) report that illustrations were also used to support oral reading. As an example of this, the authors report how a child turned to the illustrations for support when having problems with reading the word *doughnuts*. The child identified the doughnuts depicted in the illustration and then successfully read the word. Further, illustrations were used to confirm what was read from the verbal text. After reading a segment of verbal information, the children resorted to the illustration and searched for the objects and actions they had just read about. The authors concluded that illustrations support verbal text comprehension in two different ways: either by directly depicting an object or action described in the verbal text, or by providing a more general context which supports word identification.

Largely similar observations have also been made in studies examining how we read other illustrated text types. For instance, Hegarty and Just (1993) report the findings of an eye tracking study in which they monitored people reading an illustrated technical text. The study found that the readers frequently interrupted their reading of the verbal text in order to look at the illustrations. Further, instead of looking at the image at random, the readers examined the parts of the image that depicted the objects they had just read about in the verbal text (Hegarty and Just 1993, 730–731). It must be emphasized that this might not be how we read all types of illustrated texts. Even though picturebooks and illustrated technical texts, at a glance, seem to have very little in common, they do share a crucial similarity as to

their multimodal composition: In both illustrated text types, visual and verbal information have been systematically integrated to form an inseparable whole. To offer a contrary example, let us imagine a page in a Jane Austen novel. We can naturally create an illustration that fits to the particular part of Austen's story and add it to the page. Yet, it is quite unlikely that its reader would repeatedly pause their reading of the verbal text on the page to inspect our illustration. The story is perfectly intelligible even without the added visual details, and its comprehension does not require the reader to oscillate their visual attention between the two modes.

Eye tracking techniques have also been employed to study the reading process of picturebooks from a translatological perspective. Kruger (2013) describes an eye tracking study examining the effects of foreignizing and domesticating translation strategies for readers of picturebooks. Kruger's study involved both child and adult participants reading foreignized and domesticated versions of the same book, translated from English to Afrikaans. Kruger's detailed analysis, in essence, reports that both child and adult readers examine both the verbal and the visual story of the book. It was hypothesized that the readers of the foreignized version of the story would make more use of the illustrations to disambiguate the meaning of the foreign-sounding verbal elements. Interestingly, the data provided little support for this claim. It is worth pointing out that, in Kruger's study, switching one's visual attention from the verbal text to the illustrations was presumed to only be indicative of looking for cues that could disambiguate the meaning of verbal elements (Kruger 2013, 220). In other words, the analysis does not allow for the possibility that the viewer looks at the illustration for other reasons, such as the ones suggested by Feathers and Arya above.

The reception of picturebook illustrations has also been studied by eye tracking techniques by Holsanova (2011) and Boeriis and Holsanova (2012). Both articles build on the same data, representing how viewers examined an illustration extracted from a picturebook by the Swedish author-illustrator Sven Nordqvist. The studies provide fascinating observations about the order in which the viewers visually processed Nordqvist's detailed illustration. However, neither of the papers provides a detailed description about the research setting in which the data were produced—that is, who the research subjects were, how many they were, how they were instructed to inspect the illustrations and, most importantly, whether or not they also had the chance to read the verbal text on the page of the picturebook. One could suggest that having access to Nordqvist's verbal story could affect the way in which the accompanying illustration is scanned and processed.

### *Building a Joint Interpretation*

So far, we have established that readers of illustrated texts oscillate their visual attention between the words and images offered on the page. We now consider what occurs in the mind of the reader when visual and verbal

information are integrated in this fashion. How does the translator's interpretation of an illustrated text come about? Cognitive models of picturebook comprehension per se have not been proposed in previous research, so we will examine the cognitive models created in educational psychology that describe the process of illustrated text comprehension on a more general level. The two most influential of these are the Cognitive Theory of Multimedia Learning[2] (CTML) (Mayer 2002, 2005), and the Integrated Theory of Text and Picture Comprehension (ITPC) (Schnotz *et al.* 2002; Schnotz and Bannert 2003; Schnotz 2005; Schnotz and Kürschner 2008).

CTML and ITPC both assume that the human mind processes information in two separate channels: the verbal and the visual. CTML proposes that the reader proceeds through an illustrated text in small segments, constructing a verbal model—or a representation of the verbal text contents—in the verbal channel and a visual model in the visual channel (Mayer 2005, 38–40). The theory asserts that the two separate models are then integrated into a single, fused representation by making referential links between the two (*ibid.*, 40). ITPC differs from CTML most notably in the sense that it rejects the possibility of integrating verbal and visual information into a single representation. The theory maintains that visual and verbal information employ fundamentally different principles of representation: Images are *depictive* and represent their content through common structural characteristics, while verbal texts are *descriptive* and represent their content only by means of convention (Schnotz and Bannert 2003, 143). ITPC proposes that the reader constructs multiple complementary representations that are also either descriptive or depictive. These representations are not fused into one, but may both elaborate or contest one another (*ibid.*, 147; Schnotz and Kürschner 2008, 180).

Ketola (2016) has employed the above theories to model how the translator of an illustrated text may negotiate meaning from the combination of visual and verbal information. Ketola proposes that regardless of which of the theories is deemed more accurate, their implications for translation studies essentially remain the same: whether or not the verbal and the visual information conveyed by the source text are merged together (as in CTML) or contested and compared (as in ITPC), each affects how the other is interpreted. Building on all of the research efforts quoted above, we now propose a description of how picturebook translators read and interpret these complex source texts.

The translators of picturebooks start their task as readers. The multimodal composition of the source text invites them to oscillate between the verbal text and the illustrations. They reinterpret the verbal text based on their interpretation of the illustrations, and they reinterpret the illustrations based on their perception of the verbal text. The translators' thorough reading process involves studying the story various times, which, indeed, is a prerequisite for an adequate interpretation of how the modes combine to create the story. The input for the translation assignment consists of verbal

and visual information welded together. The verbal and visual details can support or oppose each other, or anything in between.

## 2.4 The Polyphony Aspects of Picturebook Production

*Melissa Garavini*

The aim of this subchapter is to argue for a new communicative model—based on actual case studies—when translating children's books and, in particular, picturebooks. This new model takes into account for the first time the role of publishers and illustrators during the revoicing process of such works. In particular, this subchapter sets out to uncover how cultural referents (in the verbal and in the visual) and the word–image interaction are treated in the translation of picturebooks, as the above-mentioned elements are the most difficult aspects to deal with in translation. I will unfold the following research questions: What are the agencies involved in the translation process? In which way do they manifest themselves in the translated work? Are there any differences in the translation process of picturebooks?

To answer such questions, I will use the data extracted from the comparative analysis of 12 picturebooks by Mauri Kunnas[3] and their correlating translations into Italian—the *corpus* of my doctoral thesis, *La traduzione della letteratura per l'infanzia dal finlandese all'italiano: l'esempio degli albi illustrati di Mauri Kunnas* ("Translating children's literature from Finnish into Italian: Mauri Kunnas's picturebooks as a case study") (Garavini 2014)—alongside the interviews of the Italian translator and publishing house. From this *corpus*, I will take some of the most significant examples in order to show the possible consequences of the power of the publishing house and of its "child image." As I will show, the two interviews have allowed me to identify the multiple voice-types interacting in the process. Indeed, I contend that the translator stands alongside the overwhelming presence of the publishing house. Therefore, my final aim is to amend the communicative model applied to the translation of children's literature elaborated by Emer O'Sullivan (2003, 2005).

O'Sullivan (2003, 198), who has investigated how communication takes place in children's books, claims that children's literature is characterized by an asymmetrical communication "where adults act on behalf of children at every turn." In particular, O'Sullivan (2005, 14) further points out that

> [t]he principles of communication between the adult author and the child reader are unequal in terms of their command and language, their experience of the world, and their position in society. [. . .] Children's literature is thus regarded as literature that must adapt to the requirements and capabilities of its readers.

Translating literary works is never an automatic transfer and its process is likely to raise difficulties due to the differences between the two linguistic

and cultural systems. These issues inevitably increase when the work to be translated is addressed to children, whose knowledge about the culture from which the text originates is limited, or not at all present (Yamazaki 2002, 53). As this chapter will later demonstrate, the assumption that children have generally little knowledge of the world is reflected in the writing process and, at a later stage, in the translational process itself. Indeed, the translation is unavoidably affected by translators' cultural heritages, their reading experiences, their images of childhood, and their own child image (Oittinen 2000, 3).

As claimed in chapter 1.2, I consider that it is precisely the child image that has a major impact on the translation. According to this view, translators indeed censor or explain elements, and delete or add new information. For instance, if translators (or publishing houses) deem that target readers do not know specific cultural elements, their assumption will be reflected in the choice of translation strategies such as deletion, omission, and adaptation. Assuming that these trends may be a common pattern in the translation practice, I argue that translators are neither the sole agents involved in the process, nor are they generally in a position of power. In other words, I believe that all the aforementioned actions and strategies are more often decided by the publishing houses, leaving translators with no voice, as the examples and the interviews will show.

Due to the number of variables occurring in the translation act, and, in particular, because of its subjectivity, meticulously establishing the several phases of the translational process is a problematic task—if not impossible. What can only be attempted is an ideal translation, since an *ad hoc* translation process, which should be generally followed, does not yet exist. According to O'Sullivan (2005, 122; 2006, 113), an ideal translation of picturebooks should take into account not only the meaning of the original text but also, and above all, the interaction occurring between the verbal and the visual, which gives the work its unique rhythm. In a later contribution, O'Sullivan (2010, 135) outlines the process, focusing on the importance of the synergy, as follows:

> The translator's reading of the original picturebook is one that takes in the words (A) and the images (B); the reception is of the combined, synergetic effect (C), which is more than the sum of A + B. When faced with the task of translating the verbal text (A), it is not always easy for him or her to disentangle the elements that contributed to the overall reception.
>
> (*Ibid.*)

Such an ideal process is also diagramed in O'Sullivan's communicative model (2003, 2005), which I decided to use because she has employed it for the first time in the translation of children's books. However, it is right and proper to point out that hers is in fact a re-elaboration of previous models first drawn by Seymour Chatman (1978/1990) and then by Giuliana Schiavi (1996). In his narrative-communication diagram, Chatman (1978, 151)

only includes the author (real and implied), the narrator and narratee, and the reader (implied and real), thus making no distinction between the author of the original book and the author—the translator—of the translated book. Indeed, in a subsequent paper published in 1990, he claims "the narrator, and she or he alone, is the only subject, the only 'voice,' of narrative discourse" (Chatman 1990, 87). Since this scheme is not applicable to translated texts, Schiavi (1996, 14) has rightly elaborated Chatman's diagram by including for the first time the translator's discursive presence. Indeed, in her paper, she points out the fact that the translator's voice is inscribed into any translated text.

What is relevant in Schiavi's model, which has influenced O'Sullivan's too, is that she focuses on the differences between the implied reader of the source text and the implied reader of the target text, the translation. The implied author generates the implied reader of the source text. Likewise, the implied reader of the translation is generated by the implied translator. The translator, who interprets the original text, and by choosing specific strategies—either domesticating or foreignizing—establishes a new relationship between the translated text and the reader, and consequently creates a different implied reader from the one in the source text.

Compared to Schiavi's model, O'Sullivan takes a step further as she no longer places the real translator within the framework of the narrative text because the real translator does not belong on the level of the text but is an external agency exercising two functions: the reception and production of the work (O'Sullivan 2005, 107). The translator is located first and foremost in the key process of interpreting the multimodal message. The translator acts first as the real reader of the source text and creates a different implied reader from the one in the source text, which is the implied reader of the translation. The latter will always differ from the implied reader of the source text because they belong to two different systems in terms of language, conventions, codes, and references. The implied reader of the source text, the reader inscribed in the text, is generated by the implied author, whereas the implied reader of the target text is generated by the implied translator. As adult translators do not belong to the primary addressees of most children's books, they have to negotiate the unequal communication in the source text between the adult (implied) author and the child (implied) reader by creating a bridge. It is at this stage that the voice of translators becomes audible:[4] the communication between the real author of the source text and the real reader of the translation is enabled by the real translator.

Although O'Sullivan (*ibid.*) claims that "all involved in a translation—translators, editors, programme planners—can be found in the agency of the implied translator," the results from the comparative analysis of Mauri Kunnas's picturebooks and the corresponding translations into Italian demonstrate that the agencies of translators and publishing houses should be separated. The reasons lie behind the peculiar positionality of translators and publishers within the process, and the unequal decisional power

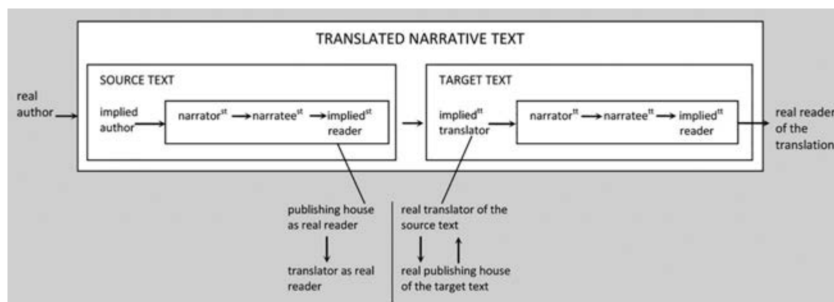


*Figure 2.2* First amendment to the communicative model: the publishing house agency.

assigned to each agency. Thus, in my proposal with the first amendment to O'Sullivan's model (Garavini 2014, 150), I explicitly place the publishing house, alongside the implied reader of the source text and the implied translator of the target text. In particular, the publishing house becomes the real reader in the source text before the translator when it chooses the work to be translated. Subsequently, in the target text alongside the real translator of the source text, I place the real publishing house in a relation of mutual and continuous dialogue (Figure 2.2).

To demonstrate my point and illustrate how the publishing house's voice can manifest itself, I will take here some of the most outstanding instances, in particular, from *Suomalainen tonttukirja* ("L'antico libro degli gnomi"), *Joulupukki* ("Nel mondo di Babbo Natale"), and *Koirien Kalevala* ("La magica terra di Kalevala")[5] to show that the changes, which are not exclusively restricted to one single picturebook, however culturally-specific it may be, can be in fact considered a general trend. My comparative analysis has shown that Italian translations are characterized by a very high number of abridgement and deletion cases followed by a smaller number of explanation, adaptation, and substitution instances.

After I detected that the phenomenon of abridgements and deletions is specifically relevant to the transfer of culture-specific items, I decided to interview the official Italian translator and the publishing house. The separate interviews (Garavini 2014, 321–330) aimed first at getting a deeper insight into the translation process, then at exploring the reasons behind their choices, and finally at understanding to what extent the translator's and the publishing house's voices are audible. Indeed, it would have been problematic to discern the power relations between publishing houses and translators relying only on a text-based analysis (without any interview). While the Italian translator generally claimed that abridgements and deletions of "Finnishness" were mostly unnecessary, the publishing house maintained instead that all the interventions were made to reach a linguistically acceptable text to the target audience, and to facilitate reading, especially because Italian children are not accustomed to reading long texts.

The publishing house has based its decisions on the "lower" competence and knowledge of the Italian child readers and has created a naïve, implied child reader on the stereotypical assumption that Italian children do not show any interest in "otherness." This standpoint is a clear example of the paradox disclosed by O'Sullivan (2005, 74), who claims that

> it is commonly held that books are translated in order to enrich the children's literature of the target language and to introduce children to foreign cultures, yet at the same time that foreign element itself is often eradicated from translations which are heavily adapted to their target culture, allegedly on the grounds that young readers will not understand it.

To some degree, consequences of such practice are already visible in the title of the works. In the title *Suomalainen tonttukirja* ("The book of Finnish elves") translated as *L'antico libro degli gnomi* ("The ancient book of elves"), any reference to the Finnishness has been deleted, modifying the setting of the work from a culturally-specific atmosphere to a more universal background. In this way, Italian children may miss the opportunity to learn about Finnish culture and any other culture if this is proved to be a common practice. Although such a change, imposed by the Italian publishing house, was carried out to appeal more readers, there is no data available to prove it has significantly increased the number of copies sold.

The Italian narrative text has generally been abridged by the translator to respect the publishing house's assumption that Italian children are not accustomed to reading long texts.[6] For instance, in the Italian translation of the picturebook *Joulupukki* ("Santa Claus"), the following sentence has been entirely deleted because Italian children probably do not know that, according to the Finnish story and traditions, Santa Claus lives in Korvatunturi.

> *Korvatunturilla vallitsee hyvä yhteishenki. Siksi monet villieläimetkin tulevat Joulupukin suojiin talveaan viettämään.*
> ("There's a wonderful community spirit among the folks of Korvatunturi. That's why so many wild animals come and spend their winters under Santa's protection").

In another example, such information has been expanded in order to add the explanation that Korvatunturi is located in Lapland, a land close to the Northern pole ("nei pressi del Polo Nord"). Such addition can be considered an adaptation to the Italian culture because Italian children know that Santa Claus lives in the Northern pole. The Finnish original reads:

> *Kaukana, kaukana Lapissa, revontulten ja kaamoksen maassa, tiettömien erämaitten keskellä kohoaa Korvatunturi.*
> ("Far far away in Lapland, in the country of Northern lights and polar nights, Korvatunturi stands out in the middle of unknown lands").

The Italian translation reads:

> *Molto lontano da qui*, ***nei pressi del Polo Nord***, *si trova la Lapponia, terra del lungo inverno e dell'aurora boreale. In una landa desolata della Lapponia si erge il* ***monte*** *Korvatunturi.*
> ("Far far away from here, **near the North Pole,** is Lapland, the country of the long winter and Northern lights. In a desolate land of Lapland stands out the **mountain** Korvatunturi").

The voice of the publishing house is not only audible at a textual level—which should be the translator's area of expertise—but also in the decision of the names of the characters. For instance, in *Koirien Kalevala*, which will be analyzed in chapter 4.1, the name of the protagonist "Väinämöinen" has been shortened to "Väinämö," and the name of character "Joukahainen" to "Jouko" because they were too long, although the translator did not agree with such choice. In the first case, I find it rather interesting to observe that the main problem was the length of the word and not its unfamiliar linguistic sequence ("ä" and "ö").

Generally speaking, the result of such adaptations, abridgements, explanations, and deletions may compromise the esthetics of the whole work, especially if it is a picturebook, since some changes may affect the word–image interaction. Furthermore, they may prevent children from enjoying and learning about other cultures. Indeed, considering translation as an act of intercultural communication, "through translated children's stories, [children] can get to know other children from different cultures from other parts of the world and thus become multicultural readers" (Pascua 2003, 277). Pascua (*ibid.*, 280) goes on to discuss that keeping the exoticism of the source text and the cultural references does not mean that the text should maintain the "linguistic discourse" of the source language. What is advisable is that translators take into account issues of acceptability and readability at a micro-level of the text and pay proper attention to the future readers, the children.

Finally, O'Sullivan (2003, 198) claims that her model applies to all fictional literature in translation. However, I do not completely agree with her assertion since, when translating picturebooks, one cannot avoid taking into deep consideration the role of images and, therefore, of the illustrator. The main reason lies in the fact that illustrators[7] deliver part of the multimodal message that cannot be separated from the other part of the message delivered by authors in the revoicing process of picturebooks, because they interact with each other.

Indeed, in my database I have found evidence of how the visual has played a key role in helping the Italian translator to translate specific parts of the verbal. In *Joulupukki* there are several scenes in which food is described verbally and visually. As a culture-specific item *par excellence*, food always provokes translation issues because it is deeply connected to its specific

culture. In the following example, "joulutorttu" is a dessert typical of Finnish Christmas, whose transferring into another culture is rather complicated. Therefore, the Italian translator has decided to verbalize what is depicted in the image, in other words its ingredients and its particular shape: *joulutortut* are in fact star-shaped puff pastries with plum marmalade ("stelle di pasta sfoglia alla marmellata di prugne"). The Finnish original reads:

> ***Joulutorttujen*** *ja piparkakkujen leipominen on pikkutonttujen mielestä jouluvalmistelujen kohokohta. Silloin on koulustakin vapaata.*
> ("Baking **Christmas cakes** and gingerbreads is for little elves the best way to get ready for Christmas. During that period, they are also free from school.")

The Italian translation reads:

> *La scuola chiude per alcuni giorni, per permettere anche ai piccoli gnomi di preparare i dolci natalizi. Si divertono un mondo! Fanno i biscotti di zenzero e le* ***stelle di pasta sfoglia alla marmellata di prugne****.*
> ("The school closes for some days to allow little elves too to prepare Christmas desserts. They have a lot of fun! They make gingerbread cookies and **pastry stars with plum jam**.")

Based on these grounds, I introduced a variable into the communicative model applicable to the translation process of picturebooks (Garavini 2014, 152), where the illustrator is placed in the extratextual position together with the real author of the source text (Figure 2.3).

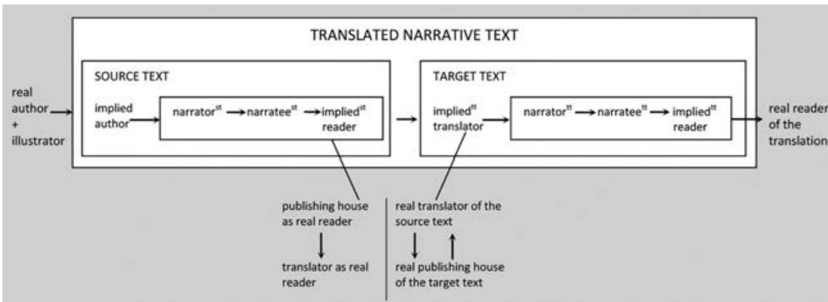


*Figure 2.3* Second amendment to the communicative model: the illustrator agency.

In conclusion, I have observed that the translation act, influenced by the child image of the translator and of the publishing house, manifests the principles of the asymmetrical communication. I have as well demonstrated that the voice of the publishing house is not as silent as one might think. In fact, as shown, publishers' power influences the final translation and shapes the opinions children will have of the translated work and the original

author. Finally, although for obvious reasons it is problematic to consider audible the voice of the illustrator, there are cases of verbalization in which it may become audible in the target text through the voice of the translator.

## 2.5 Towards a New Way of Production: Digital Picturebooks

*Melissa Garavini*

In this subchapter, I investigate the process of digitization of picturebooks, a phenomenon likely to continue to increase. Attempts to keep pace with these new media and, at the same time, attempts not to compromise the uniqueness of picturebooks, are particularly challenging for all the agents involved in their realization and production. By "agents" I am not referring to authors and illustrators only, but also translators and app developers, since we are discussing digital works.

Nowadays, even very young children daily handle technologies of various kind such as mobile phones, tablets, and computer gaming devices. The highly media-saturated environment is also having such an impact on children's literature that the scholars Yokota and Teale (2014, 577) claim that "digital picture books are the most exciting innovation in literature for children in a long time." Indeed, children's books are rapidly entering the digital age and, although considered a novelty not so long ago, they are today gaining an increasing share of the editorial market, especially because books bought as digital applications are usually cheaper than their printed counterparts. This is also due to the convenience of easy downloads—even though there is the pitfall of "free" downloads of incomplete versions readily available, which can be upgraded by paying a certain amount of money.

I will focus my attention exclusively on picturebooks, which are the latest arrivals in digital books and therefore their digitization process is opening up new academic research opportunities. Scholars like Nikolajeva and Scott (2001), Sipe (1998), and Lewis (2001), just to name a few, have so far deeply analyzed the dynamics and the synergies existing between images and words in printed picturebooks. Therefore, I believe the study of digital picturebooks may require revising the picturebook theories we have traditionally relied on because printed picturebooks typically imply the verbal and the visual modes while picturebook apps have been enriched with many new elements and interactive features. Indeed, studies may focus on the new dynamics existing between word, image, sound, and movement, since not only do apps include audio and still and moving images, but also tactile and performative dimensions, as discussed by Al-Yaqout and Nikolajeva (2015). Indeed, according to Yokota and Teale (2014, 577), "the technology has outpaced both fundamental conceptual understandings and research in the area [that] we currently have little in the way of reliable reviews of such creations."

***Terminology***

Before uncovering the main differences and similarities between printed picturebooks and digital works, I consider it useful and necessary to define the numerous terms one may encounter when studying digital picturebooks and clarify the terminological differences between a *digitized picturebook* and an *e-picturebook*. In the last few years, digital picturebooks have undergone great changes and developments. Their evolution could be summarized as follows (Yokota and Teale 2014, 578).

The first phase Yokota and Teale identify is simple scanning of print picturebooks (digitized picturebook). In other words, the very first digital picturebook is simply a scanned version of the print book, created to make it available through electronic devices. The first generation of digital stories emerged in the 1990s where we find e-books that are scanned PDF versions of print picturebooks. Yokota and Teale (*ibid.*) note that each work is scanned in its entirety, retaining the original design, therefore keeping intact its features such as the cover, the endpapers, the book shape, the page-openings, the placement of images, and font. Nothing is added; nothing is taken away. Therefore, the products offered are still static and do not include extra features. This initial way of digitizing the picturebook may be considered more ethical from the artistic point of view, since it maintains every artistic and design decision of the original work made by authors, illustrators, and publishers.

Analogously to the previous category, the "enhanced" scan of print picturebook[8] maintains the overall layout, the same page-sequence and page-turns of the book. However, as reminded by Yokota and Teale (*ibid.*, 579), an enhanced version may particularly vary in terms of font and auditory features in order to enhance the reader's experience of the story. For instance, either the font or the text placement (or both) may be differently displayed on the screen in comparison to the printed counterpart in order to make the text easier to read. These scan versions are typically enhanced with interactive elements like the so-called *hot spots*, a feature also included in the most highly developed of currently available versions of digital picturebooks. Hot spots are elements in the illustrations programmed to respond to a mouse click or mouseover with sound, animation, or both (*ibid.*). They can be keywords in the narration that are highlighted, or that pop up on the screen every time they are read—especially in the reading modality *Read to me*. In other cases, this feature is triggered when readers tap anywhere on the screen or if they touch specific objects. The scan versions are also enriched with the reading audio feature, allowing the child to hear the book read aloud by the device. Furthermore, sound effects and music are added to enhance the child's reading experience.

Smartphones and tablets have marked a new era in digital storytelling making the following generation of digital stories characterized by "extras," such as audio narration, sound effects and music, illustrations and animations, video content, and above all interactivity. Therefore, digital

picturebooks offer a rich sensory experience for both children and adults (Yokota 2015, 76; Sargeant 2013, 456), because the latest evolution of digital picturebooks is characterized by an increasing amount of interactive features, which requires the active participation of the reader in order to make narration move forward. In contrast with the scanned examples of the previous groups, app developers take advantage of computers by incorporating not only the sound and the movement, but also supplementary activities that the child can easily access. Most typical for those directed at young children are puzzles, matching games, and coloring or drawing opportunities, which extend beyond the story and the narration (Yokota and Teale 2014, 580). E-picturebooks are often specifically created and designed for tablets. Indeed, as Yokota and Teale (*ibid.*, 579) have observed, the number of "digital picture-print-sound-movement creations" for children that are immediately created as multimedia, interactive storytelling experiences are today more numerous than the number of picturebooks transferred from the printed version.

The interactive factor plays an important part because it empowers the audience, who may have the feeling to become a "co-writer" and a "co-illustrator." To clarify, by using these terms I do not mean children are agents in the whole control of the creation, but they collaborate in order to make the narration go on. Indeed, the power still remains in the authors' and illustrators' hands, because children, who are actually acting in a predefined environment, do not really have the power to rewrite or re-illustrate the story. Further, apps function as "choose your own adventure" books, where children read their "own" story by choosing the option they prefer, but the story has already been written by the original author. We do not know how far apps will develop yet, and whether children will be really empowered to make substantial changes to the story. In this possible future scenario, questions concerning the quality of co-authoring will arise and lead once again to the delicate and complex issue regarding how we define children's literature.

### *Print or Digital?*

As the digitization of picturebooks is an emerging field of study, it is necessary to discover the inevitable differences and possible similarities between traditional printed picturebooks and e-picturebooks. Before moving on to discuss the most striking changes that inevitably occur to the spine, the front cover, the back cover, and the format during the digitization process, I would like to clarify that the aim of this chapter is not to judge or state whether printed picturebooks are better than the digital ones or vice versa, but rather to understand how they work and how much they are different or similar to printed works. However, it seems inevitable that questions concerning the quality of printed picturebooks and of digital works will arise. Would we be now able to assess the quality of digital picturebooks and on which basis

should we assess it, since previous criteria applied to printed picturebooks may no longer be valid? For example, could we assess a digital story, which is usually not told in a linear way, if we still use the literary standards of printed books? Moreover, since digital picturebooks are rich in interactive features, is the integrity of the main story maintained?

The first difference concerns the book's own materiality because an app has rather different features (Al-Yaqout and Nikolajeva 2015). The digital picturebook no longer features the spine, a useful element to spot books on the shelves and when looking for printed books belonging to a specific collection, even though it is true that an app "logo" may be more recognizable than a spine, which is known in the app world as "discoverability." Such a concept thus brings to light questions of recognizability of the book and of the collection, as well as of the author and illustrator, because any use of a specific font or color, any reference to collections or series, which may capture potential buyers' attention, are completely different from what we have been accustomed to. Indeed, in the world of apps, such recognizability or discoverability may occur in other ways. For instance, as far as the book cover is concerned, it is replaced by a standardized icon which usually displays only an image or a logo. However, it rarely displays, for obvious reasons, the title or a keyword. Once readers tap the icon, they are typically presented with a screen showing the title and icons allowing users to choose the book's reading mode, among the main menu and info tabs. On the one hand, such a standardization may undermine the wide variety and richness of traditional printed picturebooks, particularly in terms of format, but on the other hand, it may render apps more readily understandable, especially by children with reading difficulties.

Alongside the title of the picturebook, on the main screen the reader will typically find the name of the author and possibly of the illustrator (if they are two different agents).[9] But will translators' names receive the same visibility and be displayed on the same screen? If it is not displayed on the same screen, will it eventually appear somewhere else? It is hard to answer this question yet, because the market of translated apps is at its early stage and academic studies discussing implications of this development are still limited. This is in any case a crucial aspect to be investigated and developed in future research because the lack—or the presence—of a translator's name leads us once again to the long-debated questions regarding the translator's visibility (see Venuti 1995) and ethics, to name only a few. For instance, in the multilingual app, *The House that Jack built*, the names of the three translators of French, Italian, and Russian are not visible. Therefore, the studies on paratext in the light of such differences should be revised to open up new research opportunities.

Having established the main differences looking from the outside of a printed picturebook and an app, I will now investigate what the readers encounter when they tap on the icon and launch the application, focusing on the interactivity, the reading process, the auditory dimension, and the

readers' engagement. As far as interactivity and touch are concerned, icons and sub-icons are interactive animations responding to touch, encouraging children's spatial development. Children are physically engaged in multisensory experiences and new tactile relationships with the physical book-object (e.g., page-turning/swiping). For example, they are given hints to swipe the page to continue the reading process, to tap the screen to activate exciting animations, and to rotate or tilt the device in order to make characters and objects move. Considering such instructions, it is no wonder that the reading process itself has changed, particularly in terms of agencies. Printed picturebooks are traditionally read aloud by adult intermediaries, such as parents. However, in digital picturebooks,[10] the stories may be read aloud by the parents' recorded voice, or by a third party, which may be for instance a famous actor's voice recorded to please adult buyers or children.

Bearing this in mind we can claim that e-picturebooks are reinventing reading, because they empower children to decide how to read. These three options are generally offered by e-picturebooks:

- *Read it Myself*, when children choose to read themselves;
- *Auto Play*, when a narrator automatically reads the whole story to the reader; and
- *Read to Me*, when the text is read by a narrator and it is highlighted as read.

Therefore, the process of transforming the reading situation, started by audiobooks in a recent past, is now being led by digital picturebooks. Indeed, they are more clearly changing the "narrative contract," defined by Dollerup (2003, 82–83) as the situation where a physical adult narrator traditionally reads aloud to a child. Indeed, the "narrative contract" in e-picturebooks no longer takes place between physical persons (the adult and the child) but between a "speaking" device and the child. Even the word–image interaction is changing towards a symmetrical (Nikolajeva and Scott 2001, 12) as well as redundant interplay: the narrated text is highlighted or springs from the page as each word is spoken, and words are read aloud when images are touched, because a large number of apps use hot spots. On the one hand, this feature may have significant implications from a didactic perspective, because it encourages the readers' literacy skills.

Apps that are featured with responsive sounds for many interactions could be considered to encourage the children's sensory development, due to multisensory experiences that are enhanced in digital picturebooks compared to traditional printed picturebooks. Indeed, not only the sound but also the movement plays a key role in e-picturebooks from two perspectives: animated movements of the characters and movements carried out by readers by giving them an active role in the narration, when characters will accomplish their missions only if readers move, tilt, or rotate the device. For instance, in *Alice's Adventures in Wonderland* app (*Alice for iPad*) children

can make Alice's house grow or shrink by tilting the device. For instance, in the *Three Little Pigs* app, developed by Nosy Crow, children are even more empowered, since they can scatter the pig's straw house by blowing into the microphone. Such a feature renders the process of identification with one of the characters stronger.

As to (non-)content and games, e-picturebooks hinder the recollection of plot details by prompting more non-content related actions like hot spots, games, and activities of various genres. Therefore, they lead to new concerns in terms of children's engagement, since they are less effective in terms of reading (Chiong *et al.* 2012). Indeed, recent studies and in particular empirical research have highlighted the fact that especially young readers' attention is diverted by extraneous elements not directly related to the plot, which may result in a disruption of narrative flow (Yokota 2013, 468).

All these features obviously lead us to the question of how children engage with e-picturebooks. According to the empirical research conducted so far, children who read enhanced e-books recall significantly fewer narrative details than children who read the print version of the same story (Chiong *et al.* 2012). Indeed, although both printed and digital picturebooks offer readers the "unique opportunity to develop a visual literacy" (Galda 1993, 510), the verbal literacy seems to have a minor role in enhanced picturebooks, which are richer in extra features and activities. However, I have to point out that e-picturebooks do not only have drawbacks, because they may be valued for their ability to prompt less motivated young readers who might otherwise avoid texts altogether toward engagement.

In conclusion, we are witnessing a turning point in the production of children's books as digital interactive entertainment products are changing the way books are produced. Therefore, they act as a catalyst to change and are opening up new research opportunities in the field of children's literature. Consequently, I believe the coming of the digital age is likely to have a significant impact also on the translation process, since picturebooks in the forms of applications are involving more and more multimedia elements. A strong emphasis should be put on technologies that would help translators and localizers to respond to the challenges posed by digital picturebooks. Therefore, this subchapter could also be perceived as a "call to action," as Venuti (1995, 307) would say, to study what are the new translation challenges created by the strong multimodal nature of e-picturebooks. Indeed, since in digital picturebooks images, text items, and sound may appear simultaneously, contiguously, or separated by a considerable lapse of time (Zabalbeascoa 2003, 315), translators are required to have not only deep linguistic and cultural knowledge of both systems, but also excellent technological skills in order to transfer the multimodal message into another culture or, to be more precise, to localize it to the target locale without losing its entertainment features.

## Notes

1 The expression "crossover fiction" has been widely developed by Sandra Beckett in *Crossover Fiction: Global and Historical Perspectives* (2009), where she brings to light "a phenomenon of crossover literature, and more specifically [with] novels and short fiction that cross from child to adult or adult to child audiences" (Beckett 2012, 1). In the following volume, *Crossover Picturebooks: A Genre for All Ages* (2012), Beckett tackles the phenomenon of *crossover* works in the illustrated literature, asserting that picturebooks may be easily considered works for all ages.

2 While the term *multimedia* commonly refers to the mediums used to communicate a message (Kress and van Leeuwen 2001, 66–67), Mayer uses the term to refer to a message consisting of words (printed or spoken) and images (static or dynamic) delivered in any medium (Mayer 2005, 32). The definition obviously also covers picturebooks. Further, by *learning*, Mayer's theory refers to "apprehending the essential contents of something" (Ketola 2016, 73), which undoubtedly is a necessary precondition for any successful translation activity.

3 As we will show in subchapter 4.1, Mauri Kunnas is one of the most famous and appreciated creators of picturebooks in Finland.

4 Like O'Sullivan (2003, 2005), I prefer to use the metaphorical terms "audible" and "audibility" to indicate "the voice that is heard in the text," rather than the universally acknowledged "visible" and "visibility," introduced by Venuti (1995). In addition, I consider the concept of "audibility" even more appropriate in the context of translating picturebooks since they are most likely read aloud.

5 The corresponding English titles are *The Book of Finnish Elves*, *Santa Claus*, and *The Canine Kalevala*.

6 Few are the cases in which the text has been abridged due to the fact that the Italian text did not fit in the text boxes.

7 Both in the case of the author-illustrator as a single person and, mainly, in the case of the author and illustrator as two separate agencies.

8 By "enhanced" app developers mean "additive," in other words features which have been added to the printed version of the picturebook.

9 Although the reader may find information regarding the author and/or illustrator by tapping specific tabs, bios and blurbs are difficult to trace and they no longer function as elements aimed at catching potential adult buyers' attention.

10 Like previously in audiobooks and other similar technologies where a recorded voice was available.

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# 3 The Translator Between Images, Words and Sounds

As discussed in chapter 1, reading is the key issue in translating for children. At first, the translator reads the text to be translated imagining the future readers and their reading experience. Second, the real target audience read the text and understand it in their own ways. When reading a book with illustrations, the reading process gets more complicated. As mentioned above, picturebooks are combinations of the verbal (words), the visual (images), and aural (reading aloud). The purpose of this chapter is to reflect on the elements and entities faced by translators while translating picturebooks. The chapter starts with a discussion on how translation entails moving between parts and entities, from the big picture towards smaller items and the other way around. We reflect on how the purpose of the original as well as that of the translation influence the way the translator interprets the parts of the entity. Finally, we discuss the translators' reading process. In subchapter 3.2, we discuss how the translator reads both the verbal and the visual narrative of the book. We then examine how the illustrations of the picturebook may both help and hinder the task of the translator. In subchapter 3.3, we examine translation for reading aloud: translating picturebooks and translating for children also involves the performance of the story. Subchapter 3.4 is a joined contribution by Riitta Oittinen and Chiara Galletti. Oittinen and Galletti analyze characterization and proper names in the context of picturebook translation. Subchapter 3.5 is an introduction to cultural mediation in the context of picturebooks. We first define what "culture-specific items" are, and then focus our attention on the translation issues caused when such verbal elements, which have to be transferred from the source to the target system, specifically refer to the visual.

## 3.1 Reading Strategies: Reading Elements and Entities

We read texts for different purposes, like translating them, and these purposes have an influence on how we read the texts. For example, when reading Charles Dickens's *Great Expectations* only for pleasure, we may just dive into the story, while, when reading for an exam, we need to concentrate

on issues like the cast of characters, philosophy, and social messages to be able to answer the teacher's questions (Oittinen 2000, 26–29).

This is how the American scholar Louise M. Rosenblatt (1978, 23) describes two different reading strategies: esthetic and efferent. The first reading of Dickens would be esthetic and the latter readings efferent. The strategies diverge in at least two aspects: time and experience. While in esthetic reading, the readers' entire attention is focused on the experiences they have when reading, in efferent reading, what comes after the reading is important. For example, what kinds of information or instructions has the reader obtained? Of course, the strategies overlap and there is an unlimited number of reading strategies that vary according to unique reading events.

Rosenblatt's views are also interesting from a translator-reader's point of view. When we look back in time at our translator's career, we can remember our reading experiences. For example, Oittinen, the Finnish translator of Crocket Johnson's classic picturebook *Harold and the Purple Crayon* (1955; the Finnish translation 1999), remembers how, at first, when she took up the book and started reading, she was totally involved in the fascinating story of a boy who could draw anything he needed. On the first page-opening, Harold is introduced as a boy holding a crayon and willing to walk in the moonlight. So he decides to draw the moon and under it something to walk on. The story goes on from one adventure to another. At one point, Harold gets frightened of a creature he has drawn and his hand starts shaking. The shaking hand draws waves by accident and Harold is about to drown. But then he thinks fast and draws a boat for himself (see Oittinen 2004, 66–67).

At first the translator dived into the story and enjoyed Harold's resourceful character. Even though she was already reading for translation purposes, for a moment, she almost managed to forget her role as a translator and read the book for pleasure. Later, while she took up the book again and reread it several times, paying attention to the verbal and the visual with the intention of translating it, her attitudes changed: she was not reading for herself any more but to be able to retell the story for Finnish child readers. She also concentrated on the relationship of the verbal and the visual and checked the illustration and the verbal language by testing the rhythm of her translation and reading it aloud several times. Moreover, she checked her overall understanding and the purpose of the story on the basis of how she had understood it. In the above translation process, her first reading resembled esthetic reading, and the subsequent readings were more analytical (Oittinen 2004, 67; see also chapter 5.1 for Peirce's firstness, secondness, and thirdness).

## *Signs and Their Tasks*

John Spink (1990) and Jane Doonan (1993) have studied picturebooks and the relationship of the verbal and the visual. Spink underlines that, as readers, we need to be aware of several conventions when reading illustrations, such as understanding "three-dimensional objects in a two-dimensional

medium" or black-and-white images indicating color. When we see an image of a landscape in black-and-white we can add, through our imaginations, the depth and the colors into the image (Spink 1990, 60–62).

Doonan (1993, 14–15), on the other hand, points out that images have a two-fold task: they refer to the world outside them and illustrate things, such as abstract concepts, with examples. In picturebooks, a picture refers to a thing, a person or an object, just like a picture of a cow refers to "the real" cow, which gives meaning to the image. The Irish illustrator Niamh Sharkey's cows are often thin and really very different from what cows look like in the real life. Yet Sharkey's cows are identifiable as cows: they have horns, tails, and udders (Sharkey, in Walker 1999) As E. H. Gombrich (1998, 99) comments, children learn to identify objects and read symbols at a very early stage. Children do not make a difference between an image of a cow and a real cow but take them as the same things.

Illustrating abstract concepts, on the other hand, means that an image also shows abstract characteristics and qualities: thoughts, concepts, moods, and situations, which are not readily available in the images of concrete things (like cows). It is up to the readers to analyze and ponder about what they see and figure out in their head how the story goes. For example, in John Burningham's *Granpa* (1984a; published in German as *Mein Opa und ich*, 1984b), a book about a grandfather and a granddaughter, the last page-openings do not say in so many words what happens at the end of the book. It is up to the reader to understand what an empty chair means—the idea is, as we see it, that the concrete chair depicts grandpa's death: there is no one sitting there any longer. The chair is a sign of death (Hunt 1991, 183; Doonan 1993, 14–17, 68; O'Sullivan 1999, 167–168; Lewis 2001, 4–8). The above examples could very well be depicted through semiotic terms with reference to the American semiotician Charles Sanders Peirce (1932, 229), who depicts semiosis as an endless process of interpretation and human cognition, involving signs. From the viewpoint of picturebooks, a word, an image, a page, and even a whole book may be seen as signs. Everything in a book is of importance.

