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The Picturebook: an Eye-opener for Translators

LOOKING INTO THE INTERLINGUAL INTERPLAY OF THE VERBAL AND THE VISUAL

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A research report submitted to the Faculty of Humanities,
University of the Witwatersrand, Johannesburg,
in partial fulfilment of the requirements for the degree
of Master of Arts in Translation

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ABSTRACT

The aim of this paper is to explore the various translation problems that may arise from the verbal-visual relationships characteristic of picturebooks. Based on the inherent interaction of two semiotic systems, namely the verbal and the visual, picturebooks must be read, interpreted and translated as a 'whole'. Translators must thus pay equal attention to the words and pictures as well as to other visual elements that contribute to the overall effect of picturebooks.

The case study involves an analysis of two picturebooks written and illustrated by Babette Cole: ***Princess Smartypants*** (1996) and ***Prince Cinders*** (1997), and their French translations – ***Princesse Finemouche*** (1999) and ***Prince Gringalet*** (1999). By analysing the ways in which two semiotic systems (the verbal and the visual) interact in the two picturebooks and their translations, the study attempts to answer the following question: to what extent does the translation of a picturebook maintain a unity of words, pictures and effects?

DECLARATION

I, Karen Philippa Rankin, declare that this research report is my own unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation. It has not been submitted for any other degree or examination in any other university.

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CHAPTER 1

INTRODUCTION

Description of the study

My childhood is an ocean of memories, some advancing and receding like gentle ripples, others crashing down and leaving distinct imprints on my mind. Some of my fondest memories, which have left such imprints, are those involving books – listening to stories being read by my parents and teachers and then later reading them on my own. Books of all shapes and sizes had an extremely significant influence on my childhood.

> We never seem to forget our first books: the look, feel, and smell of pages daubed with colour that pulled us in when we were small. Just a name – Madeline, Ferdinand, Corduroy, Babar, Max and his wild things, Peter Rabbit – brings a smile, a bright image, or the fragments of a story (Spitz 1999: xiii).

In 2003, I babysat a young child for a couple of months. Both the parents were working so they needed me to fetch their son from playschool and to keep him busy with various activities in the afternoons. Based on my own childhood, I anticipated spending much time surrounded by picturebooks[1]. However, to my surprise, this did not turn out to be the case. My countless endeavours to read stories to the little boy or to simply page through a picturebook with him were usually futile as he expressed far greater interest in playing with his soldier figurines or trying to shoot his baby sister and me with his toy machine gun or catapult. I actually found this almost complete disinterest in books rather distressing.

Over the past year, I have been giving a lot of thought to my babysitting experience and to the importance of children's books in general. The end of the twentieth century and the beginning of the twenty-first century are unquestionably associated with an exceptional technological advancement in electronics. Many children's recreational activities have also become electronic – playing Play Station and video games, as well as watching television cartoons and animated films probably rank among the most favourite pastimes of the modern day child. At first glance, it appears that the electronics and film/animation industries are reaping all the benefits but a closer look reveals that the technological boom over the last two decades in fact carries an interesting paradox. On the one hand, it has resulted in a huge increase in the number of television cartoons, animated films and video games produced every year. On the

[1] I have decided to follow Lewis' (2001: xiv) spelling 'picturebook' instead of 'picture book' or 'picture-book' in order to, as he says, better "reflect the compound nature of the artefact itself" and to show that the picturebook needs to be examined as a whole and translated as a whole. When quoting other scholars, I retain the spelling that they have used in their work.

other hand, it has also resulted in an increase in the number of picturebooks produced and thus a dramatic expansion of the children's picturebook market (one need only visit a bookshop to see the huge variety of picturebooks available for children these days). New printing technologies such as offset photolithography have allowed illustrators, authors and publishers to explore fascinating new paths in combining words and pictures – two distinct media. Children's electronic entertainment certainly deserves credit for its artistic ingenuity but I believe that nothing can replace the magic of picturebooks in the early years of a child's life. Through the combination of characters, images, words and colours, the child is afforded the opportunity to delve into the realm of imagination and fantasy and at the same time to learn about life, society, culture and the world in which s/he lives.

My favourite childhood books include, among many others: *Thumbelina* by Hans Christian Andersen, *Pippi Longstocking* by Astrid Lindgren, *Hansel and Gretel* by the Grimm Brothers, and *Picnic at Babar's* by Jean de Brunhoff. All these books have one underlying feature – they have been translated from a foreign language into English. It was only fairly recently that I discovered that Hans Christian Andersen's books were translated from Danish, that the stories of *Babar* were originally written in French, those of the Grimm Brothers in German and those of Astrid Lindgren in Swedish. It came as quite a surprise that so many of the books, which had given me such enjoyment when I was younger, were actually translations of the original works. Since these stories have been readily incorporated into the English/South African children's literary system, a large number of people do not know that they are in fact translations. The original authors have received all the literary fame, recognition and merit but the translators have remained invisible[2], which is an issue frequently discussed by translation scholars. "There is often the feeling that translators are the unsung heroes of the international children's literature[3] scene. Rarely do they receive the credit and recognition that is due them" (Jobe 1996: 527).

Translators play a vital role in enabling a cross-cultural dissemination of children's literature. Translated books compensate for gaps in a nation's literary system when there is an insufficient quantity of children's books available in the source culture. However, "[t]he concept of translating and making available children's books from other languages has a

[2] For example, there is no mention whatsoever of a translator in my 1980 edition of Laurent de Brunhoff's *Picnic at Babar's*.

[3] There is much debate with regard to the term 'children's literature': what exactly is children's literature? "Depending on definition, it can cover nursery rhymes, songs, poems, nonsense verse, riddles, fairytales, folktales, picture books, storybooks (with or without illustrations), books written specifically for children or abridged versions of adult books, short stories, novels, plays and sketches, cartoon and comic strips, educational or religious books, etc." (O'Connell 2003: 226).

deeper meaning than the mere exchange of reading matter" (Durham 1978: 104). By exposing children to other cultures and fostering an awareness of both the universality and uniqueness of human experience, translated books promote international understanding, tolerance and solidarity. Translation is also an invaluable means of providing children from other cultures with access to picturebooks that have been recognised as great literary artworks. "[I]t is only as a result of translations that we can now rightly speak of a genuine world literature for children" (Bamberger 1978: 20-21).

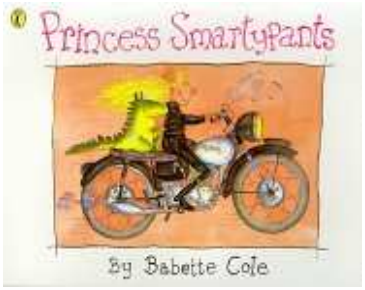
A project in first year Masters involved translating a children's short story or picturebook. This particular experience further cultivated my interest in children's literature and especially the translation of picturebooks. Translators of picturebooks are faced with a particular challenge – their task consists of translating both the verbal and the visual since the stories are told in both words and pictures. Equal consideration must be given to the words and pictures since these two elements together contribute to the overall meaning of the story. It is crucial that pictures are not overlooked since they do not only carry meaning in themselves but they also have an enormous effect on child readers[4] and enhance the overall reading experience. How are visual elements translated in a picturebook and how do translators retain the aesthetic qualities, which are both verbal and visual? Do the visual elements in a picturebook aid or complicate the task of translators? Do the strategies employed by translators reflect their consideration of visual aspects?

It is a misconception among publishers (including some translators) of children's books and especially picturebooks that translation simply involves transcoding words and texts from language A to language B. "[P]icture books are iconotexts, unities formed by words, images, and effects, which have a language of their own. In picture books, there is interaction between two semiotic systems, one verbal and the other visual" (Oittinen 2001: 109-110). The verbal and visual elements are an inseparable whole; translators of picturebooks therefore have to respect this unity when translating and they cannot simply focus on translating the words in the text. It is widely assumed that translating picturebooks is an easier task than translating adult fiction but it is not a simple matter because it involves translating a whole situation – one that is social and cultural as well as verbal and visual.

[4] Following Agosto (1999: 278), I use the term 'reader' "to indicate all picture storybook audiences, including readers and, in the case of prereaders, listeners." Thus, my use of the term 'reader' in the context of a picturebook's audience encompasses readers, viewers and listeners. When referring to translators as 'readers' this term is used in its conventional sense.

Having decided on the topic of my research, I spent some time in a bookstore perusing the large variety of picturebooks, some of which I recognised but many of which I did not know because they have been written over the last ten years or so. The section displaying Babette Cole's picturebooks caught my attention, admittedly at first because of their fun, colourful cover pages and witty titles. However, after reading some of the books, I realised how different they are to the 'classic' picturebooks of my childhood. They are wonderful examples of postmodern picturebooks in which the pictures contribute significantly to the overall narrative and effect. I thought that it was suitable to choose two books, one featuring a princess and the other a prince. I discovered that they had also been translated into French and this made them ideal for a case study on contemporary picturebook translation. It is appropriate at this point to provide a basic summary of the two books.

Illustration 1
(Cole 1996)



Princess Smartypants tells the story of a princess who does not want to get married and who would rather live in her castle with her pets. Pressured by her parents (the King and the Queen) to find a husband, she decides to set her string of suitors various tasks. The prince who manages to accomplish the task he is set will receive her hand in marriage. All the princes, except for one, fail miserably but when Princess Smartypants gives him a kiss, he turns into a gigantic warty toad. When word gets around about the prince's transformation, Princess Smartypants loses her appeal and she is able to live happily ever after – with her pets *and* without a husband.

Illustration 2
(Cole 1997)



Prince Cinders is a story about a skinny, spotty lad who wishes that he could look like his three big, hairy brothers. While his brothers are out partying at the Palace Disco, Prince Cinders is left at home to clean up and do the laundry. One evening, he is visited by a dirty fairy who offers to grant his wishes. However, the fairy has not quite mastered the art of spell casting and, although the prince's wish to be big and hairy certainly comes true, he is transformed into a big, hairy ape. Unaware of this mistake, Prince Cinders rushes off to the Royal Rave, and at midnight, the spell rubs off. Out of shyness, he runs away from a beautiful princess, dropping his trousers

along the way. The princess then uses the trousers to trace the prince she would like to marry – and, of course, they fit only one person – Prince Cinders with whom she lives happily ever after.

The aim of this research is to explore the various problems that may arise in translation from the verbal-visual relationships characteristic of picturebooks. The case study focuses on two picturebooks written and illustrated by Babette Cole: ***Princess Smartypants*** (1996) and ***Prince Cinders*** (1997), and their French translations: ***Princesse Finemouche*** and ***Prince Gringalet***. The two translations appear together with a third story in a hardcover collection entitled *Le prince, la princesse et le p'tit roi* (1999). The picturebooks discussed in this case study offer a humorous and postmodern perspective of the perhaps more traditional form of storytelling, resulting in an extraordinary interplay of words and pictures. By analysing the ways in which two semiotic systems (two modes of communication), namely the verbal and the visual, interact in the two picturebooks and their French translations, the study attempts to discover the extent to which the translation of a picturebook maintains a unity of words, pictures and effects.

Theoretical framework

The broad theoretical framework of this research is Descriptive Translation Studies (DTS), which emerged in the mid-1970s among an international group of scholars, notably Even-Zohar and Toury. Signalling a major shift from traditional thinking, their approach to the study of literary translation is descriptive, dynamic, functional, empirical, systemic and target-oriented. Within the descriptive framework, the researcher "takes the translated text as it is and tries to determine the various factors that may account for its particular nature" in its particular cultural setting (Hermans 1985: 12-13). DTS is frequently referred to as the Polysystem approach, based on one of its key concepts, and as the Manipulation School since the argument is that translating involves manipulating the source text to some extent for a particular purpose.

The descriptive branch of Translation Studies[5] "consists of a product-oriented division which investigates existing translations, a function-oriented one which looks at how translations fare

[5] While some scholars refer to 'translation studies', there are many who capitalize the first two letters, that is, 'Translation Studies'. I have decided to follow the latter group of scholars.

in their socio-cultural context, and a process-oriented section interested in the mental processes taking place in translators' heads" (Hermans 1999: 29). This case study is product-oriented, looking at the existing French translations of the two picturebooks ***Princess Smartypants*** (1996) and ***Prince Cinders*** (1997), and attempting to identify the shifts that may have occurred in transferring these iconotexts to a new linguistic, social and cultural milieu. As picturebooks involve the interaction of two semiotic systems – the verbal and the visual, particular focus is placed on significantly broadening the concept of translation in order to embrace these two different modes of communication.

Literature in the Polysystem theory "is a complex whole of systems which exercise an influence on one another, thus constantly creating new and changing relations… [T]he condition of a polysystem is not static; a polysystem is an open system characterised by being dynamic and changeable" (Van der Westhuizen 2001). The 'systems' idea allows the researcher "to think in terms of functions, connections and interrelations. Contextualisation of individual phenomena is the key" (Hermans 1999: 33). This means that every element must be seen in connection with other elements and the relation that an element has with other elements in the network is what determines its value or function. The (Poly)systems[6] theory, with its importance of context and its relational nature, provides a particularly appropriate framework for the study of picturebooks in translation.

As children's literature can be considered an open, dynamic system, the picturebook in this study can be seen "as a kind of miniature ecosystem,"[7] which suggests that "the words and pictures in picturebooks act upon each other reciprocally, each one becoming the environment within which the other lives and thrives" (Lewis 2001: 48, 54). When translating this form of literary art, translators must interpret every element, both verbal and visual, in its particular context, that is, in relation to other elements since picturebook texts are not "closed entities but open, unfinalised wholes where parts influence the whole and the other way around" (Oittinen 2000: 101). There is a fundamental relationship between the verbal and the visual, and "the unity of the whole emerges from a subtle interplay of the differing parts" (Nodelman 1988: 217). The ecosystem concept also reflects the complexity and flexibility (shifting word-picture relationships) characteristic of picturebooks.

[6] With regard to picturebooks, Lewis (quoted in Sipe 1998: 98) uses the term 'polysystemy' to refer to "the piecing together of text out of different kinds of signifying systems."

[7] "Ecological studies within the life sciences examine ecosystems rather than individual organisms, for in the real world there is no possibility of life outside of a sustaining environment. Birds, insects, reptiles and bacteria, as well as human beings, not only exist within an environment, they are also part of the environment and as such both influence, and are influenced by, that environment… [T]he term has been [...] applied metaphorically in a number of different disciplines to enable the investigation of how the differing parts of a field, or factors within a process, interact and mutually influence one another" (Lewis 2001: 46).

The study begins with a broad outline of issues related to children's literature and translation. Some of the themes that are dealt with frequently in work on translating children's literature are highlighted primarily in order to contextualise the focus of the research but also to draw attention to those aspects that pertain to the translation of both children's books in general and contemporary picturebooks in particular.

The first part of Chapter 2 deals with the fundamental role of the visual in contemporary society. By considering some of the issues that are raised within the fields of visual communication and visual culture, I intend to provide some general background to the aim of the study as well as a means by which to begin highlighting the need for translators to pay considerable attention to visual aspects when translating picturebooks. In the second part of Chapter 2, I discuss some of the major characteristics of the contemporary picturebook as well as the different ways in which its verbal-visual relationships can be categorised.