Peirce introduces three kinds of signs: icon, index, and symbol. Icon is a sign of likeness (a photograph resembling the thing referred to); symbol is an artificial sign (words referring to things in the real world by agreement). Index is something in a causal relationship to its referent, like smoke implying fire. In other words, an image in a picturebook (showing, for example, a cow) or an image or even a sound in a film (saying "moo") can be depicted as an icon referring to something in the real world (a real cow). A word in a book (read aloud) or film can be depicted as a symbol based on an agreement (a written "cow") (Peirce 2001, 415–440). There is also an indexical relationship between the two: the verbal (like written or spoken words) refers to the visual (illustrations, scenes) and the other way around. In a work of art, the visual can be understood as the reason for the verbal, and the verbal as the reason for the visual. Of course, the indexical relationship

varies from book to book, film to film, page to page, and scene to scene, which is fundamental in understanding picturebooks and films and their narration.

We may also take a look at the indexical relationship through visual grammar advocated by Kress and Leeuwen (1996). For example, the characters shown in images have a certain role and status, created by the author and the illustrator. In other words, authors and illustrators make choices, which all influence how the entity is understood. This is about meanings and action: in images, somebody is doing something and aiming for a certain purpose. How well we understand the entities depends on how much we share and how similar our backgrounds are (for visual communication and visual grammar, see Kress and Leeuwen 1996, 183). On the other hand, illustrations do not necessarily "obey" certain rules but may affect readers in various ways, depending on the readers themselves and their situations.

Illustration may also affect the reading experience through congruency and deviation. Roland Barthes (1977, 38) makes a division of two functions: anchoring and alternating. The anchoring function refers to fixing ideas— words define what the images are supposed to tell—whereas the alternating function refers to an entity where images and words take turns. The relationship between words and images has also been described as echoing: words and images stand in a dialogue and respond to each other. In this way, the words and images have different means and tasks, and they may take different roles. We may also tell stories using images only or words only, but in the end, stories are always recreated in the interaction with the reader (Uspenski 1991, 115–116; Rhedin 1992, 128; Herkman 1998, 49; Jakobson 1987, 469).

### *Interpreting Stories Through Illustration*

In one way or the other, illustrations take stories in new directions. This happens through the choices illustrators make. They may, for example, stress certain scenes or certain characteristics of the characters in the story. They also show what the scenery, the characters and their situations look (or sound) like. Or they may simply entertain and decorate the story (Gannon 1991, 90–91). They add and omit and make the readers of the book pay special attention to certain parts of the story. As Uri Shulevitz (1985, 51) points out, it is even the "task" of the images in picturebooks to tell a story different from the story told by the author. He lists several ways words and images interact: "Descriptive, suggestive (evoking a mood), decorative, and expressive" (1985, 130). Here, we could also say that illustrations both domesticate and foreignize; that is, illustrations may bring the text closer to the story told in words or tell a different story than the text in writing (see chapter 1.3).

The stories told by the verbal and the visual may also be depicted through David Lewis's (2001, 55, 57–58, 65) views about the ecology of

picturebooks and books or their parts as organisms within greater environments. Lewis (2001, 48–60) discusses the relationship of the verbal and the visual with the help of three important factors: interanimation, flexibility, and complexity. Picturebooks are interanimated through the interaction of the verbal and the visual; flexible through the changes of interanimation from page to page due to the activity of the author, illustrator, and reader; and complex and diverse because books contain diverse words and images, and their combinations are both thematically and formally complex.

Lewis points out that the task of illustrations is always narrative, and that images are the echo of the words and the other way around. Images also give such information that is not given through words. Images include details that situate the story in time, place, and culture. By giving the characters a home and scenery, images make the reader believe in the story. Lewis presents an interesting example from Anthony Browne's *Voices in the Park* (1998). The book begins with a large image about a house with windows like eyes and a door like a mouth. Yet, the text in words gives the viewer another *focal point* or salient factor (Chion 1994, 191) saying: "It was time to take Victoria, our pedigree Labrador, and Charles, our son, for a walk." This makes the reader take a better look and pay attention to a gorilla lady, a boy, and a dog. What is interesting is that, later, the house does not appear in the story, but the story concentrates on two families with four different voices (Lewis 2001, 35, 36, 55, 57).

As pointed out above, the interaction of the verbal and the visual can be depicted in many ways. One concrete example of this is Lewis Carroll's *Alice's Adventures in Wonderland*, which has been illustrated innumerable times. Different words give the reader a new point of view to illustrations and the other way around. In the following, we present two illustrations from "Alice", one by John Tenniel and the other by Riitta Oittinen. First of all, the two images present very different angles on the characters of the story. Tenniel presents the grumpy Gryphon, weeping Mock Turtle, and patient Alice (Figure 3.1).

In Oittinen's version, Alice looks very serious and scared and she certainly wants to get out of the picture. Now, the Mock Turtle looks like a clown but is still less funny, and the Gryphon seems as if it were about to swallow up Alice's head with one gulp (Figure 3.2).

The images are also situated in different times. While Tenniel's image is from the 19th century and shows Alice wearing an apron, Oittinen's image seems rather to be situated in some fairytale time. The landscapes vary, too. While Tenniel's image is clearly placed on some sea shore of southern England, Oittinen has imagined the characters standing on a lake, in the middle of the Finnish woods with fir trees and moonlit August skies. In other words, both images place the story in different contexts, relating to different cultures, landscapes, stories, and characters. Moreover, Oittinen's image certainly domesticates the story for Finnish readers and takes it away from the

*Figure 3.1* Alice, Gryphon and Mockturtle in John Tenniel's illustration for *Alice's Adventures in Wonderland* ([1865] 1981, 11).

English seashore to the Finnish woods (for domestication, see Venuti 1995; Paloposki and Oittinen 2000).

In picturebooks, the verbal and the visual may have several functions. In every case, the visual of a story always adds extra information to the story-telling: details about time, place, culture, society as well as characterization and the relationships between the characters. The visual details of a story give a background and place the characters in homes and milieux. As a whole, the visual information always complements and amplifies the verbal narration (Oittinen 2003; Schwarcz 1982, 14–16; Lewis 2001, 31–45).

*Figure 3.2* Alice, Gryphon and Mockturtle in Riitta Oittinen's illustration for *Alice's Adventures in Wonderland* (2017).

### *Picturebooks and Animated Films: Sound Setting the Stage*

Picturebooks may also be discussed from the angle of animated films, because they have much in common. Films and books are very versatile: they may be multicolor or black-and-white; they may include scenes with characters speaking in total darkness or they may include silent scenes or page-openings. Silences may even be characteristic of some storytellers, such as Maurice Sendak and his picturebook *Where the Wild Things Are* (1963), which also has silent (no words) page-openings that depict the nightly rumpus of the protagonist Max and the wild things. On the other hand, this kind of "silence" may be very noisy indeed, as when the child reader starts explaining the image and telling the story by her/himself. Thus, it is utterly important for the translator to recognize the different ways of using words, sounds, images, and spaces—anything within a work of art. All these details carry important information about the story and the characters, and also create certain rhythms of storytelling. Moreover, in both genres, styles and techniques may be combined: realism and surrealism, caricature or comics. All in all, the director, editor, illustrator, writer, and translator all have an influence on the entire work of art.

Despite their differences as means of expression, the sound has similar functions and relationships with the verbal narration as the image. A sound,

too, may contradict with the verbal and visual information or corroborate the story. For example, if in a fairytale a giant speaks in a loud booming voice, s/he is believable and creates a frightening atmosphere, whereas if the same giant speaks in a squeaking voice, s/he becomes comical and less frightening. In Oittinen's film series *Matti ja Peikko* ("Matti and Goblin"), 1993, 1995), based on Finnish folk tales, the big Goblin speaking in a very loud voice is rather frightening compared with Matti's tiny voice and body. In this case, the verbal and the aural support each other. Likewise, when reading the same story from a book with images, the aloud-reader probably tries to make her/his voice either low- or high-pitched according to which character is speaking.

Moreover, through sounds, different atmospheres—such as suspense and humor—are created. Just like images, sounds, too, make the reader-viewer pay attention to certain details in the storytelling. Michel Chion (1994, 191; also see p. 55) deals with the focal point or salient factor of attention: with sounds it is possible to strengthen or weaken anything in the image, such as walking in the street. By strengthening the sound of the steps, the act of walking as well as the character walking becomes important; by weakening the sound of the steps, the city and the atmosphere become more important. Chion also depicts different kinds of sound and image combinations: through narration, the different elements of storytelling "complement, contradict, or duplicate each other" (Chion 1994, 190–191). Likewise, the human speech of the aloud-reader has characteristics such as tone and intonation, which all have an influence on how the entity is understood. As a whole, creating a plausible wholeness and fooling the reader-viewer into believing is of great importance (Oittinen 2007).

All in all, reading a book is not far removed from experiencing a film, but they are both seeing and hearing: in addition to the verbal and visual information (in picturebooks), the aural is there, too, as (children's) books are read aloud. When a film is subtitled, even the verbal text becomes visible. When seeing a film or reading a book, the viewer concentrates, looks and listens to, and draws conclusions on the basis of everything experienced.

In addition to creating backgrounds and placing the story in time and place, sounds may also depict certain acts, such as brushing teeth, or noises, such as slamming a door. A special effect often adds to the believability of a scene and creates a character. For example, in spite of being cut out of the cartoon, the Goblin in Oittinen's film series *Matti ja Peikko* became big and powerful through the heavy thumping of his feet. Special effects and music also create continuity to the storytelling by combining different scenes. In Oittinen's *Tyttö ja talvi* ("Girl and winter," 1990), Luigi Boccherini's music combines the succession of small separate events and changes in nature into a soft shift from winter to spring. All in all, the aural, the visual, and the verbal influence the storytelling and the real viewing situation. With music, one can also create different atmospheres and the use of scary music may change an ordinary walk in a corridor

into something very frightening (see, e.g., Stanley Kubrick's *The Shining*; for the psychology of reading images and interpreting visuality, see also Arnheim 1974 and Gombrich 1998).

## 3.2 The Visual Dimension of Picturebooks

This subchapter further explores reading the visuality by reflecting on what kinds of elements illustrators use when creating moods and actions in picturebooks. Even though translators cannot normally change the illustration, they need to understand the reasons behind the illustrator's solutions. As described in the previous subchapter, reading picturebooks is about reading entities and the parts within the entities. Picturebooks contain various kinds of images, which can be described as collections of signs and symbols. For every book, film, or any work of art there are several things and creators, and several voices within and behind the creations. As Arthur Berger (1998, 45–46) lists, there is "the artist, who creates images [. . .] the audience, which receives images [. . .] the work of art, which is an image itself and might comprise a number of images [. . .] the society in which the images are found [. . .] and the medium, which affects the images." Berger (1998, 51–69) says further that images may be cut up into basic elements like dots, lines, shapes, volume (depth), scale, spatiality, balance (like composition), direction, lighting, perspective, and proportion. In addition, he mentions color, which has many different attributes such as hue, saturation, brightness, warmth and coolness, and contextual relationship (colors affected by other colors close to them).

Picturebooks use many kinds of styles and techniques: collage, oil, crayon, pencil, ink, coal, watercolor, or lithography. Even though picturebooks are entities, it is useful to take a look at the basic elements of them to understand why a certain color or a certain form affects us so strongly. In addition to illustrations, we also take a look at parts of books, such as covers and front pages. All these features are culture-bound and influence the reader emotionally (Schopp 2001, 253–274; Arthur Berger 1998, 147–173; Van der Linden 2006, 51–60). In the following, we discuss the main elements of images: color, line, total design, movement, typography, cover, and other visual means.

### *Color and Line*

Colors create moods and believability in picturebooks: through colors it is possible to express various feelings. There are multi-color books with four to five colors but there may also be books with fewer colors or black-and-white books. Lines create believability in the physical world of picturebooks, and also create different atmospheres. A line may be thick or thin, and the lines may be hatching or cross-hatching (see Sendak 1963 for his use of lines). A line may be full or broken, continuous or interrupted. Using lines,

artists create shapes, models, surfaces, shadows, and movement. Using strong and bold lines, illustrators may also depict a strong and bold character, while broken lines, on the other hand, may depict a fragile character. For example, Laura Langston's *Mile-High Apple Pie* (2004, illustrated by Lindsey Gardiner) tells about a granddaughter and her grandmother, who has dementia. The grandmother is very fragile and one day she does not recognize her granddaughter any more. In this tragic image about the grandmother not remembering her grandchild any more, the colors are very soft and the lines light and broken depicting grandmother's fragility.

Another example of an interesting way of using lines is Crockett Johnson's *Harold and the Purple Crayon* (1955). As discussed above in chapter 3.1, Harold creates his world and the whole story by drawing and using lines. Unlike the illustrations, the book cover is very colorful, and it shows the smiling Harold drawing strong purple lines against a dark purple background. In the actual story, the lines are still purple but the background is pure white with no horizon. With no landscape or context, the line has a dominating role: it underlines the power of the boy's imagination. There would be nothing and no story without Harold's imagination.

Choosing black-and-white illustrations instead of full color may have a strong influence on how stories are understood—and translated. For example, Shel Silverstein uses only black lines with no color in his story and illustration of *The Giving Tree* (1964; Finnish translation 1999), and gives his reader a lot of space. In this way, he lets his readers fill in the missing color by their imaginations. This made the translator, Riitta Oittinen, use the simplest possible words in order to let the verbal text breathe freely. Similar observations have been made by Martínez Mateo (2014) in his analysis of two different translation versions of Munro Leaf's *The Story of Ferdinand* (1936). The story has been translated into Spanish twice, based on two illustration versions. The original edition of the book was illustrated with black-and-white ink drawings, while the second edition—re-illustrated by a Spanish artist—was published with colorful crayon drawings. In his analysis, Martínez Mateo (2014, 54) concludes that the translation solutions employed in the playful re-illustration version of the story are overall more cheerful than the solutions employed for the original (see also subchapter 4.3 for a comparison of the Spanish and Finnish translations of the original illustration version).

In addition, the hue and saturation of color have a strong influence on emotions. Images are also rhythmitized by colors, as in Satoshi Kitamura's book, *When Sheep Cannot Sleep* (1986; see Doonan 1993, 22–36). In the first fourteen images of the book, the upper parts of the pages have dark hues and the bottom parts light hues. The fifteenth image is light all over, but then the colors are turned upside down and the upper parts are bright and the bottom parts dark. In this image, the sheep is creative and draws a picture: the sheep has won the darkness and controls it from there on (Doonan 1993, 32). This makes the reader ponder whether the sheep was first afraid

of the darkness, but there may be other reasons, too. Whatever the reason, this feature in the illustration shows how strong a part color plays in storytelling and understanding stories.

Colors also tell about a book's overall idea, as in Richard Walker's picturebook, *Jack and the Beanstalk* (1999, illustrated by Niamh Sharkey; Finnish translation 2000). The book is a folktale about very poor Jack and his mother, who have to sell their only cow to survive. When the boy then sells the only cow for three beans, the mother gets very angry and throws the beans out of the window. In the morning, the beans have sprouted and grown into a giant tree. Jack climbs up the tree and ends up in the bad giant's palace. Yet the story has a happy end: the giant dies and Jack and his mother get all his riches and live happily ever after. The images are painted in oil in bluish quiet, even dull, colors. Yet, on the last page-opening, when everything is fine and everybody happy, the colors start blazing and the illustrator uses strong orange hues to depict happiness and the change in the main characters' lives (Oittinen 2004: 68).

Colors are also used for many purposes, such as salience, underlining or focusing on objects and things or toning them down. A bright color with a dull background stands out. On the other hand, a figure with similar colors as the background is hard to notice. Of course, this makes the reader ponder things such as the importance and role of characters. Characters with similar colors may also be interpreted as belonging to the same group or family. Illustrators also add movement to images by rhythmitizing and paralleling certain colors.

Colors are also culture-specific. For example, the colors black and white symbolize very different things in Europe and Asia. In Europe, white is for purity and black for mourning. In other words, if an image shows a person in mourning and wearing white, this may cause problems for a European child reader, as the color black is a sign of sorrow and usually worn at funerals. In this case, the translator may choose to explain or let the child and adult readers figure out the problem by themselves. In addition to cultural associations, colors also create natural associations like in the saying "red like fire." Moreover, there are also ritual colors, like the holy colors of churches (Schopp 2001, 270).

### *Total Design*

Designing picturebooks is usually very careful and has a strong influence on how the reader reads the story. The ability to read pages and page-openings is very important for translators (Hughes 1998, 199–121; Nikolajeva and Scott 2001). Picturebooks include layout, framing of images, and bleeding over the edges—Doonan (1993, 29) calls this total design "a structural skeleton." The shape of a picturebook is of importance as well. Often picturebooks are rectangles and of the size A4, but a square book is not unusual either. What is interesting is that the shape of a picturebook is in

relation to the way of storytelling. For example, a book may be horizontally rectangular, if it depicts going for an adventure and coming back home. A good example of this is Sendak's *Where the Wild Things Are*. The broad horizontal rectangle is more suitable for a story based on moving to another place. On the one hand, if a book is very small, it is easier to concentrate on small details. On the other hand, in a large book it is easier to depict large open scenes.

Picturebook design also includes the use of shapes and sizes: those of characters and those of whole pages. Shapes may give an idea of a fragility, sweetness, clumsiness, energy, and weight. Size has similar functions: a big size refers to heaviness and a small size to lightness. According to several scholars of visual perception (Arnheim 1974; Gombrich 1998), a round and regular shape is usually experienced as being heavier than an angular, irregular shape. Shape and size may also refer to status and power. Like in one of Hugh Lupton's stories, "Fish in the Forest" (1998, 46–55), a powerful tzar is depicted big and his subjects smaller and below him. This is how children draw their parents: mother and father are usually depicted bigger because they are important in the child's life. Even placing the characters and the angle of seeing are of importance. For example, if characters are shown from above, they have no power; if a character is shown from below, they are powerful.

As mentioned above, the size of the book can also carry meaning. When Beatrix Potter first published *The Tale of Peter Rabbit*, she insisted that the book was published in such a small size that children could easily hold it in their small hands (Frederick Warne 1976, 21); the book measures approximately 4 1/4" x 5 1/2" (11 cm x 14 cm). For the author, then, the size of the book reflected the target audience. The size of Potter's first book later became the standard size in which all of her stories were published.

According to Arnheim (1974, 53, 67), picturebook design is based on balance and shaking the balance. The reading direction we are used to also has an influence. For example, a character standing on the right-hand side is more powerful (in western European cultures) than a character placed on the left. Moreover, if characters are placed at the center of the picture, they gain more power than the other characters placed elsewhere.

### *Framing and Perspective*

Paralleling and combining have an influence on how we see images. Likewise, postures, framings, and image size also have an influence. If we cut Alice's face from Tenniel's image (subchapter 3.1), the girl appears as a shy and anxious little girl, who could be anyone from any story. Even the use of perspectives is an important part of the total design of picturebooks. The changes in the pictorial art influence the ways of depicting perspectives and horizon in picturebooks and change our ways and conventions of seeing. For example, perspective that was introduced in the early Renaissance,

14th–15th centuries, centers everything in the beholder's eye. The eye has become the center of the seeing world, which has a direct reference to a universe arranged in front of God's eye. The lens of a camera functions in the same way: the one who takes photos is not able to see more than what the lens shows. The invention of the camera changed our ways of seeing and understanding what we see, which was mirrored in the arts as well (cf. impressionism and cubism) (Berger *et al.* 1977, 16).

Picturebooks may have versatile perspectives: a book may have a bird's-eye view or a frog's perspective or the perspective may be at the eye level. Yet, very often in picturebooks, they do not have one perspective only but they may combine several perspectives in one book or even in one image. This enables the illustrator to depict one situation from several angles at the same time, and to give more information in one picture. Some of the images created by Ingrid Van Nyman, the illustrator of Astrid Lindgren's Pippi Longstocking books, give us nice examples of playing with perspectives and shows that anything is possible in picturebooks. In one image, the illustrator presents the reader with an impossible view, and shows at the same time what is on and under the table, or in and outside the cabinet, or on the floor and in the ceiling (Lindgren and Nyman 1947; see also Oittinen 2004, 73). Picturebooks are also full of various types of movement and they depict characters moving from one place to another. As described in chapter 2.1, even the structure of a picturebook is based on movement: the illustration of a book is a row of images following each other and gradually telling the story. In addition to movement, there are also pauses in the storytelling (e.g., punctuation) showing where the reader (the aloud-reader) can stop and inhale. Illustrators shake the balance of images and thus make the reader curious and willing to move on and turn more pages. In addition, turning the pages is a concrete movement, too.

In picturebooks (and comics, film, and drama), the story is told not only by text in words and images, but also by sound and movement, even if these elements are not as obvious in picturebooks as they are in film (Happonen 2001, 126–127). Rudolf Arnheim (1974, 372, 379, 413–414) speaks of movement: "Motion is the strongest visual appeal to attention." He categorizes different kinds of movement: physical, optical, perceptual, and even the sensation of movement produced by kinesthetic factors. Thus, he 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 an image of a golfer, we have a certain memory of what golfers swinging their clubs in motion look like. We are fooled into seeing what is not there, such as motion where there is none. In other words, when readers see the image, they fill in the missing concrete movement by using their imaginations. Even if the image is not really moving, the reader's mind always is.

Becky Bloom and Paweł Pawlak's lively picturebook, *The Hare and the Tortoise* (2003), is a good example of "frozen movement" in picturebooks: it is full of movement created, for example, by changing the image sizes.

Any picturebook includes a lot of kinesthetic movement: the characters do not move as such, but their poses, positions and relations to each other create tension and make them very much alive (Arnheim 1974, 372, 379). The sense of movement may also be created through emphasizing some part of the image with a bright color or changes in size. Movement in picturebooks is also created through changes from balance to imbalance. The dynamics of a picturebook is not based on single images but the totality of the book: moving from one page to another makes the reader want to turn the pages and find out what happens on the next page. For example, on one page-opening, there may be an image of a foot running, which makes the reader want to know how the runner looks like.

The immovable movement has also been studied by Sirke Happonen, who lists esthetic, concrete, dramaturgic and psychological movements. Readers need to know about the conventions of picturebooks, but readers also need to keep their eyes open for subjective findings. For example, compared with real dancing, picturebooks may at first seem more static, but in both, the impression of movement is as momentous and direct. Staring at one page-opening may not reveal the movement in its entirety because movement is created during the reading process when the reader turns the pages and acts in rhythmic interaction with the book (Happonen 2001, 126–127; Lent 1983, 159; for image, word and movement see Happonen 2007).

Movement may also be expressed through shapes, which make the reader pay attention to the character depicted through a certain shape. Shapes may also be distorted when in movement. Even the shape of a whole book may create movement. A book in a landscape format, relying on the horizon, seems to be moving forwards and backwards. On the other hand, a book in a rectangular, portrait format may seem more static, as if it were reaching for the heights. Moreover, the design of the printed verbal text may also add to the feeling of movement: it may be written in circles or in any form to depict the content of the story (see, e.g., the analysis of Jansson's *Who Will Comfort Toffle* in Oittinen 2000, 102–105).

While reading the text entity to be translated, the translator needs to be able to read the rhythm of the whole book and its layout because placing the words and images rhythmicizes the storytelling and helps the reader shape entities. Even dividing the verbal text on different page-openings may have an influence on the storytelling. While creating the Finnish text of Walker and Sharkey's *Jack and the Beanstalk* (1999), Oittinen, as the translator, needed to pay special attention to where to cut the long sentences and which words to place on the right-hand page-opening to make the reader pay attention to the key word "key" (Oittinen 2001, 133–152).

The "key" was the key word for Jack to open the door to the other world, the land of the evil giant high up in the clouds. At that point, the translator started the right-hand page-opening with the word "key," because it was her intention to make the reader pay attention to the change in landscape and situation. There was a short break in the sentence, as the reader first, on

the left-hand side, reads about Jack's reaching the door of the giant's castle, and, on the right-hand side, the reader finds out about the key while Jack reaches the door and goes through it. This solution added to the tension in the storytelling. The example is also about adding rhythm to the story, which is important in the storytelling of picturebooks.

This rhythmitizing of the storytelling can be applied to the reader's inner rhythm that can be heard and felt, while being read silently or aloud. Cecily Raysor Hancock has written about Jane Taylor's "Twinkle, twinkle, little star," and she points out that most English-speaking readers will echo internally Alice's line "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 18th-century France (Hancock 1988, 4–5; Oittinen 1996, 49–65, 2006, 94).

## *Typography and Other Visual Means*

In addition to words and images, there are many other ways of expression in picturebooks, such as anfangs (vignettes) or decorated first letters of chapters that may have a fundamental meaning for the storytelling. Moreover, periods and commas may also serve as visual cues to the aloud-reader and show where to stop and inhale. In the Finnish language, for example, the rules of punctuation may be strict in non-fiction but less strict in fiction, where the rules may be bent to serve a certain purpose, such as reading aloud (Kunnas in Ollikainen 1985, 81–95). In the same vein, the sentence and line lengths have an influence on the aloud-readability of texts. As Joseph Schwarcz points out, letters and words may have various tasks and forms, which create moods and physical movement but also loud and small sounds by variation of letter sizes (for invisible sound, see Schwarcz 1982, 77–85).

In Alexei Tolstoy and Niamh Sharkey's *The Gigantic Turnip* (1998; Finnish translation by Riitta Oittinen 1999) the reader's attention is drawn to the use of typography. The story is about an overgrown turnip that is close to impossible to pull out off the ground. Several animals are needed, but the least of all the animals, a little mouse, does the trick in the end and out comes the turnip. The typographical solutions employed for the words of the story create all kinds of impacts, such as adding humor and depicting the size or the look of things, such as a winding road leading to the farmer's house. The English text goes:

> Long ago, an old man and an old woman lived together in a **crooked** old cottage with a **large, overgrown** garden.

Oittinen's Finnish translation goes:

> *Asuipa kerran kauan sitten vanha mies vanhan vaimonsa kanssa vanhassa* ***mökkipahasessa****, jota ympäröi* ***suuri*** *ja* ***suurenmoinen*** *puutarha.*

> ("Once upon a time an old man lived with his old wife in an **old shaggy cottage**, surrounded by a **grand and great garden**.")

In the original, the words "crooked" and "large, overgrown" are printed in crooked, growing letters to create the sense of movement and crookedness. Here, Oittinen needed to consider her choice of words and to ponder how she could fit long words in the given space. Because the Finnish language is an agglutinative language, Finnish words are usually long and meandering. As in many other picturebooks, the use and variation of typography makes the particular book quite similar to the ways of storytelling in comics.

Texts in writing may also look like their contents; for instance, a poem about a banana may be written in the form of a banana. A good example of this mode of storytelling is Lewis Carroll's *Mouse's Tale* (1981, 19), which is written in the form of a mouse's tail. As hinted above, the letter size and shape may also refer to readers of a certain age: the print in books for very small readers is often big and the print in books for older readers may be smaller.

Letters may also be anfangs, initial letters, or vignettes often placed at the beginning of stories or page-openings. Images may be decorations only or they may give the reader a hint of what happens later in the story. Even picture frames may have an influence on how the story is understood. This is the case with Patrick Ryan and James Mayhew's *Shakespeare's Storybook* (2001), where the illustrator Mayhew has framed the images with small vignettes referring to later incidents in the story (discussed in subchapter 5.1).

In Walker and Sharkey's *Jack and the Beanstalk*, discussed above, several typographic means are used to depict the characters and their ways of speaking. For example, in an image showing the giant flying through the sky, the letters grow smaller with the progress and velocity of the flight. Letter size may also be used to depict how loudly the characters are speaking. In a scene where the old lady, probably the giant's mother, opens the door for Jack, she first whispers and then shouts:

> "You can't come in!" she whispered.
> "He'll be back soon. GO AWAY!"

The Finnish translation goes:

> *"Et sinä voi tulla sisään", nainen kuiskasi.*
> "*Hän tulee ihan kohta takaisin.*
> *MENE TIEHESI!*"
> ("'You cannot come in," the woman whispered.
> "He's soon coming back.
> GO AWAY!'")

The reader cannot really see the shouting in the illustration but figures it out on the basis of the big letter size. Big letters represent big sounds. This is why

the letters are capitalized in the Finnish translation, too. In Browne's *Voices in the Park* (1998), the same visualization of expressions is used when different voices are depicted with different letter fonts. There are four persons who all have visually distinctive voices and characters.

As Oittinen has shown in *Translating for Children* (2000, 102–105), typography and letter size even go together with the author and illustrator's storytelling. Tove Jansson, too, uses different letter fonts and letter sizes to depict different characters (see Jansson 1960 Swedish-language original; Finnish translation 1970; English translation 1991). This even has to do with the total storytelling and the author's entire production, as Oittinen comments on Jansson's way of using handwriting in expressing one part of the totality of the verbal and the visual of *Who will comfort Toffle?*:

> 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. 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.
>
> (Oittinen 2000, 102)

Jürgen Schopp underlines the importance of typography in a translator's work. He defines typography as the text's visual dimension that comprises the verbal means visualizing the text as well as the final end result. He makes a clear separation between typography and layout: layout is a verbal and visual design for the final product, and typography only refers to the design of words in writing. Schopp (2001, 253–274) stresses the importance of translators being able to fit in their texts into the final layout.

Typography is also culture-bound. René Goscinny and Albert Uderzo's *La Grande Traversée* (1975) is a good example of characterization through typography. In the story, there are two dogs, Kalsån and Idefix, with different cultural backgrounds, Viking and French, who have big problems with communication as they speak different "dog languages," and this is visually presented by using different typographical solutions (Oittinen 2004, 84). Ideally, these solutions are reproduced in the translation as well.

The culture-specificity of typography may cause great problems, such as so-called broken letters used in the early 20th century in German-speaking Europe. Outside Germany, the letters are understood as being typically German, but within Germany the letters seem to refer to Nazis and the former totalitarian state (Schopp 2001, 253–274; 268–269). Translators, and editors, of picturebooks need to recognize cultural differences and know how to deal with them to avoid misunderstandings. Even though the design of picturebooks is usually created by book designers, it is the translator's task to recognize the cultural differences, and inform the rest of the professionals working with the translation about these differences.

### *Cover*

What the reader notices first about a book is the cover, which has a strong influence on how the reader reacts to the whole book. The Finnish book editor Lotta Sonninen, who has written hundreds of back-cover blurbs, stresses the importance of three-word lists, such as *liikuttava, hauska, rakastettava* ("moving, funny, lovable") (Virkkula 2017). The cover texts give hints about books and their potential readers as the cover is the first encounter with the book and has an influence on how its readers/customers react, hopefully with the intention of buying the book. Covers are also important for illiterate children, who base their expectations on the cover only. The front cover may also be depicted as the door to the story and the back cover drops the curtain and ends it. On the other hand, the back-cover may also function in the same way as the front cover, as picturebooks are often leafed through from the end to the beginning. As a whole, the cover design of a book consists of not just the front and back covers as such but also of front and end papers, situated before and after the story really begins and ends. One way or the other, the cover creates expectations in the reader.

A good example of the expectations aroused in the reader is *Olavi ja Aapo. Merten urhot* ("Olavi and Aapo. The heroes of the seas", 1996), a picturebook illustrated and told by the Finnish picturebook creator Markus Majaluoma. On the book cover, the reader will find the main characters: Olavi, Aapo the baby, and the Shipdog. On the cover, the reader will also find a ship and a sea ogre. In other words, the cover gives the reader the impression of having adventures on the sea and meeting with some very dangerous creatures. The cover gives the reader an idea about the adventures as well as the happy end of the whole story. The characters depicted on the cover look so humoristic that it is nearly impossible to imagine that the story is anything but funny and that the end can be anything but happy. In other words, the cover arouses expectations in any reader, the translator included.

Like in Majaluoma's book, the original covers of the British editions of J. K. Rowling's Harry Potter series and those created by Mika Launis for the Finnish translations of the series, distinctly depict the funny, nonsensical mood, the main characters, and some details depicting concrete contents of the books. On the cover of the Finnish translation of *Harry Potter and the Sorcerer's Stone* (*Harry Potter ja viisasten kivi*, 2001), Launis's style is vivid and clearly engages the reader's attention by showing details such as human chess pieces with faces and some sinister-looking royalty. What is also interesting is that the main characters, the three children, are not pretty but quite common-looking with their big noses and teeth jutting out. All this makes it easy for an ordinary child reader, being a muggle, to identify with the characters. This kind of a cover surely influences the visual images created in the readers' heads.

On the other hand, on the covers of the *Harry Potter* books directed to more adult readers, the protagonists are not shown at all, but instead there

may be a piece of an ancient-looking pendant in front and, on the back side, a large photo of J. K. Rowling with no cover blurb at all (Rowling 2007). Moreover, while the covers of the books directed to children also include funny descriptions of the characters and the incidents of the story, the versions directed to elder readers are much more serious with their dark—totally black under the dust jacket—covers and, inside the jacket, verbal depictions of Harry Potter's task being "dangerous and seemingly impossible" (Rowling 2007, the jacket).

As a whole, a book cover is an essential part of a book, which means that a book as an item is not only created by the author or the illustrator but also by the publisher's editor (Rättyä 2001, 178). This also involves the idea of printing books with hard and soft covers: for instance, hard covers give a picturebook durability and suitability for library use. In many countries, such as Finland, most of the picturebooks published are hard-covered due to this very reason. In the United States or in Great Britain, the library system is not as dense as in Finland, which poses fewer requirements on the durability of picturebooks. On the other hand, books printed as pocket books are usually considered as popular books, which are used longer. All in all, whatever the style or content, a cover always makes the reader expect a certain kind of a story and the book buyer choose a certain book from among many others. This is also a culture-specific issue, as the *Harry Potter* translations into different languages show us (Wyler 2003, 5–14). As a whole, the elements of picturebooks dealt with in this chapter, such as lines, shapes, sizes, and the total design, have an essential influence on how picturebooks are understood by readers, such as translators. Yet, it is important to remember that the details are only parts of the whole, the entity of picturebooks.

## 3.3 Performance and Reading Aloud

Translators of picturebooks should be aware of the different potentials of expression, such as tone, intonation, tempo, and pauses, and contribute in every way possible to the aloud-reader's enjoyment of the story, which, in turn, contributes to the child reader's enjoyment of the story. Before starting an actual translation, a translator should carefully study the rhythm of the original, reading it aloud to catch the rhythm, intonation, and tone of the story. As discussed below in the Sendak examples (subchapter 4.6), the translator should, for instance, use punctuation to rhythmicize the text for the listener's eyes and ears as well as for the aloud-reader's tongue.

### *Reading Aloud and Visuality*

When Riitta Oittinen was translating Joan Gannij and Clare Beaton's *Elusive Moose* (2008; published in Finnish as *Hiljainen hirvi*, 2009), she found it both enjoyable and challenging. As to translator's headaches, she had

them all: the text was written in rhyme and images distinctly showed foreign animals. At the very end, the book also comprises images of the animals' footprints and information of all the animals mentioned in the story. Usually when Oittinen translates rhyming in picturebooks with the intention of keeping the rhymes, she searches for help in the images and attaches the rhymes to details shown visually. In this case, this was very difficult to do, because the images very clearly showed animals from North America. Moreover, the long-inflected Finnish words, compared with the short-worded English original, are a problem when translating poems from English into Finnish. For example, Gannij writes:

> I've met geese and goslings; / I've crept very near.
> I've seen a brown bear, / I've seen a caribou deer.

Oittinen's first word-for-word translation (without rhymes) went like this:

> *Olen tavannut hanhia ja hanhenpoikasia,/hiivin aivan lähelle.*
> *Olen nähnyt maakarhun,/olen nähnyt karibun vasan.*
> ("I've met geese and goslings, / I crept quite near.
> I've seen a bear, / I've seen a caribou calf.")

After the first efforts of creating rhymes, in the final version, the lines went like this:

> *Näin hanhia monine lapsineen, /*
> *maakarhun, karibun vasoineen/*

Now, Oittinen managed to mention all the animals and create rhythmic rhymes. Yet compared with the original, her translation seems very short, and the backtranslation shows that she has left out many details:

> ("I saw geese with their many babies,/
> a bear, a caribou with its calves.")

Now in the translation there is no "I" creeping near, and seeing animals is only mentioned once. Moreover, the images follow the verbal text closely so there was very little leeway for the translator. Naming the animals was difficult as well, because, for example, instead of caribous, in Finland, there are only moose and deer.

Oittinen had similar problems with marmots, fish eagles, and snowshoe hares. A fish eagle was clearly shown in the image so the translator could not use the word *kotka*, the Finnish for eagle, because Finnish eagles look very different. In this case, the translator had to use the special name for the bird, which only exists in North America. Even the grouse was a problem, because the Finnish grouse is different from the North American grouse. In

the original, all the animals were depicted in the images, and, for example, even the peculiar footprints of the snowshoe hare were shown. In other words, there was no way of domesticating and speaking about Finnish hares. And again, the images could not be altered, because the translation was published as a co-print with the translations into other languages.

On the other hand, the detailed depictions of the animals mentioned also helped the translator in the sense that she was able to rely on the visual messages: what was left out from the Finnish translation appeared in the illustration. Even though the indexical relationship (see subchapter 3.1) of the verbal and the visual is certainly different from the original—the Finnish translation relies more on the verbal mode—the Finnish reader gets the information given in the story. On the other hand, the Finnish translation is now rhythmic and nice to read aloud.

### Reading Aloud and the Efficacy of Breathing

Seán Golden (1997, 217–245) writes about translating poetry, especially its sounds as formal elements of poetry and the acoustic image. He parallels written and oral poetry and indicates the importance of "hearing" poems read by the reader. Drawing inspiration from T. S. Eliot (1964), Golden discusses the role and efficacy of breathing, what he calls "the auditory imagination," or the feeling for rhythm and syllable that reaches very deep under the conscious level of thought and emotion (1997, 223). In other words, Golden discusses both abstract as well as physiological breathing (*ibid.*, 225).

Golden (1997, 222–223) stresses that translators can never translate whole poems but only parts of the meaning(s): the formal, non-verbal elements of sound, rhythm, and verseform (such as prosody, meter, or diction) are "as important as sense." Moreover, Golden (*ibid.*, 225–227) also discusses the role of physiological breathing as an element of poetry, the "breathing the original" or "translation as mime" as well as the "reincarnation of the original." Golden's views are close to how the Finnish poet, Kirsi Kunnas, understands her task as a translator of poetry. According to Kunnas, a poem and a translation of a poem are works of art with a particular esthetic appeal of their own. Kunnas underlines the importance of reading a translation aloud. (Kunnas in Ollikainen 1985, 81–95). In this way, a translator can find the inner rhythm of the two texts and create an aloud-readable translation.

The human sound is a powerful tool also used in reading picturebooks aloud. As Cay Dollerup (2003, 82) points out, reading aloud is a continuation of the oral tradition: there is "interaction between a narrative, an (adult) person reading aloud, and a child audience." He also underlines that translating for aloud-reading situations is a special field of translation with special problems of its own. Before starting an actual translation, a translator should carefully study the rhythm of the original, and read it aloud to catch the rhythm, intonation, and tone of the story.

In other words, the translator of a fairy tale, a novel, a poem, or a play for children must take into consideration which senses s/he is translating for. Sometimes a book even mentions that it ought to be read aloud, such as in Hugh Lupton and Sophie Fatus's *The Story Tree. Tales to Read Aloud* (2001, translated into Finnish by Riitta Oittinen in 2002). The style of writing is full of repetition, alliteration, and addressing the reader. One of the stories, "The Sweetest Song," begins like this:

> **ONCE UPON A TIME Little Daughter was picking flowers. Once upon a time Little Daughter was picking flowers** on the far side of the fence. **Her papa had told her not to. Her mama had told her not to.** But her papa and mama weren't watching and Little Daughter had seen a beautiful yellow flower nodding in the breeze just beyond the fence.
>
> (Lupton 2001, 24–31)

The illustrator has a similar repetitive style, and the Little Daughter simultaneously appears several times on each page. The author's, the publisher's, and the illustrator's message certainly influenced the rhythm, punctuation, and overall style of the translation:

> ***OLIPA KERRAN Pieni Tytär, joka poimi kukkia. Olipa kerran Pieni Tytär, joka poimi kukkia*** *liki aitaa kaukana kotitalostaan.* ***Isä oli häntä kieltänyt. Ja äiti oli häntä kieltänyt.*** *Mutta isä ja äiti eivät aina ehtineet katsoa Pienen Tyttären perään, ja tytär oli juuri nähnyt kauniin keltaisen kukan, joka nyökytteli lempeässä tuulessa aivan aidan toisella puolella.*
>
> (Lupton 2002, 24–31)

Reading aloud goes together with the problem of readability, which is a versatile and therefore difficult concept to define. The idea of readability often involves the implicit idea of understanding the full *meaning* of the text, which means that a meaning is understood as "a quality of a book," as John Spink (1990, 56–58) writes. Yet in addition to technical details, layout, and paper quality, there are several complicating factors such as the reader's motivation as well as the familiarity and emotional charges of words. Readability is much more than counting nouns or adjectives or other constituents in a text.

All in all, the readability of a text consists of the text and the reader. Through various means, such as repetition, sentence structure, line-breaks, rhythmicizing, and punctuation, a text is made to roll off the aloud-reader's tongue. As mentioned above, there are many different ways of expression, such as intonation, tempo, stress, and rhythm, contributing to the aloud-reader's enjoyment of the story. As to readability, there are many other complicating factors such as the reader's motivation as well as the familiarity and emotional charges of words, which all have an influence on the read-aloud situation. David Lewis (2001, 55, 57), too, underlines the role of the reader

"in the interanimation of word and image," which is not far removed from how Mikhail Bakhtin describes dialogics, where the words *I* and *you* meet, constantly creating new meanings (Oittinen 2000, 29–32; Morson and Emerson 1990, 130–133; Bakhtin [1981] 1990, 426–427).

In Riitta Oittinen's translation process of Gannij and Beaton's *Elusive Moose* depicted above, rhythm and rhyme are important features of the original text. This book presented the translator with most of the challenges of picturebook translation: first, the relationship of the verbal and the visual; second, the rhyming verbal language; third, the rhythm and reading aloud; fourth, the precise factual information given about the animals appearing in the book; and fifth, as always, the cultural differences. With this translation, Oittinen was able to test most of the points we have presented in this book, and it was her intention to put her theory into practice and see if she herself follows the instructions she constantly gives to her students when they are working on their picturebook translations. She has also applied her methods to herself in studying other translators' texts with the intention of trying to figure out why they have chosen as they have.

## 3.4 Characterization in Picturebook Translation

### *Chiara Galletti and Riitta Oittinen*

The characters of a children's story (people, animals, objects) may be created in several ways, depending on the various possible combinations of verbal, visual, and aural narration. Different characters have a certain kind of disposition and temperament, a certain look or visual image, and a certain background, which is often reflected in their individual speech habits. Even their names are frequently connected with their roles and, more generally, with their destinies in stories: "*nomen est omen*," as the Latin proverb predicts (Bertills 2003, 51). Charles Dickens's character, Oliver Twist, for example, is a foundling who receives his name by chance. The choice falls on Twist just because, in the ready-made alphabetic list used by the parish authorities to name children, he comes after a child called Swubble and before another child called Unwin. The implied meaning of the name Twist, however, alludes to the fact that this character is constantly "twisted" around by people who want to exploit him and, at the same time, subject to important "twists of fate."

Even being nameless carries a meaning. The name *Karhu* ("bear"), for example, was deliberately not mentioned in ancient Finnish stories, because it was thought to evoke a scary threat. The same taboo is present in the *Harry Potter* books, where the evil Voldemort is referred to as He-Who-Must-Not-Be-Named. On the other hand, different explanations are possible for the fact that some of the most important characters in Neil Gaiman's *Coraline* have no names. The haughty black cat, who becomes the protagonist's ally, for example, explains that he actually does not need a name because of his

innate self-awareness: “Now, *you* people have names. That’s because you don’t know who you are. We know who we are, so we don’t need names” (Gaiman 2002, 43). On the other hand, the “ghost children” have long forgotten how they used to be called when they were alive, while the “other mother,” the evil replica of the protagonist’s mother, has no name because she is meant to represent a universal menace and induces the readers to identify themselves in the story.

### *Characters’ Identities Formed*

In picturebooks, characters’ identities combine the different aspects expressed through words and other narrative devices. The interaction between verbal and visual narration, and, more generally, the combination of the perspectives created by the narrating voice and the images create complex multimodal scenarios and directly impact the characters’ identity and believability. Every detail has a meaning and an influence on how readers interpret the characters. The construction of fictional characters therefore represents a fundamental challenge in picturebook translation, as it may determine more or less significant analogies or differences between the original story and its translated versions. The following discussion concentrates on first-, second-, and third-person narratives, and explores the mutual interactions between words and images in the translation process, with special reference to the identity of the narrating character.

Thanks to their innate directness, first-person narratives may seem rather straightforward to transpose between different languages. However, as Perry Nodelman provocatively suggested in his article “The Eye and the I: Identification and First-Person Narratives in Picture Books” (1991), the images in picturebooks with a first-person narrator rarely correspond to what the narrating character actually sees. This creates a discrepancy between the individual point of view of the narrating voice and the general point of view of the images: a mixed form of focalization, where words express the narrator’s *internal* point of view, while images depict an *external* point of view.

The difference between the point of view depicted in the visual narration and the point of view communicated by the storytelling voice may produce extremely different results as far as characterization is concerned. Anthony Browne’s picturebook, *Voices in the park* (1998), for example, is the story of a walk in the park told from four different perspectives: a young boy, Charles; his mother; a young girl, Smudge; and her father. Only the visual narration shows that the characters are gorillas in human form. This peculiarity of the iconotext is significant in translation, since the characters speak like human beings but are in fact animals. In this sense, they have the function of stereotyped figures, and are destined to involve the reader in a cultural and sociological interpretation of the events and behaviors described in the story.

### *Grammatical Characterization: Identity and Ambiguity*

Illustrated first-person narratives, however, may sometimes create a deliberate ambiguity about the identity of the narrating voice. The German author Daniela Bunge's picturebook, *Schneetreiben* ("Snowstorm," 2006a), for example, is a story of a child whose grandparents are separating. The little protagonist finds it hard to understand the situation, and tries to devise a plan to bring grandma and grandpa back together. Nowhere does the story specify whether the child narrator is a boy or a girl, and even the images do not show any specific male or female characterization. The English translation by Kathryn Bishop (Bunge 2006b) maintains this ambiguity, or universality, which is confirmed by the fact that an online review by the magazine *Publishers Weekly* (2017) describes the protagonist as a boy, while the *Amazon* e-commerce platform introduces the protagonist as "a little girl." The Italian translation, however, explicitly characterizes the child as a boy in a brief exchange with Grandfather:

> *"Piangi?!" gli domandai.*
> *"Oh, non essere sciocco," rispose lui brusco. "Sto solo guardando la neve."*
> ("Are you crying?!" I asked him.
> "Oh, don't be silly," he replied bluntly. "I'm just looking at the snow.")

The adjective "sciocco," silly, is in the masculine grammatical gender, but the characterization may be easily avoidable either by replacing the phrase *non essere sciocco* with *non dire sciocchezze* ("don't say silly things"), or by altogether avoiding the exclamation, which, in any case, is not present in the German original:

> *"Weinst du?" fragte ich.*
> *"Ach was, ich sehe den Schneeflocken zu," sagte Opa.*
> ("Are you crying?" I asked.
> "Oh, what. I'm looking at the snowflakes," said Grandpa.)

The first-person narration is also present in the picturebooks *There's a Nightmare in my Closet* by Mercer Mayer (1968) and *Into the Forest* by Anthony Browne (2004). The first book is the story of a child who knows that there is a big, scary nightmare living in the bedroom closet, while the second book is a story of a child who, despite Mum's advice, decides to take the path into the forest to visit sick grandma. Nothing in the verbal narration of these books specifies whether the protagonist is a boy or a girl. The visual narration, however, offers some hints. Both protagonists have a tin soldier, and one of them also has a toy rifle and a toy cannon, which are generally considered as boys' toys. Anthony Browne's website (2017), however,

explicitly confirms that the protagonist is a boy, and this is the interpretation adopted by the Italian translation in the choice of the grammatical gender of the past participle verbs. The opening line, "One night I was woken up by a terrible sound," is translated like this:

> *Una notte fui svegliato da un rumore terrificante.*
> ("One night I was woken up by a terrifying noise.")

Masculine grammatical gender is expressed in the past participle "svegliato," which would be replaced by "svegliata" in the feminine form. Of course, the masculine characterization may be considered as the standard option for mixed gender reference in the Italian language, but it is worthwhile noticing that the child portrayed in the original verbal narration is not specifically gendered, while the male characterization is explicit in translation.

A similar case is Elena Agnello's *I am Alex* (2016a), illustrated by Adrie le Roux and originally released by the South-African publisher Bumble Books. The story discusses the multicultural identity of South African people. The characters belong to different ethnic, religious, and cultural groups, and they have different origins and ways of life. Alex's best friend, for example, sits in a wheelchair, and there are different family structures: children with two fathers or a single mother. On the web pages of the Finnish publisher, Pieni Karhu, the South-African publisher is profiled as advocating reading, tolerating otherness, and approving of people as they are. In the English-language original story, the main character, Alex, has at least two identities, feminine and masculine. The androgynous combination is clearly visible in the illustration of the birthday party, where s/he wears a very casual outfit: a T-shirt, shorts, boots, and spectacles. Even the two ponytails do not imply a specific gender reference. The author does not refer to Alex as a "he" or "she," but lets the reader of the book guess and decide, and so does the Finnish translator Riitta Oittinen (Finnish translation of Agnello published in 2016b), who did not depict Alex as a boy or a girl, but simply as a young child.

Grammatical gender may also play a role in the translation of second-person narrations. Anna Kang's (2014) picturebook *You are (not) small*, for example, is the story of two, strange, fuzzy creatures, who cannot agree on who is small and who is big, until a couple of gigantic guests unexpectedly show up, which shows that dimensions may give origin to potentially different reciprocal relationships. This reflects children's daily experience, where they may feel big compared to little babies, but small compared to adults. In this case, too, the Italian version opts for an explicit masculine characterization of the second person pronoun, starting from the book title: *Tu (non) sei piccolo* ("You are (not) small"). The feminine gender alternative would be: *Tu (non) sei piccola*.

Second-person narration is not infrequent in children's literature. This kind of narration generally aims at establishing a direct, interactive relationship

*Figure 3.3* Alex, Alex's friend Rashida, and Rashida's mother in Adrie le Roux's illustration for Elena Agnello's book *I am Alex* (2016).

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between the storytelling voice and the reader. Hervé Tullet's *The eyes game* (2014), for instance, is a cardboard toy-book that can be held up against one's face like a mask, thanks to special die-cut holes for the eyes. Readers are thus expected to literally "lend their voices" to the figures that appear on the different page-openings. Another example is *Don't let the pigeon drive the bus* by Mo Willems (2003): the first of a series of stories about a pigeon who uses all kinds of persuasive techniques—from begging to full-fledged emotional blackmail—in order to convince the readers to let him obtain his objectives. In this volume, in particular, a bus driver has to leave for a while and asks the readers not to let the pigeon drive his bus. When the pigeon comes, children become the interlocutors of his insistence, and are expected to prevent him from taking the driver's place. This kind of narrative situation is especially designed for read-aloud performances and requires the direct involvement of readers in the characterization of the different figures

who form part of the story. Translators are therefore expected to contribute to the dialogic interplay of the reading session, by paying special attention to the phatic dimension of the text.

The problem of grammatical characterization is not always present in the Italian translations of second-person narratives, since the narrating voice often opts for the imperative mood. *Do not open this book* by Michaela Muntean (2006) and *Open this little book* by Jesse Klausmeier (2013) are typical stories in which all readers, boys and girls alike, are directly called into action by the storytelling voice. In both cases, the Italian translations convey the general peremptory tone of the original instructions and contribute to stimulating an interactive reading approach.

In third-person narratives, characterization may be obtained through the use of different pronouns or nouns. In the Finnish language, for example, the gender-neutral pronoun *hän* is used for both sexes. Yet, in everyday use, it is often replaced by the colloquial pronoun *se* ("it"), which tends to create a cozy atmosphere and make the characters less formal and more believable. This is the case in the Finnish versions of Lauren Child's picturebook series *Charlie and Lola*, translated into Finnish by Riitta Oittinen, where the narrating voice belongs to a boy, a nice big brother who has a close and warm relationship with his little sister. In this case, the use of the colloquial pronoun *se* in the direct speech of the two little protagonists guarantees a fluent and witty style. Together with simple verb and sentence structures, uncomplicated phrases and terminology, and occasional repetitions, the pronoun *se* creates the illusion of spoken language in translation (Tiittula 2001; Nevalainen 2003).

Common names in third-person narratives generally contribute to the creation of universal characters, through which authors aim at facilitating the reader's identification. The protagonist of *How to catch a star* by Oliver Jeffers (2004), for example, is a little nameless boy who represents children in general. He loves stars so much that he decides to catch one of his very own. In another story by the same author, *The Heart and the Bottle* (2010), the protagonist is a little girl, who has to face the disorienting and crushing grief for the loss of a beloved adult. Again, this girl represents children in general. Open characterization is possible for animals, too. *Who am I?* by Gervase Phinn (2012) is the story of a strange little creature who is hatched out of an egg in the middle of the jungle. It meets many animals, but all of them are different. In the end, when the creature's mother finds it, it turns out that it is a chameleon.

These characters may represent a particular challenge for translators, when their gender identities are open to alternative interpretative options. Shel Silverstein's picturebook *The Giving Tree* (1964), for example, describes the friendship between a generous apple tree and a boy. In the story, the tree represents mother nature, and has therefore a feminine characterization, as the author himself confirms in his book description: "Once there was a tree . . . and she loved a little boy." In the Finnish translation *Antelias puu* ("The

generous tree," 1999), there is no problem, because of the gender-neutrality of nouns and personal pronouns of the language. In many languages, however, the word "tree" is a masculine gender noun, which makes the feminine characterization practically impossible. This happens for example in the German book *Der freigebige Baum* ("The munificent tree"), in the French *L'Arbre genereux* ("The generous tree"), in the Spanish *El árbol generoso* ("The generous tree"), and in the Italian *L'albero* ("The tree").

In some cases, the third person narration can also offer the possibility for different hierarchies and relationships between characters. Chris Haughton's *A Bit Lost* (2006), for example, is the story of a little owl that has fallen from its nest while asleep. With the assistance of a squirrel, the little owl sets off in search of its mother, and meets a sequence of animals. In translation, the numerous international co-editions opt for three different approaches, as far as the point of view expressed in the book title is concerned. Some concentrate on mother owl: *Mama kwijt* ("Mum lost") in Dutch; *Um tanto perdida* ("So lost") in Brazilian Portuguese; *Mamma borta* ("Mum gone") in Swedish; *Hvor er mammaen min?* ("Where's my mum?") in Norwegian; and *Mamã?* ("Mum?") in Portuguese. Some concentrate on the little owl: *Kleine Eule Ganz Allein* ("Little owl all alone") in German; and *Un Poco Perdido* ("A little lost") in Spanish. Some opt for an indirect solution, which avoids any explicit reference to either one of the protagonists: *Ihan hukassa* ("Totally lost") in Finnish; and *Oh-Oh* ("Oh-oh!") in Italian. The fact of being lost may refer to mother owl, little owl, or to both. The different translation strategies adopted for the book title, however, have a direct impact on the characterization of the protagonists of the story.

### *Proper Names in Fiction*

Very often, characterization in third-person narratives is based on proper names. A proper name in fiction gives a character personality and substance and gives the reader an idea of the character's role in the story. For this reason, the translation of names is of crucial importance. Translated or otherwise domesticated personal names give readers the possibility of identifying themselves with the characters. Different studies have analyzed the numerous techniques adopted by translators, and their different results in terms of characterization (Van Coillie 2006; Garavini 2014, 229–265; Lathey 2016, 44–47). The Finnish translation scholar Ritva Leppihalme lists different strategies for the translation of names. Names can be maintained as such, or they may be substituted or deleted altogether, they may contribute to make the story modern or archaic, familiar or exotic. Translators may add elements to names or make them shorter or closer to the target-language context (Leppihalme 1994, 71–77, 94–102).

The English name Matthew, for example, may be substituted with its established translations (Matti, Matteo, Mathieu, and so on) in case the original text does not have the explicit intention to underline the differences

of cultures and traditions. In any case, the entity of the book and the story told have a strong influence on what translators do with names. The Finnish scholar Yvonne Bertills (2003) analyzed the origin of names in children's literature. She explained that personal names may be culturally and linguistically specific or they may be universal, such as biblical characters, saints, or names like Anna, used by several cultures (*ibid.*, 17–20). They may be based on a typical feature of a character, such as Pippi Longstocking, or they may be the result of wordplay, such as Eeyore—which draws its inspiration from the braying sound made by donkeys usually represented as "hee haw"—and Heffalump—which is a distortion of the word "elephant"— in A. A. Milne's *Winnie-the-Pooh* stories. In one way or the other, a name always characterizes the name-bearer.

The same name, however, may have completely different destinies in different translations. The protagonist of Chris Haughton's book *Oh No, George!*, for example, is a dog called George. His owner hopes that he will be well-behaved when he stays home alone, but temptations are too hard to resist, and the dog inevitably ends up in trouble. The international co-editions of the book adopt different approaches to the translation of this character's name. Some maintain the original, like the French version *Oh non, George!*, the Italian *Oh no, George!*, and the Greek *Ωχ όχι, Τζωρτζ!* Some opt for a domesticated alternative, which may sound more familiar to the target-language readers, like the German *Oh nein, Paul!* ("Oh no, Paul!"), the Finnish *Voi sinua Sulo!* ("Poor you, Sulo!"), the Spanish *¡Oh no, Lucas!* ("Oh no, Lucas!"), the Swedish *Åh nej, Bruno!* ("Oh no, Bruno!"), the Portuguese *Ah não, Bóris!* ("Oh no, Boris!"), and the Norwegian *Å nei, Fido!* ("Oh no, Fido!"). The title of the Dutch version does not mention the dog's proper name, but it opts for the common name: *Stoute hond* ("Naughty dog").

Common names may sometimes be substituted with proper names in translation. This is the case in the Italian and English versions of Barbro Lindgren's *Mamman och den vilda bebin* (1980). The protagonists of the story are a wild baby, who gets into one difficulty after another, and his mother, who is always ready to rescue him. These characters represent universal human typologies, and therefore carry no name in the original text. In the Italian edition, however, the mother is called *Mamma Tina* ("Mummy Tina"), while in the English edition the baby is called "Baby Ben." Both solutions are in line with the poetic gist of the original rhyming story, since they contribute to the musicality of the text by establishing rhyme or alliteration patterns.

The solution of invented proper names is also adopted in the Italian translation of the ABC book, *On Market Street* (Lobel 1981). Each page-opening contains the names of different goods on sale, from "apples" to "zippers," accompanied by the brightly colored images of the different shopkeepers, whose bodies are composed of the items they sell, according to the 17th-century French trade engraving tradition. The Italian version of the book (1982), translated by the writer Nico Orengo, re-establishes the original ABC scheme through invented proper names and short rhymes. This

solution establishes a new word–image interaction, consisting of a fruitful compromise between the verbal narration, with its typical ABC structure, and the visual narration:

> *Arturo è carico di mele come un albero di Natale:*
> *sono renette e trentine, dalle guance rosse e bambine.*
> ("Arturo is loaded with apples like a Christmas tree:
> Cox apples from Trentino, with childlike red cheeks.")

The oral dimension of children's picturebooks plays a fundamental role in translation. As Cay Dollerup points out, reading aloud establishes a multidimensional interaction between the verbal and the visual texts, the adult-reader and the child-reader. Translating for read-aloud situations therefore represents a special field of translation, with special problems of its own (Dollerup 2003, 82). Maria Tymoczko, too, points out that reading aloud is close to oral telling and could be interpreted through the concept of metonymy. Each storytelling session, in fact, metonymically evokes all previous storytelling events that the audience has participated in and, at the same time, initiates and reifies the entire tradition shared by the audience and the teller. Translation should therefore consider the rhythm, intonation, and tone of the original story, and aim at re-establishing it for the target audience (Tymoczko 1999, 43).

As far as characterization through the oral dimension of the text is concerned, many children's books are written in lively rhyming verse. Julia Donaldson's *Gruffalo* (1999), for example, is the story of a scary creature invented by a mouse in order to defend himself from the dangers of the forest, who later materializes in front of its little inventor. The name of the creature forms an integral part of the musicality of the story, and the numerous international versions of the book opt for two alternative translation strategies. They either substitute the original name with an adapted version: *Grüffelo* in German, *Gruffalò* in Italian, *Grúfalo* in Spanish, *Grufalão* in Portuguese, *Grubzon* in Croatian, *Grühvel* in Estonian, *Gruffalon* in Swedish, and *Gruffaloen* in Norwegian. Or, they replace it with different, melodious alternatives such as, for example, *Goorgomgaai* in Afrikaans, *Mörkyli* in Finnish, and *Trofoti* in Hebrew. These strategies were adopted to make the text easy to read aloud and, at the same time, to make it easier for the reader to identify with the characters.

Since *Gruffalo* was also adapted into a film and different theater performances, this story also poses the problem of intermediality, which is not infrequent in children's literature. Characters are often recycled in books, films, and TV, and translated into several languages. In this case, the translations for the different media are generally expected to remain coherent with each other, although notable exceptions may occur in practice. The *Charlie and Lola* stories by Lauren Child (2000a, 2006b), initially written and illustrated by the author herself, for example, afterwards appeared

as a TV series, only with the mention that the characters were created by Child. When the Finnish publisher WSOY bought the translation rights of the books, the editor and the translator tried to find out the names used in the TV series translated into Finnish, to make sure that they would not be incompatible with the names appearing in the books. This attempt was only partially successful and there remained a problem with two names: Marv (a boy) and Sizzles (his dog). In the book translation, in fact, the names were translated into Lasse and Lysti respectively, which show that the two characters belong to the same family, thanks to the alliteration of the initial consonant. The Finnish word Lysti (Funny) also carries the meaning of being happy and cute, which is very close to how the dog looks and acts like. After the books had come out, however, it appeared that in the TV series the names were translated differently: Marv as Martti, and Sizzles as Sissi. The TV translator had not checked the names, even though the stories had first appeared as books. As a whole, this episode confirms that intertextual coherence is one of the major problems with the translation of children's stories published through different media.

### *Conclusion*

In conclusion, it is worthwhile mentioning that some scholars consider illustration itself as a kind of intersemiotic translation, where images "translate words in the same way words translate words" (Pereira 2008, 108). This produces an enormous impact on the overall issue of characterization, since different images may radically alter the multimodal message expressed in the story. An example is Cecilia Alvstad's analysis of a multilingual corpus formed by different illustrated translations of Hans Christian Andersen's "Steadfast Tin Soldier" (Alvstad 2008, 90–103). As Alvstad points out, the tale had no images when it was originally published in 1838, but it was subsequently translated into numerous languages and accompanied by different illustrations. This produced a proliferation of different characters and settings in the various editions.

Since picturebooks are multimodal entities, words and images cannot be isolated in translation, but need to be considered as part of a creative, synergic whole (Sipe 2012, 4). The present subchapter has therefore considered characterization in picturebook translation as the result of the multiple possible interactions between verbal and visual narration. The identity of the narrating voice in different translated first-, second-, and third-person narratives has been discussed with reference to a general analytical framework combining written text, images, read-aloud features, and, more recently, intermediality.

## 3.5 Cultural Mediation in the Verbal and in the Visual

Although children's literature is often generally considered inferior compared to adult literature, and consequently its translation is undervalued, as Van Coillie claims (2006), it is only thanks to translators that children

from all over the world can live adventures in far away, unexpected, or unimaginable lands through a "magic mirror." For children—as well as for adults—who do not master foreign languages well, translated works represent the only means through which readers can get in touch with literatures and cultures other than their own. Generally speaking, translating is never an automatic process, because translators often encounter numerous differences between the two linguistic systems on which they have to ponder thoroughly. However, we emphasize that translators should not underestimate the differences between the source and the target cultures.

As Yamazaki (2002, 53) claims, problems are inevitably bound to increase if the work to be translated is addressed to children, whose knowledge of the source culture of the original works is potentially limited. This conception, which implies that children have a less extensive knowledge of the world, inevitably has an effect on each translation choice made during the process. For instance, if a translator believes that target readers do not know a specific cultural element, the translated work will probably be affected by an explanatory strategy of that element, or by an adaptation strategy (to the target culture), or by an omission strategy. In this respect, the multi-awarded translators Anthea Bell, Sarah Ardizzone, and Patricia Crampton argue that translating for children calls for inventive solutions when it comes to deal with culture-specific words, puns, nonsense, and so on (Lathey 2010, 190).

Indeed, it is necessary to underline that the role of the translator of children's literature is even more challenging and demanding, and it is not as neutral as the often used synonym "mediator" may suggest. Translators who stand between the source work and the target work, and consequently between the source audience and the target audience, do not only mediate but also build the image that young readers will have of the translated work and author. This happens because, despite all efforts, translators' choices—macro and micro-textual—cannot be totally neutral and impartial.

Translating is a process of translinguistic and transcultural mediation between different cultures, during which translators have to solve versatile problems and take numerous decisions (Frank 2007, 8). In practice, this implies that translators act in order to allow their translations' addressees, who presumably belong to a different culture from the source one, to interpret several verbal and non-verbal behaviors (Nord 1997, 32). The fact that translators address themselves to children belonging to the target culture represents one of the main dilemmas of translating literature for children.

The dilemma concerning the cultural transfer—more commonly known as "cultural mediation" in Translation Studies—seems to have reached a certain respected position in the academic field. However, although studies usually focus on specific translation aspects, the main debate in the field of children's literature concentrates on how to treat culture-specific elements—like the translation of anthroponyms. Is it appropriate to encourage children to get in contact with other cultures or is it more appropriate to protect them from the foreign? In other words, should translators generally preserve foreign elements related to the source culture, neutralize cultural elements in

order to produce a homogeneous and generic literary work, or domesticate and adapt any cultural item to the target culture?

Different expressions are usually used to define such a process of transferring culture from one system to another; the most common ones are "cultural translation" and "cultural mediation." The expression "cultural translation" is used in numerous contexts and with different meanings. In its wider meaning, it refers to each translation choice—at narrative, thematic, and stylistic levels—connected with culture (Garavini 2014, 201). However, in this context we will use its restricted meaning and we will focus on all those practices connected to literary translation which mediate cultural differences or try to transmit knowledge or represent another culture through translation. In this type of translation, many technical issues arise, such as conveying dialects, heteroglossia, literary allusions, anthroponyms, and other differences significantly linked to the contextual knowledge of the book to be translated. These issues constantly feed debates on which are the most effective—as well as ethical—ways to deal with cultural elements, tending to domesticate or foreignize the text (Sturge 2008, 67).

The term "culture-specific items" (CSI) refers to all the elements that are exclusively anchored to a specific culture. In other words, the term refers to

> textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.
>
> (Franco Aixelá 1996, 58)

In the following chapters, we will specifically look at how literary, historical, and mythological references, anthroponyms, intertextual and intervisual references, and irony have been treated in the published translations of picturebooks.

### *Culture in Picturebooks*

The language of images is often considered to be international and able to transcend linguistic and cultural borders. However, images as iconic signs, which visually represent what words describe verbally, constitute powerful communications media because they transmit ideological values of a culture (Spitz 1999, 21). John Stephens (1992, 8), in his extensive analysis on building and spreading ideology in children's books, observes how narration without ideology is unthinkable even in the case of picturebooks, where images often contain cultural elements.

If we take into account the paradigm according to which illustrated literature is not immune to ideology (Nodelman 2004, 113), because books can be rife both with verbal and visual references to the source culture, it is clear

that an international visual language does not exist. Therefore, translators should also intervene to convey, for instance, the verbal contained in the visual. However, during the translation process, differently from the written text, images generally remain unchanged, as it usually happens in co-prints (Dollerup and Orel-Kos 2001)

As said above, picturebooks are often identified as books characterized by a series of engaging images accompanied by a simple verbal text, and thus its translation is erroneously considered to be easy and not demanding. However, this perspective neglects one of the most significant differences from translating for adults, in other words, the visual element, which is also called "the third dimension." This expression, used for the first time by the English translator Anthea Bell, alludes to the fact that translators of illustrated works also have to deal with images in addition to the source and target languages and cultures (Lathey 2006, 111).

As discussed in subchapters 3.1 and 3.2, since illustrations in picturebooks are as important as the verbal text, translators need to take into consideration the visual as well, because picturebooks have the potential to influence a child's view of other cultures both verbally and visually. The words of a picturebook, characterized by a high level of indefiniteness, and images that distinguish themselves for high specificity, interact with each other. The visual may help translators interpret the narrated story. For instance, thanks to the visual, translators may better understand the setting, which can reveal the historical period, the location, the culture, the atmosphere of the story, the expressions or the physical aspects of the characters, and the relationships between the characters. Ultimately, thanks to the visual, translators may solve translation problems connected to the indeterminateness of the words (Oittinen 2004, 125; Ippolito 2010, 89).

Indeed, there can be a high number of cultural elements in the visual in the form of pure image (such as an object significantly connected to a specific culture) or in the form of the verbal information embedded in the image. This is the case of typographic elements such as signposts, posters, newspapers, and store signs, which often remain in the original language in the translated picturebook. When the translator opts for a domestication strategy, adapting the verbal to the target culture, but leaves the images unaltered, the visual is not connected to the target culture (O'Sullivan 2005, 99). We would like to point out that such choices cannot always be attributed to translators but more often to editors and publishing houses, which prefer to keep typographic elements in the original language in order to save money during the printing process.

According to an alternative interpretation, it is necessary to translate at least those typographic elements relevant to the understanding of the whole story, by superposing their translations in black on the original signs (Oittinen 2003, 133; 2004, 180). On the one hand, from a narrative perspective, one could say that this is a more acceptable solution since it would allow readers to access the information delivered by those visual culture-specific

items, thus enriching the original story. On the other hand, is this acceptable from the perspective of the illustrator? From an artistic viewpoint, the translated picturebook could become impoverished in cases where the translation of typographic elements was superposed without taking into account the fonts used by the illustrator or if the modification is otherwise executed poorly.

According to O'Sullivan (2005, 101), international cooperation would be convenient to publishing houses, because it could reduce high costs of production, marketing, and distribution. However, the process hides a drawback because we could face "homologated" works. For instance, daily-used objects, clothes, or buildings would be illustrated without any cultural specificity. In this scenery, as Oittinen (2008, 14) points out, publishing houses would acquire even more power by making a "pre-censorship." They would probably tend to buy translation rights only of those picturebooks which are easily adaptable to the international market requisites.

Before moving to properly discuss translation strategies, we would like to point out that keeping the items specific of the source culture can be done on purpose in order to evoke peculiarities of the source culture, even to the detriment of the understanding of important narrative elements. We would also like to clarify that it is not feasible to try to exclusively choose the domesticating or the foreignizing approach. And even if the macro-level is foreignized, choices at microtextual level might still require domesticating strategies. The important thing is that translators are able to find the balance and transmit it throughout their translation.

### *Translation and Strategies*

When dealing with picturebooks, translation complexities are certainly higher because part of the message is also delivered by the third dimension, where there can be a high number of culture-specific items. Therefore, as multimodal works, picturebooks require translators to have particular skills and abilities. Among these, we list remarkable reading skills of both the verbal and the visual. Indeed, translators need to be able to read images and understand how they concretely interact with the written text (González Davies and Oittinen 2008, xiii). Starting from the premise that picturebooks may contain ideological or cultural references, it is fundamental that translators also have certain knowledge of symbolism regarding, for instance, colors, since their interpretation might change from culture to culture (Oittinen 2001, 151, 2008, 6).

Furthermore, it is necessary that translators possess good knowledge of visual language, not exclusively limited to the images themselves but also aspects concerning typography. Indeed, the presence or the absence of borders, a particular sequence of images, blank spaces between the images or between the image and the written text are elements which may be crucial in the narrative flow (González Davies and Oittinen 2008, xiii). Beside all

this, translators should also take into consideration the reading direction when transferring picturebooks from Western systems to the Arabic one, for instance, in order to better reproduce the illusion of movement as well as of time passing (Van der Linden 2006, 114). In this case, translators and the publishing houses have to be very careful because such picturebooks have to undergo a complex transformation process. Indeed, the whole work, including the visual, has to be inverted as it happens when standing in front of a mirror. This would allow to the new inverted message to keep the same narrative functions (Oittinen 2004, 113). For these reasons, as previously pointed out in chapter 3, translators should thoroughly ponder how to distribute the written text on the page-openings or on different pages in order to keep the same narrative rhythm of the source picturebook (Oittinen 2001, 145–146, 2004, 77).

In picturebooks visually rich in cultural references, every single detail has to be read and interpreted by translators because they can be loaded with meanings and contribute to the narrative development. In order to detect and understand these culture-specific items, translators should have an extensive knowledge of the source culture where the original picturebook was born; otherwise, it is highly possible that some allusions may remain latent. The way in which translators process cultural references as well as their evaluation concerning the audience's cultural background will inevitably affect the final translated product (Desmet 2001, 34).

Therefore, since translators are dealing with multimodal messages, it is unacceptable for them to treat the verbal and the visual as two separate entities with no connection with each other. Thus, translators have to pay great attention to the strategies to be used, whether it is domesticating, foreignizing or both. In particular, the domestication approach requires more attention where a part of the multimodal message—the written text—is adapted to the target culture, while the visual remains unchanged and anchored to the source culture. In such cases, as Oittinen points out (2004, 121–122), misunderstandings may arise because the translation may be loaded with a meaning—ironic for example—not transmitted by the original picturebook creator. In this case, and when translators add information, the works to be translated may become incoherent and disturb the reader since the picturebook neither fully belongs to the source culture nor to the target one.

All in all, what are the main strategies used by translators when dealing with culture-specific items in picturebooks? Gideon Toury (1980) argues that the translation choices are centered on the poles of "acceptability" (familiarization) and "adequacy" (foreignization), although, as previously said, there are also translations where cultural references are toned down without any specific element connected with the source culture or the target one. Around the pole of acceptability, we may find conservation strategies; that is, keeping the source-culture-specific items intact. However, based on our experiences as scholars and translators, when dealing with children's literature, it is hard to use such strategies for at least two reasons. On the

one hand, it is almost impossible to reproduce the source allusion with no change to its function since cultures are different. On the other hand, translators and publishing houses tend to "protect" children from "otherness" (Garavini 2014). Indeed, among our examples, few are the cases where culture-specific items are kept intact without generating any change. Nevertheless, according to Epstein (2012, 140) intact culture-specific items may function in the target system only if two cultures are close to each other or if one of them has influenced the other one.

Moreover, the substitution strategy is rather common: translators may substitute source allusions with another one still anchored to the source culture but probably better known by the target audience. Otherwise, translators can substitute the source allusion with an allusion connected to the target culture. The latter solution may be considered a form of domestication since substituting the allusion with elements of the target culture will render the translated picturebook closer to the target audience (Epstein 2012, 141). Moving towards the opposite pole of adequacy, we encounter the deletion or the loss of a cultural reference. Still, Epstein (2012, 159) points out that this strategy is generally used when translators think that an allusion is too far from the cultural background of the target audience and its substitution is not necessary to the development of the narrative flow. Especially in picturebooks, the loss of a culture-specific item may occur when it is somehow included in the visual—like the typographic elements—and cannot be translated. Finally, as we will see in our analysis, we observe that most *crossover* picturebooks in the source system, rich in allusions also for the adult audience, are likely to lose their peculiar nature when the translation strategies are closer to adequacy, in other words they are adapted to the target culture.

In Chapter 4, we will focus more thoroughly on translating anthroponyms, which we consider one of the most difficult elements to translate, especially in cases where they are directly connected to the illustrations. Indeed, it is not rare in children's literature that the name of a character contains a pun related to a specific physical characteristic. We will then present short extracts of translations of picturebooks in order to show which could be the main difficulties encountered by translators when dealing with the translation of multimodal messages. In particular, we will analyze picturebooks in different languages: Finnish, Swedish, Spanish, Italian, Arabian, Portuguese, and Chinese. Finally, the analysis will focus on what is considered the milestone of picturebooks, *Where the Wild Things Are* by Maurice Sendak. In most cases, we take into consideration translations into more than one language to have a wider overview of the case studies.

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# 4 Dogs and Bulls

## Translating Cultures

Chapter 4 introduces picturebook translation research from around the world. The chapter starts with a contribution by Riitta Oittinen and Melissa Garavini. The authors analyze four translations of *Koirien Kalevala*, written and illustrated by Mauri and Tarja Kunnas, and discuss how culture-specific items are treated in the target systems. In subchapter 4.2, Anne Ketola and Roberto Martínez Mateo compare the Spanish and Finnish versions of Munro Leaf's classic picturebook, *The Story of Ferdinand*, and provide examples of how much word–image interaction can change when translating picturebooks. In subchapter 4.3, Hasnaa Chakir and Samir Diouny examine the challenges of translating picturebooks into Arabic, including issues related to the need to modify the picturebook illustrations to make them culturally acceptable for the new target audience. Subchapter 4.4, written by Xi Chen, investigates how the legendary Chinese heroine *Mulan* is translated into contemporary bilingual picturebooks, and explores how the Chinese cultural features in the source texts are reconstructed in the target texts both verbally and visually. In subchapter 4.5, Camila Alvares Pasquetti and Lincoln Fernandes examine aspects of the international book production of an illustrated children's travel book series entitled *Not for parents*. Finally, subchapter 4.6, by Oittinen, Garavini, and Ketola, is dedicated to examining the translations of Maurice Sendak's *Where the Wild Things Are*.

### 4.1 *The Canine Kalevala*: Translating Finnish Culture

*Riitta Oittinen and Melissa Garavini*

#### *Introduction*

This chapter concentrates on Mauri Kunnas's picturebooks as a case study: his *Koirien Kalevala* ("The canine Kalevala") ([1992] 2017) in Finnish and its translations into English, Italian, Karelian, and Swedish. Kunnas is one of the best known and most productive Finnish picturebook creators: his books, comics, and animated films have been translated into 34 languages

in 36 countries, and nearly seven million copies have been sold internationally. He tells stories about dogs, elves, Santa Claus, space, vampires, and ghosts as well as the epic traditions, such as King Arthur and his knights and the Finnish national epic *The Kalevala*. Many of the stories are situated in the very realistic Finnish countryside from the 19th century. Kunnas's books are full of action, humor, but also poetic depictions of nature. His drawing style is colorful and rich in detail, and he is highly appreciated for his ability to combine wild imagination and detailed realism, and different styles of writing, as in *Koirien Kalevala*, where he mixes the often solemn language of *The Kalevala* with everyday language.

We have chosen Mauri Kunnas's *Koirien Kalevala* because it is a crossover picturebook and because its intertextuality and intervisuality are interesting from a translation perspective. Indeed, it is rich with verbal references to the Finnish national epic, *The Kalevala*, and visual hints to the paintings of the *Kalevala* by Akseli Gallen-Kallela,[1] better known by adult audiences. In other words, not only the story in the verbal but also the story in the visual are based on other stories. The illustrations include several of Kunnas's "canine" humoristic versions of the Gallen-Kallela's paintings: *The Aino Myth* (triptych, 1889, 1891), *The Forging of the Sampo* (1893), *The Defense of the Sampo* (1896), *Joukahainen's Revenge* (1897), *Lemminkäinen's Mother* (1897), *The Abduction of Sampo* (1905), and *Ilmarinen plowing the field of vipers* (1916).

*Koirien Kalevala* begins with the second poem of *The Kalevala*, depicting the creation of the world. The central figure and the great hero of the book is Väinämöinen, a wise man, whom Joukahainen wants to fight with. It is Väinämöinen, however, who wins the battle and sings Joukahainen into a swamp. Joukahainen is not released before he promises his sister to Väinämöinen. Joukahainen gives the fair maiden Aino to Väinämöinen to be his wife, but Väinämöinen himself believes that Aino is only a househelp for him. Unlike in the original *Kalevala*, Kunnas's Aino is happy about the news and meets Väinämöinen with the intention of marrying him. The shocked Väinämöinen escapes and decides to marry the Maiden of the North.

Joukahainen's family, however, gets very upset about the incidents and starts chasing Väinämöinen with the result of drowning his ship. Väinämöinen is saved from the waves by a great eagle. Then, the story goes on with forging the Sampo, hunting the Hiisi's ("devil's") elk, fetching the Swan of Tuonela, Lemminkäinen's death and rebirth, meeting with Antero Vipunen, proposing to the Maiden from the North, stealing the Sampo, building the instrument *kantele* of a giant pike's jaw, and several other adventures.

From there on, the book follows the main storytelling and smaller elements of the epic. What is significantly different between the original *Kalevala* and Kunnas's retelling is the tone of the stories: the poetic and

often tragic atmosphere of the original epic has been replaced by humor, laughter, and irony. This change of mood has a strong influence on manipulating the characters in the story. For example, the personality of the great hero, Väinämöinen, becomes a tiny wimping dog trying to catch Aino, who is altered from a fair maiden into a big lady not at all interested in Väinämöinen. The characters' personalities are strongly depicted in the images, which are usually dense with humoristic details. Although Kunnas's work contains much of verbal and visual constantly referring to each other, the storytelling mainly relies on the visual information that immediately catches the reader's attention. Therefore, we investigate both intertextuality and intervisuality, trying to find out if the translators have paid earnest attention to the visual information.

In Kunnas's *Kalevala*, the characters are anthropomorphic, as we learn from the introduction to *The Canine Kalevala*:

> Long, long ago, when the world was still young, there dwelt in the far-off land of Kalevala a tribe of wild and woolly dogs. Their neighbor in the gloomy North was a pack of mean and wicked wolves. Between them lived a small but tough clan of cats.
>
> The dogs and the wolves vied for sovereignty of the forests, and this often led to some pretty fierce squabbles. But for the most part, peace reigned. In those days there was a good deal of magic in the world; and each tribe had its great wizards and shamans who were familiar with spells and incantations.

The anthropomorphism is clearly visible not only in Kunnas's verbal text but also in his visual interpretations: the heroes are dogs, the enemies wolves, and the anti-hero, Lemminkäinen, is a cat failing at anything he tries to do. Kunnas's anthropomorphic illustrations of Gallen-Kallela's paintings are full of therapeutic, carnivalistic laughter and defeat over the fear of the original *Kalevala*. By making fun of, even mocking, the often solemnly serious paintings and bringing them to the present day, Kunnas makes it easier for the reader to ponder, for example, the grief a mother is feeling when sitting at the side of her dead son (*Lemminkäinen's Mother*, 1897). By carnivalizing the original, the reader is allowed to take a different angle of looking at the image: it is a process of uncrowning the original artist and, by creating a new pantagruelian image, letting the reader get closer to the image. However, there is also a downside: only readers and viewers, with enough cultural background to know the original painting, will be able to enjoy Kunnas's fine art and humor (for carnivalism see Oittinen 2000, 54–58, 138–139; Bakhtin 1984, 91).

While the book contains plenty of verbal text, the storytelling mainly relies on visual information. On the one hand, the images give more depth to the stories told; on the other hand, the images also provide the settings to the stories and place them in their historical context. In other words, there is both congruency and deviation. Through deviation, Kunnas often creates

humor, even irony. For example, the story in words often contradicts what is shown in the images: while the story is visually placed in the 19th century, the verbal may contain very modern phrases and details. Likewise, the other way around: the images may include modern objects that certainly were not found in the 19th-century Finnish countryside. For example, in a scene where the main hero, Väinämöinen, goes swimming, he leaves his false teeth lying on a stone. This detail also adds humor to the book and underlines the great age difference between Väinämöinen and the young maiden, Aino.

Humor may also be created by changing the point of view. Yet, the visual jokes function only if the reader recognizes the original paintings behind the canine versions. This is the case of the image where the smith, Seppo Ilmarinen, and his horse plow the field of vipers. In Gallen-Kallela's original, the vipers are viciously mean and the reader feels strongly for the great brave hero, Seppo Ilmarinen. In Kunnas's canine version, the setting is turned upside down: the reader feels sympathy for the poor vipers, who are depicted as war heroes with broken arrows and helmets, suffering in great pain. Unlike in Gallen-Kallela's painting, in Kunnas's depiction the vipers are not anonymous but they have a particular characterization and all of them have a personality.