My examination of picturebook translation in Chapter 3 is eclectic for two reasons. The first reason is that the translation of picturebooks, as an area of research within Translation Studies, is still at an embryonic stage and the existing body of information is limited. The second reason is that picturebooks in fact "demand consideration by means of a number of different theoretical approaches at the same time" because of their "blending of the techniques of two different forms of artistic communication" (Nodelman 1988: x). I believe that drawing on various theoretical approaches developed in other disciplines such as semiotics and visual/graphic arts is very useful in shedding some light on the complexities of the translator's task in dealing with the verbal and visual levels of communication that are the essence of picturebooks.

Chapter 4 is a case study of the two picturebooks and their French translations. In addition to assessing the extent to which the translator has produced iconotexts, I attempt to incorporate various aspects of the theoretical approaches discussed in Chapter 3 into the analyses in order to provide possible reasons for the translation strategies employed and to describe the effect the strategies may have had on the picturebooks in the target language.

Chapter 5, the conclusion of the report, provides a brief evaluation of the study.

Children's literature and translation

> Today it is difficult to imagine the book industry without its huge output of children's books. The mass production of children's books is taken for granted as a prominent and indispensable part of publishing activity… Society views childhood as the most important period of life and tends to account for most of adult behaviour on the basis of childhood experience. Society is […] used to its understanding of what childhood is, as well as to the existence of books for children (Shavit 1986: 3).

Almost two centuries ago, however, society held a very different view of childhood. Children were not regarded as being very different from adults or having special needs, the result being that there was no established educational system and no books written specifically for children (Ariès in Shavit 1986). As society gradually began to change its perception of childhood, the demand for children's books was created but it took a complete reform in the concept of childhood before the children's book industry started to boom in the latter half of the nineteenth century (Shavit 1986). Therefore, "[t]he history of children's literature is also a history of the formulation of childhood images in both classic children's literature and contemporary picture books" (Cotton 2000: 71). The child or childhood images held by authors and publishers reflect their judgments of what children want to read, children's linguistic and cognitive capabilities as well as the extent to which these can be challenged (O'Sullivan 2003). Therefore, any literature written and published for children at a particular point in time and within a particular culture reflects a certain child image, an image that is a significant factor when translating texts for children. Child image is not a simple issue; every person has a unique view of childhood based on her/his personal history and yet at the same time s/he is influenced by the ways in which childhood is regarded by society.

It is only in the last twenty years that children's literature has been approached as literature in its own right because for a long time it was studied purely in terms of its pedagogical value while its literary aspects were largely ignored (Nikolajeva 1996). Furthermore, children's literature has inclined to be culturally marginalized and it is only recently that it is "becoming part of the institutional/cultural critical map" (Hunt 1992: 2). A parallel can in fact be drawn between the emergence of children's literature and that of feminist, ethnic and post-colonial literatures. Just as the latter types of 'new' literatures are increasingly drawing attention, children's literature is also beginning to take its rightful place in contemporary literary

criticism and theory. It has gained increasing recognition with the establishment of organisations such as the International Research Society for Children's Literature (IRSCL) and the Children's Literature Association (ChLA) (Hunt 1992). Conferences as well as specific publications have afforded scholars around the world the opportunity to elevate the status of children's literature as well as to focus on various issues that have previously been neglected. One such major issue is translation.

Translation of any kind is an invaluable practice for the modern world as it plays an indispensable role in interlingual and cross-cultural communication. With regard to children's literature, though, the importance of translation can be further stressed. For example, as mentioned earlier, translations increase the number of books available for children and they have the potential to promote international understanding and tolerance by exposing children to other cultures. Authors and translators together can try to help children to "understand themselves within their own culture, and in their potential relationship with those outside their culture" (Durham 1978: 104). In view of this inherent value, products of translation – translated children's books – can be regarded as commodities and the process of translation as a form of commoditisation.

According to Appadurai (1986), a commodity is a thing that has a use-value and thus an exchange value; it can be exchanged for a counterpart having an equivalent value (Kopytoff 1986). Although Appadurai's commodity theory relates primarily to financial and monetary domains, it "embodies many of the fundamental features of translation thought and practice" (Sprott 2003: 15). A translation has a clear use-value; any form of children's literature, for example a picturebook, is translated for the purpose of exchange. Following Simmel, Appadurai (1986: 3) says that value "is never an inherent property of objects, but is a judgment made about them by subjects." Therefore, particular members of society or publishers have identified a use-value in a particular book and it is this judgement that justifies translating the text, an exchange taking place and the translation being considered a commodity. It could be said that translations (as commodities) "have no meanings apart from those that human transactions, attributions, and motivations endow them with" (1986: 5). It is thus the demand[8] for a children's book to be translated into another language that endows the translation with exchange value. In other words, when a source text is ascribed use-value, it is translated for exchange purposes and the translation becomes a commodity. Furthermore, the

[8] Who creates the demand for a children's book to be translated? It is adults as the writers, translators, illustrators and publishers who hold all the power and who determine the processes of supply and demand on the children's book market (Oittinen 2000). This can be referred to as the 'asymmetrical' nature of children's literature – "Adults act on behalf of children at every stage in this literary communication" (O'Sulllivan 1999: 167).

actual translation of the text is a process of commoditisation since it has use-value in enabling the exchange or circulation to take place and creating a larger potential audience, and thus, commodity potential (Sprott 2003).

More specifically, Appadurai (1986: 3) says that it is economic exchange that makes something valuable and he defines 'commodities' as "objects of economic value." Nowadays, the importance of the economic factor cannot be understated and it can be considered from the point of view of publishers, writers and translators. "Profit motives drive publication decisions, and editors eagerly produce works only when assured a reasonable share of the children's book market. A reasonable market share, at least, would cover the company's costs of producing and distributing a particular book" (Joels 1999: 67). Economic exchange is intensified when books are translated; the translators are paid for their work, the authors receive royalties and the consumers generate money when they buy the translated books. An author's career is more likely to flourish (in terms of earnings and reputation) if s/he can gain exposure in other cultures.

Weissbrod (in O'Connell 2003) believes that it is beneficial to place the discussion of children's literature within the framework of the Polysystem theory. Children's literature tends to hold a peripheral position in the literary polysystem of most cultures whereas the centre is occupied by canonised works that a culture regards as serious adult literature. The result of this peripheral position is twofold: children's literature has a marginal status and translators have a certain degree of freedom when translating texts. In other words, they are entitled to manipulate texts by changing, deleting or adding certain elements (Shavit 1986: 112). However, translators must respect the following two principles:

> an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally 'good for the child'; and an adjustment of plot, characterisation, and language to prevailing society's perceptions of the child's ability to read and comprehend (1986: 113).

Nowadays, more focus is generally placed on the second principle but both principles influence every stage of the translation process – "[t]hey dictate decisions concerned with the textual selection procedure (which texts will be chosen for translation), as well as with permissible manipulation. They also serve as the basis for the systemic affiliation of the text" (1986: 113).

For a children's book to cross cultural boundaries, it obviously has to be translated and published in a different language but the issue of reception in the new culture is of huge significance. A text translated for children will only be accepted by the target culture if it does not violate the above two principles. Furthermore, the children's literary system tends to accept only those texts that conform to existing models in the target system, in other words, those that are well known and conventional. Translators are thus expected to make certain adjustments when texts do not fulfil the demands of existing models.

Studying translated texts that enter the children's system is a beneficial way of exposing the norms, and the systemic constraints that determine those norms, imposed on translators. Translators of contemporary children's books are generally expected to adapt to the norms and conventions prevailing in the target culture, which may relate to linguistic, national, ideological, political or perhaps religious issues. This implies that a certain amount of manipulation of the source text is required in the translation process in order to produce a target text that adheres to the literary and linguistic norms of the target system (this would make it an acceptable[9] translation) (Puurtinen 1994). It is important to bear in mind, though, "while specific norms exist in different cultures for the writing and translation of children's literature, it does not follow that the same approach is adopted in the case of any two languages at the same period in time or for the same language at different times" (O'Connell 2003: 225).

Klingberg (1986: 10), who adopts a prescriptive approach in comparison with more recent scholars, advocates a close adherence to the original text in order to present to the target culture a literary work "in its totality and with its distinctive characteristics." Although he maintains that the reader's interest in and knowledge of the foreign culture cannot be cultivated if the translator changes elements in the text that are specific to that culture, Weinreich (1978) argues that books which are too exotic or which advocate a view that is not shared in the target culture will hardly be published. Therefore, publishers have to consider the possible 'travelability' of stories across cultures (Cotton 2000: 70). According to Nikolajeva (1996: 36), "a well-balanced mixture of 'native' and 'exotic' is the best recipe for ensuring the success of a literary phenomenon in another culture."

[9] According to Toury (1995: 56-57), "adherence to source norms determines a translation's **adequacy**… [and] subscription to norms originating in the target culture determines its **acceptability**."

The issue of bringing the text to the reader or the reader to the text, in other words, the issue of domesticating or foreignising[10] in Venuti's (1992, 1995) terms, is a particularly delicate issue in translating children's literature. "Foreignisation generally refers to a method (or strategy) of translation whereby some significant trace of the original 'foreign' text is retained. Domestication, on the other hand, assimilates a text to target cultural and linguistic values" (quoted in Oittinen 2000: 74). Through domestication, the translator adapts the source text according to its target readers and the norms prevailing in the target culture. Whereas Klingberg (1986) and Venuti (1992) prioritise foreignisation in translation, that is, retaining the 'exotic', Oittinen (2000: 6) maintains that "the very act of translation always involves change and domestication. The change of language always brings the story closer to the target-language audience." Even when the translator opts for a foreignising strategy in order to retain source culture elements, there will nevertheless remain some degree of domestication.

Oittinen (2000) does not agree with Venuti's assertion that translators lose their visibility when they adopt a domesticating strategy. Following Lefevere (1992), Oittinen (2001: 110) regards "translating [as] rewriting[11] for different audiences in different times, places, and cultures" and, in rewriting, translators act according to their own childhood images as well as to the prevalent norms and poetics of the target culture. The effect of the translator's child image is revealed in the fact that "she/he is directing her/his words, her/his translation, to some kind of child: naïve or understanding, innocent or experienced; this influences her/his way of addressing the child, her/his choice of words, for instance" (Oittinen quoted in O'Sullivan 2003: 206). Therefore, in rewriting texts, translators of children's literature actually increase their visibility or, in O'Sullivan's (2003: 202) terms, let their 'voices' be heard.

> [A]lthough we acknowledge 'original' literature written for child readers, we should also acknowledge translating for children. Translators always bring along their own child images: anything that is created for children – whether it involves writing, illustrating, or translating – reflects the creator's views of childhood (Oittinen 2004: 172).

[10] Venuti's domesticating/foreignising debate relates to the German philosopher Schleiermacher's (1813) formulation: "Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace as much as possible and moves the author towards him" (quoted in Stolt 1978: 131). According to Schleiermacher, the translator must opt for one of these two options and remain consistent throughout the translation.

[11] Translations are rewritings of original texts and they reflect a particular ideology, regardless of their intention. Furthermore, all rewritings involve manipulation (Lefevere 1992: vii).

However, translators have to bear in mind that there is communication on two levels because "children's literature as a form of art […] has always two systems of codes, one addressed to the child, another addressed, often unconsciously, to the adult beside or behind the child" (Nikolajeva 1996: 57). This aspect adds to the complexities involved in translating children's books because translators must be aware of, using Barbara Wall's (1991) terminology, the 'dual address' of children's literature (Nikolajeva 1996: 58).

Nikolajeva (1996: 28) places her discussion within a semiotic framework since "[t]he process of translation implies finding not qualitative but significative (semiotic[12]) equivalents to the signs of the source text" and, in adapting Yuri Lotman's (1991) semiotic model of communication, she applies the concepts of cultural context, semiotic space and semiosphere. 'Semiosphere' refers to the semiotic space that is required for languages (languages of culture rather than concrete languages such as English, French or German) to function and for communication to exist. In other words, the semiosphere relates to the set of codes available to the recipients of a particular culture. Neither language nor communication can exist beyond the semiosphere. Common semiotic signs in children's books are those from everyday life such as food, clothes, objects or routines. These semiotic signs create in the reader's mind "a multilevel system based on previous experience of both life and books… [They] help the child to fill the 'telling gaps,' that is, to relate details to a whole system existing outside the text" (Nikolajeva 1996: 29-30). When children's books are translated, semiospheres may interfere with the accurate interpretation of cultural signs. Everyday signs can usually be altered in translation without ruining the plot but relationship signs, for example between parents and children, teachers and pupils, are a more complex level of semiotic space and they vary greatly according to culture. Translators therefore have to be extremely aware of signs that may be more marked in the target culture than in the source culture and they are expected to make the necessary adaptations in the target text. In fact, "[i]t is not only permitted but highly desirable to deviate from the source text if this is demanded by the reader's response" (1996: 28).

Klingberg (1986: 9; original italics) identifies the following possible areas of research on the translation of children's books:

1) *Statistical studies on the source languages among translations into different target languages or countries.*

[12] Semiotics and the notion of 'sign' are discussed more extensively in Chapter 3. It is sufficient at this point to provide The Concise Oxford Dictionary's (1999) definition of 'semiotics': "the study of signs and symbols and their use or interpretation."

2) *Studies on economic and technical problems in the production of translations.*
3) *Studies on how books for translation are selected.*
4) *Studies on how children's books are actually being translated and definition of the problems the translators encounter when translating such books.*
5) *Studies on the reception and influence of translations in the target language area.*

This study focuses on the fourth area of research, concentrating on how two picturebooks have actually been translated and on the problems that may have arisen during the translation process. According to Klingberg (1986), the translation of children's books poses the same problems as those involved in the translation of adult fiction or any text for that matter but he adds that particular problems become more evident when children's books are translated. The potential problems arising from the relationships between the verbal and visual elements in the translation of picturebooks constitutes the focus of this study.

The above discussion has touched upon some of the topics that are often dealt with in studies on the translation of children's literature. However, "*[i]llustration is a remarkably unconsidered area of children's literature – probably because there is no adequate theory attached to it*" (Hunt 1990: 129; original italics) and together with the overall visual dimension of picturebooks it has not received much attention in Translation Studies. This is rather surprising considering that translators increasingly deal with visual aspects in their work, for example in media, audiovisual, technical and stage translation. Furthermore, based on the widely held view that translators only deal with the verbal, visual issues are to a large degree overlooked in translator training and research on translation (Oittinen 2001). In the next chapter, I discuss the centrality of the visual in today's world and the predominant features of the contemporary picturebook.