### *Translating Intertextuality, Intervisuality, and Culture*

In the following, we will take a closer look at *Koirien Kalevala*'s translations into English, Italian, Karelian, and Swedish. The English translation *The Canine Kalevala* by Tim Steffa was first published in 1992, and later reprinted in 2017 in brighter colors. The Swedish translation, *Hundarnas Kalevala*, by Lars Huldén was published in 1994, but the Italian translation, *La magica terra di Kalevala*, by Camilla Storskog appeared as late as 2009. The reason behind might be that the interest in Kunnas's picturebooks has arisen only in recent years in Italy (Garavini 2014, 95). The most recent translation dealt with here is the Karelian translation by Nadja Lutohina published in 2016.

For translators of *Koirien Kalevala*, the problems caused by intertextuality, intervisuality, and the culture-specific items (Franco Aixelá 1996, 58) are many and hard to solve. First of all, the translator needs to consider carefully how well the target-language readers are able to deal with the culturally specific information given both verbally and visually: how well they know the original stories of *The Kalevala* and to what extent they are able to recognize the original paintings behind Kunnas's canine versions.

Moreover, it is not rare that translators manipulate their written texts according to the target audience, which means that they take into account their readers' ages and levels of maturity. They also draw conclusions and make hypotheses on the basis of their target readers' skills, knowledge, and

cultural background, which is all to the good of the reader. On the other hand, translators who excessively concentrate on the target reader are more easily tempted to over-explicate or intervene in the target-text–source-text relationship, not only in terms of content and style, but also in terms of cultural elements. Yet, through such manipulations, it is possible for translators to produce a text, which is, on the one hand, culturally acceptable by adults, and, on the other hand, more easily readable and enjoyable by children belonging to other cultures (Garavini 2014, 203).

In *Koirien Kalevala*, there are several verbal references and direct quotations from *The Kalevala*, most of which have been modified in different ways by the four translators, even though Kunnas himself had adapted the originals already. For instance, the great hero Väinämöinen is depicted in different ways:

*Original:* *vaka vanha Väinämöinen, tietäjä iänikuinen*
("steady old Väinämöinen, the wiseman everlasting")
*English:* steady old Väinämöinen, the everlasting wiseman
*Italian:* *il vecchio Väinämö*
("the old Väinämö")
*Karelian:* *vaka vanha Väinämöini, tietäjä ijän ikuni*
("steady old Väinämöinen, the wiseman everlasting")
*Swedish:* *alvarsmannen Väinämöinen, siaren för alla åldrar*
("old hero Väinämöinen, the wisest man of all")

The Finnish original and its Karelian translation are very close to each other, which is natural as the languages are very closely related.[2] In the Swedish translation, Väinämöinen is depicted in a different manner: he has become *siaren för alla åldrar* ("the wisest man of all"). In fact, in this case, all the four translations are not far removed from each other. However, in the Italian translation, the hero's proper name has been shortened because, according to the editor of the Italian translation, the name would have otherwise been too long and difficult to be read by Italian children (Garavini 2014, 257–258).

In another phrase, Väinämöinen is characterized as a bearded man: in Finnish *partasuu uros* ("bearded man") and in Karelian *partašuu uroho* ("bearded man"), while in Swedish Väinämöinen is depicted as *ett skäggansikte* ("a bearded face") and in English "a bearded hero." Again, the Italian translation is very different and there is no reference to Väinämöinen's bearded face or how he looks; he is only described as an "old wise man" (*vecchio saggio*).

The cultural knowledge is needed not just in interpreting the old Finnish words as such but also the accompanying illustrations. For instance, the episode where the anti-hero Lemminkäinen is trying to ski, old Finnish vocabulary has caused great problems for the English and Italian translators reading both the verbal and the visual (Figure 4.1):

*Figure 4.1* Lemminkäinen tries to ski. From *Koirien Kalevala* (*The Canine Kalevala*) by Mauri Kunnas (1992).

Reproduced with permission from Otava.

*Original:* *Hän otti* ***suksensa, pitkän lylyn ja lyhyen kalhun****, ja lähti hiihtämään.*
("He took **his skis, the long lyly and the short kalhu,** and started skiing.")

Even though the words referring to old-fashioned skis, the long *lyly* and the short *kalhu*, are not well known to Finnish average readers either, they will still recognize the words. Again, due to the closeness of language and culture, the Karelian-language translation is quite similar to the Finnish original. The skis are named, too, even though the short ski, *kalhu*, has a different name in Karelian, *kattava*:

*Karelian:* *Hiän otti* ***šukšeh, pitän lylyn ta lyhyön kattavan*** *ta läksi hiihtämäh.*
("He took his **his skis, the long lyly and the short kattava,** and started skiing.")

Moreover, the Swedish-language translation describes the skis and mentions the length of them but does not name them, probably because there are no special names for this kind of skis in the Swedish language:

*Swedish:* *Han tog* ***sina skidor, den korta och den längre****, och åkte i väg på dem.*
("Taking up **his skis, the short one and the long one,** away he went.")

In this case, while the Swedish translator mentions the length of the skis, which helps the reader to understand the situation, the English translator leaves out both the names and the description of the skis. In this way, the English translator relies heavily on the image showing the difference of the skis. Yet, without any reference to the length of the skis, the English- and Italian-language readers may just think that the skis are funny because the character, the cat Lemminkäinen, is funny: a funny character may have a funny way of skiing, too. Indeed, the Italian and the English translators have adopted the same translation strategy: they have both deleted the description of the visual detail concerning the different length of the skis. However, such strategy could puzzle readers, because it affects the symmetrical word–image interaction (Garavini 2014, 193):

*English:* Taking up **his skiing gear**, away he went.
*Italian:* *Con gli* ***sci ai piedi****, partì per la caccia.*
("Taking up his skis, away he went to hunt.")

The different translation solutions are mainly due to the differences in culture, language, tools and utensils, and the way people dress. They are quite similar in 19th-century Finland, Karelia, and Sweden, but the situation with the English and Italian translations is quite far removed: the landscapes, housing,

utensils are all quite different from those in Finland, Karelia, and Sweden. In other words, the images and stories are probably more familiar and thus easier to understand by a Swedish speaker than an English or Italian speaker.

However, at this point, the detailed folkloristic information about old Finnish traditions given by the author-illustrator are all wiped out from the English and the Italian translations. As a general trend, the Italian translation tends to leave out any cultural reference: as the Italian publishing house points out, Italian children, being probably not very interested in the Finnish culture and culture-specific items, would find the culture-specific details too difficult to understand (Garavini 2014, 224).

While dealing with images, translators must be very careful with manipulating the verbal content as it is often intertwined with the visual content. In fact, sometimes the translator may also be led astray: in the scene where Tytti, the Fair Maiden of the North, steps out of a small shed, the English translator has read the verbal text carelessly and relies more on the visual telling than necessary. The image shows the maiden and a fence, yet in the verbal text there is no mentioning of a fence (*aita*) but of a shed (*aitta*).

*Original:* *Samassa Pohjan Tytti astui* ***aitasta*** *posket punaisina, hopeiset helyt otsalla helisten* [. . .]
("Suddenly, the Maiden of the North stepped **out of a shed**, her cheeks red, silver bangles tingling on her brow [. . .]")

However, the English translation says:

*English:* Just then the maiden of the North stepped **from behind the fence**, her cheeks rosy, silver bangles tingling on her brow [. . .]

The problem is not only due to what the image shows but also due to the orthographic similarity between the words *aitta* ("shed") and *aita* ("fence"). The other translators have been more rigorous and translated the passage carefully.

*Swedish:* *I samma ögonblick steg Pohjolas dotter* ***ut ur sin bod*** (out of the shed)*, röd om kinderna, med silversmycken klirrande i pannan [. . .]*
("In an instant, the Maiden of the North stepped **out of her shed**, her cheeks red, silver bangles tinkling on her brow [. . .]")

Once again, the Italian translation differs from all the others:

*Italian:* *In quell'istante* ***comparve*** *una fanciulla dalle gote rosse, la fronte ornata da un* ***diadema*** *[. . .]*
("Just then a maiden **came into view**, her cheeks rosy, **a crown** tingling on her brow [. . .]")

Here, there is no mentioning of where the maiden steps out—she simply comes into view. What is more interesting in this example is that the information identifying the young girl as the Maiden of the North is deleted, giving the character less importance than she has in the original. However, in order to compensate

for such a change, the Italian translator has changed a part of her description: instead of translating *hopeiset helyt otsalla helisten* ("with silver bangles tingling on her brow"), Storskog substitutes "bangles" with "a crown."

The Karelian translation again makes a difference. The maiden is decorative and has more jewelry than in any other translation:

*Karelian:* *Šamah aikah* ***aitašta*** *tuli Pohjan neiti pošket ruškiena*, ***hopieset helyt očalla helistih, kultaset renkahat rantehissa ta kallehet killuttimet rinnalla kilistih*** [. . .]
("At the same time, the Maiden of the North **stepped out of the shed**, cheeks red, **golden rings around her wrists and expensive lockets tinkling on her breast** [. . .]")

In some cases, translators have added information or explained specific items illustrated in the images. For example, in the scene where Kunnas depicts Lemminkäinen's mother with her dead and reborn son, Kunnas shows in the image a rake with long pegs (tines), the Swedish translator mentions the same thing: *en räfsa* ("a rake") *med långa tinnar* ("with long tines"), but the English and the Italian translators have solved the problem in the same way, by focusing on the length of the handle: "a long-handled rake," "un rastrello dal manico lungo." The English- and Italian-language versions are logical though: Lemminkäinen's mother has raked the bottom of the deep river of the dead, *Tuonelan virta*, and found the bits and pieces of her dear son. To be able to do this, the rake certainly needs to be long-handed. Yet, the original epic, as well as the Karelian translation, speaks about a *pitkäpiikkinen harava* ("a long-tined rake"). However, Kunnas's image shows a quite ordinary rake, again part of the everyday life in the past, when hay was made by man-power.

In many instances, images may come to the translator's aid. Indeed, as a general trend, we have noticed that the English translator tends to rely more on the images than on words, which is not a bad solution when considering the target audience, who probably does not recognize the verbal reference to the old tools and utensils or old traditions but is able to read the images. For example, on one page-opening, Aino the fair maiden is gathering birch twigs:

*Original:* *Eräänä kauniina* ***alkukesän*** *aamuna vanha Väinämöinen samoili metsässä. Yhtäkkiä hän törmäsi Aino-neitoon, joka oli lähtenyt koivikkoon* ***vihtaa tekemään.***
("One lovely **early summer's** morn, old Väinämöinen was roaming in the forest. Suddenly he chanced upon the maiden Aino, who was **out in a birch wood making a whisk**.")

*Swedish:* *En vacker morgon på* ***försommaren*** *strövade Väinämöinen omkring i skogen. Där mötte han oväntat den unga Aino, som hade gått ut i björkskogen* ***för att binda badkvastar***.
("One lovely **early summer's** morn, old Väinämöinen was roaming in the forest. Suddenly he chanced upon the young Aino, who was **out in a birch wood making bathwhisks**.")

*English:* One lovely **summer's** morn, as old Väinämöinen was roaming in the forest, he suddenly chanced upon the maiden Aino, who was out **gathering birch twigs for the sauna**.

In the scene above, Aino makes a *vihta* (or *vasta*), a leafy whisk, which is a tied bunch of birch, used in the Finnish sauna. In the Finnish tradition, it is considered a healthy and nice experience to whisk oneself in the hot and moist air of the *sauna*. Moreover, to make a very good whisk, it is important to gather the birch twigs around midsummer (see "making a whisk"), when the birch twigs are at their best, so the time of the year, midsummer, is significant information as well. The Swedish translator does not need to explain much, which is due to the closeness of culture, nature, and geography. For the same reason, the Karelian translator could expect that the readers will recognize the old traditions, such as *sauna* and *vihta*.

*Karelian:* *Erähänä kaunehena* ***alkukešän*** *huomenekšena vanha Väinämöini käveli* meč̆*äššä. Yhtäkkie hiän tuli Ainuo kohti, kumpani oli* **lähten koivikkoh va*ššakšeh*.** ("One beautiful **early summer's** morning the old Väinämöinen was walking in the woods. All of a sudden he met Aino, who had **gone to the birch wood to make whisks.**")

The cultural and geographical differences are easy to see, especially in the comparison with the Italian translation. While the Swedish and Karelian translators do not need to explain, but can rely on the cultural knowledge of the target-language readers, the Italian translator has left out the reason for gathering the twigs: to be used in the sauna.

*Italian:* *Un mattino* ***d'estate,*** *il vecchio Väinämö girovagava per i boschi. A un tratto si imbatté nella signorina Aina che raccoglieva dei* ***ramoscelli di betulla.***
("One **summer's** morn old Väinämöinen was walking around in the forest. He suddenly chanced upon the maiden Aina, who was **out gathering birch twigs.**")

While the cultural context is missed in the Italian translation, the Swedish translation gives a clear reference to early summer and the use of the twigs. Moreover, the Swedish-language reader probably notices that Aino has gathered the twigs already and is just about to tie them up. The same can be found in the Karelian translation.

On the other hand, the English-language reader probably does not know how the twigs would be used and what a Finnish *sauna* is like. To understand the scene, previous knowledge of the tradition would be required. This goes for the Italian readers too, who may not know the use of a *vihta*.

Therefore, the Italian translation does not give a clear reference to early summer and the use of the twigs. Indeed, as Aina (name adapted to Italian morphology) is only gathering birch twigs, readers may assume that she might need them, not for the *sauna* but to light a fire.

### *Narrowing Down the Verbal Message in Translation*

We can also find examples where the English and Italian translators simplify the text written by Kunnas according to what the images show (Figure 4.2).

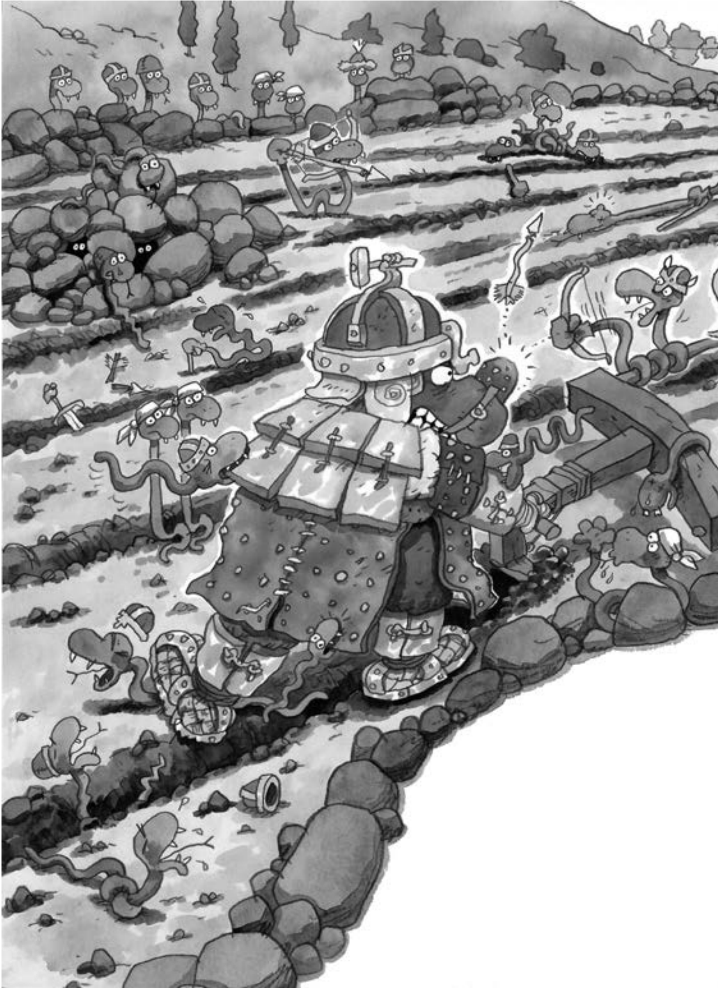

*Figure 4.2* Ilmarinen plows the field of vipers. From *Koirien Kalevala* (*The Canine Kalevala*) by Mauri Kunnas (1992).

Reproduced with permission from Otava.

In this scene, the smith, Ilmarinen, is plowing the field of vipers:

*Original:* *Tällä kertaa tehtävä ei ollut liian vaikea, sillä Pohjolan korea neito auttoi Ilmarista.—"Tao* ***rautaiset saappaat, housut, paita ja muut varusteet****".*
("This time the task was not too difficult, for the comely maiden of the North assisted Ilmarinen.—'Forge yourself **the boots, trousers, shirt, and the other gear of iron.**'")

*Swedish:* *Den här gången var uppgiften inte så svår, för Pohjolas vackra dotter stod på Ilmarinen's sida och hjälpte honom.—"Smid åt dig* ***stövlar, byxor, skjorta och alla andra kläder av järn****".*
("This time the task was not so difficult, for the beautiful daughter of the North stood by Ilmarinen and helped him.—Forge yourself **boots, trousers, shirt, and all other clothing of iron.**")

*English:* The task proved fairly easy this time, for the comely maiden of the North assisted Ilmarinen. "Forge yourself **some boots of iron and an iron suit of clothes".**

*Karelian:* *Tällä kertua tehtävä ei ollun liijan vaikie, šentäh jotta Pohjolan korie neiti autto Šeppo Ilmarista.—Tavo* ***rautaset šuappahat, pukšut, paita ta muut varuššukšet.*** ("This time the task was not too difficult, because the comely maiden of the North assisted Ilmarinen.—'Forge **iron boots, trousers, shirt, and the other gear.**'")

*Italian:* *Questa volta il compito non fu difficile: Ilmari poteva contare sull'aiuto della figlia di* **Lupa***.—"Forgia un* ***paio di stivali di ferro, e pantaloni, e un mantello****", lei gli consigliò.*
("This time the task was understood to be fairly easy, for **Lupa's** [female wolf] daughter assisted Ilmari. 'Forge **iron boots, and trousers, and a cloak,'** she advised him.'")

In the Italian translation, the use of the word "Lupa" is interesting: this is a reference to "the comely maiden of the North," who, as well as her mother, is clearly a wolf. This is a case where the translator has, on the basis of the visual information, over-explicated the situation to the reader.

While the Swedish translation depicts the individual garments of the iron suit of clothes, the English-language solution is very dense, giving a very general description of the iron suit of clothes, and the Italian translator, like the Karelian translator, lists each piece of clothing Ilmari (again the name Ilmarinen is shortened in the Italian translation) has to forge. Yet, the original speaks of clothes but also of other gear forged of iron. In this example, too, the English and the Italian translators rely more on images than the writers of the other texts, since the image shows the gear.

### *Conclusions*

As demonstrated above, the further the culture and language of the source and the target texts are, the more difficult it is for the translators and readers to recognize the originals behind the original versions of stories. This is an issue of geographical distances, too. The Swedish and the Karelian translators, Huldén and Lutohina, have been able to tell the reader more, because their readers will probably recognize at least geographical and (art)historical similarities. The English translator, Tim Steffa, on the other hand, has been in a very different position, because due to a lack of space, he has not always been able to explain things and items to his target readers, which makes him rely more on the images. The Italian translator, Storskog, advised by her publishing house, has minimized the source picturebook's cultural specificity. Storskog has usually made use of strategies such as substitution and deletion, which have affected—negatively in some cases—the word–image interaction.

This has led to changes in the *indexical relationship*, which is very different in each case. While Kunnas tells stories using both the verbal and the visual languages, Huldén has a way of letting the images explain a little more. This is very clear in the English translation, too: in many cases the translator does not explain things in so many words (e.g., the iron suit of clothes), but lets the image give the information needed. The changes in the audiences have also created dialogical differences: with different readers the context of translation changes, too.

Indeed, the audiences of the four translations are in very different positions. The Swedish-language readers know the stories and illustrations of *The Kalevala* quite well. The same can be said about the Karelian translation, which is very close to the wording of the Finnish original. There may be slight grammatical differences, but Finnish speakers will understand the Karelian version quite effortlessly. Yet, the average English- and Italian-language readers do not probably know the original stories, nor can they recognize the original illustrations. The cultural and geographical difficulties faced by the translators have been conquered by the use of different strategies, such as domestication: adding and deleting words and phrases.

This also affects the crossover nature of the picturebook. While the Swedish and the Karelian translations may be considered crossover works, the English and the Italian translations—especially the latter—are no longer crossover, because most of the culture-specific items have been narrowed down, adapted, or deleted. Moreover, as we have previously claimed, the English- and Italian-language readers most likely lack a cultural background that could help them enjoy the intertextual and intervisual elements of *Koirien Kalevala* (Garavini 2014, 159).

Yet, the translators have been in very different situations. While the translators of the English and Italian versions have often had the need to expand and explain, and to delete culture-specific items (especially in the

Italian translation), the Karelian and the Swedish-language translators have been able to rely on foreignization, such as using the words *sauna* and *vihta*, trusting that their audiences will recognize the verbal and visual hints.

## 4.2 *The Story of Ferdinand*: Comparing the Spanish and Finnish Versions

*Anne Ketola and Roberto Martínez Mateo*

### *Introduction*

*The Story of Ferdinand* is a picturebook about a peaceful Spanish bull who wants to smell flowers instead of competing in bull fights. The story was authored by Munro Leaf and illustrated by Leaf's close friend, Robert Lawson, in New York in 1936. While Leaf was already an established children's writer before the publication of the book, Lawson's work was relatively unknown. Yet, the book's success launched his career as an illustrator. To this day, Lawson is the only person ever to win both the Caldecott and Newbery medals (Paul 2011). *The Story of Ferdinand* may rightly be called a picturebook classic: it has been in print continuously since its first publication, and it has been translated into more than 60 languages. The book was also made into an animated cartoon film[3] by Disney in 1938; in fact, it was the first original story Disney bought to be made into a cartoon and it went on to win an Oscar for Best Animated Short Subject (*ibid*.).

It was not by chance that Leaf decided to set his pacifist story in a Spanish setting. When it was written, Spain was on the verge of a civil war. Francisco Franco, the dictator of Spain, banned the book as pacifist propaganda. Due to its controversial reception, *The Story of Ferdinand* was not translated into Spanish until 1962—and even then, it was produced in New York (translated by Pura Belpré for Viking Press). The Finnish version of the story was published in 1961. However, it was not published as an independent picturebook, but in an anthology of children's stories aimed at elementary school students as extra-curricular reading material.

In fact, the story has been translated twice, into Spanish and into Finnish. Apart from the first Spanish rendition mentioned above, another version of the book was published in Spain in 1994 with a different set of illustrations and a different translation (Lóquez publishing house, illustrated by Werner Klemke and translated by Jacqueline Ruzafa) (Martínez-Mateo 2014). In Finland, another translation of the story was published in 1981, again in a collection of children's stories. For the purposes of this subchapter, we have decided to analyze only the first translation versions from each language, since they form a comparable couple: they are both based on the same illustration version (the original) and they were translated only a year apart. Further, the two Finnish translations are very similar and have been produced by the same publisher, even though the publisher has no record of who translated them. It is therefore impossible to know whether

the translation published in 1981 should be analyzed as an independent translation or just a revision of the one translated twenty years prior.

As we aim to show, the Finnish and Spanish renditions of the picturebook have been written for different purposes and with a different readership in mind—to an extent that it affects the actual layout and use of images in the translation. Because of these differences in the multimodal composition, the Finnish version of the book, in particular, differs from the original picturebook to a great extent. For this reason, when referring to the translated picturebook as a whole, we choose to discuss the Finnish and Spanish renditions of the story as *versions* or *translation versions* as opposed to *translations*. When using the term *translation*, we refer to the verbal dimension of the versions only. In this subchapter, we set out to compare the Spanish and Finnish versions of the story with a three-fold aim. First, we reflect on how the function of the versions differed in the two target cultures at the time when the translations were published. Second, we compare the translations, the verbal dimension of the stories, in order to assess how the translators decided to convey the story to a new audience. Lastly, we examine how the word–image interaction differs between the original picturebook and its Spanish and Finnish versions.

### *Background of the Book*

*The Story of Ferdinand* tells the tale of a young bull who—unlike the other calves who spend their days butting heads—prefers to lie under a tree smelling the flowers. Ferdinand's mother is worried about the unusual behavior of her son at first but, seeing how happy he is, decides to leave him be. When the calves grow up, the others dream about being chosen to compete in a bull fight, but Ferdinand still prefers to placidly sit under his favorite oak tree to smell the flowers. One day, five men from Madrid come to the pasture, looking for the strongest bull to take to the fights. At that very moment, Ferdinand accidentally sits on a bumble bee, gets stung, and runs wildly across the field. Impressed by this conduct, the men take Ferdinand with them to Madrid. Once there, Ferdinand is led into the bull fight ring. However, to the disappointment of the audience, Ferdinand merely lies down to enjoy the flowers the ladies in the audience have placed in their hair. No matter how much the bull fighters irritate him, Ferdinand will not fight. In the end, Ferdinand is sent back to his pasture, where he continues his peaceful life.

The story has many ethical lessons to offer its readers: it is a story of a peaceful individual who is confronted with difficult situations that challenge his way of life. The book may help child readers confront their own ethical dilemmas about, for instance, animal rights (whether it is acceptable to exploit animals for entertainment), violence in general (whether it is possible to produce a nonviolent response to a violent stimulus), and individual rights and respect for difference (whether one is allowed to be different and sensitive

in an environment in which being "tough" is the ideal). Apart from introducing these messages, the story may also be said to offer its readers—especially those in the United States and especially at the time when the book was first published—experiences from a distant land with its unique traditions.

The original book was released nine months before the outbreak of the Spanish Civil War and received a controversial reception in Europe. As mentioned above, Franco banned the book and many of his supporters followed his lead: in Nazi Germany, for instance, Hitler ordered the book burned. However, others received the book with a warm welcome: Joseph Stalin granted it a privileged status as the only non-communist children's book allowed in Poland. Further, India's spiritual leader Mahatma Gandhi called it his favorite book (Cohen 2003), and it became a world-wide best-selling picturebook.

### *Comparing the Target Cultures*

*The Story of Ferdinand* is set in an ambiance that is almost stereotypically Spanish. More precisely, it recalls the grass pastures of the Castilian lands and the hustle and bustle of the bullring. The story even includes some Spanish-language elements, since the bull fighting-related vocabulary is written in Spanish.[4] Translating the story into Spanish is therefore quite a unique translation assignment. From the perspective of the target-culture audience, translation usually entails introducing a foreign story with unfamiliar elements, which brings about questions of domestication and foreignization. When translating this particular story into Spanish, however, a story written far away on another continent is brought *home*, in a sense: the setting is familiar, the landscape depicted in the illustrations is familiar, and bull fighting as a concept already belongs to the target culture. Therefore, the story does not require domesticating translation strategies in order to feel familiar. As a result, the target reader may possibly perceive the story as something natural and not as a translated story. On the other hand, it is hard to imagine what foreignizing translation strategies would even entail in this translation assignment. When reading the translation in the 21st century, the Spanish audience may well find the story (the setting, the characters' clothing, and so on) slightly antiquated and therefore peculiar, but for the Spanish reader in the 1960s this effect would probably have been considerably minor.

For the Finnish audience of the 1960s, however, the story is likely to have been highly exotic. By that time, there had not been much contact between Finland and Spain. Unlike many other countries, Finland never officially severed diplomatic relations with Franco's nationalist Spain after the Second World War; however, all diplomatic relations between the two countries were downgraded to the minimum. It was not until 1957 that Finland sent a diplomat to Madrid (Embajada de Finlandia). The first charter flights from Finland to Spain were made in the late 1950s, but it wasn't until the

early 1970s that these journeys became financially available for the average Finnish family (Falkenberg 2000, 14). It is therefore likely that for Finnish children reading the book in the early 1960s, Spain and bull fighting were exotically unfamiliar subjects; for some of them, *The Story of Ferdinand* could well have been their first contact with the Spanish culture.

### *Spanish Translation: Raising the Level of Formality*

Much like the majority of the picturebooks of the time, the Spanish translation of the book serves a didactic and moralizing function when faced with the issues of resolving violent conflicts and respecting individual diversity. Besides, it could also be said that the picturebook questions its topic, in other words, whether the moral positioning towards violence should be used as a children's theme. The approach assumed by the Spanish translator is clear from the very beginning of the book. It offers a rather literal translation but with a number of sophisticated expressions which, at times, even slightly raise the level of formality (register) of the original. The story starts with the traditional tale formula coined by Vladimir Propp (1998) (*Once upon a time*. . . [in Spain]), although the Spanish translator has rearranged the original order of the sentence to place the setting at the beginning and stress it (**En España** *había una vez*).

Nonetheless, the sophisticated terms and phrases employed by the translator contrast with some inaccuracies that may be observed in the translation. Assuming that languages in contact inevitably exert an influence on each other (Krashen 1981), and that this relationship produces an interaction between the languages, it rather frequently results in a language exerting a detrimental effect on the other. In this vein, Odlin (1993) calls language transfer "the influence resulting from similarities and differences between the target language and any other language that has been previously acquired." The inaccuracies provoked by excessively complying to the structures of the source language are known as *calques* (Odlin 1993, 37) and may be classified into three basic categories: morphological, syntactical, and lexical. In this picturebook translation, several examples of such calques were found. Morphological calques were spotted in the following two sentences in which the Spanish relative pronoun *quien* ("who") should not take an antecedent:

> Sometimes his mother, **who** was a cow, . . .
> *A veces su madre*, ***quien*** *era una vaca*, . . .
> ("Sometimes his mother, **who** was a cow. . .")

A similar calque is also found in the following example:

> All the other Bulls **who** had grown up. . .
> *Todos los otros toros* ***quienes*** *habían crecido*. . .
> ("All the other Bulls **who** had grown up. . .")

The second category of calques refers to morphological ones, that is to say, to the incorrect uses of verbal tenses. For instance, in the following example, there is a past simple verb in the main clause (*temía*, preterit imperfect) that would grammatically call for a compound tense in the subordinate clause (pluperfect preterit). Instead, the translator has used a past simple verb in the subordinate clause:

> She was afraid he **would be** lonesome all by himself.
> *Temía que **estaba** triste tan solo.*
> ("She was afraid he **was lonely** by himself.")

A grammatically appropriate translation solution—and a more idiomatic choice of verbs—would have been *Temía que **pudiera sentirse** tan solo/aislado* ("She was afraid he would feel lonely"). Further, some syntactical calques can be noticed in the following example. The influence of the English syntax becomes apparent in the Spanish translation when the adjective "simple" appears before the noun instead of after, as the Spanish syntactic rules require.

> . . . to sit just **quietly** . . .
> . . . *sentarse en **simple** quietud* . . .
> (". . . to **simply** sit in calm . . .")

Moreover, the Spanish version of the book includes several sophisticated expressions, which do not flow smoothly in Spanish. For instance:

> . . . they thought that he was going to **fight fiercely and butt and snort** and stick his horns around.
> . . . *creyeron que iba a **pelear fieramente** y a **topetar y a resoplar** y a hincar los cuernos en sus adversaries.*
> (". . . they though he was going to fight fiercely and to butt and to huff and to stick his horns in his opponents.")

The translation solution simply sounds so sophisticated that it appears awkward in Spanish. A more idiomatic expression could have been, for instance, *dando cornadas a diestro y a siniestro* ("thrust his horns every which way"), which would lower the level of formality and fit into the tone and register of the picturebook. To sum up, the Spanish version offers a translation that sticks to the original version, normally raising the degree of formality in the language used and committing occasional grammar mistakes.

### *Finnish Translation: Educating the Child Reader*

As mentioned above, the Finnish version of the story was published in an anthology of children's stories aimed at elementary school students as extra-curricular reading material. The pedagogical function of the book is

emphasized throughout the volume: its opening spread announces that the book is "approved by the Finnish Board of Education." After each story, there are one to three reading comprehension questions for the child reader to answer. The section of the book in which the story is printed is dedicated to stories from around the world. The Finnish translation of the story is entitled *Fernando*, followed by a subtitle *Satu Espanjasta*, which can either mean "a story from Spain" or "a story about Spain"; strictly speaking, the former would not be accurate since the story was written in New York. It is noteworthy that, in the Finnish translation of the story, the name of the main character, *Ferdinand*, has been changed into *Fernando*, which is a considerably more typical Spanish name than the original. One could claim that, in a way, the Finnish translator has further emphasized the Spanish appeal of the story by changing the name of the character.

As mentioned above, the original story contains some words in Spanish, such as *banderillero* (a person who sticks decorated barbed darts into the bull's neck), *picador* (a person who irritates the bulls with a long spear), and *matador* (the person who finally kills the bull). When the rest of the story is translated into Spanish, these foreign-language elements are obviously lost. In the Finnish translation, however, they have been left in Spanish, even though their spelling has been domesticated. For instance, the spelling of *picador* has been changed into *pikador*, most likely in order to facilitate pronunciation. For the Finnish child reader of the 1960s, these Spanish words are very likely to have been unfamiliar for reasons explained above. In fact, at the end of the story, there is a note for the child readers encouraging them to find and mark the foreign words and to deduce their meanings based on the rest of the text. It is obvious that the illustrations, too, may help the child reader in this task. Comparing the verbal description of, for instance, the *picaderos* with the image in which these characters are visually depicted effortlessly helps in narrowing down the meaning of the unfamiliar term.

Unlike the Spanish translation, the Finnish translation reads nicely and sounds very idiomatic. However, the Finnish translator has deleted various sentences of the story, especially at the beginning where the narration is somewhat repetitive and proceeds slowly. Further, the comparison of the Finnish translation and the English original reveals one part in which the Finnish translator has changed the original story slightly.

> Then came the Matador, the proudest of all—he thought he was very handsome.
>
> *Sitten asteli matadori, ja hän oli tärkein kaikista. Hän näytti ylen rohkealta.*
>
> ("Then came the matador, and he was the most important of all. He looked very brave.")

In the original story, the matador is described as arrogant and self-satisfied. Yet, in the Finnish translation he is described as "the most important of all"

and brave-looking. In other words, the English original makes fun of the matador, while the translation does not. The Spanish translation in this part (*Se creía muy guapo* ["He thought he was very handsome"]), however, is faithful to the original. In the original and the Spanish versions of the story, the comical effect is further emphasized by Lawson's illustration, which depicts the matador as a scrawny, unattractive man, who nonetheless trots to the bull fight ring with a smug grin on his face. Yet, the Finnish version does not include the particular illustration. The Finnish reader will therefore be left with a completely different impression of what the matador is like.

Omitting certain illustrations has also enabled some other minor changes to be made in the Finnish translation. One example of such changes may be found in a part of the story that talks about a bumble bee stinging Ferdinand, causing him to be sent to the bull fight. The bumble bee is also depicted in a close-up illustration. In the Finnish translation, the name of the insect has been changed to *ampiainen* ("wasp"). The motivation behind the change is unclear, since both insects are quite common for the Finnish audience. Perhaps, in the target culture, a wasp might be considered slightly more vicious than a bumble bee—Finnish has a saying describing someone really irritated as "angry as a wasp." Since the image of the insect is not included in the Finnish version of the story, the modification does not create any type of contradiction of information between verbal and visual information.

### *Comparing Word–Image Interaction*

We will now analyze word–image interaction in the Spanish and Finnish versions of the story. The visual features of the translation versions are quite different: the Spanish version of the book has preserved all of the 35 original images, but the Finnish translation was published with only four of Lawson's images. Since the Spanish edition of the book maintained all of the illustrations and introduced them in the same order as the original story, one could claim that the word–image interaction in the Spanish translation and the original is identical. However, even though the images remain the same, the verbal text changes in translation, changing the word–image interaction as well. The target audience, too, changes in translation. We therefore need to consider how word–image interaction appears to a readership of a particular cultural background. The interpretation of the illustrations comes down to how much the target audience knows about the land and culture in which the story is set. For an American child reading the book, the images offer a great deal of information about a foreign culture: the images display the arid Spanish countryside, the traditional bull fighting costumes and equipment, the *peinetas* and *mantillas*, decorative combs and veils that the Spanish ladies wear on their heads, and so on. The word–image interaction in this part of the story could be described as what Maria Nikolajeva and Carole Scott (2001, 12) refer to as an *enhancing* relationship between the words and images of a picturebook: the visual

story significantly amplify the information conveyed by the verbal story by revealing the visual details of the exotic tale. While the same visual information is obviously also available for Spanish children as well, one could claim that because of their cultural background, the word–image interaction resembles *symmetrical* more than *enhancing*, referring to words and images telling the same story (*ibid*.). Spanish child readers will already know, for instance, how a *matador* is dressed so a visual display of a bull fighter offers them less enhancing information than it would to a child on the other side of the Atlantic.

As mentioned above, the Finnish translation has been published with only four of Lawson's images. The Finnish story now resembles what many picturebook scholars would call *an illustrated story* or *an illustrated book* as opposed to a proper picturebook: Nikolajeva and Scott (2001, 8) define illustrated stories as predominantly verbal narratives illustrated by one or several images; Schwarcz (1982, 11) describes them as stories in which the verbal text takes up more space on the page than the images. The Finnish translation also corresponds to how Edwards and Saltman (2010, 4) define an illustrated book: the images are limited in number and they are dispersed within the story at regular intervals. Further, the images are no longer inseparable to the understanding of how the story unfolds, but "capture a visual response to a single moment in the text." Reducing the number of illustrations in this way could be said to reflect the function of the translation as discussed above: the translation is intended at improving young readers' (verbal) reading skills. The illustrations are reduced to a decorative role; in other words, they are not given a narrative function. As Edwards and Saltman (2010, 4) aptly point out, the illustrations in illustrated stories are static, while the illustrations in a picturebook—such as the original *The Story of Ferdinand* or its Spanish translation—unfold in a cinematic manner.

Further, the placement of the illustrations in the Finnish translation does not correspond to how the verbal story proceeds. When the original story first introduces Ferdinand, he is depicted as a small, cute calf looking at a butterfly on a flower. In the Finnish translation, this image is inserted next to a phrase describing how big and strong Ferdinand became when he grew up. The visual and verbal messages therefore do not correspond in this part of the story. Further, in the original story, there is an image of two fierce bulls butting heads, depicting the scene in which the other bulls at Fernando's pasture show off their skills for the men who have come to choose a bull to take with them. In the Finnish translation, this image is placed in the part describing the beginning of the bull fight in Madrid. The meaning potential of the image is now changed: it no longer represents the bulls Fernando grew up with, but other bulls participating in the fight.

In the original story, there is also an image in which the *picadores* enter the bull ring on their horses. The image only displays the men and their horses with no visible background. The men are wearing large hats and the expressions on their faces are therefore barely visible. In the Finnish

translation, the image has been placed at the very end of the story, describing how frustrated all the *picadores* were when Fernando would not fight. Again, the meaning potential of the image is changed: it is now likely that the reader will interpret the image as three disappointed men leaving the bull ring on their horses. Again, in Edwards and Saltman's words (2010, 4), the images capture a visual response to a moment in the verbal text. When the placement of the images is changed, they inevitably respond to a different moment in the story.

## *Conclusions*

*The Story of Ferdinand* has gained a permanent position in the canon of picturebooks. The timing of its first publication was well-aimed, since it coincided with the outbreak of the Spanish Civil war and the restless atmosphere that reigned over Europe in those days. Many countries were experiencing political, social, and economic changeovers and, as it turned out later on, almost none of them were able to reach a pacifist solution to their problems. This turbulent background that coincided with the release of the book highlighted the meaningfulness of its non-belligerence message. Further, the fact that book was banned in some European countries at the time of its publication clearly indicates that picturebooks, too, can be influential bearers of political power in society. It is also an interesting example of how politics may govern (picturebook) translation and dictate what may and may not be translated.

The function of the original story in its source culture was to educate its readers about reacting to violence and confrontation. Munro propounds a constructive response to these issues embodied in the bull's behavior. This message is not only targeted at a juvenile audience, but aspires to reach an adult audience due to the nature of the topic at hand and to the role of adults in filtering their children's readings. We believe that the function of the original story is also maintained in both the Spanish and Finnish translations, at least to some extent. The Spanish translation, in particular, takes a didactic and moralizing stance towards violence and respect for individual rights. The Finnish translation, on the other hand, seems to place less emphasis on the moral lesson of the story; after all, the editors of the book could have easily come up with reading comprehension questions regarding the antiviolence stance the story promotes.

Apart from the pacifist message, the original offers source-culture readers new experiences about the Spanish culture and even introduces them to some Spanish vocabulary. This function is not carried over to the Spanish translation, for obvious reasons. In the Finnish translation, however, this function is emphasized by situating the story in a book section which introduces foreign cultures, by including the name of the country in which the story is set in the title, as well as encouraging the child reader to mark the foreign words. Further, since the story was published in a book providing

extra reading material for students who are learning to read, one could claim that one of its functions is to improve young readers' reading skills.

The way in which the illustrations were treated in the Finnish version of the story exemplifies how a picturebook may not always be translated as a picturebook per se. The relocation of Lawson's illustrations in the Finnish version goes to show how much the meaning potential of an illustration is tied to the surrounding verbal text: when placed in a different part of the story, the illustration may be interpreted as depicting something else. The Spanish version of the story maintains the linearity of the original as for the word–image interplay. Generally speaking, all the above-mentioned interactions between the verbal and visual codes serve to fulfill two main functions: first and foremost, one of reinforcement of understanding and another of economy (Díaz 2005, 190), since it frees the verbal dimension from making descriptions and allows the writer to focus on the narrative thread and deepen into nuances and details.

## 4.3 Translating Picturebooks into Arabic: The Cases of *The Three Little Pigs* and *The Little Mermaid*

*Hasnaa Chakir and Samir Diouny*

### *Introduction*

Picturebooks rely on two modes of communication: the visual and the verbal. These modes interact in many ways in telling stories and produce multiple possibilities of meaning (Oittinen 2001, 109–110). Reading illustrated texts requires readers to move back and forth between the visual text and the verbal text. Some readers rely mostly on the images whereas others focus on the verbal text. Images and verbal texts may have "gaps" the reader needs to fill in through a careful examination of both modes of representation. "These gaps," Iser (1974, 279) argues, "have a different effect on the process of anticipation and retrospection, and thus on the 'gestalt' of the virtual dimension, for they may be filled in different ways."

The various ways in which the visual and verbal texts interact in picturebooks have been a subject of inquiry for many scholars. On the one hand, Barthes (1977) used the terms *anchorage* and *relay* to explore the relationship between visual and verbal texts. Images are prone to multiple meanings and interpretations; anchorage occurs when a text is used to support one of these meanings. Relay results when the text adds meaning and both text and image contribute to eliciting meaning. Similarly, Nikolajeva and Scott (2001, 12) have discussed various types of word–image interaction. According to these authors, when the visual text and the verbal text weave together to tell a story in harmonious ways, the relationship is *symmetrical*; the author's words and the artist's images interact to create the meaning of the book. When the interaction is *complementary*, the visual text and the verbal

text fill each other's gaps, allowing readers to figure out the story by moving between words and images. Sometimes the visual text and the verbal text may also stand in *opposition* to each other.

Most research on the translation of picturebooks has been conducted in western countries (Oittinen 2004; Berry 2013), while in the Arab world, studies examining the translations of picturebooks into Arabic are scarce. Such a situation may be attributed to the fact that children's literature occupies a marginalized position in the Arabic literary polysystem (Shavit 1981, ix). Against the above background, the aim of the present study is to fill this gap by addressing the ways in which the verbal and the visual interact in the Arabic translation of two 19th century stories, namely *The Three Little Pigs* and *The Little Mermaid*. Specifically, the study attempts to investigate the extent to which the translation of these picturebooks maintains the interaction of words and images.

This subchapter is divided as follows. The first part debates the function and importance of picturebooks and the second part brings into focus the challenges of translating picturebooks into Arabic. The third part addresses a number of methodological issues. The fourth part discusses the main findings of the study and the concluding section suggests avenues of research that can be undertaken in the future.

### *Challenges of Translating Picturebooks Into Arabic*

Translating picturebooks is challenging because of the information given through two channels: the verbal and the visual. First, if a picturebook is best understood in light of the interaction between words and images in the book, the translator is faced with the challenging "task of deciding whether the visual can be translated or whether the visual should be referred back to when translating" (Yang and Ying 2011, 19). If translation is a change of two languages at the micro level of the text, questions of language are important for translators when they translate English into Arabic. This may lead the translator to over-read the visual and verbalize the information that is presented visually. A second challenge for the translator of picturebooks is to decide how to remain faithful to the source text while creating a text that has a life of its own. A third challenge is that picturebook translations are usually co-prints, which makes it hard to modify any detail in the images. In this case, translators may think it is not necessary to be over-explicit so that the words and images are in harmony. Yet, they may either explain too much or overlook some important details. A further problem relates to terminogy: for example, there are many concepts that do not exist in the Arabic language, such as scooter, hammock, and skateboard. Therefore, the translator has to find the best substitutes to convey meanings.

Social conduct that is alien to the target culture adds a further challenge; in some Arab nations, it is common for women to cover their body and/or hair. This may force target-culture publishing houses to modify the images

to fit the norms of the target culture, thus deviating from the multimodal source text. Finally, translating into Arabic presents a sociolinguistic problem because of the differences existing between the Standard Arabic and vernacular varieties. Young children, who are not yet able to read confidently in Arabic have to make a real effort to appreciate the text. Arabic children's books are usually written in Standard Arabic, a language learned at school at the age of six, unlike the mother tongue, used at home. This diglossic situation is challenging even to adults who have to read picturebooks aloud to young children who are not yet learning Standard Arabic. Adults in this case have to translate the text from Standard Arabic into the child's mother tongue. In Morocco, a mother tongue can be either Moroccan Arabic or Amazigh, a language spoken in some regions of Morocco and in many countries in North Africa.

***Data and Methodology***

The aim of this subchapter is to bring into focus the various problems that may be caused by word–image interaction in picturebook translation in the Arabic context. Specifically, the study attempts to examine the extent to which the translation of a picturebook maintains the unity of words and images. The case study focuses on two picturebooks, *The Three Little Pigs* and *The Little Mermaid*, and their Arabic translations. However, it is necessary to provide basic summaries of the two books at the outset.

*The Three Little Pigs* is a traditional European tale, which appeared in its best-known form in *The English Fairy Tales* by Jacobs in 1890. It is about three little pigs sent out into the world by their mother, to "seek out their fortune." In the 1890 version, the first little pig builds a house of straw, but a wolf blows it down and eats him. The second little pig builds a house of furze sticks (wood in other versions), which the wolf also blows down and eats the pig. The third little pig builds a house of bricks, but this time the wolf fails to blow down the house. The wolf then attempts to trick the pig out of the house by asking to meet him at various places, but he is outwitted each time. Finally, the wolf resolves to enter the house through the chimney. The pig catches the wolf in a cauldron of boiling water, slams the lid on, then cooks and eats him. In 1933, Disney produced the well-known cartoon version that has been a source material for a number of written picturebooks all over the world including Arab countries. In English, the pigs are called Fifer, Fiddler and Practical. In the Disney versions, the first two pigs get their houses blown down but are not eaten by the wolf. The wolf is not boiled to death; he simply burns his behind falling in boiling water and runs away.

*The Little Mermaid* is a Danish traditional tale written by Hans Christian Andersen. It was first published in Copenhagen in 1837 in *Fairy Tales Told for Children*. The story is about a young mermaid who is willing to give up her life in the sea and her identity as a mermaid to gain a human soul and be able to live with a prince whom she had saved and fallen in love with.

She goes to see the ocean witch, who helps her by selling her a potion giving her legs in exchange for her beautiful voice. The witch warns her that if she fails to win the love of the prince and marry him she will never be able to return to the sea and will die of a broken heart and dissolve into sea foam upon the waves.

After the witch agrees to the arrangement, the little mermaid swims to the surface near the prince's palace and drinks the potion. The prince finds the mermaid, who charms him with her beauty and grace. Unfortunately, being dumb, the little mermaid is not able to tell him that she was the one who saved his life and that she has fallen in love with him. The prince marries a human princess he thinks is his savior. At dawn, on the first day after the prince's wedding, the little mermaid dissolves into foam, but instead of ceasing to exist, she becomes a luminous spirit, a daughter of the air.

In our analysis, we first read the Arabic versions of *The Three Little Pigs* and *The Little Mermaid*, and analyzed and compared them to their English and/or their French counterparts. We undertook an analysis at two levels: the verbal and the visual level. The verbal level included the titles, names of characters and/or some of their specific features, and the translation of cultural concepts. On the visual level, however, we mainly compared the visual design and its interaction with the verbal narrative. The aim of this analysis was to examine whether the images have been modified or not and to investigate if the translators managed to maintain the unity of the verbal and the visual texts.

## *Analysis of* **The Three Little Pigs**

The analyzed version of *The Three Little Pigs* was published in 2010 in Syria by the name of *al-ᶜanzātaṯlāṯ* ("the three goats"). It is part of a collection of eight traditional tales, based on a French adaptation of Disney's story, which, was not mentioned in the book. This is a usual practice in Arabic versions of children's books: details related to translators, illustrators, and original writers and titles are rarely mentioned. In some cases, the name of the translator is mentioned instead of the name of the original author. The comparison between this version and the French and English ones is interesting at the verbal and visual levels. As we are going to show, the audience is a key factor in determining translation strategies and the treatment of illustrations. The changes, verbal or visual, identified in both texts have been made to fit the target culture and readers. As O'Sullivan (2005, 86) points out, culture-specific elements undergo changes to fit cultural elements in the target language. Nikolajeva and Scott (2000, 225), however, argue that the verbal in picturebooks can affect the narrative interaction between words and images. Let us first consider the verbal text.

The first verbal change in the Arabic version of *The Three Little Pigs* is the title, translated into Arabic as *al-ᶜanzātaṯlāṯ* ("the three goats"): the pigs have been substituted by goats. The translator has adopted this strategy to

avoid using the word "pigs," because in the Muslim world they are regarded as impure and cannot be eaten. The use of goats solves this problem and it can be seen as an adequate substitution, because, as Larson (1988, 188) claims, substitution works well "if the function of the two referents is the same. For example, the substitution of *coyotes* for *wolves* works well, if one is translating from Canada into an Amerindian language." Goats are common animals in the Arab countries and they do not carry any negative connotations. According to Klingberg (1986), this substitution can also be described as "cultural context adaptation" or "purification": the translator removed the impure item and, instead, used a culturally acceptable substitute familiar to target readers.

The verbal substitution is backed up by the images included in the picturebook, which was not a co-print but a re-illustrated version. Throughout the entire book, readers can visualize the different actions of the three goats. As mentioned in the story, the reader sees the three goats walking through the woods, carrying their luggage on their shoulders ready to live on their own. The story proceeds harmoniously with the images describing how the goats build their houses and how the wolf reacts each time. Every page shows in words and images what the houses of straw and wood look like and how easily the wolf destroys them. Then the readers see the solid house of bricks built by the third goat, and find out that the wolf, despite all his efforts, fails to destroy it. The last two pages show how the wolf attempts to enter the solid house using the chimney and how he gets his bottom burnt by the fire lit by the clever third goat, who anticipated the wolf's scheme. The images in the book merge perfectly with the verbal narrative.

However, the unity of the verbal and the visual in the translation is significantly affected by the names given to the main characters, *Nif-Nif*, *Nouf-Nouf*, and *Naf-Naf*. The names are from the French version of Disney's *Three Little Pigs* cartoon; while the French names refer to pigs, the picturebook illustrations display goats. In Islamic culture, names are not usually translated because they are considered sacred and an integral part of the characters they describe. However, in children's literature, it is common to adapt characters' names to the target culture (Van Coillie 2006, 123). In Disney's English version, the characters respectively bear the names of Fiddler, Fifer, and Practical, depicting the major features of the characters' personalities. Fiddler and Fifer are portrayed as joyful little pigs who like to sing and dance. This accounts for their choice to build their houses with straw and sticks; they chose an easy and fast way to dance as much as possible. Their names also refer to musical instruments. Fiddler refers to "fiddle" and Fifer refers to the instrument "fife." Conversely, Practical is a reasonable and hard-working little pig, who, unlike his brothers, prefers to invest more time and effort to build a strong house. These features, however, are lost in the French and Arabic versions.

We believe that the substitution strategy reveals the translator's (**or the publisher's**) major concern to purify the Arabic version from the impure

image of pigs rather than to make the rendition fit the readers' cultural system. Moreover, keeping the French-language names is, in fact, confusing, because they clearly refer to Disney's animation that is well-known in all French-speaking countries, including Morocco. Moreover, substituting pigs for goats is in itself likely to cause confusion because they are the protagonists of another well-known Grimm's tale, *The Wolf and the Little Seven Goats*. Besides, this substitution as a way to minimize foreign cultural items may not be a relevant choice. In 2007, the organizers of a children's music festival at a junior school in West Yorkshire (UK) renamed *The Three Little Pigs* as *The Three Little Puppies* to avoid offending Muslim children and their parents. Unfortunately, this decision had a adverse effect: some Islamic leaders considered it as an act "turning Muslims into 'misfits' in society" (Brooke 2007).

## *Analysis of* **The Little Mermaid**

For the purpose of this study, we have chosen to compare two different Arabic versions of *The Little Mermaid*: *ᶜarūsat al-baḥr* ("the bride of the sea") (2005) and *ḥūriat al-baḥraṣ-ṣaɣīra* ("the little fairy/angel of the sea")[5] (2012). We will first examine *arūsat al-baḥr*. The first impression readers might get when looking at the title page is that the story is published as a bilingual edition (in other words, Arabic and English). However, the reader soon finds out that the rest of the book is written only in Arabic. This makes us wonder why the translator or the publisher has kept the English title. Two interpretations are possible: the publisher wanted to inform the readers that the book is a translation, or the publisher wanted to remove any possible misinterpretation. We believe that the second interpretation is more plausible. In fact, the word "mermaid" has no exact equivalent in Arabic and the term *arūsat al-baḥr* used in the Arabic version has more than one meaning: it can refer to "a butterfly fish," "a bride of the sea," or "a doll/puppet of the sea." Yet, none of these meanings stands for the mermaid as described in mythologies. In several cultures such as European, Asian, and African, mermaids are half women and half fish creatures who live in the sea.

The first mermaid stories appeared in ancient Assyria, where the goddess Atargatist changed herself into a mermaid out of sorrow for accidentally killing her human lover. In *The Arabian Nights*, there are stories about extremely beautiful women who are able to live in the sea and at the same time can marry humans and have children. They are called *banāt al-baḥr* ("the sea girls" or "daughters"). In Morocco, mermaids came to be known only through translated stories and animated cartoons, that is why Moroccan Arabic has no equivalent word referring to such creatures. However, the illustrations included in the book clearly show that the story is about a half human-half fish creature. However, the images of the mermaids have been slightly modified. Instead of the topless, beautiful women with long hair and a fish tail, in this book, the mermaids wear long-sleeved

tops. Each mermaid wears a particular color that matches her bikini top. The main character, for instance, has a pink long-sleeved top. Even when the little mermaid loses her mermaid tail and gains legs, and dreams of being able to live with the prince, she is depicted wearing pink leggings. In fact, all the outfits depicted in the book are very decent, both the little mermaid and the princess wear long-sleeved top under their low-cut gowns. While these details are not mentioned in the narrative, the illustrator has probably added them to comply with the conventions of the target-culture system, which expect women to always cover their bodies and wear decent clothes. This is a clear case of cultural context adaptation. Conversely, men are allowed to uncover more parts of their bodies such as their chest and their legs. The merman who is the little mermaid's father and the king of the ocean is an example of this: he is depicted sitting topless on his throne.

Another case in point is the change in the scene that describes the little mermaid saving the prince. In the source text, the little mermaid holds the prince's head, strokes his hair, and then kisses his forehead several times. However, in this version, the little mermaid swims fast, gets close to the prince and holds his head out of water, then swims until they reach the shore. She leaves him there and hides behind a rock when she sees some girls walking in their direction. The most beautiful of the girls puts her hand over the prince's forehead. The prince opens his eyes and follows the beautiful young girl. The illustration depicts different details, and portrays the little mermaid holding the prince's head on her left arm and putting her right hand on his chest.

None of the characters in this story has names, which may be a sign of respect towards Andersen's choice not to name the characters. One positive outcome for not naming the characters might be giving the reader the opportunity to identify with the physical or moral features of characters. Throughout the whole story, the main character is referred to as عروسة البحر / arūsat al-baḥr/, which, as mentioned above, could be backtranslated as "the butterfly fish," "the bride of the sea," or "the doll/puppet of the sea." The Sea King is rendered as ملك البحار /malik al-biḥār/, which could be backtranslated as "the king of the seas." The prince is translated in two ways: الأمير / al-amīr/ and الأميرالوسيم/ al-amīr al-wasīm/, which can be rendered back as "the handsome prince."

The naming of Arabic characters has undergone two major changes: one semantic and one syntactic. At the semantic level, the title does not mention that the little mermaid is a little girl. This detail implicitly appears in the narrative. However, the translator, sometimes, adds the adjective "handsome" to describe the word "prince." At the syntactic level, the word order is affected when translating from English into Arabic. Cases in point are noun phrases, modified by adjectives. For example, the mermaid is rendered as a "maid of the sea," and the Sea King is rendered as "the king of the seas." This change may affect noun agreement; in English, the sea is singular whereas in Arabic it is plural.

The second analyzed version, *ḥūriat al-baḥraṣ-ṣaɣīra*, is a pop-up book based on Gian Luca Oliveri's *La Sirenetta* (2012). The back cover informs the readers that the translation is published by the Librairie des Ecoles under Moon Srl and Oak Srl's license. For copyright purposes, the title page, the spreads, the back cover, and the page numbers are exactly the same as the source pop-up book. This accounts for the absence of any kind of additions or deletions to adjust the story either at the verbal or at the visual level. The little mermaid is depicted as a beautiful and modern-looking young girl. She has a long dark blue hair and large blue eyes that perfectly match the color of the blue ocean at the background, and her gracious body is only covered with bright fuchsia bras. Even when the little mermaid gets rid of her tail, her new gracious legs are not covered. All the page-openings are full of lively bright colorful images.

Obviously, aside from copyright constraints, the Moroccan editors did not deem it necessary to make any further adjustments to the pop-up as it looks attractive and the images are not shocking when considering the modern Moroccan ethical standards. Moreover, the content of the story has already been purified from grief and sorrow since, in this version, the little mermaid is not going to lose her lover and dissolve into sea foam. Instead, a little bird steals the pearl where the witch had hidden the little mermaid's voice. The bird breaks it and the little mermaid recovers her beautiful voice and manages to marry the prince.

In this version, too, none of the characters has a name. In this regard, the translator has respected Andersen's choice not to name the characters. Characters are referred to in terms of their identity. Throughout the whole story, the main character, the little mermaid, is referred to as *ḥūriat al-baḥr aṣ-ṣaɣīra* ("the little angel"/"fairy of the sea"), and the prince is rendered as *aṣāb* ("the young man") and *al-wasīm* ("handsome"/"the young man handsome"). The Sea King is translated as الملك /*al-malik*/ ("the king"), and he is the only character to be simply rendered as the king, because all the other characters' names contain adjectives emphasizing their physical characteristics.

It is also interesting to observe that, in Arabic, unlike in English, there is hardly any possibility of using compound nouns. For example, the word "mermaid," which consists of "mer" and "maid" is used as a single word. In Arabic, however, two words are needed, *ḥūriat* and *al-baḥr*, both of which are free morphemes. This Arabic linguistic feature and the tendency to add adjectives to render some nouns as in the case of translating "prince" as *aṣāb* ("young man") and *al-wasīm* ("handsome"), may affect the length of the Arabic version. Length may not be problematic for other literary genres, but this is not the case with picturebooks because the number of pages may meet length requirements.

## *Conclusions*

This subchapter has explored the word–image interaction in the Arabic versions of *The Three Little Pigs* and *The Little Mermaid*. An important question addressed in this subchapter was the extent to which the translation

of a picturebook maintains the interaction between the verbal and the visual. The analysis has suggested that many changes and shifts occurred in the translation of the two picturebooks. For example, in *The Three Little Pigs*, translators modified the names of the main characters to avoid names Muslims consider impure. It might be more likely that the change was initiated by the Arabic publisher who re-commissioned a new illustrated version, which the translator then accommodated to. A case in point is the word "pig" which has been substituted by the word "goat."

Likewise, in *The Little Mermaid*, the illustrator has added items to cover up the little mermaid and the rest of the female characters in the story to meet the target culture's dress code. The aim of these changes is mainly to adjust the books' verbal and visual contents to suit the norms of the target culture. Nevertheless, these adjustments, taking the form of substitutions, omissions, and/or additions, have in some cases affected the interaction between the visual and the verbal. They involved the verbal level but not the visual one, and vice versa. The omission of the image of the witch in the second version of *The Little Mermaid* (*ḥūriat al-baḥraṣ-ṣaỹīra)* is a telling example.

However, in other cases, harmony was maintained, but the changes were not always successful as in *The Three Little Pigs*, where goats were substituted by pigs. The use of substitution and/or omission as strategies is not always pertinent. They may even bring about changes to the whole text. These changes can affect the plot, characterization, and language to make the text more appropriate, useful, and within the reach of children. This raises the issue of the criteria governing the selection of books for translation. If "pigs" or other culturally-specific items were inappropriate, why would the translator translate the picturebook in the first place? A plausible answer is that picturebooks can be used as a means to impart a range of intercultural issues as well as to enrich children's linguistic and literacy skill. This brings to the fore the issue of culture and audience in translation. Scholars should undertake more research in the field of translating picturebooks in the Arabic-speaking world to cast light on the real needs and reading expectations of 21st-century young Arabic-speaking children. This would probably help translators select more appropriate books and avoid strategies affecting the verbal and/or the visual contents of picturebooks.

## 4.4 Translating the Chinese Classic *Mulan* into Contemporary Bilingual Picturebooks

*Xi Chen*

### *Introduction*

With a large number of foreign picturebooks being translated in China since 2006, the field of translation studies has gradually become aware of picturebooks, a unique type of children's literature. However, compared with the

various studies in this field beyond China, studies on picturebook translation are rather side-lined and under-researched in China. Up to now, only a few monographs (Peng 2006; Hao 2009; Fang 2011) on the study of picturebooks are produced. Few Chinese journal papers (Yuan 2013; Zhou 2013, 2014) specifically focus on the translation of picturebooks, and even fewer studies on picturebook translation have been conducted through in-depth case analysis or innovative methodology. These reflect the limitations of present studies on picturebook translation in China, and meanwhile also provide development potential for future studies in this field.

Mulan is a legendary heroine in China whose story first appeared in "The Ballad of Mulan" during the Northern Dynasties (386–581 CE), and has gradually become an important classic in Chinese literature. With different adaptations and translations of Mulan's legend in China and in the West, now the legend of Mulan has become a representative cultural text fused with Chinese and Western cultural features. Among these various adapted versions, there are a number of bilingual picturebooks with different adaptations of Mulan's legend, which use different narrative strategies and artistic styles. This study investigates how the Chinese cultural classic Mulan is translated into contemporary bilingual picturebooks. On the basis of Roman Jakobson's (1959) classification of three types of translation, it examines the intralingual, interlingual, and intersemiotic translations in two bilingual picturebooks of Mulan's legend, and especially explores how Chinese cultural features in the source texts are reconstructed in the target texts both verbally and visually.

### *Mulan's Legend and Its Adaptation into Picturebooks*

Mulan is a Chinese maiden who impersonates a man and takes her father's place in a war against a fictitious Hun invasion. The earliest written account of Mulan's legend is an anonymous folk ballad entitled "The Ballad of Mulan" during the Northern Dynasties (386–581 CE). Since the original work is hard to find, it is commonly acknowledged that the original text of this ballad comes from the anthology of lyrics, songs, and poems titled *Yuefu Shiji* (*Collection of Yuefu Poems*) which is compiled by Guo Maoqian in the thirteenth century CE. Containing 392 words and 31 couplets, this ballad consists of five-character phrases, with a few ones extending to seven or nine characters.

In this narrative ballad, Mulan is vividly portrayed as a courageous Chinese girl of filial piety. In order to stand in for her old father in the conscription army, Mulan disguises herself as a man and takes her father's place to fight in the armed forces. After years of fighting, Mulan has won many battles and returns in triumph. She refuses the rewards and promotion in the official ranks, but wishes to go back to her hometown. After the reunion with her family, she takes off her male clothing and puts on her female clothing. When her soldier friends see Mulan in female clothing, they are

greatly surprised by her secret, and show their respect and admiration for her courage, filial piety, and achievement.

With various adaptations of Mulan's legend into different artistic forms in China and in the West, such as books, films, TV series, dramas, musicals, and operas, Mulan's legend is not only a significant Chinese classic, but also a representative cultural text that combines Chinese and Western cultural features. Amid these different adaptations, there are a number of bilingual picturebooks adapting, retelling, or alluding to the legend of Mulan. Some of these bilingual picturebooks (Yi and Guo 2007; Li 2010; Zheng 2013) are published by Chinese publishing houses, while some (Jiang and Jiang 1992; Chin 1993; Lee 1995; Zhang 1998) are published by foreign presses in the West.

In this study, two bilingual picturebooks on Mulan's legend are chosen as the data for case analysis. *China's Bravest Girl: The Legend of Hua Mu Lan* (1993) was published by Children's Book Press, the first independent press in the United States to focus on publishing children's literature by and about people of color. *Song of Mulan* (2010) was published by Shanghai People's Fine Arts Publishing House in China. In the bilingual foreword, it clearly states that this bilingual picturebook is one of the "Chinese-English Illustrated Series of Ancient Chinese Classical Narrative Poems," and aims to "assist overseas readers to better appreciate the charm and beauty of Chinese poetry and Chinese paintings."

### *Roman Jakobson's Classification of Translation*

The Russian-American structuralist, Roman Jakobson (1959), categorizes three possible types of translation within a semiotic framework in his seminar essay "On Linguistic Aspects of Translation":

1 Intralingual translation, or rewording, is an interpretation of verbal signs by means of other signs of the same language;
2 Interlingual translation, or translation proper, is an interpretation of verbal signs by means of some other language; and
3 Intersemiotic translation, or transmutation, is an interpretation of verbal signs by means of signs of nonverbal sign systems. (Jakobson [1959] 1966, 233).

In a strict sense, intralingual translation is not translation, but rather relies either on the use of synonyms or circumlocution in order to reword a message in the original language (Shuttleworth and Cowie 2004, 87). Examples of intralingual translation would include simplifying a technical text for non-specialist readers, or adapting an ancient classic for contemporary children. In this study, Mulan's legend in picturebooks not only translates the classical Chinese into modern Chinese, but also adapts the narrative of the ancient ballad into stories for contemporary children to understand. Therefore,

different adaptations of Mulan's legend in Chinese texts are regarded as different intralingual translations of "The Ballad of Mulan." Interlingual translation corresponds to what is usually understood as translation. Intersemiotic translation is not translation in the standard sense, but transmutation of a verbal message into another medium of expression (Shuttleworth and Cowie 2004, 86); for example, from the verbal medium into the musical medium, pictorial medium, cinematographic medium, and so on.

This subchapter will now move on to analyze the selected picturebooks from the perspective of Jakobson's types of translations; in other words, from intralingual, interlingual and intersemiotic angles. The data from the two bilingual picturebooks are divided into verbal and visual materials. Verbal materials refer to the Chinese and English texts in the picturebooks, with the Chinese texts being the source texts and the English texts being the target texts. In the analysis, visual materials refer to the images of Mulan in different settings.

### *Intralingual Translation in the Source Texts*

In this section of the subchapter, the source texts in the two bilingual picturebooks are transcribed and a comparative analysis is conducted to investigate different adaptations through their text forms, characters, plots, and linguistic features. The source text in *Song of Mulan* (2010) is an excerpt from the original Chinese ballad. "The Ballad of Mulan" is composed in the form of *Yue-fu* poem, a kind of classical Chinese poetry that belongs to folk song lyric in ancient China. It is written in a five-character form, with natural and lively language as well as flexible rhyme. Therefore, in general, it is colloquial, repetitive, and easy to read. Meanwhile, it usually contains detailed narrative, a rich storyline, as well as specific and lively characters.

The characters involved in *Song of Mulan* are Mulan, her father, her mother, the emperor, her sister, her little brother, and her comrades-in-arms. In the development of the story, there are three important stages: Mulan in female clothing at the beginning of the story, Mulan in male clothing to take her father's place in the conscription army, and Mulan changing back into female clothing when she returns from the battlefield. However, no details on Mulan's army life are described in the ballad. This gap provides enough potential and creative space for the later adapted versions. Besides, at the end of the ballad, a metaphor is used in the concluding sentences:

> 雄兔脚扑朔，雌兔眼迷离。双兔傍地走，安能辨我是雄雌？
> ("The male rabbit likes kicking its feet, and the female rabbit usually squints. When two rabbits are running side by side, who can tell which is male and which is female?")

This tactfully answers the mysterious question how Mulan can disguise herself as a man to join the army instead of her father and live in the army for

twelve years without her identity being found out, which is a fascinating and impressive ending of the story. Even a Chinese four-character idiom "扑朔迷离 (Pu Shuo Mi Li)" is derived from this metaphor which refers to the situation in which things are particularly complicated and difficult to be identified.

In contrast, the source text in *China's Bravest Girl: The Legend of Hua Mu Lan* (1993) is adapted into a special form: Pipa lyric, a kind of folk song lyric with the similar form of classical Chinese poetry. Pipa, or lute, is a kind of traditional plucked instrument in East Asia with a history of more than two thousand years. The earliest instrument known as "Pipa" appeared in the Qin Dynasty (221–207 BCE) of China. The Tang Dynasty (681–907 CE) was the peak period of the development of Pipa. Pipa can be found in the court orchestra as well as in folk songs, and it became a very popular musical instrument in China. Some Pipa music focuses on the narrative to develop the story with realistic and vivid plots, while some concerns the emotion to express the inner activity or alluring artistic conception with touching melody or beautiful tones.

Pipa lyrics belongs to a kind of folk song lyrics in ancient China in which the Pipa player usually narrates stories or expresses his emotions. In this adapted version, Mulan's legend is told through the Pipa player's singing. The story begins when the emperor calls the Pipa player to sing a song of old times, and it ends when the emperor awards a ring of gold to the Pipa player for his good singing. Through the Pipa player's singing, the legend of Mulan, whose bravery saves the nation, is loved by the Chinese people and is retold from generation to generation. Owing to the musicality of Pipa lyrics, the source text sounds catchy and rhythmical, and preserves the poetic form in the original ballad to some extent.

The characters involved in this adapted version include the emperor, the Pipa player, Hua Mu Lan, her father, her mother, the enemy, and her comrades-in-arms. In the story, some added details on Mulan's army life enrich the content of the story, for example:

> 旭日东升号角亮，漫山遍野敌兵狂，万箭齐发如骤雨，我军溃退难抵挡。'中华好汉跟我来！'互听一声惊雷响。木兰号召众弟兄，冲锋陷阵敌胆丧。
> ("The morning sun rises in the east with the loud army horn. The enemy invades all over the mountains and plains. Ten thousand arrows shoot at once like heavy shower. Our army retreats in disorder. Suddenly a shout is heard: 'Brave men of China follow me!' Mu Lan calls on her comrades to rush into the enemy ranks and break the battlefront.")

The scene describes Mulan's brave performance in the battlefield and how she calls on her comrades-in-arms to fight against the enemy. In the scene where Mulan changes back into female clothing when she returns home, a

metaphor is added, which skillfully compares Mulan's disguise as a man in the army to the pearl hidden in the oyster:

> 海洋会是珠贝家，珠贝会把珍珠藏；浑身盔甲磷光闪，会把巾帼英雄藏！
> ("The ocean is the home of the oyster. The oyster hides a pearl. Bright armor and helmet hide the Chinese heroine.")

Moreover, when Mulan appears in front of her comrade-in-arms in female clothing, he is surprised and even expresses his admiration and love to her:

> 我们曾经肩并肩，紧握刀枪打豺狼，顶天立地逞英豪，你最勇敢最刚强！
> 共度多少险和苦，救命之恩永难忘；朝夕相处情谊深，你我何不配成双？
> ("We used to fight shoulder to shoulder, with our hands griping swords and spears to attack the enemy. You are the bravest and strongest warrior I have met who is able to hold up the heavens and to support the earth. We have lived through many risks and sufferings, and I will never forget your life-saving grace. Being together from morning to night in the army, we have been best friends. Why not become husband and wife?")

Mulan responses to the comrade's love and says:

> 如果要我嫁给你，从此关系不寻常，作为朋友你尊重，待妻能否一个样？
> ("If I become your wife, our relationship will be different. You respect me as a friend. Will you treat your wife in the same way?")

Then the comrade answers and makes a proposal to Mulan:

> 如果我俩结连理，夫妻恩爱胜鸳鸯！今日且把婚期定，宴请乡亲共举觞。
> ("If we get married, we will become an affectionate couple like mandarin ducks. Now let's set the wedding day and invite the villagers to our wedding banquet.")

In ancient China, marriage is arranged by parents' order and matchmakers' words. Young men and women are not allowed to express affection in public, let alone arrange their marriage without the permission of parents. This adaptation violates Chinese traditional culture and finally arranges a happy ending of marriage to Mulan's legend, which might show the westerners' understanding and expectation of Chinese women's fate.

### *Interlingual Translation in the Target Texts*

In this section, a verbal analysis between the Chinese source text and the published English translation is conducted, including the analysis of translation strategies and methods used in the picturebooks. For the convenience of

comparison, a direct English translation of the Chinese original is provided by the present author.

**Example 1**

| | | | | |
|---|---|---|---|---|
| "(kāi); | (wǒ); | (dōng); | (gé); | (mén); |
| 开 | 我 | 东 | 阁 | 门， |
| (zuò); | (wǒ); | (xī); | (gé); | (chuáng); |
| 坐 | 我 | 西 | 阁 | 床。 |
| (tuō); | (wǒ); | (zhàn); | (shí); | (páo); |
| 脱 | 我 | 战 | 时 | 袍， |
| (zhù); | (wǒ); | (jiù); | (shí); | (cháng); |
| 著 | 我 | 旧 | 时 | 裳。" |
| (dāng); | (chuāng); | (lǐ); | (yún); | (bìn); |
| 当 | 窗 | 理 | 云 | 鬓， |
| (duì); | (jìng); | (tiē); | (huā); | (huáng); |
| 对 | 镜 | 帖 | 花 | 黄。 |

**Direct Translation**

"I open the door of my east chamber,
And sit on the bed of my west chamber.
I take off my war uniform,
And put on my former dresses."
By the window she combs her cloud hair,
And in the mirror, she pastes Hua Huang.

**Published Translation**

"I open my chambers east and west,
And on my bed I sit with zest;
I doff my mantle for the war,
And put on dresses as before."
She combs by window her cloud hair,
And mirror finds her brow decked fair.

Example 1 describes the scene when Mulan changes back into female clothing when she returns home in *Song of Mulan* (2010). In this picturebook, Chinese *pinyin*—the official romanization system for Standard Chinese in mainland China—is marked on each Chinese character. In the Chinese source text of Example 1, 云鬓 (Yun Bin) and 花黄 (Hua Huang) are culture-specific words that are loaded with specific cultural background information: 云鬓 describes the ancient lady's beautiful hair style and 花黄 refers to a kind of facial ornament of ancient Chinese women. In the published English translation, Mulan's preparation for the changing of female clothing

is told in the first-person narration. The parallel structures "I open my . . . and . . ." and "I doff my . . . and . . ." correspond to each other, and meanwhile "west," "zest," "war," "before," "hair," and "fair" form the rhymes/ est/, /ɔ:/, and /eə/, which preserves the poetic form of the ballad.

In addition, a detailed note about the translation of "花黄" (Hua Huang) as "brow decked hair" is added in the following note: "Fashion had it that, during the Later Wei Dynasties (493–556), females other than those in an imperial palace were only allowed to paint the face and brow with yellow and black colors, though they had been free to use red and dark green colors before, according to Yu Shenxing's *Gushan's Skectches* (*Gushan Bizhu*)." This note introduces the historical background of the custom of using brow decked hair in detail, which helps foreign readers understand this culture-specific word in Chinese.

**Example 2**

冰天雪地征衣寒，
千军万马气势壮，
野营帐篷灯一片，
篝火熊熊映月光。
旭日东升号角亮，
漫山遍野敌兵狂，
万箭齐发如骤雨，
我军溃退难抵挡。

**Direct Translation**

A world of ice and snow freezes the military uniform.
Thousands upon thousands of troops and horses create strong morale.
Camping tents are like lighted lanterns,
while the burning campfire is shining upon the moonlight.
The morning sun rises in the east with the loud army horn.
The enemy invades all over the mountains and plains.
Ten thousand arrows shoot at once like heavy shower.
Our army retreats in disorder.

**Published Translation**

She joins ten thousand soldiers
camped in the moon-lit snow.
Their tents shine like lanterns
lit by the campfire glow.
The morning light brings the battle.
The invaders take the field.
Enemy arrows find their mark.
China's line begins to yield.

Example 2 depicts the fighting details in Mulan's military life in *China's Bravest Girl* (1993). In the example, the picturesque description of the battlefield is added with the use of many Chinese four-character expressions, such as 冰天雪地 ("a world of ice and snow"), 千军万马 ("thousands upon thousands of troops and horses"), 篝火熊熊 ("burning campfire"), 旭日东升 ("the morning sun rises in the east"), 漫山遍野 ("all over the mountains and plains"), 万箭齐发 ("ten thousand arrows shoot at once"), and 冲锋陷阵 ("rush into the enemy ranks and break the battlefront"). These Chinese four-character expressions not only strengthen the expressive force of the source text, but also improve the readability of the Pipa lyrics. If all these four-character expressions are translated in detail, the poetic form of source text in Example 2 might not be well kept in its published translation.

With omission and restructuring, most of these four-character expressions are restructured into simple sentences. For example, the source text expression 冰天雪地征衣寒，千军万马气势壮 ("A world of ice and snow freezes the military uniforms. Thousands upon thousands of troops and horses create strong morale.") is restructured into a simple sentence: "She joins ten thousand soldiers camped in the moon-lit snow." Further, the phrase 旭日东升号角亮，漫山遍野敌兵狂 ("The morning sun rises in the east with the loud army horn. The enemy invades all over the mountains and plains.") is translated into two short sentences: "The morning light brings the battle. The invaders take the field," in which the translation of detailed expression is omitted and only the basic meaning is conveyed. Meanwhile, "snow," "glow," "field," "yield," "me," and "sea" form the rhymes of /əʊ/, /iːld/, and /iː/, keeping the poetic form in the translation.

### *Intersemiotic Translation between Verbal and Visual Materials*

With the transformation of verbal information into nonverbal information, or vice versa, intersemiotic translation is a complex process as it not only involves "the characterization of the rules governing the types of signs under consideration, but also the analysis of both media as source and target works" (Pereira 2008, 105). In picturebooks, the written texts are often created first and then images are derived from them. Therefore, the written text can be regarded as the source work, and the image as the target work. In this study, verbal materials are regarded as the source text and visual materials as a kind of intersemiotic translation of the source text. Then how are the verbal materials translated into visual materials in the two bilingual picturebooks? In this section, I analyze two particular ways through which the visual can translate the verbal in picturebooks.

### 1. *Selectively Reproducing the Verbal Elements in the Visual Materials*

In the intersemiotic translation between verbal and visual materials in picturebooks, information loss will inevitably occur because the illustrators may selectively choose certain visual signs in the image to represent the verbal elements. Sometimes, a particular part of the character is used to represent the whole body, like a window to represent a house or some objects to represent a specific scene. By selectively reproducing the verbal elements in visual materials, verbal elements can be translated into visual elements. Although there is some information loss in this process, the basic information is expressed in the visual materials, which is like communicative translation to some extent.

One example is the image of Mulan in female clothing at the beginning of *China's Bravest Girl* (1993). In this picturebook, the verbal texts are arranged on the verso page and an image on the recto page. Alongside the image of Mulan in female clothing, there are three stanzas of Pipa lyrics. The first stanza illustrates the scene of Mulan weaving in the room; the second stanza tells the information that her father's name is on the conscription list and he has to join the army; the third stanza introduces the present situation of enemy invasion and fighting preparation. However, in the image of Mulan in female clothing at the beginning of this picturebook, only the scene of Mulan sitting beside a loom and weaving is portrayed, which represents the verbal elements in the first stanza. The verbal elements in the second stanza are totally omitted in the picture. With the sub-setting of a window through which soldiers, horses, banners, and flags can be seen, verbal elements in the third stanza are partially reproduced. In this way, it shows that verbal elements can be translated into visual elements by selectively reproducing the verbal elements in the visual materials.

### 2. *Adding Implied Information in the Visual Materials through Visual Paratexts*

In the interlingual translation, adding notes is a frequently used method to supplement the information that cannot be fully expressed in the main text. For instance, the translation of academic, historical, or cultural texts sometimes involves the interpretation of background information, terminology, or culture-specific words. On this occasion, notes are usually used to supplement such implied information in the text in the form of a footnote or endnote. These notes can be regarded as the verbal paratexts in translation.

The notion of paratext comes from Gerard Genette, who regards it as a threshold of interpretation because it "constitutes a zone between text and off-text" (1997, 2). Paratexts refer to various kinds of text complementary materials, including verbal paratexts and visual paratexts. The verbal paratexts usually refer to the footnote or endnote, the preface and foreword, the

introduction and the epilogue or afterword, the index, titles and subtitles, chapter synopses, the blurb on dust jacket and flap, and so on (Pellatt 2013, 2). The visual paratexts include illustrations (photos, images, tables, charts, and diagrams), dust jacket design, fonts, layout, and so on (*ibid.*). Paratexts in translation generally provide important background material for the translated text and therefore give readers a bigger picture of the translation in question.

In *Song of Mulan* (2010), added images as visual paratexts are widely used in the intersemiotic translation between the verbal and visual. In this picturebook, the written texts are printed on the verso page and the images corresponding to the texts are on the recto page, with a simple and helpful bilingual introduction of the ballad below each image. Throughout this picturebook, six small images are added alongside the verbal materials on the verso page. These small images are closely related to the images of Mulan on the recto page as well as the historical background of Mulan's legend, such as the image of a plan of marketplace copied from a brick relief of the Eastern Han Dynasty, the image of a pottery figure of a military officer in the Northern Dynasties, the image of a cavalryman of the Northern Dynasties copied from the Dunhuang murals, the image of the God of the Sun or the Winged Man copied from a brick relief, and so on. For instance, in the image of Mulan in male clothing, when she joins the army, a little image of a pottery figure of a military officer with bilingual introductions is added alongside the verbal texts.

In this study, the bilingual introductions are regarded as the verbal paratexts, while the images are regarded as the visual paratexts. The bilingual introductions say that this is a pottery figure of a military officer in the Northern Dynasties, which is also the historical period when the legend of Mulan happened. Through the supplementary picture, the western readers may find it easier to understand the lives and social customs of ancient China. In addition, in the image of Mulan when she changes back into female clothing, there is also a little image of a bronze mirror with bilingual introductions alongside the written texts on the verso page. The bilingual introductions introduce the custom of using bronze mirrors in ancient China, and the image of a bronze mirror corresponds to the one in the image of Mulan on the recto page. With these verbal and visual paratexts, readers are provided with more knowledge about the lives and customs of the people in the same historical period of Mulan.

## *Conclusions*

Analyses of intralingual, interlingual, and intersemiotic translations in the two bilingual picturebooks shows that different strategies and methods are adopted to deal with cultural features both verbally and visually. These different strategies and methods represent different Mulan narratives and demonstrate different Mulan images. Meanwhile, one possible factor behind these differences may be the different target readerships of these two bilingual picturebooks.

*Song of Mulan* is targeted at a general readership both in China and in the West, especially with the aim of helping overseas readers better appreciate the charm and beauty of Chinese poetry and paintings. Therefore, there are many details concerning cultural transmission in this picturebook, such as the marking of Chinese *pinyin* on the Chinese texts, notes about the culture-specific words in English, and the added images with their bilingual introductions as the verbal and visual paratexts. These details not only help foreign readers know more historical and cultural information about ancient China, but also reflect the designer and publisher's efforts in the transmission of authentic Chinese culture.

Published by a multicultural children's book publisher in the United States, *China's Bravest Girl* (1993) is targeted at foreign juveniles to introduce Mulan's legend and Chinese culture, with the mission of multicultural transmission. In this picturebook, the Chinese text is adapted into a special form of Pipa lyrics, in which Mulan's legend is told through the Pipa player's singing. In the English translation, the poetic form is well preserved with rhymes and parallel structures, and simple words are used to make the English translation colloquial, which corresponds to the similar readability and rhythm of the original ballad. These strategies and methods demonstrate that the picturebook is aimed at juvenile readers in the target culture, as well as the designer and publisher's preference of representing an image of Mulan with a balanced combination of Chinese and western cultures.