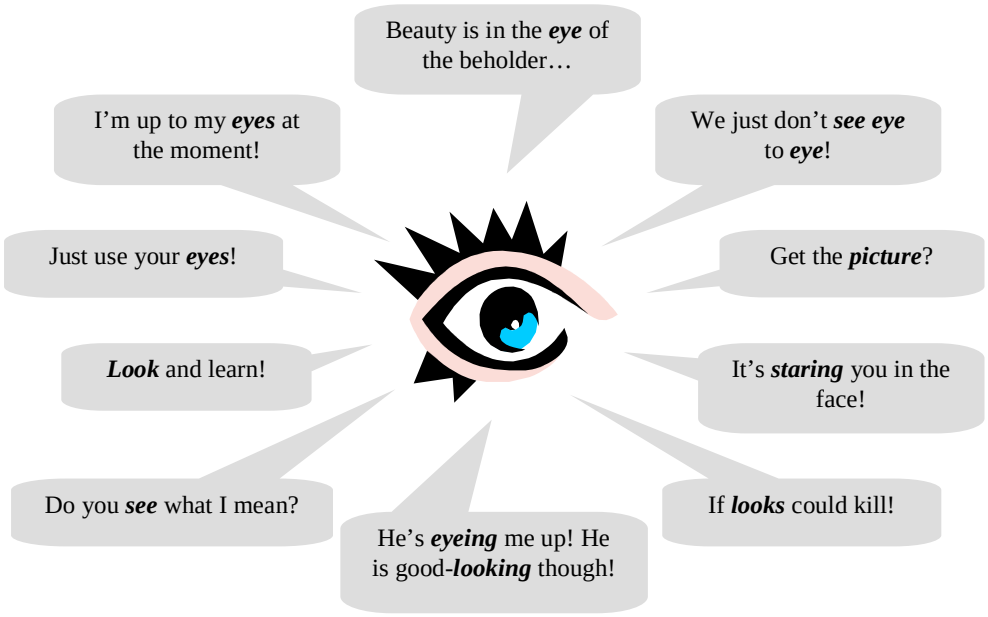
CHAPTER 2

THE VISUAL

AND

THE PICTUREBOOK

The centrality of the visual



Above are just some of the colloquialisms found in the English language "that play upon the ideas of looking, vision and sight" (Barnard 1998: 2-3) and that reflect the visual nature of everyday human experience. Despite the abundance of the visual in contemporary society, the emergence of fields such as visual culture[13] and visual communication is a relatively new phenomenon. This is largely because Western culture has always regarded the spoken and written word in a superior, intellectual light and considered the role played by pictures as inferior to that played by words. "Until now, language, especially written language, was the most highly valued, the most frequently analysed, the most prescriptively taught and the most meticulously policed code in our society" (Kress & van Leeuwen 1996: 32).

It is now recognised that communication cannot be defined purely in linguistic terms as it consists of not only language (in the conventional sense of written and spoken language) but also of a huge nonverbal and visual area that for a long time has been either overlooked or underestimated in human sciences[14]. However, many people today would agree "that sight, or

[13] Visual culture is "the study of the social and cultural construction of visual experience: how one sees what one sees and why what one sees appears as it does" (Barnard 1998: 197).
[14] In their book *Reading Images: the Grammar of Visual Design*, Kress and van Leeuwen (1996: 16) state their intention very clearly: "We want to treat forms of communication employing visual images more seriously than they have hitherto been treated. We have come to this position because of the overwhelming evidence of the importance of visual communication, and the staggering inability on all our parts to talk and think in any way seriously about what is actually communicated by means of images and visual design."

vision, is as vital and important a system of human communication and cultural expression as language" (Barnard 1998: 1). In fact, almost all of the powerful media in contemporary society are based on the combination of two or more means of communication, for example verbal, visual, aural and kinetic. It is the combination of the verbal and visual modes, though, that is "a mainstay of today's communication" (Schwarcz & Schwarcz 1991: 3) and that is a particularly influential and rich communicative strategy. The communicative power of contemporary picturebooks unquestionably lies in the combination of the verbal and visual media.

Since the 1990s, Translation Studies has taken a 'cultural turn'. "Although [it] has opened up new research angles and opportunities in Translation Studies, scholars in the field still tend to show a distinct preference for researching the linguistic dimension of texts."[15] Over the past decade, a 'visual turn' has taken place in cultural and critical theory (Barnard 1998). I believe that the same is required in Translation Studies in order to spread awareness of the intricacies involved in translating picturebooks, for progress to be made in research on translating picturebooks and for far greater attention to be drawn to the role of the visual in communicating meaning. The centrality of the visual is reflected in all Western cultural products, ranging from fashion, television and films, to architecture, advertising, art, photography and religion (Jenks 1995) and I would like to propose that the picturebook is also a hugely visual phenomenon. Picturebook translators, like those working in areas such as sociology, film and media studies, and art history, need to pay attention to "the visual as a place where meanings are created and contested" (Mirzoeff 1999: 6).

The importance of the visual in everyday life has been recognised in many studies, which have established that people obtain 80 percent of their information from what they see (Zimmer & Zimmer 1978: 13). Furthermore, people remember 80 percent of what they see but only 30 percent of what they read and 10 percent of what they hear (Lester n.d.). An additional observation is pertinent to picturebook translators since they are essentially translating for children. Children acquire visual skills before verbal skills; as Berger (quoted in Jenks 1995: 1) says, "[s]eeing comes before words. The child looks and recognises before it can speak… It is seeing which establishes our place in the surrounding world." Translators have to be extremely aware of the cardinal role of the visual in contemporary children's lives.

[15] Quoted from the abstract of the 'Special Panel: The Verbal, The Visual, The Translator' (chaired by Klaus Kaindl and Riitta Oittinen) for the 'Translation and the Construction of Identity Conference' held in Korea in August 2004. The conference marked the launch of IATIS – the International Association for Translation and Intercultural Studies. [Available from http://www.iatis.org/content/korea/panel7-verbalpanel.php]

> [C]hildren born into the first years of the twenty-first century are likely to possess a richer and more deft understanding of visual imagery and its modes of deployment than any other generation in the history of humankind. Their world is saturated with images, moving and still, alone and in all manner of hybrid combinations with texts and sounds… Competence with images is now a prerequisite of competence in life (Lewis 2001: 59-60).

Translators must thus pay considerable attention to the visual dimension of picturebooks, which inevitably has a significant effect on their target audience. When children are presented with a picturebook, their eyes absorb everything that is offered on each page: the pictures, the visual appearance of words[16], the layout and design (MacCann & Richard 1973).

Picturebook translation is interlingual and intercultural communication on two levels – the verbal and the visual – the interaction between which determines a picturebook's meaning. Translators therefore need to develop their literary competence[17] ('text literacy') as well as their visual competence ('visual literacy').

> On the one hand, [visual literacy] is a skill that we need in our everyday lives, like reading traffic signs and menus in restaurants. On the other hand, it implies reading and critical analysis of art, recognizing hints given by the illustrator about time, place, culture, and characters. Visual literacy also includes being sensitive to small details and being able to interpret entities (Oittinen 2003: 139).

More generally, visual literacy is "the ability to understand at a conscious level the visual language used within a particular culture or cultures" (Zimmer & Zimmer 1978: 21). Although a distinction is clearly made between different languages and even dialects of languages, this same principle is not as easily applied to visual languages. Visual language is culturally specific and is not universally understood so picturebook translators need to pay attention to any discrepancies that may arise in the visual language characteristic of the two cultures between which they are mediating[18]. The terms 'Language Culture' (Hewson & Martin 1991) and 'linguaculture' (House 1997) have infiltrated Translation Studies in order to

[16] "The words of a text are not just symbols of spoken sounds but part of the visual pattern on the page" (Nodelman 1988: 53).

[17] There are very different learning protocols for the visual and verbal modes of communication. Visual competence (referring to basic nonverbal and visual communication skills) is largely untutored and is gained through experience and personal development whereas verbal communication is the primary focus of educational programmes (Moriarty 1994).

[18] A translator can be regarded as a cultural mediator, in other words, as "a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture" (Taft quoted in Katan 1999: 12).

demonstrate the very strong interdependence between language and culture. I believe that 'visual culture' is also an important notion for translators, particularly those whose work involves both the verbal and visual modes of communication (as is the case with picturebooks) because a correct interpretation and understanding of visual images necessitates knowledge of cultural assumptions and learned competencies (Nodelman 1988).

The following section deals with the principal characteristics of the modern picturebook, ultimately highlighting the essential role of the visual in this type of literary art.

The contemporary picturebook

Over the past few decades, it is in the realm of the picturebook that children's literature has displayed one of the greatest areas of change and growth. Contemporary picturebooks are extremely rich, challenging and sophisticated in terms of their themes as well as their artistic and literary styles, some of which would not have been associated in the past with children's books (Doonan 1996). A picturebook must be seen as a complete product because it is an 'iconotext[19]' – "an inseparable entity of word and image, which cooperate to convey a message" (Nikolajeva & Scott 2001: 6). A picturebook's total narrative and effect, though, are created through the synthesis of text and pictures along with the layout, total design of the book and the turning of pages.

Technological advancements, artistic innovations and the increasing importance of visual forms in modern culture have resulted in pictures having a far greater narrative and communicative role in picturebooks. They are not simply part of "the physical appearance of the book" to be judged beautiful, drab or lacking in appeal (Schwarcz 1982: 3). Apart from bringing out what is said in the verbal text, pictures convey additional meanings that could not have been derived from the verbal narrative on its own (Cianciolo 1997: 3) and they contain information that might change or add to the meaning, tone and purpose of the text. Pictures therefore represent another means of communication and expression – the visual one. In fact, "a picture book contains at least three stories: the one told by the words, the one implied by the pictures, and the one that results from the combination of the first two" (Nodelman quoted in Agosto 1999: 278). There is a complex interrelationship between the pictures and the words, and both have to be interpreted in order to understand a picturebook.

[19] The notion 'iconotext' was coined by Swedish scholar, Kristin Hallberg (1982).

Despite the increasingly significant role of the visual in picturebooks, various scholars have commented on the distinct lack of research pertaining to this area. In literary studies, pictures are treated as minor or are completely neglected (MacCann & Richard 1973) and, in graphic art criticism, the visual dimension of children's literature has been until recently an unconsidered field (Kümmerling-Meibauer 1999). Furthermore, the narrative function of pictures as opposed to the narrative features of words has not been dealt with in critical theory (Roxburgh 1983). It was only in the 1980s that the picturebook began to be considered an object of academic study and during this time various scholars started exploring the interaction between word and image in picturebooks, which, using Roxburgh's (1983: 20) terminology essentially constitutes their 'semantic structure'. Key figures in this field include, among others, Joseph Schwarcz, William Moebius, Perry Nodelman, Jane Doonan and Lawrence Sipe. However, there are very few books that deal specifically with "the dynamics of the picturebook, how the text and image, two different forms of communication, work together to create a form unlike any other" (Nikolajeva & Scott 2001: 2).

Words and pictures convey different kinds of information and in different ways because of the inherent differences between verbal and visual communication. "[E]ach medium has its own possibilities and limitations of meaning. Not everything that can be realised in language can also be realised by means of images, or vice versa" (Kress & van Leeuwen 1996: 17). These differences are frequently exploited so that the two media work together to the point where the goal of the picturebook could not be achieved by either medium on its own. One essential difference between the two modes of communication is that written language (with its grammar, syntax and vocabulary) is *linear* – we understand and decipher meaning by reading along the line; visual language (with colour, shape, texture, size, contour, etc.) is *simultaneous* – we see a picture and its contents all at once (Schwarcz 1982). Tension is thus created because the verbal text urges us to read on while the pictures urge us to stop and look (Sipe 1998).

There are many contemporary picturebook artists who "play with postmodern ideas in their creation of pictorial space, uniting the incompatible and including sharp contrasts and unexpected turns. This pictorial space reflects the world around today's children and its multitude of visual impressions" (Nikolajeva 1996: 91). One of the distinguishing features of postmodernism is the dominance of the visual and this probably explains why various postmodern[20] elements have infiltrated a form such as the picturebook, which is specifically designed to communicate through verbal as well as visual channels. Postmodernism rejects

[20] For a more detailed discussion of postmodern features in picturebooks, see Moss (1992) and Lewis (2001).

"rigid genre distinctions, emphasising pastiche, parody, bricolage, irony, and playfulness" (Klages 2003) and these features are seen in the contemporary picturebook – it frequently subverts conventions as well as techniques, employs parody and playfulness to convey meaning, and "may also tempt the reader to perform and participate" (Oittinen 2003: 130). More extensively than any other type of children's literature, the picturebook also obscures the usual distinction between genres.

> Rather than confining itself to exploring the byways of any one particular type of text, verbal or pictorial, it *exploits* genres… What we find in the picturebook is a form that incorporates, or ingests, genres, forms of language and forms of illustration, then accommodates itself to what it has swallowed, taking on something of the character of the ingested matter, but always inflected through the interanimation of the words and pictures (Lewis 2001: 65; original italics).

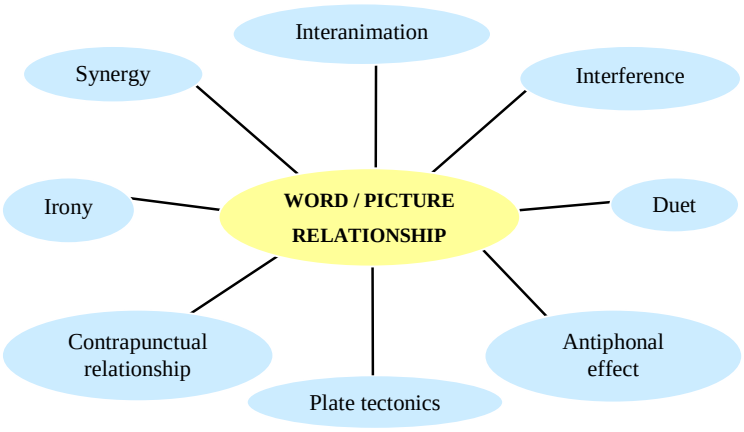
The picturebook is thus "a lively complex phenomenon" (Schwarcz 1982: 14); it is lively because it reflects a wide array of styles, compositions and designs and it is complex because it exhibits an enormous variation in the fashion in which the words and pictures combine and intertwine. In a postmodern context, the picturebook truly tests the limits of children's literature (Moss 1992) and its possibilities are infinite because it is constructed out of the infinite verbal and visual resources surrounding it.

I now discuss some of the ways in which various scholars working in this field have attempted to describe and categorise the relationships between words and pictures in picturebooks.