Finally, this study reminds us that the translation of picturebooks with distinct cultural features requires translators, illustrators, and even publishers and book designers to think about the target readership and choose proper strategies and methods to deal with cultural features both verbally and visually.

## 4.5 Translating the "Sense of Place" in Travel Books for Children

*Camila Alvares Pasquetti and Lincoln Fernandes*

### *Introduction*

In an article entitled "No red buses, please: international co-editions and the sense of place in picturebooks," Martin Salisbury (2006) criticizes the desperate mechanism used by the international picturebook market to increase sales. As an experienced artist, illustrator, and educator, Salisbury observes that, in search of a new big seller, illustrators and authors of co-editions are being asked to avoid "all 'local' visual references in their art works" (2006, 8). Bears, lions, and crocodiles are preferred rather than local animal characters. Similarly, urban settings become bland and generic, being deprived of the architectural details that indicate their origins. In this context, the specificities of the places represented in international co-editions have to be "translated," that is, cultural references need to be adapted "in order to be accepted to international audiences" (2006, 10).

If, on the one hand, there is a tendency to erase the "sense of place" in modern picturebooks, on the other, there is also the possibility of finding publications that aim at introducing locales to children. This is the case of the *Not for parents* book series, which describes places of the world, their history and culture. The books have been sold by Lonely Planet since 2011 in bookshops, newsstands, and at the company's website in different languages. Each volume of the *Not for parents* series is dedicated to a place or to a theme related to travel and exploration. The first books published were the city series: *New York City*, *London*, *Rome*, and *Paris* in English (Figure 4.3).[6]

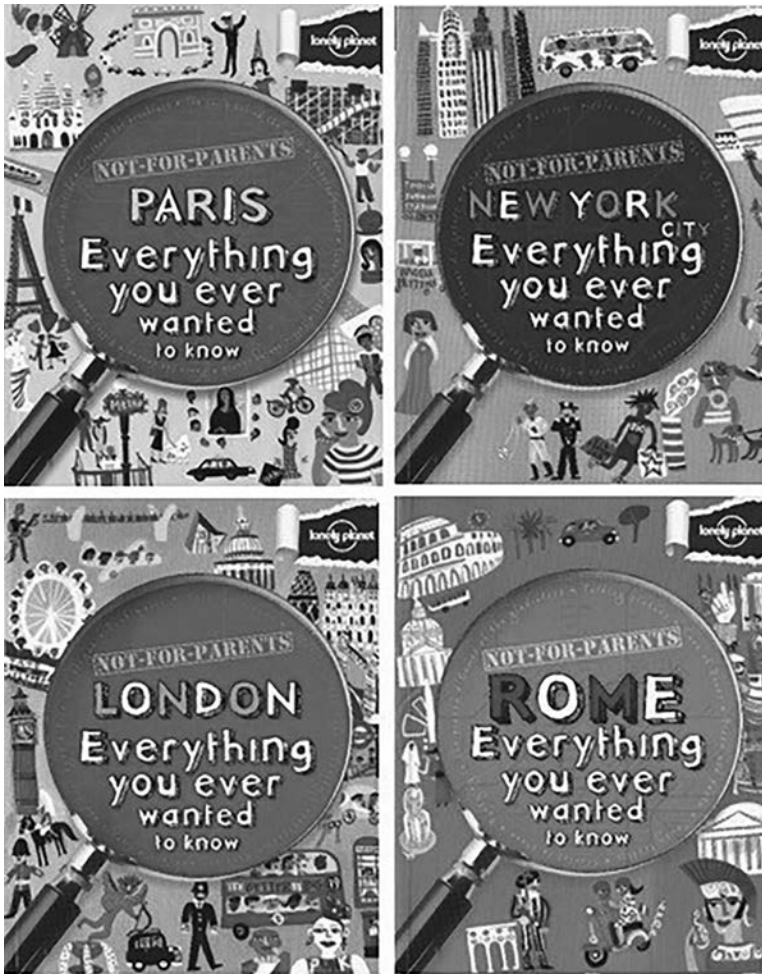


*Figure 4.3* Not for Parents city series covers. New York/London/Paris/Rome: Everything you ever wanted to know.

Reproduced with permission from *Not for parents* Lonely Planet Kids series © 2011, Lonely Planet.

The *Not for parents* book series is the product of a "co-edition," defined by Salisbury as "a book published jointly by different publishers in more than one country" (2006, 7). Because they are similar to adult guidebooks (although more heavily illustrated), these books can be viewed as an intriguing example of how cultural references are translated.

The *Not for parents* series does not figure on any list of best sellers or award nominees, nor are they present in online catalogs of most school libraries. The British National Bibliography refers to the books' subjects by the keywords of "miscellanea," "juvenile literature," and the city in their titles. The collection is classified by the Brazilian Book Chamber by the keywords of "Literatura Infantojuvenil" (Children's Literature in Portuguese, which includes young readers), "History," and the name of the city they portray (*Paris, Londres, Nova York or Roma*). The Spanish versions of the books do not offer any kind of classification, but the catalogue of the National Library of Spain classifies the books using the following tags: the name of the place (*Paris, Londres, Nueva York, Roma*), "guidebook" (*Guías turísticas*), and "children's books" (*Libros infantiles*).

### *Culture-Specific References in Translation*

The information contained in the whole series is presented as a collage of short texts and a myriad of images of different styles. Culture-specific references seem to dominate the verbal and visual elements of the books. To Javier Franco Aixelá (1996), the term "culture-specific items" includes the description of habits that are "alien" to the receiving culture (57). These items are associated with (but not restricted to) local institutions, streets, historical figures, place names, personal names, periodicals, works of art, to name but a few (see also subchapter 3.5).

In her book *Translating Children's Literature*, Gilliam Lathey (2016) dedicates an entire chapter to the translation of names, cultural markers, and intertextual references. Lathey revises ongoing debates on how much translators should act as "cultural mediators" and adopt a "pragmatic degree of adaptation" so that difficult and unfamiliar references do not alienate children from their reading process (37). For the purpose of this subchapter, we use the expression "culture-specific references" after Riitta Oittinen's lead (2008, 79).[7] This is because the word "reference" includes an allusion to something else, rather than figuring as an "item" of a list (as in Franco Aixelá's definition). Although we describe different examples of culture-specific references, they are viewed here as parts of the whole message that the books convey through their verbal and visual presentation. As Oittinen reminds us (2003, 132), "The visual is the context of the words, and the other way around: when translating picture books, it is this totality of the verbal and the visual that is translated."

In Brazil, several scholars have also argued about the importance of visual aspects in children's book production and criticism. In 1987, Nelly Novaes

Coelho observed that images in the 20th century are decisive to the success of a character in children's literature. She refers to the triumph of three means of communication that helped establish the "empire of the visual" and increase the speed of reading: cinema, television, and the printing press (1987, 29). Graça Ramos more recently remarked that "the world of illustration, as well as the technological advances in computing and the graphical sophistication of current times uses a wide array of resources" (2011, 26, our translation). According to Ramos (2011, 30), children born from the late 1980s onwards are immersed in an audiovisual culture with constant visual stimuli, reinforcing the strong presence of the visual element in Children's Literature.

The culture-specific verbal and visual references analyzed in this subchapter are animal names, place names, and intertextual references (for example, verbal links with literary works, movies, games). In order to situate the context of production of the series, we first present some information about the *Not for parents* context of production. Although we are aware that the study of a global co-edition demands an analysis of translation into different languages, we will focus on the translations from English into Brazilian Portuguese and Spanish in order to compare some translation practices in these neighboring languages.

### *An International Business*

The *Not for parents* series has been so far translated and published in at least fourteen languages.[8] The number of volumes selected to be translated into each language is varied (see the names of titles in English in note 6). In Brazilian Portuguese, Slovenian, and Turkish, for instance, only these four books from the city series have been translated: *Paris*, *Rome*, *London*, and *New York*. In Spanish, other titles from the series include *Berlín*, *Barcelona*, *E.E. U.U.* (USA), *China*, *Viajar por el mundo* (published in English as *The Travel Book*), *Cómo ser un cazador de dinosaurios* (published in English as *How to be a Dinosaur Hunter*), and *El libro del buen explorador* (published in English as *How to be a World Explorer*).

The titles of the books may vary greatly from one language to another. In its translation to Portuguese and Spanish *Not for parents: Everything you ever wanted to know* became, respectively *Proibido para adultos: Tudo o que você sempre quis saber* ("Forbidden for adults: everything you ever wanted to know") and *Mi primera Lonely Planet: Grandes secretos para pequeños viajeros* ("My first Lonely Planet: Great secrets for small travelers"). While the Portuguese translation ironically forbids adults to read the books, the Spanish translation concentrates on selling children their first guidebook.

For this international production, the renowned travel guide publisher Lonely Planet joins a Swedish media company, Weldon Owen. When the books were first published in 2011, Lonely Planet belonged to BBC Worldwide and, since 2013, it has been a propriety of the American company NC2

Media. Weldon Owen, however, receives the credit for the books' creation. In translation, these co-productions are signed by local publishing houses or media clusters. The Brazilian co-editor is *Editora Globo*, the largest local media conglomerate. In Spanish, the co-editor is *Geoplaneta*, a brand of *Grupo Planeta*, the eighth editorial group in the world, which produces and manages of a great variety of communication content (Geli 2015).

The name of the Australian author, Klay Lamprell, appears on the first page of each book. On the last page of the English version of the books, one can see a list of credits for twelve people and their specific roles under Weldon Owen's auspice. This list includes, for instance, different directors, editors, a designer, and an image manager. As an international co-edition, many people are involved in the decision-making process of the books. These mediators, which are understood here as *agents of translation*, include translators, editors, revisers of proofreaders, and other mediators who modify the text (Milton and Bandia 2009, 1).

In their translation into Brazilian Portuguese, the list of agents includes seven names from the local publishing house, *Editora Globo*. Among these names, there are a translator, a proofreader, and an art editor. In Spanish, though, these lists are omitted, and the translator, together with *Editorial Planeta* and Weldon Owen, own the copyrights. These lists (though more explicit in Portuguese and English than in Spanish) suggest that it is complex to refer to decisions taken exclusively by translators[9] when there are many people involved in the co-editions.

### *The Readers of the* **Not for Parents** *Series*

Travel books for children, in fact, aim at readers of different ages. Unlike regular guidebooks, which are "perishable commodities" (Wheeler and Wheeler 2007), they do not have to be updated so quickly, since they do not list prices nor indicate restaurants or hotels. Through *Not for parents* books, children and their parents (to whom the books are supposedly not addressed) can read about their next destination or simply enjoy some armchair traveling. The task of the agents of translation here is to help render this multimodal assemblage of cultural references into something comprehensive and enjoyable to kids and adults of different cultures.

A 2011 entry to the Lonely Planet blog reads, "We released our new 'Not For Parents' series—for budding travel lovers 8 and up."[10] The word "up" shows that the product is directed to a broad audience. Adult travelers who are used to seeing the Lonely Planet logo on guidebooks, magazines, TV shows, and other online media products may be attracted to the company's brand, as the logo is an important visual reference and can add value to the books. There is then a strong appeal both for children and adults to buy and read the *Not for parents* series.

Lathey (2016, 16) explains that this "dual address" is an important characteristic of children's literature. Children's authors often write for adults as

well, producing "layers of meaning" or divergent readings (*ibid.*). Examples of "layers of meaning" in the *Not for parents* series are abundant if we observe, for instance, historical and intertextual references. In the *London* book, the chapter "Groovy Baby" (in Portuguese *Capital da Moda* ("the fashion capital"), and in Spanish *La Psicodelia* ("psychedelia") shows images of the Austin Powers movie series, introduces the story of the film and informs about the fashion of the 1960s. For those not familiar with this moment in history, this chapter comes as an introduction to something new, while it appeals to older readers' memories as they may somehow identify with the "swinging London" era.

## *Jam-Packed Hybrid Collages*

In the *Not for parents* series, images of shops, foods, maps, popular movie scenes, famous people, and artwork are combined in a hybrid composition which fuses magazine and comic book layouts. The volumes are 21×16 cm, which is smaller than a regular size magazine and thicker than most printed travel guides. They contain 96 vividly colored pages. Their glossy paper stands out when compared to regular guidebooks for adults produced by Lonely Planet, which are printed on more opaque paper. The covers of the Spanish and English versions are embossed, while the Brazilian is not.

Since every two pages present a new, independent topic, readers can follow a non-linear narrative path, going straight to their topic of interest (be it sports, historical events, fashion, food habits, and so on). At the end of each chapter, a magnifying glass with the words "Want more?" introduces readers to other hypertexts such as websites about landmarks, museums, films, and so on. Most of these websites are written in English only, so there is parenthetical information in Portuguese indicating their original language—which does not happen in the Spanish version.

The different styles of the illustrations help create these jam-packed hybrid collages full of paintings, photographs, maps, and computer and freehand drawings. Some characters in the drawings or images make jokes or express thoughts through speech bubbles. As characters refer to each specific chapter, they are not repeated throughout the books. Colored frames help join or separate visual and verbal elements. Many of the images in the books are credited to photography websites, art libraries, and art agencies.

There are minimal visual alterations between editions in different languages. A certain stiffness, therefore, can be observed in the graphic design (except for the content of the reference page and the flaps, which advertise other books of the series). This fixed layout is a characteristic of modern co-edited picturebooks, as Lathey reminds us:

> Because of the expensive color printing involved, modern picturebooks are often co-productions between publishing houses in different countries,

> with text in the appropriate language inserted at the last stage of the printing process.
>
> (2016, 58)

Likewise, Oittinen (2008, 133) suggests that in co-prints, only written texts can be modified while illustrations are left untouched, which makes the translators' task more difficult (for co-prints, see also subchapter 3.2). Still, it is possible to find examples of how translators and other agents overcome limitations and use images to their advantage.

### *Breakfast in London*

An example of a description of food translated with the help of images is in the chapter "Belly Up!" in this excerpt of the book *London* (2011, 9) (Figure 4.4).

In the Brazilian Portuguese translation, one can read

> *Feijão sem arroz*
> *Alguns londrinos começam o dia comendo feijão . . . acompanhado de ovos fritos, bacon, torradas e chá!*
> ("Beans without rice/Some Londoners start their day having beans . . . with fried eggs, bacon, toast and tea!")

The wordplay of the title "Bean there" is translated into "Feijão sem arroz" ("Beans without rice"). The inspiration for the Portuguese version here clearly came from the image. In this case, translators and other agents explore the fact that, to the Brazilian eye, beans served without rice is very

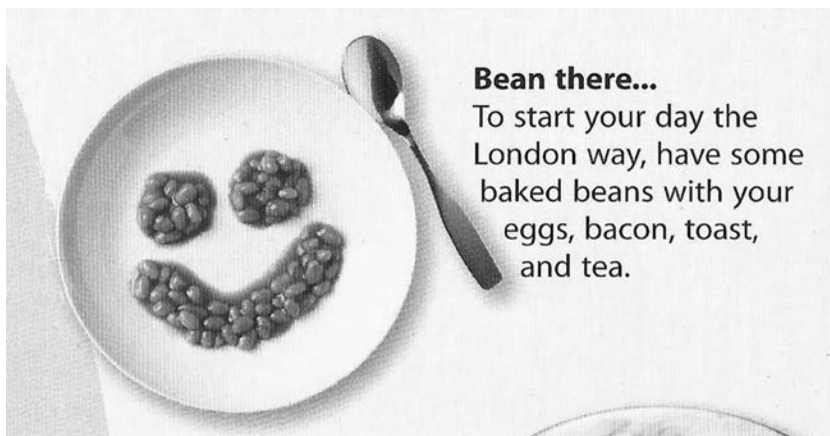


*Figure 4.4* An example of British food. *Not for parents: London*, 9.

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unusual. In order to add a touch of surprise to that cultural habit, ellipsis and an exclamation mark were added to the Portuguese text, and a change of subject is expressed in the word *londrinos* ("Londoners"), as if talking about the "other." The Brazilian Portuguese version reinforces cultural differences, therefore, by recreating a joke based on the visual elements. However, as there are always gains and losses in translation, in this instance the Brazilian audience loses the information about the cooking process, in other words, that the beans are *baked*.

This same excerpt in Spanish shows different solutions for the translation of culture-specific references:

> *!Buenos dias!*
> *Para empezar el día como un auténtico londinense, nada mejor que tomarse un buen plato de alubias con huevos, bácon, tostadas y té.*
> ("Good morning!/To start the day as an authentic Londoner, there is nothing better than having a good plate of beans with eggs, bacon, toast and tea.")

In the Spanish translation, the humor present in the original title is lost, and the verbal text even contradicts the image, as there are no eggs, bacon or toast on it. Moreover, Spanish readers also do not have the information that the beans are baked but, differently from the text in Portuguese, it is suggested that they try out a local morning custom. Curiously, two culture-specific references show that the Spanish translation has little to do with Latin America: the noun *alubia*s ("beans"), in Mexico, Colombia, and Cuba known as *frijoles*, in Argentina and Chile as *porotos*; and the verb *tomarse* ("to have") instead of "comer," which is more common in Argentina.[11]

### *Local Animals*

As mentioned above, another challenge in the translation of culture-specific references has to do with animals. Most of the animals pictured in the *Not for parents* city series are familiar to the readers of international picturebooks. That is the case of rats, fish, cats, dogs, lions, and elephants, which are repeated in different city books. But apart from these usual animals, there are also references to more specific ones, as can be seen, for example, in the chapter "It's a jungle out there" of the book *New York* (26–27), translated as *Selva de concreto* ("Concrete jungle") in Portuguese and *Esto es la jungla* ("This is the jungle") in Spanish.

The chapter presents animals living in New York: an eagle, bats, a coyote, a deer, a rat, and, at the bottom of the two pages, a beaver and a muskrat, each inside a heart frame, as if they were in love. In the three languages, the muskrat is called "Jose" (in Portuguese *José*), while the beaver is called "Justin." The title of this part of the chapter is "Just-in Beaver" in reference to the singer Justin Bieber and also to the beaver being new in town. These

wordplays are lost in both translations. In Portuguese and Spanish, respectively, this title is translated to *Castor Celebridade* ("Celebrity Beaver") and to *Jose el Castor* ("Jose, the Beaver"). Below the hearts with the images there is a description of each animal (*rato almiscarado* and *castor*, in Portuguese and *rata almizclera* and *castor*, in Spanish). This verbal indication of the type of animals, their images, and made up stories help readers learn about local animals, although with less fun than in English, as the number of puns is reduced.

As a second example, in the chapter "Animal Kingdom" of the *London* book (2011, 76–77), there is a sloth, a jaguar, a canary, an elephant, and two black beavers (which, in fact, look brown) in the same drawing. The verbal text beside the animals explains that they were given to the British queen as a gift (2011, 77). The translation of the animal's names may not be problematic, as sloths are well known in Portuguese as *bicho-preguiça* and in Spanish as *perezoso*. What may seem funny to the Brazilian or the Caribbean audience (who may be more acquainted with the animal) is the way the sloth is portrayed in the image: it looks like something between a wolf and a bear, probably not recognizable if isolated from the verbal text next to it. Here, the image of the animal presents inaccurate details, while the verbal text and its translation help identify the sloth in the image.

### *Foreign Places*

Place names, or toponyms, can be broadly defined as "the names given to the surroundings delimiting the settings of a narrative" (Fernandes 2013, 140). The chapter "Shop the Champs Elysées" of the *Paris* book (62), (in Portuguese *Compras na Champs-Elysées* and in Spanish *De compras por los Campos Elíseos*), presents another case in point for the study of these culture-specific references. We can see from their titles that the French name of the avenue was kept in English and Portuguese, but translated in Spanish. The name of the place is explained to readers in the two first written texts, and this explanation in English and Portuguese includes an account of their pronunciation "*shawn-zay-lee-zay*," and "chân-sê-li-sê," respectively. In Spanish, the pronunciation tip is omitted, and the presentation of the avenue in this specific paragraph avoids French loan words.

On the other hand, the place names at the bottom of page 63 are kept in French in the Spanish version (as well as in the English version). This part of the chapter shows a map with the toponyms *Avenue des Champs-Elyseés*, *Place Charles de Gaulle*, and *Place de la Concorde*. The "complete names" of the places appear in the English and Spanish versions, while in Portuguese the words "Avenue des" were omitted and the French word *place* (for square) was substituted by the Portuguese *praça*. Thus, we can notice a mixture of solutions to the problem of naming foreign places. Translators and other agents have kept some loan words so that foreign names are presented to readers at one point or another.

### *Intertextual References*

Numerous examples of intertextual and intervisual references can be found in the *Not for parents* book series. One of them is the chapter dedicated to the game *Monopoly*. It presents the board game as a frame to the two pages about London's streets and buildings (*London*, 2011, 82–83). The main verbal text of this chapter states that this game has taught many people about London. However, as there are many local versions of the game, and—as we have seen, the images are the same in every book version—this information may not make sense in translation.

In different countries of Latin America, *Monopoly* has been localized by different brands (Heredero 2010). In Argentina, for example, one of its versions was called *Estanciero* ("The rancher"), and featured the Argentinean provinces. Perhaps the most popular version of the game in Brazil was *Banco Imobiliário* ("The real estate bank"), produced by the toy company Estrela, which pictured streets and avenues of São Paulo and Rio de Janeiro. The game Monopoly, therefore, may not necessarily feature the city of London, but valuable streets and avenues in different cities.

Other examples of intertextual references are chapters that present ancient Roman deities (*Rome*, 2011, 46–47), the locations in London used in the *Harry Potter* film series (2011, 20–21), Conan Doyle's *Sherlock Holmes* (*London*, 2011, 36–37), the superheroes and monsters that figure in New York films (*New York*, 2011, 42–43), and a presentation of *Asterix, the Gaul* (*Paris*, 2011, 14–15).[12]

### *Conclusions*

Travel books for children, at a first glance, offer a counterbalance to the tendency of global co-editions in erasing the "sense of place," as criticized by Salisbury in the beginning of this subchapter. In a series of books such as the *Not for parents*, translators and other agents involved in the production of the books have to deal with culture-specific references while taking child and adult readers into consideration. On the cover of the *London* book, for example, we can see a red bus, among other city-specific symbols.

In the process of translation, images can provide a motivation for recreating jokes (as in the case of the "baked beans" to Brazilian Portuguese), present or cope with inaccurate information (the sloth and the affirmation about the game *Monopoly*), or expand cultural references (like in the story of the muskrat and the beaver). Translators and other agents involved in the production of the book can also add explanations and verbal markers to translated texts, decide to translate the names of foreign places or leave them as such (as in the case of *Avenue des Champs-Elyseés*). The constraints these agents face are probably enormous: besides the challenge of presenting culture-specific references to young and adult readers, they have to fit the written texts into fixed layouts while dealing with the fast pace of global productions.

As this case study shows, images are an essential part of today's productions. Like Coelho (1987) stated in the 1980s, we have entered the era of the "visual empire" as a result of the success of modern means of communication. We add to that the increasing role played by online stock photo agencies, which in some cases can diminish, or at least change the role of artists and illustrators of co-edited picturebooks. In any case, we reinforce Oittinen and Lathey's suggestion for translators to be more alert to the relationship between verbal text and images. As Oittinen (2003, 139) points out, images and words are part of a whole message, and "visual literacy" is required from translators so that they can be more sensitive to details and symbolisms, as well as avoid inconsistency.

Still, culture-specific references about the big cities mentioned in this subchapter are internationally known, as they are constantly repeated in films, books, and other cultural products (coincidently or not, the publishing industry is concentrated in cities such as New York, London, or Paris [Sapiro 2012, 34]). The selection of volumes to be translated into languages like Brazilian Portuguese and Spanish also shows that the companies involved lay a bet on places they believe would sell best.

The catalogue of the series is broader in Spanish than in Portuguese, as the Spanish-language book market is larger than the Portuguese-language one. Yet, Spanish readers from Latin America have only the European Spanish version of the book available, while readers of Portuguese around the world have to face Brazilian Portuguese specificities if they want to read the series.

Finally, this study reminds us that global co-editions of children's literature are part of an international effort that tries to consolidate a number of consumers worldwide from an early age (in this case, of travel products and destinations). While there may not be sufficient time distance to help one understand ongoing practices in co-edited productions, at the same time it seems necessary to investigate how international media conglomerates construct and translate the sense of place for a global audience.

## 4.6 Where the Savages and Chaps Are: Translating Sendak

*Riitta Oittinen, Melissa Garavini, and Anne Ketola*

### *Introduction*

This subchapter examines translating the work of Maurice Sendak, who is one of the best-known picturebook creators, authors, and illustrators in the world. Sendak is not only remembered for his fantastic stories with a special attention to the child audiences but also for his detailed visual style, where he mainly uses ink and water color. He is best known as the father of the modern picturebook and has created such books as *Outside Over There* (1981), *In the Nightkitchen* (1970), and, of course, *Where the Wild*

*Things Are* (1963), which is analyzed in this subchapter. *Where the Wild Things Are* has been translated into 32 languages (Minzesheimer 2013). Here we set out to compare the Swedish, Finnish, German, Italian, and Spanish translations. We pay specific attention to how a specific rhythm is created in the original book by means of rhyme and repetition and how this rhythm is re-created in the translations.

After *Where the Wild Things Are* was published in 1963, the author and his publisher started receiving worried letters from parents and schoolteachers saying that the book was too frightening. The child psychoanalyst Bruno Bettelheim was horrified by the theme of the book, abandonment, which is every child's worst fear. At the beginning of the book, it is true that Max's mother abandons him and sends him to his room without any supper. However, when criticizing the book, Bettelheim had not actually read it, but was only familiar with the book's theme and plot. Sendak responded to the critique by saying that child readers are much more flexible and tolerant than grown-up readers. Children, for example, can tolerate strangeness and illogism more than adults. Gradually, the book and the publisher started also receiving positive feedback. For example, the book served well with autistic children. The book is now recognized as a worldwide success and has sold more than 20 million copies (Minzesheimer 2013). It has been awarded several prizes, such as Hans Christian Andersen Prize (1970), Caldecott Medal (1964), American Book Award (1982), and Laura Ingalls Wilder Medal (1983).

*Where the Wild Things Are* includes various levels of meanings to be discovered, but its basic plot is quite straightforward. Max is characterized in the story as not particularly nice: he chases the family dog with a fork in his hand and, as the narrator puts it, is always in mischief, upsetting his mother. Mother calls the boy "a wild thing" and sends him to his room without supper. When Max is in his room, the room changes into a jungle-like forest. The change is gradual: the carpets slowly turn into grass, the wooden poles of the bed into trees, and the ceiling into the sky. All of a sudden Max is sitting on a boat (named Max) and sailing towards the unknown. The boat then bumps against a shore, where Max sees his first monster. More monsters appear, trying to frighten him, but in the end, he tames them all with a magic trick and becomes the king of the wild things. Then, as the moon swells from half to full, Max starts a rumpus, a dance which goes on for three page-openings. Yet, in the end, Max starts missing home, and renounces his position as the king. No matter how much the wild things roar their roars and gnash their wild teeth in order to make him stay, Max decides to leave, jumps on his boat, and sails back home to his room where he finds his supper waiting and still warm. From the perspective of the child reader, the themes of the book are, by no means, light. The book discusses obedience and disobedience, as well as feelings as powerful and stressful as the boy's hatred towards his own mother. Max's coronation as the king of the wild things can be thought to represent the child overcoming overwhelming negative emotions.

### *The Structure of the Story*

Various scholars have paid attention to how Sendak's image sizes vary according to the flow of the narration. The first two images cover only half of the page, but page by page the image size grows till the images fill the pages completely at the point where the boy is completely freed from the boundaries of his everyday life. Sendak himself has mentioned that the purpose of this technique is to keep the reader interested and curious about what happens next. Selma Lanes (1980) also sees the connection between the changes in image sizes and the child's feelings. At first, Max is infuriated by his mother, but fantasy soothes the hatred. In the end, while fantasy is everywhere and the everyday disappears, the images bleed over the edges of the pages. At the very end of the story, the smell of supper makes Max long for his mother and he sails back home.

The same feature is shown in Sendak's sentence structure. The first long sentence tells about Max having an argument with his mother; then begins the metamorphosis of Max's room and his travel to the land of the wild things. The third sentence depicts Max meeting the wild things, taming them and becoming their king. With one short sentence, Max announces: "Let the rumpus begin!" This is followed by three fully illustrated page-openings with no words at all, after which come a few shorter sentences describing Max's longing for home and his decision to give up being a king. When Max leaves the wild things, the long travel is again depicted with one very long sentence that takes the reader to the very end of the story. The last white, unillustrated page, reads: "and the supper was still warm." This structure is of extreme importance from the translators' point of view: maintaining the spirit of the original book requires a careful consideration of the rhythm of the narrative, both verbally and visually.

There is also another interesting, almost physical feature in the book: along with the story, Max gradually moves first from left to right and then he returns home to the left. The direction of movement is an issue of contents, too. In picturebooks, danger often appears from the right—this book being no exception. Gradually, when Max resumes more power, he moves from the right-hand side to the left again.

Sendak has pointed out that a picturebook is often a creation of several years of work, which should be noted by the book critics and readers (Lanes 1980, 124). It is also quite difficult to write and illustrate for children, because children are very critical readers. Sendak has often compared writing the words for a picturebook with composing or writing visual poetry. He underlines that it is the task of the illustrator to find parts in the book where there is space for the illustration, and let the words tell the things that suit better to be told verbally. As a whole, it is utterly important that the reader will not notice this alternation. Rhythm, he says, is like the heartbeat of the book or like starting the dance at the right beat of the music.

We now set out to analyze the Swedish, Finnish, German, Italian, and Spanish translations of the book. The Swedish translation, *Till vildingarnas land* ([1967] 2001) was created by Boris Persson; the Finnish *Hassut hurjat hirviöt* (1970) by Heidi Järvenpää; the German *Wo die Wilden Kerle Wohnen* (1967) by Claudia Schmölders; the Italian *Nel paese dei mostri selvaggi* ([1969] 1999)[13] by Antonio Porta; and the Spanish *Donde viven los monstruos* (1996) by Teresa Mlawer. The translators' names are printed in very different ways in the books. While, in the copies we found, the names of the Italian translator and of the German translator were printed in tiny letters, respectively, at the beginning and at the very end of the book, the names of the Finnish and Spanish translators have been printed on the front page together with the name of the author-illustrator. On the other hand, the Swedish translator's name was printed on a separate front page, away from Sendak's name. Both the Swedish and English translations were printed in Italy in 2001, so they probably were parts of the same co-print. In our analysis, we set out to compare the different translation versions of the story. All lines of text presented together as a chunk are from the same page and the empty lines between the chunks of text represent page breaks. We have emphasized in bold specific words in the examples on which we wish our reader to pay specific attention to.

### *Rhythm in the Translations: Breaking the Sentences*

The greatest differences between the translations lie in the translators' solutions as to sentence length, structure, and punctuation. As discussed above, through sentence structure—especially sentence length—the author highlights key points and creates a certain kind of rhythm or heart beat to the text. George Shannon has also argued that an author uses punctuation and stanzas "to emphasize words and sounds as surely as an illustrator's use of shadow and light emphasizes visual shapes" (Shannon 1991, 140–141).

All of the translations have a different rhythm, which is partly due to the natural differences of the languages. For example, in the German-language translation, the grammatical reason for putting the verbs towards the end of sentences creates a certain rhythm to the text. On the other hand, the Finnish language, being largely an agglutinative language with inflections of substantives instead of the use of prepositions, as well as the stress on the first syllable, creates a peculiar rhythm to the text. However, the rhythmic differences are also due to the way translators have cut up sentences, either by adding commas or full stops to the sentences or changing the part of the sentence in which the page is turned. These decisions affect the flow of the story when read aloud and, as we discuss below, they may also change the way in which the reader interprets parts of the story.

Below we compare the translations of the two first parts of the first sentence of the book—and by "parts" we mean sections of the sentence

distributed on separate pages. The first part of the sentence displayed below is introduced on the first page-opening of the story, and the second is introduced on the following page-opening. The entire sentence reads: "The night Max wore his wolf suit and made mischief of one kind/and another/his mother called him 'WILD THING!' and Max said 'I'LL EAT YOU UP!' so he was sent to bed without eating anything." The German translation differs from the rest because the sentence is cut in a very different manner than in the original, as can be seen below:

*Original:* The night Max wore his wolf suit and made mischief of one kind
*Swedish:* *Den kvällen när Max hade tagit på sin vardagsdräkt levde han bus*
("That evening when Max had taken on his everyday suit he kicked up a row")
*Finnish:* *Sinä iltana Maxilla oli susipukunsa yllään, ja hän teki kepposta yhtä sun toista*
("That night Max wore his wolf suit, and made tricks of various kinds")
*German:* *An dem Abend, als Max seinen Wolfspelz trug*
("In the evening, as Max was wearing his wolfskin coat")
*Italian:* *Quella sera Max si mise il costume da lupo e ne combinò di tutti i colori*
("That night Max wore his wolf suit and made mischiefs of all colors")
*Spanish:* *La noche que Max se puso un traje de lobo y comenzó a hacer una travesura*
("On the night in which Max put on a wolf suit and started to make one mischief")

The sentence then continues as follows:

*Original:* and another
*Swedish:* *på alla möjliga sätt*
("in all possible ways)
*Finnish:* *ja kaikenmoista*
("and all sorts.")
*German:* *und nur Unfug im Kopf hatte.*
("and had only tricks in his head")
*Italian:* *e anche peggio*
("and even worse")
*Spanish:* *tras otra*
("after the other")

The German translator is the only one who has decided to reveal Max's continuously bad manners later than the other translators do. In the original story, the first page-opening mentions Max's bad manners and wolf

suit and the second only mentions Max's bad manners going on and on. One could suggest that it has been the intention of the author-illustrator to depict Max both verbally and visually on the first page-opening, and then let the image do most of the storytelling on the second page-opening. In the German translation, the relationship of the verbal and the visual is different, and the visual and verbal narrations on the second page-opening are similar. The same feature in the German version has been noted by Emer O'Sullivan, who suggests that the German translation has lost some of its dynamics because the sentence does not create the feeling of looking forward to what happens next (O'Sullivan 2000, 280–281). As far as the Italian translation is concerned, the expression *e anche peggio* ("and even worse") has possibly been influenced by the illustration where Max is chasing after his dog with a mischievous look, informing the reader even better about Max's bad manners.

Sendak's narration is characterized by continuing a single sentence from one page-opening to another until something very dramatic happens. At that point, the author uses a full stop, making the readers stop their reading for a while. In a scene of the book where Max has just been sent to his room, hungry and angry with his mother, something wild begins to happen. His room changes into a forest and he finds a boat and sails to the country where the wild things are. The author depicts the set of scenes with one long sentence that goes on through several page-openings—until Max enters the land of the wild things (see next example below).

Through line-breaks and punctuation, the author forces aloud-readers into a certain performance. In other words, the author makes them rhythmicize the reading in a certain way: the reader stops when Max stops and something unexpected happens. The sudden halt is also depicted visually, as Max's boat hits the ground hard. The Finnish translator has taken this rhythm into account and followed Sendak's pattern of punctuation exactly. The Swedish translator has also kept the punctuation generally but has added a few commas, which has an influence on the aloud-reading: the solutions provide the aloud-reader with hints as to when to breathe in. However, the German translator has chosen to cut down the sentence with a full stop, as shown in the following example. In this example, as well as the following ones, the empty lines between the different parts of the sentence indicate page-turnings.

*Original:* That very night in Max's room a forest grew<br>
and grew—<br>
and grew until his ceiling hung with vines<br>
and the walls became the world all around<br>
and an ocean tumbled by with a private boat for Max<br>
and he sailed off through the night and day<br>
and in and out of weeks<br>
and almost over a year<br>
to where the wild things are.

*German:* *Genau in der Nacht wuchs ein Wald in seinem Zimmer—*
("Exactly in the night grew woods in his room")
*der wuchs*
("it grew")
*und wuchs, bis die Decke voll Laub hing*
*und die Wände so weit wie die ganze Welt waren.*
("and grew, until the ceiling was
full of leaves and the walls as big as the whole world.")
***Und plötzlich*** *war da ein Meer mit einem Schiff,*
*nur für Max, und er segelte davon, Tag und Nacht*
("And suddenly there was a sea with
a boat only for Max, and he sailed away, day and night")
*und Wochenlang*
*und fast ein ganzes Jahr*
*bis zu dem Ort,*
*wo die wilden Kerle wohnen.*
("and for weeks,
and almost a whole year,
until the land
where the wild chaps live.")

Now the aloud-reader will probably stop at *Und plötzlich* ("and suddenly"), which makes the storytelling stop as well. Here, the translator also makes the story more logical: and suddenly there is a boat, as if Max were astonished. The original does not show any astonishment, but Max takes everything naturally, as if in a dream. In the German translation, there is neither a similar long flow of movement starting from the room changing into a forest and stopping when Max reaches the land of the wild things. It even seems that the translator, through explaining to her reader that the appearance of the boat was sudden and thus a bit unusual, has actually filled in the gap for the reader to understand. This could also be interpreted as reflecting a certain type of child image that downplays the child's ability to understand the story. Moreover, this is an example of how punctuation may influence the aloud-reader's performance.

A similar, five-page-opening sentence starts as soon as Max has reached the land where the wild things are (following example below). The Spanish translator has been the only one to keep the punctuation as it is in the original; the others have cut down the sentence in different parts. The decision to break the sentence in smaller parts has had three types of effects. First, it diminishes the gradually growing tension of the original. Second, it affects the flow of the story when read aloud. Finally, it also has the potential to affect the way in which the events are interpreted by the readers.

*Original:* And when he came to the place where the wild things are
they roared their terrible roars and gnashed their terrible teeth

and rolled their terrible eyes and showed their terrible claws
till Max said "BE STILL!"
and tamed them with the magic trick
of staring into all their yellow eyes without blinking once
and they were frightened and called him the most wild thing of all
and made him king of all wild things.

*Finnish:* ***ja** kun hän tuli hirviöiden maahan, ne karjuivat hänelle hirveästi ja narskuttivat hirveitä hampaitaan*
("**and** when he came to the land of the monsters, they roared at him terribly and gnashed their terrible teeth")
*ja pyörittivät hirveitä silmiään ja paljastivat hirveät kyntensä*
("and rolled their terrible eyes and revealed their terrible claws")
*kunnes Max sanoi: "OLKAA HILJAA!"*
*ja kesytti hirviöt **taikatempulla.***
("until Max said: 'BE QUIET!'
and tamed the monsters with **a magic trick.**")
*Hän tuijotti silmää räpäyttämättä niiden keltaisiin silmiin*
*ja ne pelkäsivät ja sanoivat, että hän oli*
("He stared without blinking into their yellow eyes
and they were scared and said that he was")
*hirmuisin kaikista hirviöistä, ja ne tekivät hänestä hirviöiden kuninkaan.*
("the wildest of all monsters, and made him the king of the monsters.")

The Finnish translator has cut the sentence after *ja kesytti hirviöt taikatempulla* ("and tamed the monsters with a magic trick"), bringing the narrative flow of the story to a stop. This solution may also change the way in which the Finnish reader now interprets the scene of the story. After the idea of the magic trick is separated from the explanation of how it was done, it is no longer obvious for the Finnish reader that the magic trick actually consists of staring into the eyes of the wild things; the Finnish reader can now interpret the trick and the staring as two separate activities. There is also a small typo in the Finnish translation: the first sentence in the above example—which appears straight after the turn of a page—is supposed to start with a capital letter. This can be confusing for aloud-readers, since they might think they missed or misunderstood something. Yet, it should be emphasized that this small mistake cannot be attributed to the translator alone; it is possible that the mistake was produced during the production stage, after the translator's task was finished.

The Swedish and German translators have cut the sentence after "without blinking once." One could suggest that the solution, in a way, makes Max stop and stare into the wild things' eyes longer than in the other texts. Here again, the punctuation has an influence on the contents of the story. Further, the German translation does not reproduce Sendak's clear typographical trick of using capital letters to depict shouting ("BE STILL!"), which is rendered

as “Seid still!” in the German translation, although, again, the typographical solution has not necessarily been made by the translator herself. This is quite likely to affect the volume in which this line is going to be read aloud.

### *Rhyme and Repetition in the Translations*

The rhythm of the book can also be examined from the perspective of rhyme and repetition. In certain parts of our data, rhyming elements of the original have been lost in translation; in other parts, rhyming elements have been added in translation. Such changes can be seen in the Italian translation of the sentence describing how Max embarks on his trip:

*Original:* That very night in Max’s room a forest grew
and **grew—**
and grew until his ceiling hung with vines
and the walls became the world all around
and an ocean tumbled by with a private boat for Max
and he sailed off through the night and day
and in and out of weeks
and almost over a year
to **where the wild things are.**

*Italian:* *Nella camera di Max quella sera una foresta crebbe*
(“In Max’s room that night woods grew”)
*e crebbe crebbe crebbe*
(“and grew grew grew”)
*crebbe fino al soffitto ormai fatto di rami e foglie*
*e pure le pareti si trasformarono in foresta*
(“grew till the ceiling made by branches and leaves and walls also became woods”)
*e si formò perfino un* ***mare***
*con sopra una barchetta tutta per Max*
*che giorno e notte si mise a* ***navigare***
(“and even a sea appeared
with above a boat entirely for Max
that day and night he started to sail”)
*e navigò in lungo e in largo*
*per* ***mesi e mesi***
*infine dopo un anno o poco più giunse* ***nel paese dei mostri selvaggi.***
(“and he sailed far and wide
for months and months
eventually after a year or a little more he reached the country of the wild monsters.”)

Although not present in the original picturebook, the Italian translator has created a particular rhythm by making use of rhetorical devices here and

there. For instance, he has used epizeuxis, namely a repetition of one specific word to create rhyme and emphasis: the second line on the page has been rendered into Italian as *e crebbe crebbe crebbe* ("and grew grew grew"). Such rhetorical device and the creation of the rhyme of the word "mare" with "navigare" may compensate the loss of repetition in the part of the story in which the wild things roar their *terrible* roars, gnash their *terrible* teeth, roll their *terrible* eyes and show their *terrible* claws. This part has been translated as *ruggirono* ***terribilmente****, digrignarono* ***terribilmente*** *i denti, rotearono* ***tremendamente*** *gli occhi e mostrarono gli artigli* ***orrendi****.*

The Italian translator has not used the same adjective "terrible" throughout the first sentences. The translator has employed the same adverb *terribilmente* ("terribly") twice in the beginning of the sentence, but has then resorted to synonyms: first another adverb *tremendamente* ("dreadfully") and then the adjective *orrendi* ("horrible"). Finally, when compared to the other translations, a peculiarity characterizing only the Italian translation arises. The last part of the analyzed sentence is the change in the length of Max's boat ride from weeks to months (*mesi*) to render the idea of the long journey clearer.

The Spanish translator of the book has changed the part even more: the sentence is rendered as *emitieron unos* ***horribles*** *rugidos y crujieron sus* ***afilados*** *dientes y lo miraron con ojos* ***centelleantes*** *y le mostraron sus* **terribles** *garras*, which could be backtranslated into English as "made **horrible** roars and creaked their **sharp** teeth and looked at him with **sparkling** eyes and showed him their **terrible** claws." One might almost suggest that it has been the translator's intention to remove any bit of repetition in the sentence and provide the Spanish readers with more variety in the choice of words.

In one part of the original text, a swaying rhythm is also created by rhyming the verbal text.

> But the wild things cried, "Oh please don't **go—**
> we'll eat you up—we love you **so!**
> And Max said, **"NO!"**

The translators have approached these rhymes with various techniques. In the following examples, we have emphasized the rhyming parts in bold.

*Spanish:* *Pero los monstruos gritaron: "¡Por favour no te vayas—*
*te* ***comeremos****—en verdad te* ***queremos!****"*
*A lo qual Max respondió: "¡NO!"*
("But the monsters shouted: 'Please don't go—
we'll eat you—really we love you!'
To which Max responded: 'NO!'")

In the original, all three lines on this specific page rhyme with each other. The Spanish translator has not been able to recreate the original rhymes,

but has created two rhyming elements in the second line, *te comeremos* and *te queremos*. It is impossible to say if this has been a conscious compensating strategy or pure coincidence: *te comeremos* and *te queremos* are indeed literal translations of "we will eat you" and "we love you," and they rhyme automatically because of the similar endings in the Spanish present and future tense conjugations for the first person plural.

*Swedish:* *Men vildingarna ropade och skrek: "Åk inte, är du snäll—*
*vi vill äta upp dig—vi tycker så mycket om dig."*
*Och Max sa: "Nej!"*
("But the monsters yelled and cried: 'Don't go, be so kind
We will eat you up—we like you so much.'
And Max said: 'No!'")

*Finnish:* *Mutta hirviöt huusivat: "Voi älä mene pois—*
*me syömme sinut—me emme sinusta luopua vois!"*
*Ja Max sanoi: "Ei!"*
("But the monsters shouted: 'Oh don't go away—
we'll eat you—we could not give you up!'
And Max said: 'No!'")

The Swedish translator has been able to recreate a rhyme in the last two lines: *dig* (pronounced /deɪ/) and *nej* (pronounced /neɪ/) rhyme very nicely. This has required a tiny alteration in the content of the second line—"loving" has been replaced with "liking." On the other hand, the Finnish translator has been able to create a rhyme in the two first lines by changing the content of the second line a bit more (from "we love you so" to "we could not give you up"), but the Finnish word for "no" (*ei*) has most likely been too challenging to rhyme.

*German:* *Aber die wilden Kerle schrien: "Geh bitte nicht fort—*
*wir fressen dich auf—, wir haben dich so gern!"*
*Aber Max sagte: "Nein!"*
("But the wild things cried: 'Please do not go away—
we'll eat you up—we like you so much!'
But Max said: 'No!'")

*Italian:* *Ma i mostri selvaggi gridarono: "Oh, non andartene—*
*noi ti vogliamo mangiare—così tanto ti amiamo!"*
*Max rispose: "No!"*
("But the wild monsters yelled: 'Oh no, don't go—
we want to eat you—so much we love you!'
Max answered: 'No!'")

The German and the Italian translations do not include rhyming solutions in this part of the story. The translators might either not have paid attention to this aspect of the source text, or they might not have been able to come

up with rhyming translation solutions. Yet, as mentioned above, the Italian translator has added rhymes to parts that do not include any in the original, possibly as a compensation strategy; see, for instance, *mare* and *navigare* above in the example discussing the phrase "That very night in Max's room a forest grew." It is also worth noticing that in the Swedish, Finnish, German, and Italian translations the word "no" in Max's exclamation has been reproduced in lower case, which, again, is likely to alter the way in which the word is read aloud.

### *Translating the Name of the Book*

The name of the book, *Where the Wild Things Are*, also provides interesting data for a translation analysis. Out of the five translations, the Swedish and German translations of "wild things" are probably the closest to the original. The Swedish *vildingarna* would translate as "savages" or "primitives." While the translation solution, in principle, refers to something wild, it would generally designate something more *human* than the original. The German *Wilden Kerle*, in turn, would translate as "wild fellows," "chaps," or "blokes," which perhaps also brings about a connotation of characters belonging to the human world.

The Finnish translator (or the publisher's editor) has chosen a title that is less scary: *Hassut hurjat hirviöt* ("funny furious monsters"). The word "funny" in the title significantly downplays the scariness of the characters and the tension of the story: if something is funny, it is not likely to be dangerous. The solution makes the story less carnivalistic and certainly diminishes its tension. The translation solution is understandable if considering the controversial reception of the book: as discussed above, many regarded the story as too frightening for a child audience. If this were also how the Finnish publisher and/or the translator viewed it, the attempt to make the wild things appear "funny" would make sense. Yet, we argue that the translation solution weakens the book overall. As analyzed above, the original story gives the child reader a means to overcome negative emotions—represented by the wild things—however immense they may be. Diminishing the heft of the characters can also diminish the importance of the emotional struggle of the child.

The Italian and Spanish translations are similar to the Finnish one in that they also refer to the characters as monsters, or *mostri selvaggi* ("wild monsters") in the case of the Italian. Referring to the "wild things" as monsters affects the story beyond the title. First of all, the solution completely changes the way the mother addresses her son in the story: on the third page-opening of the book, Max's mother calls her son a "wild thing," hence repeating the element of the name of the book. In the Spanish translation of the book, for instance, the mother's exclamation is rendered as *¡Eres un monstruo!* ("You are a monster!"). The harsh message is significantly different from the original; one can wonder if a parent might almost feel uncomfortable reading it to a child.

Second, calling the creatures "monsters" instead of simply "things"—a word that is open to countless different interpretations, including an interpretation of the things representing the child's negative emotions—the creatures are referred to with a label considerably more restricted in its meaning. When referring to the creatures as "things" only, the child reader is then able to freely imagine what these "things" are like. By calling them "things" we are saying that we do not really have concepts for them—just like the child might not have concepts for their negative emotions. All in all, all five translation solutions discussed here are similar in that they provide some type of an identifiable label for the characters, whether it is a bloke, a savage, or a funny monster.

The title of the book also appears in its entirety as an element of the verbal story: Max sails "through the night and day/and almost a year/to where the wild things are." The sentence offers repetition by tying the title of the book into the actual story. The Swedish, German, Italian, and Spanish translators have taken this into account. (See, for instance, the Italian translation in the example discussing the phrase "That very night in Max's room a forest grew," which offers the Italian title of the book in perfect repetition).

The careful consideration of this repetition is also clearly reflected in the Spanish translation. The title is translated as *Donde viven los monstruos* ("where the monsters live"). When examining the Spanish translation of the sentence in which Max sails "to where the wild things are," one would suggest that the most obvious Spanish translation for "to where" would be *adonde* ("to where"), which would slightly differ from the title of the book (*donde* ["where"]). Instead, the Spanish translator has rendered the part as *hacia donde* ("towards where"). The solution has more emphasis on the direction of the movement than the original, but it enables the repetition of the Spanish title exactly as it is. The greatly modified Finnish title of the book, however, offers no possibilities for exact repetition. The Finnish version in this part of the story reads: *ja melkein vuoden/hirviöiden maahan* ("and almost a year/to the land of the monsters"), hence differing from the Finnish title of the book ("Funny furious monsters").

This subchapter has aimed to demonstrate that Maurice Sendak's classic picturebook, *Where the Wild Things Are*, is a slightly different book when delivered to child audiences in different countries. In translation, the book has undergone changes and modifications that affect the reading experience on various levels. One of these levels is aloud-readability: chopping up Sendak's long, winding sentences affects the rhythm of the book's narrative. Another level deals with the book's ability to comfort the child readers in coming to terms with their negative emotions, represented in the original book by the *wild things*. Providing these creatures with some type of an identifiable label in translation limits the way in which they can be interpreted by the child reader. The attempt to make the monsters appear funny, in turn, can potentially diminish the importance of the emotional struggle of the child.

## Notes

1 A notable artist representing Finnish National Romanticism and Symbolism (see Oittinen 2004, 132–143).
2 However, despite the closeness of the Finnish and the Karelian languages in writing, there are many differences in the pronunciation of the two languages, which is why instructions for reading aloud are given at the end of the book.
3 Also, a more recent reference to Ferdinand is made in the film *The Blind Side* (2009) by John Lee Hancock starring Sandra Bullock. The film refers to an American NFL player, Michael Oher, as Ferdinand, due to the fact that his attitude in the football field resembles that of the bull in the meadow. That is, he takes a pacifist stance towards violent solutions to his background of belligerence.
4 Even the original illustrations contain some Spanish words, such as *galería* (bull fight ring), written on a wall, and *toro* (bull), written on a poster.
5 "ḥūrya" is a cultural word, which in Arabic refers to heavenly sublime creatures.
6 Apart from the city series, other titles in English are *U.S.A.*, *Australia*, *China*, *Africa*, *Asia*, *Europe*, *South America*, *Great Britain*, and *The Travel Book* (with a two-page description of all countries of the world). The titles *Extreme planet*, *How to be a world explorer*, *Dinosaur hunter*, *Real wonders of the world*, from the same series, are related to travel and exploration.
7 The author also coins the term "cultural differences" (Oittinen 2003, 129, 139; 2008, 87).
8 The authors thank José Lambert for widening the scope of this research and including the study of translation dynamics in multinational companies. A deeper analysis of the matter is part of Camila Alvares Pasquetti's doctoral dissertation to be published in 2018 under the supervision of Professor Lincoln P. Fernandes.
9 In Brazilian Portuguese, the four books from the city series are translated by Cynthia Costa (*Paris* and *Nova York*), Rosemarie Ziegelmaier (*Londres*), and Regina Alfarano (*Roma*). In Spanish, the translators are Raquel Garcia (*Nueva York*), Carmen Gómez Aragón (*París*), Jorge Rizzo (*Roma*), and Elena Vaqué (*Londres*).
10 www.lonelyplanet.com/blog/2011/11/24/not-for-parents-travel-books-for-kids-and-free-ebook/ Accessed January 5, 2016.
11 The authors are thankful to Claudia Maria Pereira for this observation.
12 The *Asterix* comics are a repeated case in point in translation studies, and would deserve a separate article.
13 The Italian translation has been published by two different publishing houses, Emme edizioni and Babalibri, but the translation is the same in both editions.

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# 5 Translators' Diaries

Chapter 5 sets out to explore what translators' own reflections can tell us about the characteristics of picturebook translation. The data examined in the two subchapters is largely different. Subchapter 5.1, written by Riitta Oittinen, is based on Oittinen's own notes taken during translation. Her reflection about these notes approaches an autoethnographic account of the translation process. The data hence offers unique insight into the joys and woes of picturebook translation. Subchapter 5.2, written by Anne Ketola, examines translation diaries written by a group of translation students in the early stages of their translation training. The comparison of these diaries sheds light on what the most common difficulties of the trade might be for someone who is not familiar with the topic, and can therefore be used to outline some guiding principles to inform the pedagogical practice of teaching picturebook translation.

## 5.1 Translator's Diaries: *Cooking with Herb*, *Romeus and Julietta,* and *The Curing Fox*

*Riitta Oittinen*

This subchapter is based on my translator's diaries on my translations of Bass and Harter's *Cooking with Herb, The Vegetarian Dragon. A Cookbook for Kids* (1999); Patrick Ryan and James Mayhew's *Romeus and Julietta* from Ryan and Mayhew's *Shakespeare's Storybook* (2002); and *The Curing Fox* from *Tales of Wisdom and Wonder* (1998) by Hugh Lupton and Niamh Sharkey. The three stories are dealt with from different angles: David Lewis's ecology of picturebooks (*Cooking with Herb*), Mikhail Bakhtin's dialogics (*Shakespeare's Storybook*) and C. S. Peirce's semiotics (*Tales of Wisdom and Wonder*).

The purpose of this subchapter is to give the reader an idea of what happens in the translator's head, when s/he is pondering texts within the situation of translating. My method has simply been to write my comments, translator's diaries, in separate files and then use them as the basis for my reflections in the present chapter. It is also the intention to look at

picturebooks of different types: *Cooking with Herb* (instrumental, giving instructions, telling stories), *Romeus and Julietta* (giving information, telling stories), and *The Curing Fox* (no pedagogical purpose, telling stories). One question is certainly how much the genre has influenced my angle of looking at the three stories. Throughout the subchapter, I will also compare the books to Uri Shulevitz's (1985, 16) picturebook definition, according to which picturebooks tell stories mainly with images, and words have a secondary role. Other illustrated tales, Shulevitz groups under the label of "illustrated story books." None of the books discussed in this subchapter would, strictly speaking, fit into Shulevitz' picturebook definition. However, I aim to demonstrate that the images form such an integral part of these stories that the applicability of Shulevitz' definition can be questioned.

### *Cooking With Herb*

Bass and Harter's *Cooking with Herb, The Vegetarian Dragon. A Cookbook for Kids* (translated into Finnish as *Yrtti Yrjänän reseptit* 2000) is a cookbook for children. Jules Bass is an American author, musician and cook; Debbie Harter is an artist and goldsmith. The book could be used and read as a picturebook, too, as it also includes the stories behind the recipes. The stories tell about how Herb the Vegetarian Dragon got or invented the recipes and how the family felt about his cooking them. The cookbook is a continuation of other Herb books; the first book translated into Finnish was *Herb, the Vegetarian Dragon* (1999; *Yrtti Yrjänä* 1999), which introduced the main character, Herb, who tries to convince the other dragons (and human beings, too) about the pleasures and fine health effects of vegetarianism. As to the other dragons, they are carnivores and gormandize on princesses.

The cartoonlike illustration is created with watercolor, ink, oil, and gouache. The verbal text exists in different forms: in the frames for recipes and stories as well as among the illustration. The characters carry on discussions with each other and keep joking about cooking and being a dragon. Visually, the structure is repetitive due to the character of the book, and the roles of the author and the illustrator do not change much. The verbal style of the book is playful with the clear intention of making the child relaxed about cooking. The English-language original creates a funny atmosphere with short, straightforward words and exclamations. In the Finnish language, this kind of style takes more room because, unlike the English language with prepositions, the agglutinative Finnish language uses cases of nouns, which makes the words sometimes quite long. As a whole, this is a problem in translating from English into Finnish: sometimes it is very difficult to find short enough words. The storytelling style also includes repetition, which again takes more room than a plain text.

The Herb books might very well be dealt with from the angle of David Lewis's ecology of picturebooks (Lewis 2001, 35). As Lewis points out, it is

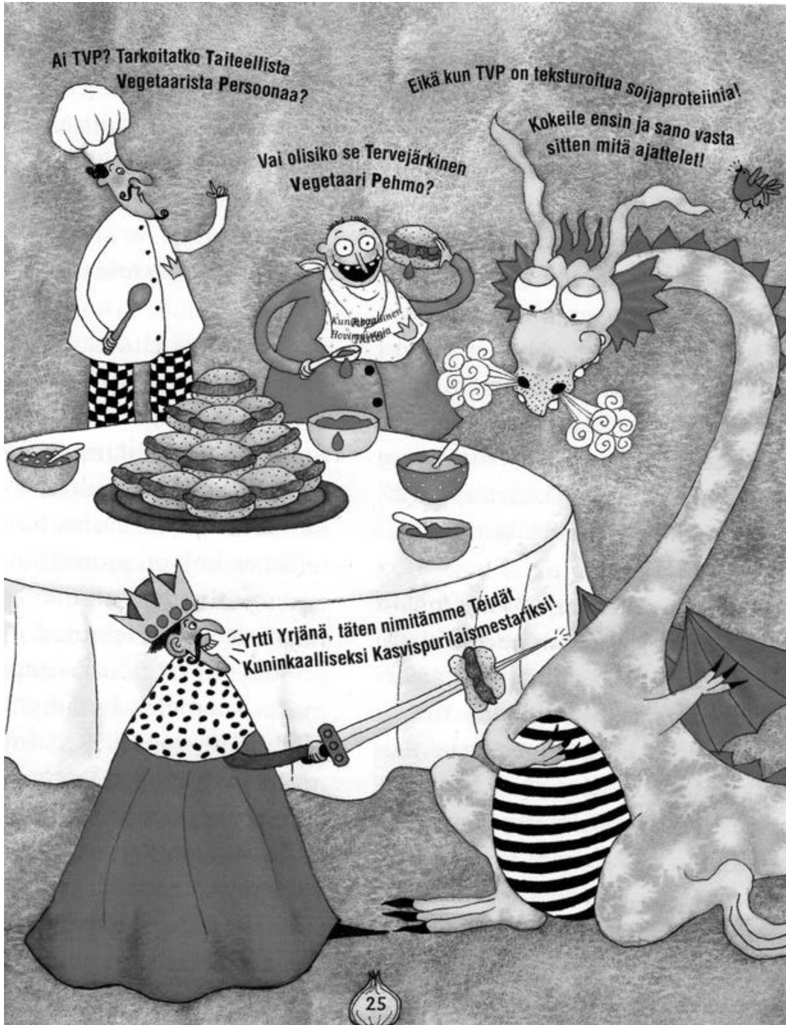


*Figure 5.1* Herb the Dragon in Debbie Harter's illustration for *Cooking with Herb, The Vegetarian Dragon. A Cookbook for Kids* by Jules Bass (1999). Finnish translation by Riitta Oittinen.

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very hard to categorize picturebooks, because every time you place a book within a certain category, you notice that the same book might fit in many other categories, too. This is easily applied to *Cooking with Herb*, because of its different elements. First of all, the book is clearly a picturebook (or a collection of illustrated stories) with its many humoristic tales and unique

and funny characters. The main story is about Herb, the Vegetarian Dragon, and his opponent Meathook, who gradually starts tasting vegetarian food, too. The names of the characters not only depict their characteristic features but also their attitude towards cooking. Despite the unique characters and storytelling, the book is clearly a cookbook, too. At the very beginning the reader finds the contents or the list of the recipes. There is also a chapter entitled "To the Reader," which gives good advice about the do's and don'ts in the kitchen. After that, on every page-opening, there is a recipe, the story behind the recipe, and humoristic, cartoonlike characters talking to each other and commenting on the food being cooked.

The book is also hard-covered and glossy which indicates that the target audience consists of small children. On the front cover, we can see Herb standing and cooking something in his black pot. On his tail, Herb is balancing a hot plate with something delicious to eat. At the bottom of the cover there are tomatoes, leaks, beans, and other vegetables. Even without the title, it is easy to see that the book is also a cookbook. The cover as well as the contents of the book carry a message that cooking, especially vegetarian cooking, is fun and easy. In the inner front cover, the story of Herb is told; the inner back cover introduces the author and the illustrator. The front pages of the book introduce kitchen utensils and Herb's dragon family: Grand-Pa-Pa-Snap-Dragon, Grand-Ma-Ma-Flora, and Herb in the middle. After them follow the other dragons: Haggis, Squat, Hopper, Rosie-Rosie, Gorse, and last but not least, Meathook, who is the Carnivore of the carnivores with a very nasty character. On the pages in the book, we also meet the king, the queen, and the Royal Taster. After several lucky and not so lucky incidents, all the dragon family learns to like, if not love, Herb's cooking and he is nominated Knight and the Royal Sauce Master (see also Oittinen 2004, 160–161).

Moreover, the book also gives factual information about vegetarian cooking and the ingredients needed. For example, soya sauce and soya as such are well known in Finland, but textured vegetable protein (TVP) is not. In other words, vegetarians certainly know about it but not non-vegetarians, not to speak of children. This information was important and thus needed proper explaining, which was not easy due to space constraints. The original book uses the shortened form TVP, but in the Finnish language the shortened form would have been strange. What I did was to open up the concept of TVP in another way, and like in the original, I gave another meaning for each of the letters:

> TVP . . . Terrible Vegetarian Plurk?
> *Ai TVP? Tarkoitatko Taiteellista Vegetaarista Persoonaa?*
> ("TVP? Do you mean Tremendous Vegetarian Personality?")

In the end I, too, added a Finnish explanation of the letters TVP: *teksturoitu soijaproteiini* ("textured soya protein"). In other words, I wanted

to include both the wordplay with the capitalized letters as well as an explanation. The problem concerned both the contents and the visual information of the story.

In other words, like many picturebooks, the book employs several genres and, along with the translation process, I realized that I needed to use different styles in the different sections of the book. In the recipes, my style was simpler, and in the story parts more repetitive in the storytelling fashion. Yet even the recipes were not to be dull either, but there were, for example, funny details such as mentions of the recipes being for so and so many dragons, kings, or queens. Space constraints were a great problem, as I could not leave out any ingredients from the recipes. And because the book was an international co-print, the sizes of the text boxes could not be altered. In the end, the font size was reduced to make the texts fit in their respective places. It was easier to reduce the storytelling and change jokes into shorter ones. And yet, at some point, I was really in trouble, especially where the illustrator had decided to depict in detail what was said in the verbal text. The following is one example of the most problematic parts of the book. Herb says:

> Boy, was I surprised to get a visit from the Royal Chef of the Kingdom of Nogard. "Herb," he said, "the King and Queen have decided to become vegetarians. Problem is, I know nothing about vegetarian cooking—so, I was hoping you'd give me a few recipes to replace the King's favourite, Wild-Boar Burgers, I tried a veggie version yesterday and the Royal Taster spit it out! I'm in big trouble, Herb." I think the recipe I gave him saved his neck!"

The Finnish translation goes like this:

> *Olin totisesti ällistynyt, kun sain vieraakseni Nogardin Kuninkaallisen Keittiön Kokin. "Yrtti", hän sanoi, "kuningas ja kuningatar ovat päättäneet ryhtyä kasvissyöjiksi. Minulla on kuitenkin paha pulma, minä kun en osaa lainkaan laittaa kasvisruokaa. Olisitko sinä niin kiltti ja opettaisit minulle muutaman reseptin. Erityisesti minun tarvitsisi keksiä jotakin kuninkaan lempiruoan, villisikapurilaan, tilalle. Tein eilen purilaasta kasvisversion, mutta Kuninkaallista Hovimaistajaa ruoka aivan puistatti. Auta minua, olen tosiaan pahassa pulassa!" Tietenkin minä autoin kokkia hädässä, ja taisi siinä samalla säästyä hänen henkensäkin.*
>
> ("I was thoroughly amazed to get a visit from the Chef of the Royal Kitchen of Nogard. 'Herb,' he said, 'the King and Queen have decided to become vegetarians. However, I am in a lot of trouble as I cannot cook vegetarian dishes. Would you be so kind as to teach me a couple of recipes? In particular, I would need to come up with something to replace the King's favorite, Wild-Boar Burgers. I made a vegetable version of the burger yesterday, but the Royal Taster was appalled. Help me, I really am in trouble!' Of course, I helped the troubled chef and I think that spared his life.")

Here the original story is full of humor and I wanted to keep a similar atmosphere in my translation, too, which made my text a bit too long. In

the end, the font size was reduced and the whole story fitted nicely into the text box.

It was also quite hard to decide how I should give the measurements in the Finnish language. Should I give exact numbers such as 2.5 deciliters, or should I be more descriptive and speak about half and full cups of flower and sugar instead? The problem is, of course, that, unlike Northern America, Europeans do not employ the term "cup" as an exact measure for volume. Yet, it is very important to be as clear as possible, because the book is supposed to be the very first cookbook for children and I wanted their cooking to be successful. In the end, I decided to be precise and use decimals and deciliters.

The illustrator's style is quite repetitive and she often underlines what is already said in words. For example, Meathook is blowing fire when yelling: "It's hot!" On the other hand, the illustrator also adds many details. For example, when Meathook complains about the hot taste of Herb's chili, somebody's hand comes from outside the image offering him a glass of water. Maybe the funniest part in the illustration is the way many practical hints are given about cooking. For example, happy Rosie-Rosie stands holding a breadpan, showing how the ingredients of the rainbow pizza are organized on the plate. Lewis (2001, 78) would call this interanimation: the illustrator shows details casually and accurately and it is up to the reader to notice the pizza design. The relationship could also be described as metonymic: the image replaces a longer explanation of how the pizza is supposed to look like. In addition, I did not want to fill in the gap and explain the spread of ingredients for the reader but let the readers find it out themselves (for metonymy, see Tymoczko 1999).

David Lewis (2001) discusses the ecology of picturebooks. Through the angle of ecology, it is easy to find out how the verbal and the visual are in a constant interaction with each other; the verbal is the surrounding of the visual and the other way around. Moreover, the ecosystem of picturebooks is dynamic, in the sense that the relationship of the words and images changes not just from book to book but also from page-opening to page-opening. In addition, ecosystems are flexible, which clearly refers to the heterogeneity of picturebooks and the role of the reader(s). It is the reader who looks at the verbal and the visual and understands the combination in different ways in different situations. As Lewis points out, when we say that words and images are in interaction, we do not mean that words and images do something as such, by themselves, but that the reader of the book does something and understands the verbal and the visual as parts of one entity, where the reader(s) is/are active and create new meanings.

In my translating process, I tried to keep in mind and combine all these different factors: child readers and adults reading aloud and helping, the fiction and non-fiction parts, the ecology of picturebooks, and the interanimation of the verbal and the visual. I also had to bear in mind that cooking

can be dangerous, as is very clearly mentioned at the beginning of the book: "You may cut or burn yourself." At some point, this reminded me of my early history as the translator of operating manuals of lifts and excavators. There, too, I had to keep constant regard of being accurate enough not to create any dangerous situations with my poorly chosen words or phrases. To be on the safe side, I sometimes changed the hot tips given to the reader and explained them in so many words. Sometimes I simplified the warnings to make them clearer. For example, cooking in oil may be dangerous:

> Don't let the oil get so hot that it smokes, or your fritters will turn black. Add extra oil to the pan for the second batch.

The Finnish translation goes like this:

> *Ole hyvin varovainen öljyn kanssa! Lisää öljyä aina kun paistat uuden pannullisen.*
> ("Be very careful with oil. Add extra oil to the pan every time you fry a new batch.")

Compared with the original, my translation is simpler and contains less humor, which I considered a better solution than to tell jokes about smoking hot oil. This decision also reflects my own child image: even though I had by no means any intention to censor my translation, I felt the cooking situation might be dangerous and wanted to keep it as safe as possible.

Some problems were caused by real life: because you cannot always find every ingredient all over the world, you have to find the closest equivalent. Even though Italian cooking is popular in Finland, some spaghetti types are not easy to find in Finland. In these cases, I gave alternatives to make children's cooking easier. Of course, again, in a book like this, if the illustration shows the ingredients very clearly, they must be mentioned in the verbal text, too. Sometimes I also added comments concerning the healthiness of food, for example a comment on using organic potatoes instead of ordinary ones. In general, the second Herb book, the cook book, relies on the first book of Herb the vegetarian dragon but also on the old tradition of man-eating dragons and stories about princes and princesses. The author of the book has also gathered much information about vegetarianism and international cooking. There are phrases like *c'est froid* and information about Mexican *guacamole*, referring metonymically to international kitchens.

### *Romeus and Julietta*

I will now move on to reflect on my translation of Patrick Ryan and James Mayhew's *Shakespeare's Storybook. Folk Tales That Inspired the Bard* (2001), especially the story *Romeus and Julietta*, mainly from the angle

of Mikhail Bakhtin's idea of dialogics and the human words always being born in a dialogue. I reflect on the verbal and the visual and their influence on the original story, and the atmosphere they created for me as a reader. Had Bakhtin ever written about translating, he would probably have said that translating picturebooks is a process of human understanding and that reading is a dialogic process consisting not only of the text but also of the different writers, readers, and contexts, and the past, present, and future. In this sense, Ryan and Mayhew's book is very dialogic and multi-voiced indeed (Bakhtin [1981] 1990, 426–427).

The American teacher-author, Ryan, and the illustrator, Mayhew, published their *Shakespeare's Storybook* in 2001. The book is a collection of Shakespeare's plays as well as their origins, and the stories behind Shakespeare's retellings of them. The book contains seven of Shakespeare's plays retold for young readers: *The Taming of the Shrew*, *Romeo and Juliet*, *The Merchant of Venice*, *As You Like It*, *Hamlet*, *King Lear* and *The Winter's Tale*. The stories are renamed and revoiced for present-day readers. The stories in the book are based, in part, on Shakespeare's texts and, in part, on the texts that Shakespeare supposedly read or knew while writing his plays. Ryan has done extensive research to find out about what sources of information were accessible to Shakespeare and what topical incidents may have influenced his writing. The book also depicts the theater life of Shakespearean England. Moreover, the book includes several images and other decorations, which makes me look at it, unlike Shulevitz (1985), as a picturebook.

Yet the purpose of the book is at least twofold. In addition to telling entertaining illustrated stories, the book also introduces Shakespeare to young readers and gives abundant information about Shakespeare's time and culture. In that sense, the book is also non-fiction—even though in a clearly fictional form. The book begins with a short introduction addressed to the reader of the book, and every story is preceded by a background chapter that gives information and possible sources Shakespeare might have used. Even the book cover clearly shows what the book is about: it shows the playwright himself lying on the grass reading a book, perhaps getting ideas for new plays and reflecting on what he reads.

Even the title of the book, *Shakespeare's Storybook. Folk Tales That Inspired the Bard*, intertextually refers to other books, for instance, one that Shakespeare is holding in his hands in the cover. As Ryan points out, Shakespeare was a brilliant storyteller, but he did not invent the stories by himself because had the talent of recognizing good stories and rewriting them with the intention of pleasing his readers/viewers. Consequently, one purpose of the book is to revive the tradition of telling stories, not just writing them but telling and reading them orally. Like Cay Dollerup (2003), he underlines the importance of the oral recital as a part of storytelling (see also Tymoczko 1990).

Rereading and retelling always involves change because the tellers add ideas and spices of their own to the storytelling, which makes the stories a bit different every time. As Ryan writes:

> Maybe Shakespeare heard these tales from his mother, or his grandfather, or his teachers. Perhaps he told these tales to his own children. And, of course, he would have heard stories in the public houses, and from his friends, and told stories back to them. In his day, London grew famous for its theatres and booksellers, so people came to the city from all over Europe; they brought tales from every corner of the world with them, and Shakespeare would have heard these stories, too. Luckily for us, he liked the stories so much that he adapted them and created his unforgettable plays and poems.
>
> (2001, 7)

In the Finnish translation, two more names are added to the creators of the book: Paavo Cajander, who translated all of Shakespeare's plays into Finnish in the late 19th century, and myself, as the translator of this particular book. In every story, there are citations from the "original" Shakespeare. In the Finnish version of the book, these are Cajander's classic translations, and in Ryan and Mayhew's original, these citations are by Shakespeare (as we know them today). In this way, the Finnish translation is a continuation of the long line of all the other storytellings before this version. Here again, translating adds to the intertextuality of the stories told. This is also metonymy of "cultural continuity and change," and it is up to the audiences "to correct (and forgive) the mistakes or omissions of tradional tellers, to take enjoyment in tales told in an abbreviated or cryptic manner, to fill gaps in narrative textures," as Tymoczko (1999, 48) points out. She goes on: "Sometimes the information load is too heavy for comprehension and . . . the receiving audience cannot understand the translated text." *Shakespeare's Storybook*, too, might have a heavy information load, if it was not for Ryan's foreword sections before each story explaining the background of the plays.

As mentioned above, I translated the book into Finnish in 2002. For the purposes of the present chapter, I have chosen one story, my favourite: "The Hill of Roses" or "Ruusukukkula," which is a retelling of the story of Romeo and Juliet, here, Romeus and Julietta, the first of Shakespeare's many tragedies. For his version, Ryan collected information not only about Shakespeare but also about the supposed origin of the story, the originally French-language *The Tragicall Historye of Romeus and Juliet* (1562) and William Painter's book, *Palace of Pleasure* (1566). Ryan reports that he also used Bernard Carter's *The Tragicall and True Historie which Happened between Two English Lovers* (1563), the ancient Scottish folktale "Rosestone," and Salernitano Masuccio's *Il Novellino* (1474).

Shakespeare's play *Romeo and Juliet*, written in 1595, tells about two Veronetian lovers, whose families are having a feud with one another. The two lovers meet secretly, fall in love, and get married. They hope to reunite their families, but it is only the death of the young people that finally settles the fights. True or not, the story has long been very popular, and it has also been frequently used for educational and religious purposes. It was considered that the story might make the young men and women more obedient to their parents and other elders. According to Ryan, Shakespeare himself did not agree with this but felt that the moral of the story would rather be:

> "My only Love sprung from my only hate!/Too early seen unknown and known too late!"
>
> (Juliet, IV)

> *"Lemp' ainoo syntyi vihast' ainoasta!/Näin liian varhain, myöhään tunsin vasta!"*
> ("Only love is born out of only hate!/Too early seen, too late I felt"; Julia IV, Finnish translation by Paavo Cajander 1953)

"The Rosehill" is told on five page-openings, the first of which provides the background of the story. The story begins on the second page-opening, and the third page-opening presents the only page-wide image in the story. The fourth and fifth page-openings include several small images, decorations, symbols, and other visual hints and clues. The whole illustration of the book is suggestive: the reader is gradually given small hints about the story not having any happy end. On the first page-opening from left to right the reader can find a castle, a rose, a star, a letter, a heart, a bird, masks, another bird, a skull, a sword, a bottle of poison, a worm, a cross, an insect, and again, a castle (Figure 5.2). Thus, the illustrator gives the reader hints about what is yet to come in the story: dear love and violent death. This also shows that even though the book, again, might not be considered as a proper picture-book by everyone (cf. Shulevitz' definition introduced in the beginning of the chapter), the illustration has a very strong influence on the reading experience of the reader.

When the actual story begins, Mayhew depicts the main characters: Romeus and Julietta, a young fragile man and woman. On the basis of the first picture, it is very hard to foresee that the man is a fierce fighter, too. On the second page-opening the reader finds two roses entwined with each other: one red, one white. (Here, the story also reminds me of the War of the Roses (mid-15th century), in which two closely related families each claimed the English throne.) At the bottom of the pages there are snowflakes. On the right-hand side, there is a large image showing a garden, in which the lovers are lying in each other's arms: the love is fulfilled. The skies are covered with snow but the ground is blossoming and still warm.

*Figure 5.2* Romeus and Julietta in James Mayhew's illustration for *Shakespeare's Storybook: Folk Tales That Inspired the Bard* by Patrick Ryan (2001).

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The large image is, again, surrounded by small images. At the bottom, there are two castles separated by a hill. To the left of the hill stands Romeus, with a bleeding heart above his head. Above the heart there is a worm, an insect, and a white rose. On the upper part of the page there is the sun that is crying, surrounded by two birds. On the right-hand side, there is a red rose,

two insects, a dagger, and Julietta's gloomy brother, Tibbot (Figure 5.2). With the addition of the small images, the big image in the middle gradually loses its happy blissful atmosphere, and before reading any further, the reader is sure that something terrible will happen. On the two following pages, the illustration technique changes and Mayhew closely follows the verbal storytelling: the war, Julietta's escape to the church, the fatal letter, and in the end, the graveyard and the rose hill.

The verbal storytelling, especially the choices of words, is a little bit old-fashioned though not archaic, which gives the verbal style, too, the tendency towards the tragic. In the example below, we can find phrases such as "carefully cultivated" and "sheltered cloisters." And yet the book is quite easy to read aloud, which is, according to the introduction, one of the main purposes of the book. The sentences are short, too, and there are a lot of dialogues. Along with the verbal storytelling, the visual participates in creating the story and giving it a very special atmosphere. The only page-wide image in the story has a direct influence on the reading event, but the smaller images slowly and indirectly make the reader fear for the worst. After reading the whole story, the way Mayhew has depicted the main characters, as very fragile and young, easily touches the reader.

The most problematic page-opening was the one with the large image. The passage reads:

> So it was that each week, sometimes each day, Romeus would send a red rose plucked from the glasshouse in his garden, or Julietta a white rose carefully cultivated in the sheltered cloisters of her village church. That was a sign that one of them would be at the top of the hill in the evening. And the other would always be there, with a warm welcome. . . . As winter passed and songbirds began to return to welcome in the spring, they promised each other that soon they would find a way to wed. . . . One spring night, as Romeus and Julietta walked arm in arm atop the hill, the snow began to fall.
>
> *Niin sitten kävi että joka viikko ja usein joka päiväkin Romeus poimi ruusutarhastaan punaisen ruusun ja lähetti sen Juliettalle, ja Julietta poimi Romeukselle valkoisen ruusun, joka oli hellin käsin kasvatettu kyläkirkon suojissa. Ruusu lähetettiin merkiksi siitä, että jompikumpi heistä odotti illalla kukkulan laella. Ja toinen oli aina paikalla lämmin syli avoimena. . . . Kun talvi sitten meni menojaan ja laululinnut toivat kevään tullessaan, he vannoivat toisilleen, että pääsisivät pian naimisiin. . . . Eräänä kevätiltana, kun Romeus ja Juelietta taas haaveilivat sylityksin kukkulan laella, alkoi sataa lunta.*
>
> ("So it was that each week, and often each day, Romeus picked a red rose from his rose garden and sent it to Julietta, and Julietta picked a white rose for Romeus, which had been cultivated in the shelter of the village church with tender hands. The rose was sent to signal that one of them would be waiting at the top of the hill in the evening. And the other would always be there, with warm, open arms. . . . As the winter passed and songbirds brought the spring with them, they promised each other that they would soon find a way to wed.

> . . . One spring night, as Romeus and Julietta were dreaming in an embrace at the top of the hill, snow began to fall.")

The difficulty of translating this part of the story is that, in the accompanying image, the illustrator has combined several things taking place at different times: the image includes both winter and spring. There are the spring flowers blooming and the night seems very warm, and yet there are snowflakes slowly falling from the skies. In this way, Mayhew not only depicts many scenes of the story in one image, but also gives hints of the unhappier times coming. There is also another difficulty. The verbal text says that Romeus and Julietta "walked arm in arm" until it started to snow. In the image, however, they are not walking but fondly embracing each other, and they are lying on the ground but also hovering in the air. I solved this problem by using a Finnish verb that could refer to either sitting, lying, standing, or hovering: *haaveilivat sylityksin* ("dreaming in an embrace"). Despite my solution, there is still the problem concerning the present tense of the original: "One spring night, as . . ." Even though Mayhew, with the snow flakes and flowers, metonymically describes all the embraces of the long summer and winter, I found this contradiction a problem: Ryan says that Romeus and Julietta walked arm in arm, but the illustrator makes the relationship much closer. Thus, here we have a problem concerning timing, on the one hand, and the whole relationship of the lovers. As a translator, I decided to stay closer to the visual message due to the strong influence of the large image.

Another difficult passage to solve concerned my idea of the target-language readers. As described above, Mayhew tends to make the story more physical with a more physical contact. As a whole, I did not find anything to be censored here but more or less this problem concerned the genre of storytelling to children. In the following scene, physical contact is clearly present even verbally:

> Romeus stopped. When he returned and saw Julietta, he hurried back to her, took her by hand again, and they kissed. For a long while they stood in the cold winter's moonlight talking and talking, as if they would never stop. When at last they parted, they had planned to meet again.

As a reader, I found this passage not just very romantic but also somewhat "harlequinesque," like romantic writing for elder readers. The verbs "kiss" and "part" were extremely difficult to solve in my general style in the Finnish language. In the end, I started remembering my own first kisses, thinking of my granddaughters, nine and 12 years old at the time, who love princes and princesses and their living happily ever after. In the end, I solved the problem like this:

> *Romeus pysähtyi. Ja kun hän kääntyi ja näki Juliettan, hän kiiruhti tytön luo ja tarttui tämän käteen. Ja sitten he suutelivat. Pitkän tovin he seisoivat talvisen*

> *kylmässä kuunpaisteessa ja puhuivat ja puhuivat eivätkä osanneet ollenkaan lopettaa. Sovittuaan uudesta tapaamisesta he viimein erkanivat.*
> ("Romeus stopped. And when he turned and saw Julietta, he hurried to the girl and took her by the hand. And then they kissed. For a long while they were standing in the cold wintry moonlight and talked and talked and did not know how to stop. They parted, at last, after agreeing on meeting again.")

In my translation, I tried to keep the romantic tone and still depict a story of princes and princesses for young readers. I employed some almost archaic words such as *erkanivat* ("parted") and *talvisen kylmässä kuunpaisteessa* ("in the wintry cold moonlight") to create a strong romantic sensation. The illustration and the image Mayhew had created of the two main characters had a strong influence on my idea of the relationship of the two—and finally my solutions.

In these two cases, I was standing in a close dialogic relationship with the author, the illustrator, and my target-language readers. In my own process of translating, while creating the story in the Finnish language, I had the memories of my readings of the play in my head: I read the play on a Christmas Eve at the age of 16. I loved the story and stayed up all night. In this way, the dialogics of translating this play included not just the dialogics between the external voices, the writer (the words), the illustrator (the images), and the audience (Finnish young readers). My earlier readings were part of the translation process and certainly influenced my very romantic and tragic idea of the play. Yet even my understanding (read: translation) was never final, because my new Finnish-language readers have gone on with understanding my translation in their own ways.

The words and images in the original, as well as my words, are and were heteroglot, as they were situated in a time and place and were born between the own (the source culture) and the alien (the target culture). When I altered the verbal language into something else, the set of conditions, or the whole situation of understanding the story was changed. Mayhew's illustrations were part of the context of Ryan's words and the other way around. Detached from their context, the words and images would have been different. For instance, when I placed a copy of the large image from this very story on my kitchen wall, the image became detached from its context and took on different meanings from the meanings the image had as a page-opening in the book. And yet, there was also the memory of my reading and translating the story somewhere in my head.