The verbal-visual mechanics of picturebooks

"[T]he essence of the picture book is the way the text and the illustrations relate to each other; this relationship between the two kinds of text – the verbal and the visual texts – is complicated and subtle" (Sipe 1998: 97). Various metaphoric terms have been used to describe this relationship and many of them are derived from music, for example: 'duet', 'contrapunctual relationship' and 'antiphonal effect' (Sipe 1998). Miller (in Sipe 1998) introduces a scientific metaphor using the concept of 'interference' from wave theory and Moebius (1990: 135) employs geological imagery talking about "a kind of 'plate tectonics' of

the picturebook, where word and image constitute separate plates sliding and scraping along against each other." Lewis (2001: 35), following Meek (1992), talks about the 'interanimation[21]' of words and pictures, which he believes is an apt description of how "the two media act upon each other." Sipe uses the term 'synergy'[22] in order to capture the idea that both the pictures and the words would be incomplete without each other. In other words, the relationship between words and pictures is "synergistic" so "the total effect depends not only on the union of the text and illustrations but also on the perceived interactions or transactions between these two parts" (1998: 98-99). Agosto (1999) and Lewis (2001) also use the term 'synergy' because it emphasises that a picturebook's story is not merely the summation of the story told by the words and the story told by the pictures. For Nodelman (1988: 221), the relationship between words and pictures in picturebooks is inherently one of 'irony' – "each speaks about matters on which the other is silent." The function of irony is thus to create a discrepancy between the said and the unsaid, between the information offered by the words and that offered by the pictures (Nodelman 1996: 123). Kümmerling-Meibauer (1999: 162), though, does not agree with Nodelman's assertion that all picturebooks are ironic in nature, suggesting instead that the notion of irony should be used to describe a particular case of picture-word relationship.



As the above diagram reveals, the picturebook's metalanguage is rather unstable since there seems to be a lack of agreement on a standard terminology to use in this field. Apart from

[21] Lewis (2001: 169) defines 'interanimation' as "[t]he process by which, in composite texts such as picturebooks, comics and graphic novels, the words and images mutually influence one another so that the meaning of the words is understood in the light of what the pictures show, and vice versa."
[22] The Concise Oxford Dictionary (1999) defines 'synergy' as follows: "interaction or cooperation of two or more organisations, substances, or other agents to produce a combined effect greater than the sum of their separate effects." "Synergy in the picturebook, therefore, is the outcome of the **interanimation** of words and pictures" (Lewis 2001: 171).

several metaphors that have been introduced, scholars have also proposed different ways (in varying degrees of specificity) in which the verbal-visual relationships in picturebooks can be described or categorised.

Doonan (1996: 231) provides the following general synopsis of verbal-visual relationships:

> The relationships between words and pictures range from an obvious congruency through to that of a highly ironic one in which words and images may seem to be sending contradictory messages, and a challenge lies in resolving the differences to make a composite text with a satisfying conclusion; at its most extreme, the nature of the relationship is permanently unclear and a high degree of toleration of ambiguity is required of the reader-beholder.

More precisely, Golden (in Nikolajeva & Scott 2001: 7) outlines the following kinds of text-picture interaction: a) "the text and pictures are symmetrical (creating a redundancy) b) the text depends on pictures for clarification c) illustration enhances, elaborates text d) the text carries primary narrative, illustration is selective e) the illustration carries primary narrative, the text is selective." Focusing primarily on the function of illustrations, Schwarcz (1982: 14-17) offers the following nine classifications of relationships between words and pictures: a) congruency b) elaboration c) specification d) amplification e) extension f) complementation g) alternation h) deviation i) counterpoint.

In exploring the variety of dynamics between word and picture, Nikolajeva and Scott (2000) then propose their various categories, the main ones of which are symmetry, enhancement, counterpoint and contradiction; these can be applied to an analysis of setting, temporality, characterisation and point of view.

> [I]n *symmetrical* interaction, words and pictures tell the same story, essentially repeating information in different forms of communication. In *enhancing* interaction, pictures amplify more fully the meaning of the words, or the words expand the picture so that different information in the two modes of communication produces a more complex dynamic. When enhancing interaction becomes very significant, the dynamic becomes truly *complementary*. Dependent on the degree of different information presented, a *counterpointing* dynamic may develop where words and images collaborate to communicate meanings beyond the scope of either one alone. An extreme form of counterpointing is

> *contradictory* interaction, where words and pictures seem to be in opposition to one another (2000: 225-226; original italics).

Agosto also presents a number of categories within her theoretical model of interdependent[23] storytelling according to which the understanding of a picturebook's story hinges on the concurrent consideration of the verbal and visual media. The model consists of two major categories. The first is augmentation where the words and the pictures "each amplify, extend, and complete the story that the other tells" (1999: 269-270). The second is contradiction where the words and the pictures "present conflicting information, such as the words describing a sunny day where the corresponding pictures show a rainstorm" (1999: 275). Within augmentation, there are the following subcategories: irony, humour, intimation, fantastic representation and transformation (for impact, for emotional expression, for cultural or ethnic content); within contradiction, the subcategories are irony, humour and disclosure. The model is not exhaustive and is continuously expanding because advancements in picturebook writing and illustrating are likely to result in new roles being given to the verbal and visual modes of communication.

There are other terms used in relation to picture-word interaction in picturebooks. 'Anchoring' and 'alternating' are two functions identified by Barthes which Oittinen (2001: 115) describes as follows: "The anchoring function refers to fixing ideas: words define what the pictures are supposed to tell; the alternating function is referring to an entity where pictures and words take turns." Adopting Venuti's (1992) terms, Oittinen (2004: 175) then introduces the categories of 'domestication' and 'foreignisation'.

> Illustrations may bring the text closer to the story told in words. By domestication, keeping close to the text in words, they add to the smooth entity. By telling a different story than the text in writing, illustrations may also foreignise or bring something unclear into the text, something difficult for the reader to understand.

Pictures "may also domesticate or foreignise by bringing a story closer to or further away from the target culture" (Oittinen 2001: 115).

Despite the attempts of various scholars to elucidate and theorise word-picture interaction, categorising verbal-visual relationships is a difficult task because words and pictures can

[23] Agosto (1999) distinguishes between 'interdependent storytelling' and 'parallel storytelling'. The latter type of storytelling occurs in picturebooks where the same story is told twice and simultaneously – through the written text and through the pictures. The story can thus be understood either through the pictures or through the words.

combine in almost unlimited ways. Lewis (2001) does not in fact believe in pigeonholing picturebooks into a quasi-scientific set of categories according to the ways in which pictures and words are related because it does not reflect the inherent adaptability, diversity and flexibility of the form. Moreover, the picturebook is continuously changing and verbal-visual relationships do not always remain consistent throughout a given book.

Instead of trying to reconcile the different approaches considered above, I believe it is appropriate for the purposes of this study simply to regard the picturebook's word-picture dynamic within the framework of Lewis' (2001) 'ecosystem'[24] concept. The ecosystem is a dynamic, complex and flexible structure, thus highlighting the essential characteristics of the picturebook and the fact that its word-picture relationships can change and shift. It draws attention to "whole networks of relationships" and the "interconnectedness of all of [the] strands that bring [a picturebook] to life" (2001: 47). Furthermore, the ecosystem concept urges one to remember that the words provide the environment (the context) in which the pictures live and thrive, and likewise, the pictures provide the environment (the context) in which the words live and thrive.

The following chapter concerns the translation of picturebooks, the focus of this research report. I explore various approaches that could be useful to translators in their task of reading, interpreting and translating picturebooks.

[24] As mentioned in the theoretical framework in Chapter 1, I believe the 'ecosystem' concept relates well to the overall systemic framework of the study.

CHAPTER 3

TRANSLATING PICTUREBOOKS

Introduction

> 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 a 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.
>
> (Prefatory note to Bader quoted in Lewis 2001: 1)

The above definition captures the essentials of the picturebook in a translation context. The translator must focus on the 'total design' – both the verbal and the visual because of the 'interdependence of pictures and words'. The picturebook is an instrument of mass communication and thus a mass-produced consumer product (Schwarcz & Schwarcz 1991: 7). By enabling its exposure to a larger potential audience, the translator then enhances the commodity potential of a picturebook as a 'commercial product'. The picturebook is also 'a social, cultural, historical document' so the translator must consider the source and target social, cultural and historical contexts as these may have a bearing on the strategies s/he employs in the translation process. Finally, the translator is essentially translating for children and thereby producing an 'experience' for children in the target culture.

"[T]ranslating picturebooks does not imply that words are translated into pictures (or replaced by pictures) but that the unity of words and images is translated with the intent of producing (rewriting) a new iconotext – picture book – in the target-language" (Oittinen 2001: 110). In other words, translating picturebooks involves translating a dialogic whole consisting of the verbal and the visual as well as the effects which mainly refer to the whole (imagined) reading-aloud situation (Oittinen 2000). Pictures do not appear at first to pertain to translation as it is widely assumed that translators' work involves translating words but, in terms of picturebooks, translators translate written texts as well as pictures. O'Sullivan (1999: 167) asks the following valid question: "How […] can we speak of translating pictures in picture books when, in most cases, these remain materially unaltered?" Her answer, though, addresses the crux of the matter:

> It seems to me that in the translation of picture books, neither element – words or pictures – can be isolated, nor are they isolated when the translator translates…

> [A]n ideal translation reflects awareness not only of the significance of the original text but also of the interaction between the visual and the verbal, what the pictures do in relation to the words (1999: 167).

With the presence and interaction of verbal and visual media, translating picturebooks is a complex and challenging task that "require[s] an especially accomplished translator to deliver the essence of the writer's and illustrator's intent" (Cotton 2000: 69). It is thus important for picturebook translators to develop an understanding of both the visual/pictorial/iconic and the verbal/literary/textual levels of communication that are intrinsic to picturebooks.

It must be noted that the visual in picturebooks includes not only the pictures and the physical appearance of the words but also the picturebook paratexts such as format, titles[25], front and back covers, endpapers,[26] and title page (Nikolajeva & Scott 2001). The visual also encompasses the picture sequence, layout, style and shape of letters and headings, typography, sentence structure and punctuation – in other words, the total design of the book. All these aspects affect the content of the story, influence the reader emotionally and enrich the reader's interpretation of events and characters (Oittinen 2001). They "also contribute to or detract from the sense of harmony and wholeness" (MacCann & Richard 1973: 73). Translators must thus consider all the visual elements of a picturebook because they have an impact on the verbal elements and vice versa.

An eclectic approach

Research on picturebook translation is slowly starting to gain some impetus in Translation Studies and this is largely due to the pioneering work of Finnish scholar, Riitta Oittinen, (for example, 1990; 1996; 2000; 2003; 2004) who has devoted much attention to pictures and the visual dimension in the translation of children's literature and particularly picturebooks. In the following section, I discuss various approaches that could assist translators in their task of understanding and translating picturebooks. In addition to drawing extensively on the work of

[25] A picturebook's selection or rejection may often be based on its title so when a picturebook is to be translated, the title must be carefully considered. Furthermore, the translator must be aware that "the titles of picturebooks are a very important part of the text-image interplay and contribute to all the types of interaction [that can be] observed inside the books themselves" (Nikolajeva & Scott 2001: 244).

[26] Lewis (2001: 168) defines 'endpapers' as "[t]he papers, or pages, visible immediately inside the front and back covers of a book. In a picturebook the endpapers may be plain or they may display designs that are germane to the text proper. It is always worth looking closely at images displayed on the endpapers as they frequently contain information and/or images useful in the interpretation of the story."

Oittinen, I incorporate an amalgam of ideas from fields such as literary theory, theatre and film translation, semiotics as well as visual and fine arts. Although there are many similarities and overlaps between the premises of the various approaches, I believe that each approach provides insight into the issue of picturebook translation in a slightly different way.

Hermeneutics

Hermeneutics[27], "a branch of philosophy concerned with human understanding and the interpretation of texts" (Hermeneutics 2005), is by its very definition a well-suited framework for translation and hermeneutic analysis is a useful tool to all translators because they necessarily begin their task as readers. The hermeneutic circle, though, has particular value to picturebook translation.

> Hermeneutic analysis starts with the whole, proceeds to look at details, goes back to the whole with a better understanding, and so on, in an eternal circle known as the hermeneutic circle[28]. The process of 'reading' a picturebook may be represented by a hermeneutic circle as well. 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 (Nikolajeva & Scott 2001: 2).

The reader of a picturebook is required to make continual shifts between the pictures and the words because of the different perspectives offered by the narrator in the visual text and the narrator in the verbal text. Sipe (1998: 103) uses the term 'oscillation'[29] to describe this constant shifting from the verbal to the visual and vice versa. We "piece together the meaning

[27] "The word *hermeneutics* has two derivations. One is from the Greek god Hermes in his role as patron of interpretive communication and human understanding, while the other is from the syncretic Ptolemaic deity Hermes Trismegistus, in his role as representing hidden or secret knowledge" (Hermeneutics 2005). According to Thompson (quoted in Byrne n.d.), however, the word 'hermeneutics' is "derived from the Greek verb, *hermeneueuein*, 'to interpret', and from the noun, *hermeneia*, or 'interpretation'."

[28] "The concept of a hermeneutic circle was introduced by Heidegger as a way to understand our Being-in-the-World… The hermeneutic circle is a way of articulating and interpreting discourse" (Byrne n.d.). An interesting parallel could be drawn between reading a picturebook and translating in general. Similar to the process of reading a picturebook, the translating process could also be represented by a hermeneutic circle. According to Oittinen (1996), "[t]he translator is a specialised reader, who travels back and forth in and between texts, the original text and her/his own text." This is similar to Nord's (1991: 30) 'looping model' which proposes that "translation is not a linear, progressive process leading from a starting point S (= ST) to a target point T (= TT), but a circular, basically recursive process comprising an indefinite number of feedback loops." In other words, "[w]hile translating, the translator is influenced by previous words and passages – the whole reading and viewing situation – which in their turn influence the words and passages to come, and the other way around" (Oittinen 1996).

[29] Sipe's notion of 'oscillation' is described more specifically under the section 'Semiotics'.

of the text" by going back and forth between the pictures and the words (Lewis 2001: 32), and in this process, "the words correct and particularise our understanding of the pictures they accompany, and the pictures provide information that causes us to reinterpret and particularise the meanings of the words" (Nodelman 1988: 217). Apart from the usual contextual factors (subject matter, time, place, culture and so on) that translators need to consider, context in picturebook translation therefore acquires another dimension: pictures provide the context for words, and words provide the context for pictures.

> [T]he words are never just words, they are always words-as-influenced-by-pictures. Similarly, the pictures are never just pictures, they are pictures-as-influenced-by-words. Thus the words on their own are always partial, incomplete, unfinished, awaiting the flesh of the pictures. Similarly the pictures are perpetually pregnant with potential narrative meaning, indeterminate, unfinished, awaiting the closure provided by the words (Lewis 2001: 74).

Translators, therefore, have to be able to interpret entities that are derived from intersecting relationships of verbal and visual 'languages' (Oittinen 2001: 116).

Dialogics

Oittinen's views on picturebooks are greatly influenced by the Russian philosopher, Mikhail Bakhtin, and she adopts his notion of 'dialogics', believing it is a useful way of describing and analysing the influence of pictures when translating for children. Dialogics refers to the idea that all things in life can be understood "as a part of a greater whole – there is a constant interaction between meanings, all of which have the potential of conditioning others" (Bakhtin 1990: 426). Dialogics has enormous relevance for the translation of picturebooks because it draws attention to the fact that all the elements comprising a picturebook influence each other and that the meaning of a picturebook's story can only be determined by considering all the different parts and the ways in which they relate to each other to form a whole. There is a dialogic relation between the text and the pictures, and the translator, therefore, must interpret both the verbal and the visual by participating "in a dialogue between her/himself and the story told by the author and the illustrator with words and pictures" (Oittinen 2000: 100).