## *The Curing Fox*

I will now examine my translation of Lupton and Sharkey's *Tales of Wisdom and Wonder* (1998), which is a collection of international stories for children and has won several prizes, such as Mother Goose and Bisto

Book. It is typical of Lupton to write his stories like an oral storyteller with a special respect for children as listeners and readers. Much like the other books discussed above, this book does not meet the "requirements" placed on picturebooks by Shulevitz: there are only a few images and quite a lot of verbal storytelling.

While Lupton creates an easy-going flow of storytelling, Sharkey's illustration is often scant, even though she adds exiting spices to the stories. The author tends to use long, narrative descriptions; yet, here and there, the author uses only simple words without any description, and the illustrator, in turn, provides the readers with a detailed depiction of the scene. Each story is decorated with ornaments depicting the story but only a few larger images are included. In other words, for example, a story about fish is decorated with small fishes, and, accordingly, a story about a fox is decorated with a fox's paw prints. Every story also begins with a small picture, placed in front of the title of each story and the actual storytelling. For the reader, the first images are like doors to the story, the first encounter, giving first hints about what the story is about.

The book consists of seven folktales: Haitian, English, French, South African, Russian, Irish, and Cree Indian. The English-language original book is soft-covered, unlike the Finnish translation, which is hard-covered and lacquered to endure in the hands of the many children borrowing books from Finnish libraries. While the book's front cover shows the sun and the moon, themes from one of the stories in the book, the inner front cover introduces the stories, their backgrounds, and the prizes the book has won. The inner back cover introduces the author and the illustrator, and the very back of the book shows the sun and the moon with the titles of the stories, the publisher's name as well as the ISBN number. The front pages include similar images and texts as the actual book cover. As an appendix, the end of the book gives the origins of the stories. The Finnish-language translation was co-printed with translations into other languages in Hong Kong in 2002.

Before moving any further in the analysis of *The Curing Fox* and its translation, I will briefly introduce the American scholar Charles Sanders Peirce's semiotics, with a special interest in his division into the three stages of interpreting stories: the firstness, the secondness, and the thirdness. Peirce (1932, 229) depicts semiosis as an endless process of interpretation and human cognition, involving signs. From the viewpoint of picturebooks, a word, an image, a page, and even a whole book may be seen as signs. Everything in a book is of importance.

Peirce introduces three kinds of signs: *icon, index, and symbol*. An icon is a sign of likeness (like photographs resembling the thing referred to); a symbol is an artificial sign (like words referring to things in the real world just by agreement); and an index is something that is in a causal relationship to its

referent (like smoke implying fire). In other words, an image in a picturebook (showing a fox, for instance) can be depicted as an icon referring to something in the real world (a real fox); and a word in a book (read silently or aloud) can be depicted as a symbol based on an agreement (the written word "fox") (Peirce 1932, 2001, 41–440). There is also an indexical relationship between the two: the verbal (written or spoken words) refers to the visual (illustrations) and the other way around. In a work of art, the visual can be understood as the reason for the verbal and the verbal the reason for the visual. Of course, the indexical relationship varies from book to book and page to page, which is fundamental in understanding picturebooks and their narration (for more on indexical relationship between words and images, see Oittinen 2008a).

I shall illustrate this with a small story of mine. I often tell my grandchildren stories about the fox, bear, and wolf living in a fantasy forest with other creatures. The stories always begin in the same way:

> *Olipa kerran kettu, karhu ja susi.*
> ("Once upon a time there was a fox, bear, and wolf.")

The verbal text is written above in two different symbolic languages, Finnish and English. At this point we know that the story is a fairytale, as it begins with "Once upon a time." We also know that the story is about three animals, but we have no knowledge about what the characters are like and how they are related to each other. By looking at the following image (Figure 5.3), created by myself, the reader gets much more information:

*Figure 5.3* "Warming up the toes" an unpublished illustration by Riitta Oittinen (2012).

Looking at the image, we can see the three chums sitting at the crater of a volcano with many of their friends: zebras, giraffes, and other creatures. While the fox is sitting happily by herself, warming up her cold toes, her friends have gathered together enjoying the burning fire. The image also depicts other characters that will later appear in the story. In other words, one single image with the happy faces is able to show the joint friendship. Through many small details, the reader gets the idea of the bigger picture: friends enjoying the warmth of the fire together (see metonymy in Tymoczko 1999, 41–61). The bear is a bit shy, the wolf is laughing, and the fox is smiling totally carefree. The image shows even more: at the bottom, the reader can see some riches buried in the ground. All in all, in this example the visual gives so much information that the reader is able to believe in the story.

As mentioned above, Peirce (2001, 415–440) introduces three different phases of semiosis (the process of interpretation). He mentions *firstness* (feeling, not needing rational explanation), *secondness* (action, figuring out), and *thirdness* (systematizing, ordering, making sense). Similarly, a translation process might be depicted through the three phases. At the stage of *firstness*, when translators first meet with books to be translated, they get a first impression of the story told in words and images. At the second stage, *secondness*, translators start reading the original more closely and drawing conclusions from the verbal and the visual of the story. At the third stage, *thirdness*, translators refer to the future and give forth interpretations of their own.

For closer examination, I chose the Cree-indian folk tale, *The Curing Fox*, which is here analyzed at the three stages introduced by Peirce. In the firstness part, I reflect on the story as I read it and describe my first impressions of the visual in the story. In the second part, secondness, I take a closer look at the verbal and the visual. In the thirdness phase, I ponder what I have done as a translator and how I started solving and eventually solved the problems. I briefly describe my strategies and solutions, based on my first and second impressions (see also Oittinen 2004, 2008b). In the following I ask questions such as: In which ways do the verbal and the visual interact? What is told in words and what in images? What should I, as a translator, take into consideration? What kinds of problems do I have with the visual? And how will my translation function in the real-life situation of reading aloud (for instance, when I read it to my grandchildren)?

### *Firstness*

The story tells about a little cree-indian girl who falls very ill. It is a cold winter and the mother and father try to keep her warm and help get her better. Yet the girl gets worse and the parents send for help from an old wise woman named Duck Egg. The woman listens to the girl's chest and poor breathing, which she says to be like that of a she-fox, whom she knows to be in poor health as well. To make the child well, the father (who is a hunter) needs to go and find the ill fox. The father leaves and finds the fox.

*Figure 5.4* The girl and the fox in Niamh Sharkey's illustration for *The Curing Fox* in *Tales of Wisdom and Wonder* by Hugh Lupton (1998).

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He brings the fox to the Duck Egg, who in the end manages to save both the girl and the fox. At the very end of the story, the fox runs free and the girl looks out of the door flap of her home tent. The fox and the girl look at each other (Figure 5.4).

On the first page-opening, the reader sees a tent with a door flap shut; on the left-hand side, there is an image of a small girl with her eyes shut and holding a little doll. On the second page-opening, there is an image of snow shoes and a fox's paw prints; on the right-hand side, there is a woman sitting on snow holding her hands above a fire. On the third page-opening, there is no image on the left-hand side, but there is a large image on the right-hand side depicting a woman holding a sleeping (sick) fox. On the fourth page-opening, there is a big woman sitting and looking happy; on the right-hand side, there is an image of the girl and the fox. On the fifth, the last, page-opening, the girl and the fox are looking at each other. At the bottom of all the pages, there are running fox's paw prints.

### *Secondness*

The story begins with the phrase "once upon the time," but ends in a description of the Duck Egg's face—"the lines and wrinkles spread out from the corners of her eyes"—without any end phrase such as "that's the end of that story." At this point, I started wondering if I should have the same kind of an ending like in the original, or end the story in a similar fairytale-like ending as the very beginning of the text.

The story is rhythmic and easy to read aloud; it is full of repetition and many of the sentences start with an "and." There are not many details in the illustrations—the characters wear very simple clothing—and yet the images of the girl and the fox are very much alive. The coloring of the book is pale with different shades of white, blue and green, which gives the story a

cold feel of a snowy landscape. The characters' faces are simple pale circles with eyes like small dots (being awake, being happy) and lines (sleeping). The very first image shows a tent with a closed flap, trying to keep the tent warm and unwilling to show the worry the parents feel. Toward the end of the story, the reader sees the same tent with an open door flap with a little girl's face almost smiling and with eyes like dots. This page-opening makes the reader believe that everything is well again. On the last page-opening, the girl and the fox looking at each other are clearly saying farewells. There is tenderness in how they look at each other.

### *Thirdness*

After all my ponderings, I decided to begin and end the story in a style similar to the original. In other words, I started the story with *olipa kerran* ("once upon a time") and ended it with *ja sen pituinen se* ("that is the end of that story"). This decision emphasizes that the text is a fairytale-like story. Children also often enjoy a story that has a clear ending (Shavit 1986, 45). As to the style of writing, I tried to use language that flows nicely from the reader's tongue, I also kept the repetition to give the aloud-reader the possibility to read the text so that it recalls story telling (Dollerup 2003, 81–103). I also paid attention to the paragraphs and sentences; at some points, I needed to make extra cuts to give the aloud-reader a chance to inhale. Even though my paragraphs are exactly as long as in the original, there are more sentences in my translation.

I used punctuation so that at every comma the aloud-reader is able to breath in and then go on. At the very beginning of the story, in the second paragraph, I deleted a semicolon and broke the sentence into two smaller ones, using a period instead:

> Once upon a time there lived a young girl, and one bitterly cold day she fell ill. She fell ill with a terrible cough and a rattling pain in her chest so that it hurt to talk and it hurt even to breathe. Her mother and father kept her warm with blankets and animal skins**, but she didn't get any better; she got steadily worse**.
>
> (Lupton 1998, 12)

> Olipa kerran pieni tyttö, joka sairastui eräänä purevan kylmänä päivänä. Tyttö sairastui sitkeään yskään ja polttavaan rintakipuun, joka teki puhumisen ja hengittämisen vaikeaksi. Tytön äiti ja isä peittelivät hänet lämpöisten vällyjen ja nahkojen alle**. Mutta tyttö ei vain toipunut, ja hänen tilansa paheni koko ajan**.
>
> (Lupton 2002, 12)

> ("Once upon a time there was a little girl who fell ill on a bitterly cold day. She fell ill with a sticky cough and a burning ache in her chest that made speaking and breathing very difficult. The girl's mother and father covered her with

> warm blankets and animal skins**. But the girl did not get well, and her condition got worse all the time.**")

In addition to the aloud-readability, I paid a lot of attention to the mystical feel of the story. It is an old Indian story and certainly part of the oral culture of reading aloud: the story is supposed to be told from generation to generation and from mouth to mouth (Tymoczko 1999). There are also many things and situations that are not explained to the reader. For example, the connection between the girl and the fox is not explained, but the reader can figure out what roles they play.

The mystical is not explained but a lot of storytelling is left for the listener and aloud-reader to be understood and carried along. In other words, the story requires the reader to dive into the subtle atmosphere, the silence of the snow, and the sound of the girl and the fox breathing. The soft atmosphere had a strong influence on my choices of words as well. Coming from Finland, I am able to describe the many different sounds the snow makes in Finnish, for instance in scenes where characters move on the snow. Yet, as a whole, the healing process remains a mystery in the book; it is described but never explained:

> She [the girl] watched the little fox sniff the air and run through the door. She watched her run away from the village and out across the snow, and as the sound of her footsteps grew fainter, so did the girl's coughing.
>
> (Lupton 1998, 20)

> *Hän [tyttö] katseli, miten kettu nuuski ilmaa ja juoksi sitten ovesta ulos. Hän katseli, miten kettu juoksi ulos kylästä aina lumilakeudelle asti. Ja sitä mukaa kuin ketun askeleet häipyivät kuuluvista, sitä mukaa häipyi tytön yskäkin.*
>
> (Lupton 2002, 20)

> ("She [the girl] watched how the fox sniffed the air and then ran out of the door. She watched how the fox ran out of the village all the way to the snowy expanse. And as the sound of the fox's paws disappeared, so did the girl's coughing.")

These changes were due to the situation of using the book: the reading aloud. My aim was to give the reader of the Finnish text proper breaks, for instance, for depicting the girl in the above example not getting any better. As to the semicolons, they often look heavy in Finnish-language storytelling, especially with texts to be read aloud. The purpose of all my punctuation within the text was motivated by writing a text to be read aloud and understood easily.

What is interesting in the illustration is that the mother is never shown. I initially thought that the mother appeared in one of the images but, after a closer look, I realized that the image does not depict the mother but the Duck Egg, as the image clearly shows her "lines and wrinkles" spreading

"from the corners of her eyes," as described in the verbal text. The woman also smiles as if she already knew that everything was going to end well—the mother would certainly look more worried. In other words, the reader only finds images of the father, the Duck Egg, and the fox. Moreover, the mother only has one line, showing gratitude towards the old Duck Egg:

> "Answer this question," she [Duck Egg] said. "Did the fox cure the girl, or the girl cure the fox?"/The girl's mother put her hand on the old woman's shoulder:/"Neither. You cured both of them!"
>
> (Lupton 1998, 21)

Clearly, the mother does not leave the tent but remains sitting by the bedside of her little daughter. Towards the end of the story, she fetches some meat for the fox, which, again, is only depicted verbally.

Throughout the subchapter, I have compared these three books to Uri Shulevitz' (1985) picturebook definition, which makes a clear distinction between picturebooks and illustrated story books, stating that true picturebooks tell stories mainly with images. With my analysis of these three books, I have aimed to show that the fact that a children's book contains a lot of verbal text does not mean that the images could not be an integral part of the narrative. All of these books are, in my opinion, genuinely picturebooks—the stories are created in close interaction of words and images. Therefore I propose that it is not worthwhile to build a picturebook definition solely on the quantitative comparison of images and words.

## 5.2 Encounters with an Illustrated Text: An Analysis of Translation Students' Diaries

*Anne Ketola*

### *Introduction*

This subchapter sets out to examine how translation students in the early stages of their translation training conceptualize the task of translating picturebooks, and aims to provide guidelines for advancing the pedagogical practice of teaching picturebook translation. The data analyzed in the chapter consists of 12 picturebook translation diaries. These are individual, reflective reports in which the students analyzed the source text and reflected on the challenges encountered during translation as well as the strategies chosen to deal with these challenges.

The diaries were written by translation students at the University of Tampere, Finland, in the spring of 2015. The students were in their first and second year at university and had very little prior translation experience.

They had previously participated in two introductory courses in translation, which included some elementary translation assignments, but mainly focused on introducing the students to the different genres of translating, the stages of the translation process, and some basic concepts of translation theory. The course, during which the data was collected, was their first actual hands-on translation course.

The students were asked to select an English-language picturebook according to their own preferences, translate it into Finnish (their native language) as a homework assignment, and report their source-text analysis and decision-making strategies in their translation diaries. In this subchapter, I analyze these translation diaries and aim to answer the following questions:

1. How did the students describe the target audience of the picturebooks?
2. How did they describe the characteristics of the source text and its purpose for the target audience?
3. How did they describe coming up with translation solutions that fit their ideas of the audience and the characteristics and purpose of the source text?

The main aim of this subchapter is to emphasize the importance of familiarizing students with some basic characteristics of picturebooks and children's literature in general as an integral part of teaching picturebook translation. My analysis suggests that if a student has misguided ideas about the general characteristics of picturebooks, their target audience, and the needs of this audience, the translation solutions are easily based on and justified with assumptions that do not hold. I start the subchapter by introducing the data: I present the picturebooks the students chose for translation and describe the translation diary procedure followed at the University of Tampere. The following three sections introduce the analysis of the data, one research question at a time. I then briefly discuss some other observations gained during the analysis and end the subchapter by describing the pedagogical implications of the conclusions made.

### *Description of the Data*

The students selected the following books for the translation assignment:

**Translation 1:** *The Dark*, written by Lemony Snicket, illustrated by Jon Klassen
**Translation 2:** The story "A Crocodile in the Bedroom" from *Fables*, written and illustrated by Arnold Lobel
**Translations 3 and 4:** *I Want my Hat Back*, written and illustrated by Jon Klassen
**Translation 5:** *My Friend is Sad*, written and illustrated by Mo Willems
**Translation 6:** *Nicky*, written and illustrated by Tony and Zoë Ross

**Translation 7:** *Peter in Blueberry Land (Puttes äventyr I blåbärsskogen)*, written and illustrated by Elsa Beskow, translated into English by Alison Sage

**Translation 8:** *Spot Goes to the Park*, written and illustrated by Eric Hill

**Translation 9:** *The Birthday Cake (Pannkakstårtan)*, written and illustrated by Sven Nordqvist, translated into English by Michael Rollerson

**Translation 10:** *The Duckling Gets a Cookie!?*, written and illustrated by Mo Willems

**Translation 11:** *This is Not My Hat*, written and illustrated by Jon Klassen

**Translation 12:** *My Neighbor Totoro. Picture Book*, based on the movie *My Neighbor Totoro* written and directed by Hayao Miyazaki and the movie's English adaptation by Naoko Amemiya

The list includes an interesting variety of picturebooks. Many of the books, and their authors and illustrators, are widely appraised. Sven Nordqvist, for instance, has been awarded the Astrid Lindgren Prize (Astrid Lindgren Prize 2014). Arnold Lobel's *Fables* was awarded the Caldecott Medal in 1981 (ALSA). Further, Jon Klassen's *This is Not My Hat* is the first book ever to be awarded both the American *Caldecott Medal* and the British *Kate Greenaway Medal* (ALSC 2016, ALA 2013). The selected picturebooks vary greatly in length and style. Eric Hill's *Spot Goes to the Park* is a short lift-the-flap board book. It has eleven spreads in total and each spread contains an average of six words. *My Neighbor Totoro*, on the contrary, has 110 pages. The book is illustrated with screen captions from the Japanese movie by the same name and it has one to ten images on each page, one overlapping the other. One could suggest that the general layout of the book makes it appear more like a cartoon or a graphic novel than a picturebook.

It is worthwhile to note that three of the selected picturebooks are, in fact, translations. Both Beskow's *Peter in Blueberry Land* and Nordqvist's *The Birthday Cake* were originally written in Swedish. *My Neighbor Totoro*—which does not acknowledge other authors or illustrators apart from the movie's writer and director Hayao Miyazaki—announces Naoko Amemiya as the author of the "English adaptation." The implications of translating picturebooks via a pivot language are discussed with examples at the end of the chapter.

The translation students at the University of Tampere are asked to write translation diaries of most of the translation assignments they are given during their entire study program. The diaries the students are expected to write could be characterized as *semistructured*; that is, instructions are provided in the first year of the study program, but are not regularly reinforced. The instructions provided for the task encourage the student to reflect on the source text (its writer, function, style, text type, and subject area) and the communicative situation (commissioner of the translation and the target

audience). The students are also instructed to describe the translation process (stages of the process, schedule, and macro and micro level strategies), and to explicitly specify the sources which they consulted. Finally, they are asked to assess the quality of their translations (*UTA käännöskommenttiohje*).

These instructions are highly similar to the Integrated Problem and Decision Reporting (IPDR) procedure introduced by Gile (2004, 15). Gile (*ibid*., 3–4) describes IPDR as reports "on problems encountered, on steps taken to solve them, and on the rationale for the final decisions made," collected from the students in a written form with no strict reporting format or structure. Documenting the translation process in this way benefits both the students and their teachers. As Gile (*ibid*., 4–9) describes, it increases the students' awareness of their own decisions. From the teachers' perspective, these reports provide new insight into why the students used certain translation strategies and what they found particularly difficult. Gile (*ibid*., 8–9), too, observes that apart from having a didactic function, the reports can also be used as research data (see also Hansen 2006; Ketola 2015).

The length of the diaries in the data varied from 450 to 2,150 words. In the analysis of the data, *translation diary* has been abbreviated as *TrD*, and the following number corresponds to the number of the book in the list introduced above. The diaries of the data were written in Finnish and the quotes extracted from them have been translated into English by the author of this subchapter. Most of the picturebook extracts do not indicate page numbers, due to the fact that the books do not include any.

### *Describing the Audience of Picturebooks*

The first part of data analysis examined how the students described the audience of the picturebook they had chosen for translation. All of the students discussed the audience or the intended receivers of the picturebooks in their diaries. What was not clear from their discussion, however, was whether they referred to the book's audience in the source culture or the target culture. One reason for this lack of specification could be that the students were still in the early stages of their translator training; perhaps it did not occur to them that these two audience groups are not necessarily identical. Since none of the students distinguished between source- and target-culture receivers, one could interpret their discussion as being about both.

Five of the students explicitly labeled children only as the target audience of the picturebook. The student translating *My Neighbor Totoro*, based on a movie, wrote that while the original movie also appeals to an adult audience, its picturebook version is aimed for "young children" (TrD 12); a curious estimation taking into account the length and general layout of the book as described above. When reflecting on the issue of audience, three of these five students explicitly discussed the role of adults as aloud-readers but nonetheless maintain that the target receivers of the book are children. The student translating Lemony Snicket asserts that while adults might read the

book aloud for children, "the target audience are small children" (TrD 1). The student translating Willems' *The Duckling Gets a Cookie!?* describes the source text as "a humorous picturebook aimed for young children." In the very next sentence, the student mentions that the book will probably be read aloud (TrD 10). In a similar fashion, the student translating Elsa Beskow estimates that it is best suited for children "between the ages of five and six," and then goes on to mention that since "the book has quite a lot of text, it should preferably be read aloud by an adult" (TrD 7). These comments acknowledge the fact that adults participate in the performance of the story, but do not describe them as target receivers of picturebooks—the aloud-readers are perhaps seen as a type of facilitator for the *actual* target audience, consisting of children.

The other seven students describe the target audience of the books as dual, in one way or another. The student translating Arnold Lobel mentions reading Lobel's books regularly "even after childhood" (TrD 2), and therefore implicitly includes him- or herself in the target audience. The student translating Willems's *My Friend is Sad* suggests that "the book is written for children but in a style which is also likeable for an adult to read" (TrD 5). The student translating Eric Hill describes the target audience as consisting of readers "of all ages," ranging from children under school age to their older siblings and parents (TrD 8). All three students translating Jon Klassen conclude that the humor of the book is sure to appeal to an adult audience as well (TrD 3, TrD 4 and TrD 11). The student translating Tony and Zoë Ross proposes that the duality of the audience (children and their parents) sets two requirements for the translation: it must be both easy to understand and pleasurable to read aloud (TrD 6). The assumption that a child audience requires a text that is "easy to understand" reoccurred in the data frequently and will be discussed in more detail below.

It is interesting to note that the students' descriptions of the books' audiences seem not to depend on the style of the author or the length of the book in question. For instance, *My Neighbor Totoro*, which consists of over 100 text-filled pages, was perceived as being aimed for young children only, while the audience of Hill's short board book, with an average of six words per spread, was labeled as consisting of readers of all ages. Further, one of the students translating Mo Willems described the source text as aimed for young children, while another student translating the same author emphasized that the source text is sure to appeal for adults alike. The differences in perceiving the target audience would hence seem to depend more on intertranslator differences than the books chosen for examination.

### *Describing the Characteristics and Purposes of Picturebooks*

The second part of my analysis sets out to examine how the students described the characteristics of the source text and its purpose for the target readers. Some of the students make an attempt at describing

what picturebooks are typically like. The student translating Tony and Zoë Ross describes the book as "a typical picturebook: each spread has two images and a couple of short, simple sentences" (TrD 6). The student translating Beskow, too, describes the book as "a typical picturebook" (TrD 7), even though no description of what this typicality might involve is provided. Interestingly, the student translating the cartoon-like movie-turned-picturebook, too, describes the source text as a typical picturebook: "The text corresponds well to the conventions of picturebooks and children's literature" (TrD 12). However, one could easily oppose this idea as the picturebook in question has 110 pages and over 250 images.

Two of the students described picturebooks as being about educating the child. One of them suggested that picturebooks are used to teach children how to read (TrD 10). (A similar view was also reflected in TrD 5 when discussing overall translation strategies, introduced in the following section). While this may often be true, one should bear in mind that picturebooks have other functions, too. Alternatively, one could propose that picturebooks acquaint the child reader with books and literature on a more general level, and that picturebooks also teach children how to appreciate art. The student translating Klassen's *This is Not My Hat* suggests that picturebooks are about teaching life lessons to their readers: "As is common for picturebooks, the book has a moral" (TrD 11). These comments perhaps reflect that the students have a somewhat narrow idea of what picturebooks are about; that they can be written and used for various purposes, and that there is much more to a dynamic picturebook narrative than having an image and "a couple of short, simple sentences" on a page. It is noteworthy that, similar to the discussion on the audience of picturebooks, none of the students distinguish between the purpose of the picturebook in the source culture and that in the target culture; as discussed in subchapter 4.3, these two can be very different.

In addition to describing the book as a whole, many of the students also described the characteristics of the verbal dimension of the stories. Four of the students (TrD 2, TrD 4, TrD 8, and TrD 9) describe the language of the source text as *simple*. For instance, the student translating Lobel described the language of the book as simple because the sentences are often quite short (TrD 2). The student translating Nordqvist mentioned not having come across difficulties during translation since the language was so simple (TrD 9). These comments can be evaluated by comparing them to two extracts from these particular books.

> The Crocodile rushed back to his bedroom in a state of great distress. He was at once comforted by the sight of his wallpaper. "Ah," said the crocodile. "Here is a garden that is ever so much better. How happy and secure these flowers make me feel!"
>
> (Lobel 1980, 2)

I propose that the extract is an obvious reminder of the fact that short does not equal simple. The beauty of the text lies in brevity; the economy of perfectly chosen words. Calling Nordqvist's writing simple may also be deemed unfounded. The following example presents an extract of Nordqvist's *Pannkakstårtan* (1984). The extract is followed by the corresponding part in the published English translation (1999)—read by the student—which manages to maintain the spirit and tempo of the original well.

> *—Så synd, sa Pettson bekymrat. För om vi inte kan lura bort tjuren så kan jag inte hämta stegen och då kan jag inte plocka ner metspöt från loftet och då kan jag inte fiska upp nyckeln från brunnen och då kan jag inte komma in i snickarboden och hämta verktygen och då kan jag inte laga cykeln och då kan jag inte köra och köpa mjöl och då blir det ingen pannkakstårta. Och vad blir det för en födelsedag om vi inte får någon pannkakstårta?*
> "Pity," said Pettson worriedly, "because if we can't trick the bull into moving, I can't fetch the ladder and then I can't get the fishing rod down from the loft and then I can't get into the shed and get my tools and then I can't mend the bike and then I can't ride to the shop and buy some flour and then there'll be no birthday cake. And what sort of a birthday will it be if we can't have a birthday cake?"

The subject matter of the book might revolve around simple everyday chores such as baking a cake, but Nordqvist's writing is full of nuance and has excellent rhythm. One can only guess why the students would express such a view towards these writers. Could a (misguided) presumption of children's literature as simple literature lead the students to interpret these texts as simple language? Could such a view constitute a restriction that prevents the translator from perceiving all the nuances of the source text? Moreover, one of the students translating Klassen described the language as "surprisingly multifaceted, taking into consideration its target audience" (TrD 3). This comment, too, reflects a view of children's literature as simple, perhaps even dull and trivial.

The translation diaries also included comments that criticized the books for including complicated elements. These comments were related to estimating—or, perhaps, underestimating—the interpretive and assimilative abilities of the child reader. An example of such a comment was provided by the student translating Lemony Snicket. The name of Snicket's main character is *Laszlo*, which is originally a Hungarian name. The student argues that it is strange that a book written in the United States should include a name originating from Hungary, and concludes having changed the name for a similar-sounding Finnish name, *Lassi* (TrD 1). The decision to domesticate the names of picturebook characters can be well founded (as discussed by Galletti and Oittinen in subchapter 3.4), especially in this case since the name includes the letter *z*, a non-native

letter in the Finnish alphabet with no set pronunciation rules. Yet, the fact that the student questioned the appropriateness of the Hungarian name in the original is somewhat curious, and could be said to reflect a somewhat tepid view of children's literature as a tool to enrich a child's knowledge of the world, as well as the child readers' ability to assimilate—and enjoy—unfamiliar elements. This, perhaps, additionally shows that the student does not realize how many Hungarians, or people of Hungarian descent, live in the United States.

Another comment expressing an evaluation of the interpretive ability of the child audience was presented by one of the students translating Klassen's *This is Not My Hat*, which is a story about a small fish that steals a hat from a big fish and then tries to hide. Klassen's award-winning book is a shining example of a story told genuinely in both words and images, in which the contradiction of the visual and verbal narratives creates both suspense and humor. In the picturebook, the verbal narrative ends on the fifth and last spread while the visual narrative alone carries the story to the end. The student translating the story questions if the child reader could really be able to interpret the story told in images, and suggests that the aloud-reader might have to explain it considerably (TrD 11).

Another comment possibly underestimating the interpretative ability of the reader—yet, in this case, that of the adult reading the book aloud—could be found in the translation diary of Klassen's *I Want My Hat Back*. The student translator of the book proposed that the text might be difficult to read aloud expressively because the verbal text consists of dialogue lines only, without dialogue tags such as "the bear asked angrily." The student therefore argues that it might be difficult for the reader to know who says what and, consequently, what kind of voice should be used when reading each line aloud (TrD 4). However, the dialogue is printed in different colors in the book: the lines said by a green frog are printed in green, the lines said by a brown snake are printed in brown, and so on (which did not go unnoticed by the student, since it is acknowledged elsewhere in the translation diary). One could claim that the color coding is an exceptionally clear indicator of whom the lines of dialogue belong to, and that such visual emphasis might even encourage the aloud-reader to perform the story with an increased performative vigor.

All in all, the students seemed to perceive their source texts as (unfoundedly) simple—except for the student translating Klassen who was surprised by the literary quality of the book. Their comments related to estimating the interpretive ability of the child reader imply a view according to which a children's book, ideally, should be perfectly uncomplicated and unambiguous, both verbally and visually, and introduce familiar elements only. The following section of the chapter discusses how such views are reflected in the students' translation strategies employed during the translation assignment.

### *Describing Translation Strategies*

The final part of my analysis examined how the students described coming up with translation solutions that fit their idea of the audience and the supposed needs of this audience, as well as their idea of what picturebooks are typically like. The guiding tenet in the students' translation strategies appeared to be *simplicity*. Their overall translation strategies were described in the following ways: "The target audience consists of children and I took this into consideration by using easy language" (TrD 11); "One has to make sure that the vocabulary should not be too complex" (TrD 10); "I aimed to produce clear and simple language which is easy for a child to apprehend" (TrD 12); and "Naturally, I wanted to make the text easy to read and easy to understand" (TrD 7). These comments reflect a view that a child audience requires simple language.

One of the students even considered modifying the physical layout of the text so that it would be easier for children to read on their own. When Finnish children are taught to read, it is common practice to provide them with texts in which the words are hyphenated, meaning that a hyphen is placed in between every syllable of every word. The student reports having considered hyphenating the translation, but renounced the idea in the end (TrD 5). Such a solution would have significantly emphasized the pedagogical function of the picturebook. Another view underlining the pedagogical potential of picturebooks was expressed by a student who maintained that since picturebooks may be the child's first encounters with a written text, they should be written in grammatically correct, standard language, and that the use of colloquial language should be avoided (TrD 12).

These comments quite clearly reflect how the students perceived the needs of the child audience. However, one may ask if exposing children to simple, standard language is necessarily the only way of supporting their language learning. Do such translation strategies, too, reflect an underestimation of the interpretive ability of the child reader? There is, after all, a difference between simplicity and clarity. Placing too much emphasis on producing simplicity easily comes at the expense of liveliness and diversity of language. As to the use of colloquial language in picturebook translation, one can consider Oittinen's example about translating Lauren Child's picturebook series *Charlie and Lola* into Finnish, presented in subchapter 3.4, especially regarding how the use of colloquial personal pronouns in Finnish can make the picturebook sound more natural for the target audience, since it reflects the way in which children actually talk.

Some of the students who emphasized the dual nature of the picturebook audience also discussed the need to come up with translation solutions that would please the adult readers in addition to the children. As mentioned above, all three students translating Jon Klassen concluded that Klassen's humor also appeals to an adult audience (TrD 3, TrD 4, and TrD 11). One of them mentioned giving the finished translation to an adult test reader

for evaluation in order to make sure it was also enjoyable from a grown-up perspective (TrD 3).

The performance aspect of picturebooks also frequently came up in the diaries. Ten out of twelve students mentioned aloud-readability in their translation diaries in one way or another. Six of the students reported having read their own translations aloud after finishing them (TrD 2, TrD 5, TrD 9, TrD 10, TrD 11, and TrD 12); one even mentioned reading the translation for two children (TrD 5). One of the students reported asking two adult test readers to read it aloud (TrD 3). The student translating Mo Willems' *My Friend is Sad* reported an interesting challenge relating to the aloud-readability of the book: Some of the dialogue lines in the book consist of question marks only. The student reports adding short questions to these lines, such as *Mitä nyt?* ("Now what?"), so that the aloud-reader would actually have something to read aloud.

### *Other Observations From the Data*

I will now introduce some other remarks that were made during the analysis of the data, starting with an examination of the translations made via a pivot language. As mentioned above, three of the picturebooks selected for the translation assignment were, in fact, English translations of stories originally produced in another language. For instance, both Elsa Beskow's and Sven Nordqvist's books were originally written in Swedish, and the books chosen by the students for the assignment were their English translations. Even though the students did, in principle, acknowledge that they were translating translations—both of them mentioned the Swedish originals in their diaries—they did not fully take this into account in their source-text analyses. Beskow's and Nordqvist's stories have been modified in their English translation and these modifications have subsequently been reproduced in the Finnish version written by the students.

An example of such changes can be found in the extract of Nordqvist's story provided above. Nordqvist's English translator has, in fact, omitted a part in Pettson's rant ("och då kan jag inte fiska upp nyckeln från brunnen" ["and then I can't get the key out of the well"]). As the student followed the English translation of the book as opposed to the original, this part is also missing from the Finnish translation. Further, the cake the characters are planning to bake in the original story is "a pancake cake," that is, a cake made of pancakes, but the English translator calls it simply "a birthday cake." Based on the English translation, the student rendered the word simply as *kakku* ("cake") in the Finnish translation. The simplified English and Finnish translation solutions change the spirit of the quirky original. Consider, for instance, the humor lost in the following sentence: *Och vad blir det för en födelsedag om vi inte får någon pannkakstårta?* ("And what sort of a birthday will it be if we can't get any pancake cake?"). The original

story suggests that a pancake cake is, indeed, a necessary requirement in order for a birthday celebration to be deemed acceptable, which is a fine example of Nordqvist's unique humor.

Beskow's story has gone through even bigger modifications when translated into English. The Swedish original (Beskow [1901] 2004) is written in rhyme (the extract is followed by a literal back-translation by the author of the chapter):

> *I skogen gick Putte med korgar två: han tänkte, han skulle den fulla få, av blåbär ock lingon så rara. Det ska bli namnsdagspresent åt mor, och därför är Puttes iver stor. Men var kan väl bären vara?*
> ("Putte went to the forest with two baskets: he was going to fill them up with sweet blueberries and lingonberries. It would be a name day present for mother and that is why Putte is so excited. But where can the berries be?")

The English translation (Beskow 2003) is written in prose and small details have been added to the story:

> Early one morning, Peter went into the forest. He was carrying two baskets; one for red cranberries and one for blue blueberries. It was his mother's birthday and they were going to be a surprise present for her. But where *were* the berries?
>
> (emphasis in the original)

The student's Finnish translation follows the English rendition almost word-for-word. *Name day*, mentioned in the Swedish source text, is a Nordic tradition which entails celebrating a day of the year that is associated with one's given name, a custom originated with the Christian calendar of saints. Translating the term as *birthday* in the English version of the story is a justifiable solution but there is no reason why the Finnish version could not have referred to original event.

In the translation diary, the student analyzes this particular extract in detail, discussing how to translate the "carrying" of the baskets and the colors of the berries as well as how to convey the emphasis in the last sentence. The student also analyzes how the semicolon in the second sentence affects the aloud-readability of Beskow's text. Yet, it is worth pointing out that none of these details was actually produced by Beskow herself, but were all added by the English translator. Further, the student discusses the language used in the book, and concludes that it is "old-fashioned since it was written in 1901," when, in fact, the book the student was analyzing was written in 2003.

What these comments reflect is, perhaps, a lack of sensitivity for the fact that translation does not produce sameness. The reality of picturebook production is that the books are sometimes translated via a pivot language. Yet, it should be an integral part of a translator's professional competence

to acknowledge how much any text can change in translation and to understand why one should be quite careful when discussing a translation as a production of the original author.

The analysis of the data also revealed a small issue related to the importance of acquainting translation students with the source-language culture. The student translating *Nicky* by Tony and Zoë Ross mentioned having had problems with translating a part in the book in which the main character, little Nicky, asks her mother if her friend could "come to tea and stay for a sleepover." The student analyzes the phrase in the diary and concludes having omitted the reference to tea "since tea drinking is not as culturally significant in Finland as it is in Great Britain."

However, there is a possibility that the student has misinterpreted the story slightly: the authors of the book are from Britain where *tea* can also refer to a meal had in the early evening. In other words, the issue of cultural differences pointed out by the student actually might have originated from the student's insufficient knowledge of the source-language culture. Omitting the reference to coming over for dinner does not change the story significantly but the example does emphasize the importance of translators' cultural background knowledge.

It is also worthwhile to briefly analyze the translation diaries from the perspective of how the students discuss word–image interaction. Overall, the students barely reflected on word–image interaction in the books. In their source-text analyses, two of the students very briefly comment on the importance of the illustrations, stating that "the words and images [of the book] are neatly tied together" (TrD 3), and that "images are as important as the words" (TrD 6). Furthermore, two of the students mention—again, very briefly—that they made sure their translation solutions also fit the illustrations of the books (TrD 10, TrD 12), but do not offer any examples of this. Prior to the translation assignment, the teacher of the course had emphasized the importance of the illustrations and instructed the students to take them into account while translating. It is therefore possible that the above comments reflect an attempt to follow the given instructions more than they reflect a genuine desire to analyze the illustrations.

Yet, the examination of the students' translations revealed that, overall, a more thorough analysis of the illustrations, and a more thorough analysis of one's own interpretation of the multimodal text, would have been in order at times. For instance, Klassen's *This is Not My Hat*, as mentioned above, carefully distributes the narrative between words and images. The source text contains the phrase: "There is someone who has seen me." The vague verbal information is defined by the images, which show that this someone is a small crayfish. The student has verbalized this information by translating the phrase as *Eräs rapu näki minut* ("A crayfish saw me"). The translation solution can be said to disturb Klassen's delicate word–image balance.

### *Conclusions and Pedagogical Implications*

In this final section of the subchapter I introduce some conclusions about the analysis of the data and outline implications for advancing the pedagogical practice of teaching picturebook translation. The fact that the research subjects were students in the very beginning of their translation training enables the study to draw some conclusions about the typical challenges beginning translators can face. The first three of these observations are related to possible challenges for beginning translators on a general level; the rest are specifically related to the translation of picturebooks.

The discussion presented in the chapter emphasizes the importance of:

- Sensitizing the students to the fact that the audience and purpose of the text are not necessarily identical in the target and source cultures.
- Acquainting the students with the source-language culture and customs.
- Developing an awareness of the fact that translation does not produce sameness, and an awareness of how much any text can change in translation and why one should be quite careful when discussing a translation as a production of the original author.
- Training the students to carefully decode the relationship between the words and images of the book. Any interpretation of a multimodal text is a complex one in which different modes have combined in various ways to create meanings not present in either one alone. Translators should be trained to disentangle their own interpretation of these texts in order to be able to convey the essence of the message as it was intended by its producer.
- Familiarizing students with some basic characteristics of picturebooks and children's literature in general. Children's books may be short but that does not mean they cannot be imbued with literary quality.
- And finally, related to the previous notion, advising the students to carefully assess the needs of the child readers. It is obviously acceptable to employ an overall translation strategy that prefers the use of simple word choices and the elimination of foreign-sounding elements. Yet, this should be a well thought-out, justified strategy and not the unintentional result of underestimating the interpretive and assimilative abilities of the child reader. Too much emphasis on producing simplicity may well result in producing a dull text.

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# 6 Last Steps

Picturebooks are a unique art form. They entertain and educate, they inform and intrigue. Perhaps most importantly, they offer experiences for children and adults alike; experiences that help the child and adult reader achieve new understandings together. When read aloud, picturebooks are *performed*. The esthetic experience of the picturebook is created in an elaborate interaction of various modes: the verbal, the visual, and the aural. When translating these works of art, all of these modes have to be taken into account. Taking a picturebook from one language and culture to another means *revoicing* each of these modes.

Even though images are usually not modified during translation, they also inevitably change when they are paired with a new verbal text (the translation) and are presented to a new audience that examines the world from a slightly different viewpoint. As we have discussed in subchapter 4.2, the meaning potential of images varies from culture to culture: an image that has the potential to introduce excitingly new and exotic aspects of life in one culture, might only offer a depiction of ordinary life in another. Sometimes an image that represents ordinary life in one culture is downright inappropriate in another—examples of this have been discussed in subchapter 4.3.

Translators always need to comprehend language on various levels, to understand cultural intricacies, to be sensitive towards the needs of the new target audience, and to adjust their translation strategies accordingly. These skills are especially important for a picturebook translator. The fact that the primary target audience of picturebooks are children does not mean that these books require translation solutions that make the story "easier." The interpretive and assimilative abilities of the child reader need not be underestimated. Producing simplicity may result in a tedious translation. In picturebook translation, the consideration of cultural references is not limited to the verbal level: the translator also needs to carefully examine the culture-specific visual context in which the words are presented. This leads us to recapitulate one of the main arguments of the present book: picturebook translators need to be able to decode the relationship between the verbal and the visual in picturebooks. When presented together, these modes convey meanings that are not present in either mode alone. The translator

needs to be able to disentangle their own interpretation of the multimodal entity in order to be able to convey the essence of its message to a new target audience.

In the translation industry, picturebook translation is not usually very highly valued; at least the translation commissions do not tend to be financially lucrative. As we have discussed, this might partly be due to the fact that picturebooks tend to be short when compared to other literary works such as novels. However, as anyone familiar with picturebooks would affirm, simply because picturebooks do not contain a lot of verbal text does not mean they cannot be imbued with literary quality. We propose that picturebook translation is one of the most demanding types of translation there is, and that its quality can have far-reaching consequences. A bad translation can not only ruin a book—it can also ruin its reader's motivation to enjoy literature. This is particularly important when discussing the very first books that children come across. A good picturebook translation, in turn, is both enjoyable and educative, as idiomatic language improves the reader's language skills. Producing such translations is a specialized skill that can only be developed through practice and a thorough understanding of picturebooks as an art form.

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