Regardless of the kinds of word-picture interaction existing in picturebooks, pictures always add "to the narration by giving extra information, such as cannot be given by words: details

about setting in time, place, culture, society as well as characters and their relationships" (Oittinen 2003: 131). In addition, pictures can give all types of hints concerning specific features, for example the characters' status, emotions, and their development through the story. Pictures can greatly influence and facilitate the translator's choice of words and style of writing but they may also complicate the translator's task and limit her/his solutions – this is especially the case when a translated picturebook is to be published as a co-print[30] as the illustrations can seldom be changed (Oittinen 2003: 133). In addition, culture-bound visual elements may present various difficulties for the translator.

Another feature of dialogics highly pertinent to the translation of picturebooks is its emphasis on the involvement of a number of human beings in a dialogic situation. Translating does not take place in a vacuum, but in a concrete, definable situation so when a picturebook is translated, "the dialogic constellation expands and involves a translator interpreting the text and illustrations, target-language readers with a different cultural background, a new publisher, and even, possibly, a new illustrator participating in a collaborative dialogue with the translator" (Oittinen 1990: 50-51). Translating is thus a multivoiced situation in which different people meet, interact and influence each other.

'Unfinalizability' is a key concept in Bakhtin's writings and Oittinen (2004) discusses the distinction he makes between the 'given' and the 'created'. The former refers to the resources with which we act and speak – in terms of picturebooks this refers to the "concrete words and illustrations. 'The given' also comprises language, culture, and the person's background. However, no utterance – no word, no work of art, no original or translation – is only a 'product' of what is given; something new is created in the process of understanding and interpretation, when different material worlds meet with human beings" (Oittinen 2004: 173). Translating therefore involves producing a target text rather than reproducing the source text in the target language. "Dialogics does not mean submission to the authority of the original but, adding to it, enriching it, out of respect for – or loyalty to – the original, thus creating a fresh new interpretation for the target-language audience" (Oittinen 2000: 164). Loyalty[31] to the source text and its author is demonstrated through the translator's consideration of the target language audience and it "implies respect for an entire story-telling situation where a

[30] "Co-prints are taken to reduce high printing costs and mainly concern minor languages and cultures… At first, the translations into different languages are printed at the same time by an international publisher; then the books are released by the national publishers" (Oittinen 2003: 133).

[31] The term 'loyalty' is a significant departure from the traditional notion of 'faithfulness' or 'fidelity' in translation theory. "[T]he translator is committed bilaterally to the source text as well as to the target text situation, and is responsible to both the ST [source text] sender […] and the TT [target text] recipient. This responsibility is what [Nord] call[s] 'loyalty' " (Nord 1991: 29).

text is interpreted *for* new readers" (2000: 84; original italics). Taking into account the target audience is a key feature of functionalist translation approaches because they draw attention to the idea that translation is not simply a process of linguistic transcoding but rather a communicative act that must be purposeful with relation to the translator's readership. Translators direct their words to a specific audience for a specific purpose and they adjust the source text in accordance with the assumed future function of the translated text. With regard to picturebooks, "[t]his function includes not just reading silently and looking at the pictures, but also reading aloud, which is usually performed by grown-ups" (Oittinen 2003: 129).

Conventionally, translations and particularly literary translations are considered "not only second-hand, but also generally second-rate" (Hermans 1985: 8). The aim of translating picturebooks, though, is not to achieve likeness, sameness or equivalence[32] to the source texts because, as Hellsing maintains, "keeping strictly to the originals means 'murdering' them as art" (Oittinen 1990: 49). A translation should thus be considered the "ever-renewed latest and most abundant flowering" of the original (Benjamin 2000: 17) because once translated into a different language, a picturebook enters a new culture with a new audience and it is given new meanings and a new life. "A professional translator does not hide behind the original author but takes her/his place in the dialogic interaction; she/he steps forward and stands in sight" (Oittinen 2000: 162). The translator's visibility is therefore promoted through a dialogic view of picturebook translation. In terms of the two picturebooks selected for the case study in the following chapter, the translator has been made visible to the target culture because she has been acknowledged in the bibliographic information appearing on the endpaper of the translated collection.

Reader-response theory

"[O]ne of the greatest advantages of looking at the word-picture relation in picturebooks in ecological terms is that it points towards the role of the reader in the interanimation of word and image… The words are brought to life by the pictures and the pictures by the words, but this is only possible in the experience of reading" (Lewis 2001: 54, 55). This is a central idea in Wolfgang Iser's (1978) 'reader-response' criticism, which proposes that a reader is involved in the production of a text's meaning.

[32] Referring particularly to the translation of poetry, Holmes (quoted in Van den Broeck 1978: 31) says that the use of the term 'equivalence' is "perverse"; "like 'sameness', [it] is asking too much. The languages and cultures to be bridged, however close they may sometimes seem, are too far and too disparately structured for true equivalence to be possible." I believe that this statement may very well be applied to the translation of picturebooks.

All translators begin their task as readers of the source text; with emphasis on the active and participatory role of the reader in generating a text's meaning, the authority conventionally ascribed to the source text is diminished. Traditionally, the translator "is not supposed to have 'the right' to her/his own interpretation of the text" (Oittinen 2000: 16), but in applying reader-response theory, "the importance of the translator's role as a reader and writer and, especially, as an interpreter of the text" (2000: 97) is highlighted. Based on their own particular culture, language, background, gender, knowledge as well as child images, translators will interpret a picturebook's story in a different way, which inevitably has an enormous bearing on the kind of translation produced. "[I]t is their interpretation which guides and colours their translation" (Desmet 2001: 31). In addition, every situation in which the act of translation takes place is unique which inevitably influences how a given text is read, interpreted and translated so it is "quite foolish to argue that the task of the translator is to translate but not to interpret" (Bassnett 1980: 80). Translators are not passive agents because their task involves "creative interpretation" (1980: 80) but, in terms of picturebook translation, this takes on another dimension because 'creative interpretation' here works on two levels – the verbal and the visual, the story told by the author as well as the story told by the illustrator.

The notion of 'gaps' is another important aspect of reader-response theory that is applicable to picturebooks.

> Each reader fills in the unwritten work or the 'gaps' in his or her own way, thereby acknowledging the inexhaustibility of the text. Iser's concept of gap-filling suggests that we can think of readers filling in some of the gaps in the verbal text of a picture book with information from the illustrations and of readers using information from the verbal text to fill in some of the gaps in the illustrations (Sipe 1998: 99).

Both the verbal and visual texts have gaps, which are frequently left by the author and/or illustrator for the reader to fill with her/his expectations, prior knowledge and experience. O'Sullivan (1999: 168), though, raises an important issue with regard to the translator's interpretation of the source text:

> A translator's reading of the original text is bound to be influenced by the pictures, though it is not always easy for her to disentangle the elements that contribute to the complexity. The result can be problematic: the pictures stimulate the creative linguistic powers of the translator, who may in turn make elements

> explicit in the narrative where originally these were only seen in the pictures. In other words: gaps in the source text may be filled by translators in the target text.

The picturebook translator must therefore be aware of gaps in the source text, which have been left deliberately by the author, illustrator or picturebook maker[33] for the reader to fill. "Sometimes the translator may feel tempted to explain the story told in words on the basis of what he or she sees in the illustration. However, this may change the indexical relationship[34] of the verbal and the visual altogether" (Oittinen 2004: 175-176). An ideal translation "does not verbalise the interaction [between the verbal and the visual] but leaves gaps that make the interplay possible and exciting" (O'Sullivan 1999: 167). In other words, translators must not disturb the dialogic whole of the original by feeding the story told by the pictures into the written text. The target language reader must be given the same opportunity as that given to the source language reader to use her/his own imagination in interpreting the words and the pictures as well as their combination.

Applications of theatre and film translation

Some of the findings from research on film and theatre translation can be applied to picturebook translation because picturebooks have more similarities with theatre and films than with other types of books (Shulevitz in Oittinen 2000: 111); they are mixed-media forms or "hybrid art forms[35]" (Sipe 1998: 100).

Delabastita (in Oittinen 2004: 175) proposed the following strategies for film translation: "*transmutatio* (reordering), *adiectio* (addition), *repetitio* (repetition), *detractio* (visual manipulation), and *deletio* (omission)", and they have some relevance to picturebook translation. Reordering visual elements when translating picturebooks is not very common in the Western world and neither is omission or visual manipulation (especially where co-prints are concerned). Such strategies are generally more common when translating picturebooks from English into Arabic. When dealing with culture-bound elements in the verbal or the visual, translators may add footnotes or explanations but considering the target audience of picturebooks this would most likely ruin the enjoyment of the reading experience. As

[33] Lewis (2001) uses the term 'picturebook maker' when a picturebook is written and illustrated by the same person. The term would apply to the two picturebooks in my case study as Babette Cole has both written and illustrated these books.
[34] The concept of 'indexical relationship' is explained under the section 'Semiotics'.
[35] Adopting Wagner's description of his operas, Steiner (in Sipe 1998: 99-100) refers to illustrated texts as 'Gesamtkunstwerke', literally meaning, "'assembled' or 'put-together' works of art."

discussed in the previous section, it is essential for translators to recognise when gaps have been deliberately left for the reader's own interpretation of the story. By adding information or explaining particular aspects of the text, they are filling in gaps and thereby changing the indexical relationship between the verbal and the visual. This affects the narrative as well as the overall impact of the picturebook (Oittinen 2004).

For a long time, theatre translation has placed too much emphasis on the verbal text while neglecting the other sign systems involved – in other words, the auditive, paralinguistic and visual signs (Bassnett-McGuire 1985). In both theatre and picturebooks, "the [written] text is only one element in the totality of […] discourse" (Bassnett 1980: 132). Translating a picturebook, then, is similar to translating a play and both are complex tasks because they require the transferral of a series of codes. Theatre and picturebooks are constructed from a combination of various sign systems and they contain "distinguishable structural features that make [them] performable… Consequently the task of the translator must be to determine what those structures are and to translate them in to the TL[36], even though this may lead to major shifts on the linguistic and stylistic planes" (1980: 122). The performance aspect is a central issue not only in theatre but also in picturebooks. Translators must pay attention to the readability of the verbal text because picturebooks are very often read aloud and 'performed' since their target audience generally consists of children who cannot yet read or who are learning to read. Translators are "supposed to make the aloud-reader's task as easy as possible. The text to be read aloud must roll on the aloud-reader's tongue; the verbal text also needs to collaborate with the visual and the turnings of the pages" (Oittinen 2003: 132).

A picturebook is not just a combination of words and pictures; it has both sound[37] and rhythm. Although these features are not as obvious in the picturebook as they are in film, they influence the reader emotionally and add something to the contents of the story and the total effect (Oittinen 2001: 114). The sounds and rhythms of a picturebook text "create the book's supporting emotional content. [They] become the book's underlying structure, the cup which holds the book's images" (Shannon 1991: 140). There are various visual features of a picturebook that are used by an author "to emphasise words and sound as surely as an illustrator's use of shadow and light emphasises visual shapes" (1991: 141). For example, letters in different shapes, patterns and sizes are often used to provide the aloud-reader with hints or perhaps instructions on how to 'perform' the text. Sentence length, word length and

[36] TL stands for target language.
[37] The picturebook is frequently considered as though it were a silent movie – "virtually wordless and without any sound"– but, in terms of a picturebook's performance, sound and rhythm are important features to be taken into consideration (Shannon 1991: 138). Picturebook texts have an inner rhythm that can be felt even when they are not read aloud (Oittinen 2000).

punctuation such as full stops and commas can also be used to give the aloud-reader visual hints on when to stop and when to make haste during the reading of a story (Oittinen 2003: 132).

Punctuation is used specifically to represent nonverbal[38] elements in communication and its use is "an essential part of the audible-visual nature of speech" (Poyatos 1997b: 22). Since picturebooks are one of the shortest types of narratives, the punctuation that has been used probably has specific functions to fulfil and translators must therefore pay particular attention to this aspect of the picturebook text. Keeping a picturebook's rhythmic, read-aloud quality is extremely important when translating because it can have a large emotional effect on the audience. Translators must thus be extremely aware of their choice of words and style as well as the tools of narration affecting a picturebook's rhythm, flow and 'oral sensation'. Furthermore, since nonverbal communication like verbal communication is culturally specific, they "need to become extremely sensitive to all that happens or does not happen as they translate a text" (Poyatos 1997b: 18).

Picture theory

Picturebooks initiate children to both literature and visual art. Pictures themselves fall within the domain of visual art and they are "appropriately judged by criteria derived from the fine arts" (MacCann & Richard 1973: 43), which supports my view that translators would benefit from gaining some understanding of visual/graphic art.[39]

To 'read' pictures and extract meaning from them requires skills, specialised knowledge and an awareness of certain conventions. For example, there is "[t]he convention of indicating three-dimensional objects in a two-dimensional medium by various forms of shading and hatching" and "[t]he convention of showing a part of something and implying the whole" (Spink 1989: 61). However, other factors need to be taken into consideration when interpreting images. These include "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

[38] Poyatos (1997a: 1) defines nonverbal communication as follows: "The emissions of signs by all the nonlexical, artifactual and environmental sensible sign systems contained in a culture, whether individually or in mutual co-structuration, and whether or not those emissions constitute behaviour or generate personal interaction."

[39] A more detailed discussion of visual/graphic art(s) would be beyond the parameters of this report so my intention in this section is simply to point out certain aspects that may assist translators in their task of 'reading' pictures. The following are some sources that could be consulted for further information: Barnard (1998), Kress and van Leeuwen (1996), MacCann and Richard (1973), Schwarcz (1982), Nodelman (1988).

images" (Berger quoted in Oittinen 2001: 113). In order to apply this list to the translation of picturebooks, one more factor can be added – "the translator, who receives images and texts in words and rewrites them into a new iconotext in the target-language" (Oittinen 2001: 113).

Visual information tends to involve a large degree of active personal interpretation. However, although pictures do not have a formal grammar in the linguistic sense, they do have forms, styles and systems of usage, which enable the interpretation of their meaning (Worth 1981). Elements such as colour, line, shape and texture characterising an arrangement of symbols and signs within a picturebook are aspects of its visual language that can be used within a specified picture plane to achieve a particular effect or to serve a certain purpose (MacCann & Richard 1973). Berger points out that an image can also be analysed according to elements such as dots, scale, balance, direction, volume (depth), perspective, proportion, lighting and spatiality (Oittinen 2001: 113). Moebius (1990: 131-147) uses the notion of 'code' to refer to these elements and his essay "Introduction to Picturebook Codes" could prove very useful to translators investigating the 'semantic structure' of picturebooks. He identifies five main categories of codes in the picturebook: 1) codes of position, size and diminishing returns 2) codes of perspective 3) codes of the frame and of the right and round 4) codes of line and capillarity 5) code of colour[40]. Shape is another aspect that could probably be added to this list. The graphic codes of a picturebook are interactive and simultaneous but they are not always in harmony with the codes of the verbal text (1990: 143).

In contrast to MacCann and Richard (1973), Moebius (1986), Nikolajeva and Scott (2001), and Nodelman (1988) who "[dissect] the image into its separate features (line, colour, shape, etc.) and [analyse] them apart from each other," Kress and van Leeuwen (1996) look "at the way the structure of an image contributes to what that image says to us" (Lewis 2001: 119). More specifically, they propose a grammar of visual design[41] that can be applied to all kinds of visual images such as diagrams, cartoons, photographs, maps, pictures and paintings. As a systemic functional grammar, it "focuses upon the relationship between structure and meaning and is concerned with the uses to which images are put" (2001: 120). The grammar is organised according to three metafunctions[42]: the ideational, the interpersonal and the textual. These metafunctions "are not intended to be seen as acting independently of one another… they interact and enmesh within whole texts and images to enable communication and to realise meaning" (2001: 147). Kress and van Leeuwen's grammar would have a lot of

[40] For a detailed discussion of different colours, their associations and their significance in picturebooks, see Nodelman (1988: 59-67; 141-146).
[41] See Kress and van Leeuwen (1996) for a comprehensive discussion of the grammar.
[42] These three metafunctions, adapted by Kress and van Leeuwen, are central to Halliday's (1985) systemic functional grammar of spoken and written language.

value to translators because it would enable them to acquire greater knowledge about how meaning is encoded and communicated through the visual medium and to gain a clearer idea of how the pictures in a given picturebook contribute to the story they are helping to tell. Analyses undertaken of the visual/pictorial structures in picturebooks must always be incorporated into an understanding of the book as a whole. I believe that this would be achieved when translators integrate the grammar into their overall translation approach because, in order to produce an iconotext in the target language, they have to ensure that they understand the unity of the verbal and the visual as well as the ways in which meaning is constructed through both media.

Semiotics

Over the last few decades, semiotics has been applied to various fields within the humanities such as musicology, drama, architecture and art history but it has not been extensively incorporated into the theory of translation (Van Kesteren 1978). Semiotics can be defined generally as "an enormously broad approach to understanding such matters as meaning, cognition, culture, behaviour, even life itself" (Cunningham & Shank n.d.), and more specifically, as "the science that studies sign systems or structures, sign processes and sign functions" (Bassnett 1980: 13). At the heart of semiotics is the notion of 'sign', which "is anything that stands for something else…and everything can be seen as a sign of something else" (Berger quoted in Oittinen 2001: 112).

Gorlée draws an important parallel between semiotics and Translation Studies: both fields deal with aspects of communication, although from different methodological perspectives. In addition, "both are concerned with the use, interpretation, and manipulation of messages or texts, – that is of signs" (1994: 11). Knowledge of semiotics can enhance translators' understanding of communication because as interlingual communicators translators are engaging in "*a social process, within a specified context, in which signs are produced and transmitted, perceived, and treated as messages from which meaning can be inferred"* (Worth 1981: 165; original italics). It is assumed that the signs people choose in a communicative interaction are coded and that there are conventional relations between the signs. Charles Peirce, acknowledged as one of the seminal theorists of semiotics, "gave equal epistemological status to verbal and nonverbal signs and sign systems" (Gorlée 1994: 12) and his semiotics thus has considerable value for picturebook translation because both the visual (nonverbal) and the verbal signs in picturebooks communicate information and convey

meaning. One of the most beneficial ways of gaining an understanding of how meaning is produced visually and of picturebooks in general is through semiotics.

> [A semiotic approach] focuses on the conditions under which meanings are communicated… its prime interest is in the codes and contexts on which the communication of meaning depends. It suggests the possibility of a system underlying visual communication that is something like a grammar – something like the system of relationships and contexts that makes verbal communication possible (Nodelman 1988: ix-x).

Signs are "conveyed through sign systems called codes" (Moriarty 1994) and a distinction can be made between 'external' and 'internal' codes. External codes "prepare people for the kinds of experiences, behaviour and pleasures that are to be expected in and from a certain kind of product" and internal codes "govern the interpretation of signs within the work of art or design" (Barnard 1998: 136, 125). In the context of picturebooks, internal codes would pertain to the use of particular layouts, typefaces and colours, which are conventional in society in the sense that it is typically thought that children like exciting, bold and colourful images. As mentioned earlier, translators bring along their own child/childhood images to the process of translation. They do, however, need to be aware that the use of internal codes "both produces and reproduces the identity of childhood as a certain kind of thing: it produces and reproduces childhood as having a specific meaning" (1998: 140).

A sign stands for[43] something else, which is called its 'object', and together they constitute Peirce's semiotic dyad. The two are not equivalent, though, because a sign only stands for its object in some respect. A sign can stand for its object in three ways: as an icon, an index or a symbol.

> Icon is a sign of likeness; like a photograph, it resembles the thing to which it is referring. Index is something that is in a causal relationship to its referent, like smoke implying fire. Symbol is an artificial sign: words are symbols referring to things in the real world just by agreement. There is no logical connection between meaning and the symbol itself; rather it's something that has to be learned (Oittinen 2004: 173-174).

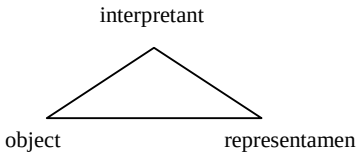
[43] "The '*stands for*' process is the point where meaning is created both through encoding (by the source) and decoding (by the receiver – or 'reader' in semiotic analysis)… [T]he link between the sign, or expression, and what it stands for is understood by convention" (Moriarty 1994; original italics).

In other words, an icon refers to an object through similarity and resemblance, an index refers to an object through causality and a physical connection, and a symbol refers to an object through convention, a rule or a law. Unlike icons and indexes, symbols are arbitrary. In terms of a picturebook, a picture/image is an *icon*, or in Nikolajeva and Scott's (2001) terms, a complex *iconic sign*; a picture of a pig resembles a pig in real life. A word in a picturebook is a *symbol*, or, a complex *conventional sign* for Nikolajeva and Scott (2001), and it is based purely on agreement among the members of a language group. Picturebooks thus communicate by means of a combination of iconic signs (belonging to the visual semiotic system) and conventional signs (belonging to the verbal semiotic system). An *indexical relationship* then forms between the words and the pictures. This indexical relationship, which may differ from book to book or even from page to page, is essential to understanding a picturebook's narrative structure and it influences the translator's whole idea of a picturebook including her/his choice of words (Oittinen 2004: 174).

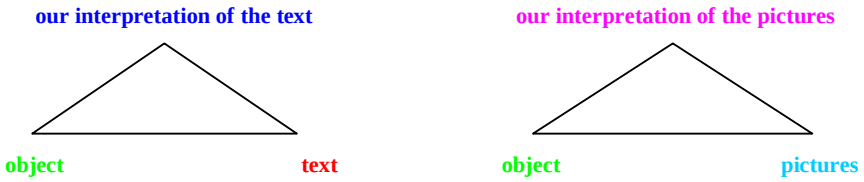
In order "for a sign to *act* as a sign, it must enter into a relation with its 'object', be interpreted, and so produce a new sign, its 'interpretant[44]'. This interpretative process is called sign-action, sign-activity, or, in semiotic parlance, semiosis" (Gorlée 1994: 50; original italics). According to Peirce, semiosis comprises three stages: Firstness, Secondness and Thirdness. "Firstness is feeling that does not need rational explanation; Secondness is action; and Thirdness is systemising, ordering, making sense, and thinking of the future" (Oittinen 2004: 174). Oittinen suggests a methodical approach to analysing and translating a picturebook that comprises these three phases. Firstness: during this stage, the translator recounts the story told in words and describes her/his first impressions of the visual. Secondness: in this part of the analysis, the translator reads both the verbal and the visual more closely and may ask questions such as the following: "in what ways do the verbal and the visual interact? What is told in words and what is told in images? What should I, as a translator, take into consideration? What kind of problems do I have with the visual?" (Oittinen 2001: 118) Thirdness: the translator describes the strategies s/he employed during the translation process as well as the solutions s/he found to any particular problems that may have arisen and finally s/he "gives his or her new interpretation for new target-language readers" (Oittinen 2004: 174).

[44] "By interpretant [Peirce] means the idea contained in the concept as it is decoded or a subsequent thought to which the sign gives rise" (Hoopes in Moriarty 1994). It is important to bear in mind that every person will have an individual interpretation based on her/his personal experience.

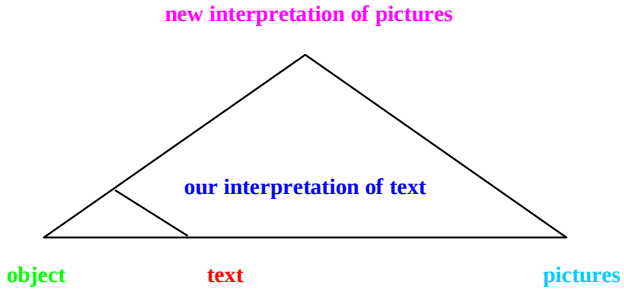
The notion of 'interpretant', which is particularly important for understanding the ways in which visual communication functions, transforms the dyad (sign + object) into a semiotic triad (sign [also called a representamen] + object + interpretant). Sipe (1998: 102) shows how the relationship among these parts can be visually presented:



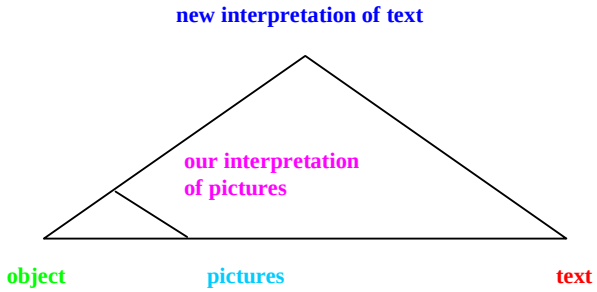
Sipe employs Suhor's (1984) concept of 'transmediation', the back and forth movement between sign systems, to explain how relationships between words and pictures are constructed. Reading, interpreting and understanding picturebooks involves constant movement across sign systems because, as has been emphasised, they combine two semiotic systems and their stories can only be understood and appreciated by considering the information conveyed through both the verbal and visual channels. With regard to picturebooks, then, two semiotic triads are required (Sipe 1998: 102).



In terms of transmediation, when we move across sign systems, the one semiotic triad serves as the object of the other triad "and the interpretant for this new triad must be represented in the new sign system" (Siegel quoted in Sipe 1998: 102). Therefore, when we move from the word sign system to the picture sign system (in other words, when we interpret the words in terms of the pictures), "the semiotic triad with the words as representamen becomes the object of a new triad, and the interpretant for this new triad changes accordingly" (Sipe 1998: 102). Sipe (1998: 103) demonstrates this as follows:



Then, when we move from the picture sign system to the word sign system (in other words, when we interpret the pictures in terms of the words) "the semiotic triad with the pictures as representamen becomes the object of a new triad, and the interpretant for this new triad changes as well" (1998: 103).



The process of reading and interpreting picturebooks involves what Sipe (1998: 102) terms 'oscillation':

> [W]e must oscillate, as it were, from the sign system of the verbal text to the sign system of the illustrations; and also in the opposite direction from the illustration sign system to the verbal sign system. Whenever we move across sign systems, 'new meanings are produced,' because we interpret the text in terms of the pictures and the pictures in terms of the text in a potentially never-ending sequence.

"Signs have no meaning outside of their context… Context is the glue that binds visual and verbal symbols together" (Lester n.d.) so, from a semiotic perspective, the translator is urged once again to interpret both the verbal and visual signs of a picturebook within their context. The words must be interpreted in the context of the pictures, and vice versa. Sipe's application of the notion transmediation[45] is an extremely beneficial way of gaining a sounder understanding of how we relate verbal and visual signs in picturebooks, and ultimately of how a given picturebook works. In applying transmediation to an analysis of a source text picturebook, the translator would realise the cardinal role played by both the verbal and the visual in the production of meaning. In addition, such an analysis would reveal that there are infinite possibilities to meaning in the verbal-visual interaction because "we can never quite perceive all the possible meanings of the text, or all the possible meanings of the pictures, or all the possible meanings of the text-picture relationships" (Sipe 1998: 101).

[45] For an example of how the semiotic theory of transmediation can be applied practically to a picturebook, see Sipe (1998: 103-106).

Poststructuralism, deconstruction and semiotics have contributed to Translation Studies by suggesting that texts cannot be pinpointed down to a single meaning because of the web-like complexity of signs and language, and there is also "the continuous displacement of meaning in the field of vision and the visible" (Rogoff 1998: 15). The process of finding meaning (both verbal and visual) is thus a never-ending process of interpretation. The semiotic approach also "stresses the idea that images are a collection of signs that are linked together in some way by the viewer" (Lester n.d.) which highlights the subjective nature of reading and subsequently translating picturebooks. Picturebooks can be read in many different ways and are open to a variety of legitimate interpretations.

Conclusion

Despite their brevity and apparent simplicity, modern picturebooks are a complex form of literary art. Translators need to develop a thorough understanding of how picturebooks communicate and convey meaning on both the verbal and visual levels because picturebooks must be translated as a 'whole', reflecting the unity of the two media. I believe that translators would benefit by adopting an eclectic approach to the translation of picturebooks because this would enable them to acquire greater knowledge of how picturebooks work and how they can best be translated. In the next chapter, I look at how two picturebooks have actually been translated and I try to assess the extent to which the translator has maintained a unity of words, pictures and effects, in other words, the extent to which the translator has been successful in producing iconotexts in the target language.

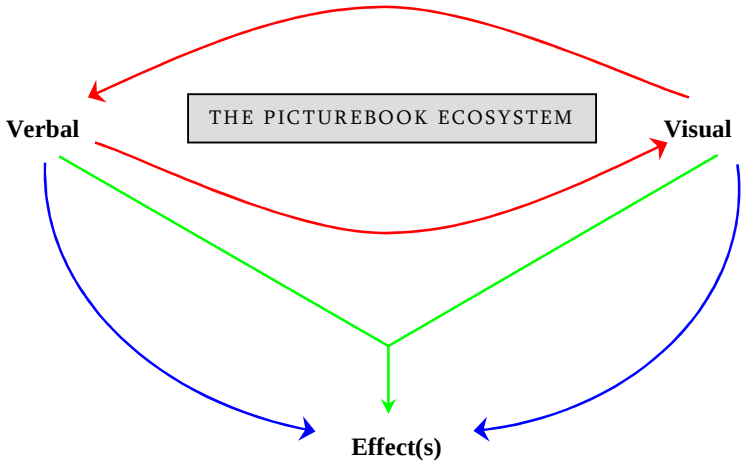
CHAPTER 4

A VERBAL-VISUAL ANALYSIS

Methodology

In the previous chapter, hermeneutics, dialogics, reader-response theory, film/theatre translation, picture theory and semiotics were discussed as a way of suggesting the various means by which the reading, understanding and ultimately the translating of picturebooks can be approached. From different angles, each approach reveals the important role played by the visual (pictures and other visual elements) in constructing and communicating a picturebook's meaning. A picturebook cannot be read, understood or translated without a careful consideration of *both* the verbal and the visual media.

For the purposes of this study, I have decided to carry out a comparative analysis[46] of each of the two picturebooks chosen for the case study: ***Princess Smartypants*** and ***Prince Cinders***, and their French translations ***Princesse Finemouche*** and ***Prince Gringalet*** respectively. I have created the following simple model of the picturebook ecosystem [using Lewis' (2001) notion], which serves as a theoretical basis for the analyses of the two picturebooks.



The model illustrates the interdependence of the verbal, the visual[47] and effect(s) characteristic of most contemporary picturebooks, that is, it depicts a picturebook's following features:

[46] The analyses are based on my personal interpretation and opinions.
[47] As mentioned in Chapter 3, the visual in picturebooks refers to pictures as well as other aspects such as typography, layout, picture sequence, sentence structure and punctuation. Some visual aspects obviously overlap with typically verbal features but this merely reinforces the interconnectedness of all the strands making up a picturebook.

- The verbal influences the visual in some way or another (can add to or even change the meaning of the visual)
- The visual influences the verbal in some way or another (can add to or even change the meaning of the verbal)
- On its own, the verbal can create a particular effect(s) (for example, irony, humour, contradiction)
- On its own, the visual can create a particular effect(s) (for example, irony, humour, contradiction)
- Together, the verbal and the visual create a picturebook's total narrative and effect(s)

The analyses are based on how the elements listed below have been translated or changed in the target texts.

VERBAL ELEMENTS

The title of the book
The names of the characters
Source text information
Alliteration
Rhyming
Degree of emphasis of verbs/adjectives
Wordplay

VERBAL/VISUAL ELEMENTS

Source culture markers
Text items in the pictures
Sentence length and structure
Endpapers/title page

VISUAL ELEMENTS

Performance hints (e.g. style and shape of letters, particular punctuation, capital letters)
Layout

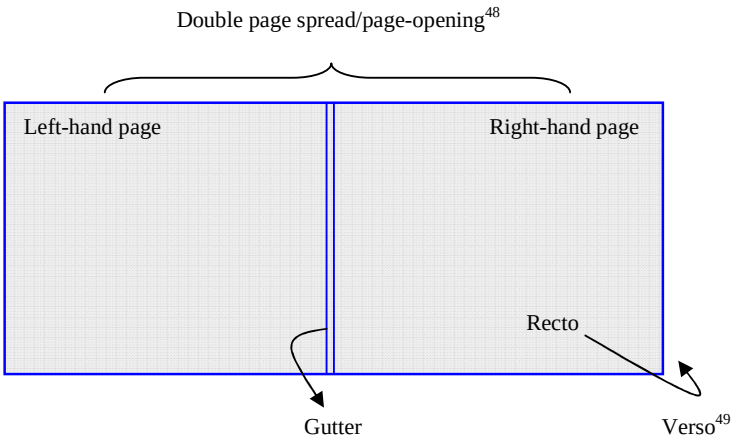
Some of the above elements may be omitted from the analyses if they are not sufficiently or at all relevant to the picturebook in question.

In the second part of Chapter 2, various features of the contemporary picturebook were discussed, including its polyphonic and postmodern nature. Intertextuality is a significant postmodern technique characterising both the picturebooks in the case study. The notion "refers to all kinds of links between two or more texts: irony, parody, literary and extraliterary allusions, direct quotations or indirect references to previous texts, fracturing of well-known patterns, and so on. In picturebooks, intertextuality, as everything else, works on two levels, the verbal and the visual" (Nikolajeva & Scott 2001: 227-228). The parodical elements and intertextual references of the two books are discussed in the relevant section of each analysis.

Since translation necessarily involves two different languages and cultures, shifts frequently occur during the translation process. A picturebook's effect hinges greatly on the above verbal and visual elements; the analyses aim to identify any shifts in these elements that may or may not affect the performance aspect of the two picturebooks (referring to their read-aloud, rhythmic quality), their humour and basic underlying message. In other words, the analyses attempt to highlight those shifts that occurred in translating that may or may not alter the effect(s) of the picturebooks. The model of the ecosystem illustrated above is used to account for the shifts and, possibly, to identify the strategies adopted by the translator in instances where certain parts of the text (verbal or visual) may have presented difficulties. In addition, it is used to assess the extent to which the target texts maintain the overall unity of the verbal, visual and effect(s) characterising the source texts, in other words, the extent to which the target texts maintain the particular nature of the source text iconotexts.

The analyses

Before the analyses are carried out, one or two basic aspects about a picturebook's layout can be pointed out. Firstly, the two picturebooks (including their translations) analysed in this case study are in landscape format as opposed to portrait format. The diagram below illustrates the layout of a picturebook in landscape format.



The pages of the case study picturebooks are not numbered. Instead of referring each time to the left/right-hand page or the recto/verso of the first, second or third etc. double page spread, I have decided to facilitate my task by numbering the pages of both picturebooks as well as their translations. The numbering starts from the page on which the story commences, that is, from the page following the title page and it ends on the final page of the written story. The numbering of each picturebook and its translation is identical, in other words, page 5 refers to the fifth page of both the source and target texts. It must be noted that the analyses of the two picturebooks ***Princess Smartypants*** (1996) and ***Prince Cinders*** (1997) are based on their translations ***Princesse Finemouche*** and ***Prince Gringalet*** as found in a hard-cover collection of three stories entitled *Le prince, la princesse et le p'tit roi* (1999). The third story, also written and illustrated by Babette Cole, is called *Le P'tit roi Chamboule-Tout (King Change-a-lot).* The original edition of this collection was published in the same year under the title *Smartypants, Cinders and Change-a-lot.*

I italicise all French words in the two analyses and, where quoting from the translated picturebooks, I retain the particular quotation marks and spacing that have been used.

[48] Double page spread refers to "[t]he complete visual display created when a picturebook is opened out flat showing the left- and right-hand pages side by side. The term is used interchangeably with **page-opening**" (Lewis 2001: 168).
[49] **Recto** – "The surface of a page that appears on the right-hand side of a page-opening. The surface that is revealed on the left when the page is turned over is the **verso**" (Lewis 2001: 170).

ANALYSIS 1

Princess Smartypants – Princesse Finemouche

VERBAL ELEMENTS

The title of the book

SOURCE TEXT	TARGET TEXT
Princess Smartypants	*Princesse Finemouche*

According to Collins English Dictionary (2003), 'a smarty-pants', also known as a 'smarty-boots' or 'smarty', means a "would-be clever person", in other words someone who would like to be seen as clever and thus tries to act clever. 'Princess Smartypants', the title of this picturebook, refers to the protagonist of the story who thinks that she is very smart and cunning by setting her suitors a series of tasks that she is certain they will not be able to perform, that is, until Prince Swashbuckle appears on the scene and her plans are thwarted for a while. From pages 20 to 25, the princess is shown with a very different expression on her face – she is highly unimpressed by Prince Swashbuckle's arrival and by the fact that he can accomplish each challenge with resourcefulness and relative ease. The title has been translated into French as '*Princesse Finemouche*'. According to *Le Nouveau Petit Robert* (1993), *'fine mouche'* designates a "*personne habile, rusée*", meaning a clever and cunning/crafty/sly person. There is a slight shift in meaning because the source text title refers more to a person who likes to think that s/he is smart in all s/he does and says. However, considering the fact that Princess Smartypants does actually conquer in the end by getting what she wants, '*Princesse Finemouche*' is an appropriate translation. In addition, the translation has retained the compound nature of the source text title and protagonist's name.

Interestingly, a slang translation of 'smarty-pants' is '*je-sais-tout*' (literally 'I know everything'). The *Dictionnaire bilingue de l'argot d'aujourd'hui* (1996) illustrates its usage as follows: "I don't know the answer but let me ask smarty-pants over there: *je ne connais pas la réponse mais je vais demander à Monsieur Je-sais-tout*". '*Je-sais-tout*' could perhaps have been used but it would have been rather cumbersome and would have disrupted the flow of

the story. The translator's use of the word '*Finemouche*' shows her consideration of the importance of keeping a picturebook's rhythmic, read-aloud quality. In addition, the word maintains the book's inherent cheeky and playful nature, which is a large part of its intended effect. It is clear from the book's title (the verbal) as well as from all the pictures (the visual) that this is not a classic fairytale with a classic ending (effect) and this is maintained in the translation.

The names of the characters

The table below gives the source text names and their translations in the order in which they appear in the story (the name of the protagonist, Princess Smartypants, has been discussed above).

SOURCE TEXT	TARGET TEXT
Prince Compost	*prince Beaugazon*
Prince Rushforth	*prince Risquetout*
Prince Pelvis	*prince Elvis*
Prince Boneshaker	*prince Vieutacot*
Prince Vertigo	*prince Vertigo*
Prince Bashthumb	*prince Malabar*
Prince Fetlock	*prince des Arçons*
Prince Grovel	*prince Carpette*
Prince Swimbladder	*prince Tuba*
Prince Swashbuckle	*prince Flambard*

Prince Compost – pages 7 & 8

In the picture, Prince Compost is seen with a gardening spade and fork and he presumably gets his name from his gardening abilities (see Illustration 20). The name has been translated

as '*prince Beaugazon*', the two words '*beau gazon*' literally meaning 'beautiful lawn/grass'. The name could have been translated using the French equivalent 'compost', thus, '*prince Compost*'. However, '*Beaugazon*' does work in the context because it not only has a nice ring to it when read aloud but it also conveys the idea that this prince should be able to look after a garden, which is the underlying idea of the source text name.

Prince Rushforth – page 9

'Rushforth', a made-up name, refers to the notion that this prince is known to be impulsive and rushes into things quickly without giving his actions much or any thought at all. The name has been translated as '*Risquetout*', meaning 'daredevil' which is defined by Collins English Dictionary (2003) as "a recklessly bold person". There is a slight shift in meaning because, according to my interpretation, the source text name does not necessarily refer to someone who is 'bold' but rather someone who is impetuous. Prince Rushforth is asked to feed Princess Smartypants' pets because he is expected to 'rush forth' and carry out this task not knowing or even thinking about what type of pets she keeps. The picture shows only the lower half of the prince's legs and his shoes; he has made a very quick escape from the sharp-toothed dragons waiting to be fed. Taken with the picture, the French translation works well because regardless of what his name suggests, this prince is not bold enough to accomplish the task of feeding the princess' pets and thus flees from the scene. Therefore, the basic humour of this scene remains the same in the target text.



Illustration 3
(Cole 1996)

Prince Pelvis – page 10

Prince Pelvis is challenged to a roller-disco marathon with Princess Smartypants. As depicted in the picture, this entails dancing on roller-skates to music. Rock n' Roll legend, Elvis, was

known as ‘Elvis the Pelvis’ because he was famous for his gyrating dance moves and this is where Prince Pelvis in the picturebook gets his name. His name is ironic and humorous (effect), though, because contrary to expectations (from the verbal), this prince does not have any dancing agility on roller-skates. He is shown in the picture flat on his back, his face green and tongue hanging out. The name has been translated as ‘*prince Elvis*’, and considering the expression ‘Elvis the Pelvis’, it is extremely fitting.

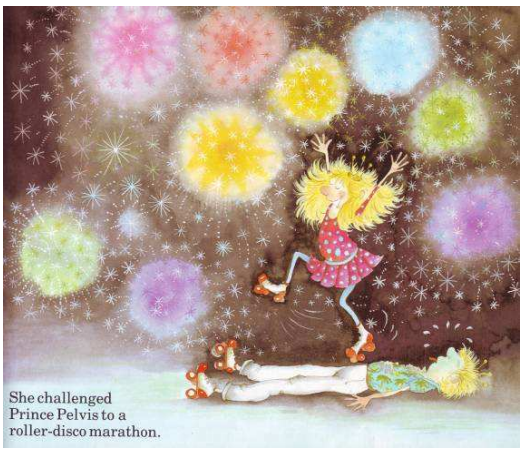


Illustration 4
(Cole 1996)

Prince Boneshaker – page 11

Collins English Dictionary (2003) defines ‘boneshaker’ as follows: “1) an early type of bicycle having solid tyres and no springs. 2) *Slang* any decrepit or rickety vehicle”. Prince Boneshaker is invited on “a cross-country ride” on Princess Smartypants’ motorbike; it is not just any old ride – it is flying over a stream/little dam filled with sharp-toothed water snakes/creatures (see Illustration 8). The name has been translated as ‘*Vieutacot*’, meaning a ‘jalopy’, ‘old banger’ or ‘rattletrap’ and this maintains the inherent humour of the task the prince is set. The target text name also corresponds well to the visual of this scene.

Prince Vertigo – page 12

‘Vertigo’ refers to “a sensation of whirling and loss of balance, caused by looking down from a great height or by disease affecting the inner ear or the vestibular nerve” (The Concise Oxford Dictionary 1999). Prince Vertigo’s name obviously refers to the first meaning of the word, especially when considering the task he is set – to rescue Princess Smartypants from the top of her tower. The name has remained the same in the target text but it is worth pointing out that the French equivalent of ‘vertigo’, as used in this context, is usually ‘*vertige(s)*’. The expression ‘*avoir le vertige*’ means to suffer from vertigo, get giddy or

dizzy. According to *Le Nouveau Petit Robert* (1993), however, the French word '*vertigo*' refers to a "*maladie du cheval, méningo-encéphalite qui provoque des mouvements désordonées, des tournoiements*". The English equivalent of this is 'staggers' which is defined by Collins English Dictionary (2003) as "a disease of horses and some other domestic animals characterised by a swaying, unsteady gait, caused by infection, toxins, or lesions of the central nervous system".

Prince Bashthumb – pages 13 & 14

I would interpret the made-up name 'Bashthumb' as meaning someone who is clumsy in doing tasks such as chopping or hammering and thus manages to bash his thumb in the process. Prince Bashthumb is sent to chop firewood in the wood and is seen holding a small axe and running away from the trees that are chasing him. In the target text, this name has been translated as '*Malabar*', meaning muscle man, hefty fellow or strong man. Based on my interpretation of 'Bashthumb', there is a distinct discrepancy in meaning. However, this name does work because many of the princes in this story do not, as shown by their actions (the visual), live up to what their names suggest (the verbal). The target text thus creates a new interaction between text (the name of the prince - '*le prince Malabar*') and picture (the prince is illustrated as a scrawny, terrified boy abandoning his task and running away), one that is more humorous and ironic.



Illustration 5
(Cole 1996, 1999)

Prince Fetlock – page 15

'Fetlock' refers to "a projection behind and above a horse's hoof: the part of the leg between the cannon bone and the pastern"; it also refers to "the tuft of hair growing from this part" (Collins English Dictionary 2003). The prince is given this name because he is obviously supposed to be a skilful horse rider. 'Prince Fetlock' has been translated as '*prince des*

Arçons'. The French word '*arçon*' can mean 'cantle', which Collins English Dictionary (2003) defines as "the back part of a saddle that slopes upwards". Although there is a clear change in meaning, the translation retains the equitation theme specific to this scene of the story – Prince Fetlock is asked to put Princess Smartypants' pony through its paces but this is certainly a 'pony' with a difference as shown in the picture (see Illustration 9).

Prince Grovel – page 16

The verb 'to grovel' means to "crouch or crawl abjectly on the ground" or to "act obsequiously to obtain forgiveness or favour" (The Concise Oxford Dictionary 1999). In a way, the picture of Prince Grovel depicts both meanings of this word, although he is on the floor purely because he is being weighed down by the Queen's shopping parcels (see Illustration 15). The name has been translated as '*Carpette*', which literally means 'a rug' but which figuratively refers to 'a doormat' or 'servile person'; it is therefore a very good translation. The prince is certainly being servile to the Queen while she does her lingerie shopping but he is not succeeding in his task because he has already collapsed from the sheer weight of all her shopping parcels. The target text has a rhyming sequence – '*Carpette*' rhymes with '*emplettes*' at the end of the sentence.

Prince Swimbladder – pages 17 & 18

The Concise Oxford Dictionary (1999) defines 'swim bladder' as "a gas-filled sac in a fish's body, used to maintain buoyancy". The translation of 'Prince Swimbladder' is '*prince Tuba*', '*tuba*' meaning a 'snorkel'. Although the picture shows a diver and not a snorkeller, this is an adequate translation considering the average age of the target audience and the nature of the task the prince is set – to retrieve Princess Smartypants' magic ring from the goldfish pond. The translation also retains the source text humour – the fact that the prince is all geared out in diving kit simply to get into the pond.

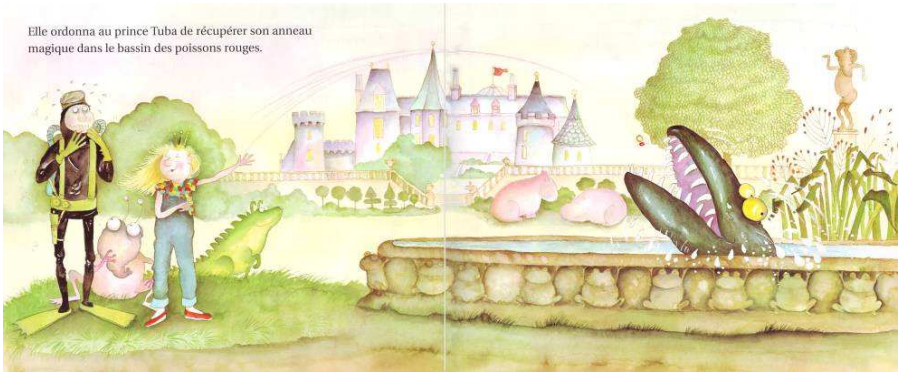


Illustration 6
(Cole 1999)

Prince Swashbuckle – pages 20-28

Prince Swashbuckle is a made-up name but it is derived from the English noun 'swashbuckler', which refers to "a swaggering or flamboyant adventurer", 'swaggering' meaning arrogant and 'flamboyant' meaning showy (Collins English Dictionary 2003). These characteristics are clearly illustrated in all the pictures of Prince Swashbuckle who has a smarmy look on his face when carrying out the various tasks. The name has been translated as '*Flambard*', meaning swank or show-off and I think this is an ideal translation.

Each prince's name fulfils a particular function in the story. Together with the visual of each scene, the verbal (the prince's name) determines the humour and irony implicit in the task each prince is set by Princess Smartypants. In terms of Nord's (for example 1991) functional approach, the function of the names is a crucial aspect to consider in translating this story because it has a large bearing on the overall effect as well as the extent to which the target text is purposeful and meaningful to the target audience. It is clear from an analysis of the target text names that the translator has assessed the function of the names in light of the pictures, maintaining and in some instances enhancing the humour of each scene.

Source text information

This section highlights certain parts of the source and target texts that reveal a shift in information.

PAGE NO.	SOURCE TEXT	TARGET TEXT
1	She enjoyed being a Ms.	*Cela lui plaisait bien d'être une demoiselle.*

The very essence of this story told verbally and visually is the fact that Princess Smartypants does not want to get married; she enjoys her single status and the company of her so-called pets. According to Collins English Dictionary (2003), 'Ms' refers to a "title substituted for **Mrs** or **Miss** before a woman's name to avoid making a distinction between married and unmarried women." According to this definition, 'Ms' in the source text does not wholly convey the protagonist's wishes. In the target text, however, the word '*demoiselle*' is a better

reflection of her desired status because it specifically means a single woman. An additional point is that her title is actually 'Princess' and not 'Ms'.

PAGE NO.	SOURCE TEXT	TARGET TEXT
3 4	her pets	*ses petits chéris*

A large part of the picturebook's humour is based on the notion that Princess Smartypants' pets are not pets in the conventional sense of the word. Although she has a pony and two dogs (shown on page 1), her pets also comprise huge scaly dragon-like creatures, a giant snail, an oversized rat, an enormous hairy spider and an alligator. Moebius' (1990) 'code of size' (mentioned in Chapter 3), which refers to whether a character is large ('close-up') or small ('distanced'), has relevance to this example. "[A] character depicted as large has more significance (and maybe more power) than the character who is small" (Nikolajeva & Scott 2001: 83). The large size of the pets is indicative of the extremely significant role they play in the protagonist's life.

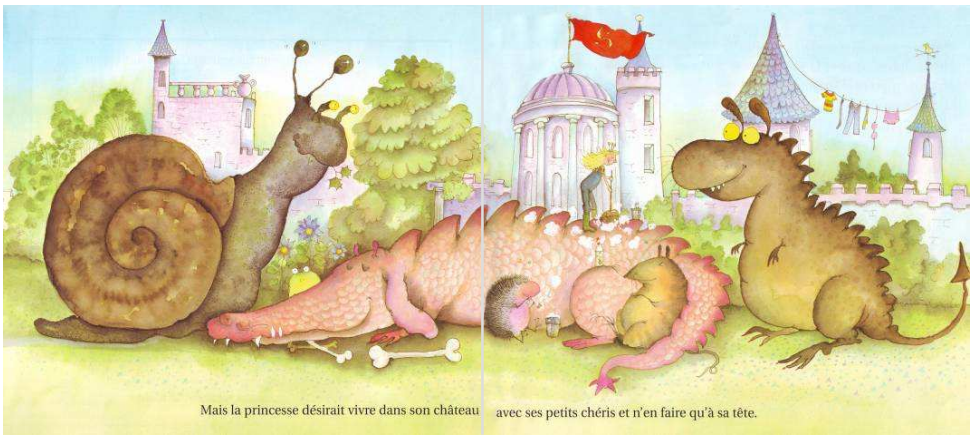


Illustration 7
(Cole 1999)

The word 'pets' has not been translated with the French equivalents '*animaux domestiques*', '*animaux familiers*' or '*animaux de compagnie*'. However, considering the code of size, additional humour is created in the target text by the expression '*petits chéris*' which literally means 'little darlings' and is a term of affection. The target text thus establishes an ironic text-picture interaction.

PAGE NO.	SOURCE TEXT	TARGET TEXT
5	animals	*bestioles*

Princess Smartypants' mother, the Queen, tells her to "stop messing about with those animals", obviously referring to all her pets. The word 'animals' has been translated as '*bestioles*', which means 'little animals' or 'little creatures'. This corresponds in the target text to '*petits chéris*'. Although there is no reference to small animals in the source text, there is still humour in the use of this word because, as the pictures show, the princess' pets are by no means small. Once again, the target text establishes an ironic verbal-visual relationship that did not characterise the source text.

PAGE NO.	SOURCE TEXT	TARGET TEXT
6	making a nuisance of themselves	*faire les interéssants*

The princess is annoyed by the fact that she cannot be left alone in peace and this is why she finds the continuous arrival of princes a 'nuisance'. In the target text, however, this is not expressed and the phrase '*faire les interéssants*' is used in instead. In French, '*faire l' interéssant*' means 'trying to show off', 'to be clever'. This is a significant shift in meaning, although by extension this could probably be interpreted as being a nuisance.

PAGE NO.	SOURCE TEXT	TARGET TEXT
7 8	slugs	 *les chenilles*

Collins English Dictionary (2003) provides the following definition of 'slug': "any of various terrestrial gastropod molluscs of the genera *Limax, Arion,* etc., in which the body is elongated and the shell is absent or very much reduced." 'Slug' is thus a rather general word for various creatures one might find in one's garden and I think it has been used deliberately for a humorous effect – one of the slugs in the princess' garden is a gigantic caterpillar with very sharp teeth, which is not what one would expect to be designated by this word (see Illustration 20). 'Slugs' has been translated as '*chenilles*' (caterpillars), which, although is an accurate translation with regard to the picture, does not quite achieve the humorous effect of the source

text. Interestingly, the related adjective of 'slug' is limacine, '*limace*' being the French word for 'slug' and which could have been used in the target text. At the same time, however, there is still some humour in the use of the word '*chenilles*' because one does not expect to see such a large, fierce-looking caterpillar.

PAGE NO.	SOURCE TEXT	TARGET TEXT
10	roller-disco marathon	*un concours de rock en patins à roulettes*

'Roller-disco marathon' is difficult to translate because it is a made-up phrase with 'roller-disco' being the qualifier of 'marathon'. It is broken up into the following three nouns: roller-skate, disco and marathon. The phrase refers to the task Princess Smartypants sets for Prince Pelvis – to see who can dance on roller-skates to music for the longest period. The disco aspect is illustrated in the picture by all the multi-coloured flashing lights and stars (see Illustration 4). 'Roller-disco marathon' has been translated as '*un concours de rock en patins à roulettes*'. The noun '*concours*' means contest or competition and does not really express the time aspect implied by the word 'marathon' in the source text. The noun '*rock*' also has a slightly different meaning to 'disco', referring more to rock 'n' roll. However, there is a French expression similar to that used in the target text – '*concours de rock acrobatique*' so with '*patins à roulettes*' (roller-skates) substituting '*acrobatique*' it is at least a familiar phrase for the target culture. In addition, by translating 'disco' as '*rock*', the translator has established a good link with the prince's name in the target text – '*prince Elvis*'.

On page 22, 'roller-discoed', the verb derived from 'roller-disco', is translated generally and broken up as '*dansa et patina*' (danced and skated).

PAGE NO.	SOURCE TEXT	TARGET TEXT
11	cross-country ride on her motorbike	*une balade à moto*

The adjective 'cross-country' used in this sentence means "by way of fields, woods etc., as opposed to roads" (Collins English Dictionary 2003). Although the translation '*balade à moto*' (ride on a motorbike) does not convey this specific meaning, it creates additional humour with regard to the picture in this scene; by the expression 'ride on a motorbike',

Prince Boneshaker would certainly not have envisioned riding in the air across a stream filled with sharp-toothed snakes.

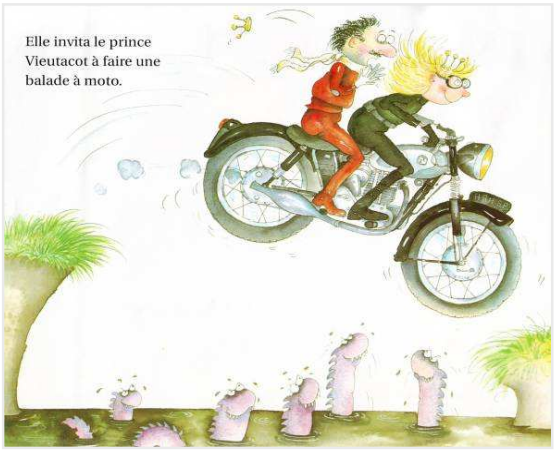


Illustration 8
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
15	put her pony through its paces	*dégourdir un peu son poney*

The English expression 'put someone through his paces' means "to test the ability of someone" (Collins English Dictionary 2003) and, in this case, for Prince Fetlock to test the ability of Princess Smartypants' pony. However, the target text has used an expression meaning 'to teach someone a thing or two' which is a significant shift in meaning. The following French expression could perhaps have been used: '*faire parader son poney*'. On the one hand, the verbal does not work with the visual because it is clear from the picture that Prince Fetlock is not teaching the pony a thing or two. On the other hand, it could be said that the verbal does work because the expression used once again creates a more ironic, humorous text-picture interaction than that of the source text.

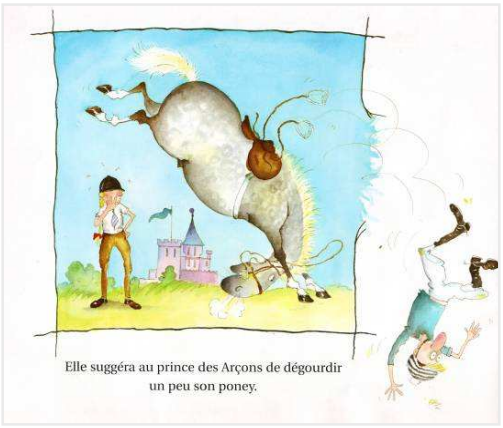


Illustration 9
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
19	They all left in disgrace.	*Ils repartirent tous vexés comme des poux.*

The princes leave in disgrace not having been able to accomplish their tasks. 'Disgrace' is defined by Collins English Dictionary (2003) as "a condition of shame, loss of reputation, or dishonour". However, according to the target text, the princes left livid/hopping mad and this translation does not correspond with the picture because it shows the princes leaving with a look of shame and despondency on their faces and not a look of enragement (see Illustration 23). The effect of this is an ambiguous interpretation of the target text.

PAGE NO.	SOURCE TEXT	TARGET TEXT
20	Then Prince Swashbuckle turned up.	*C'est alors que le prince Flambard sonna à la porte du château.*

According to the target text, Prince Swashbuckle did not just turn up – he rang at the door of the castle. Although there is additional information in the translation, it is not significant because the picture shows the prince standing at the princess' door in front of which is suspended a chain to ring a bell.

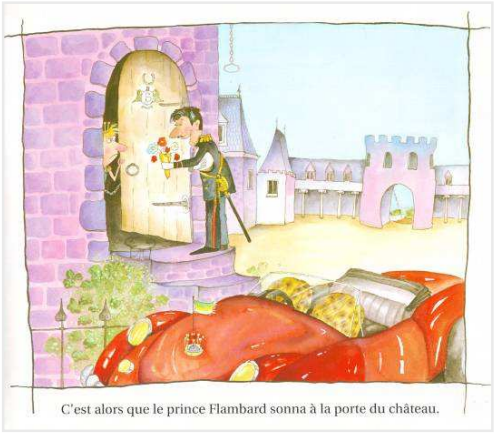


Illustration 10
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
21	her garden	*ses plates-bandes*

Prince Swashbuckle stops the slugs eating Princess Smartypants' garden. 'Garden' is translated in the French text more specifically as '*plates-bandes*' meaning 'flowerbeds' and, looking at the picture, this is actually a more accurate and fitting description. The translator obviously thought that the word '*jardin*' (garden) was too vague a noun to use when the picture specifically shows flowerbeds; she thus adjusted her choice of vocabulary in accordance with the picture.



Illustration 11
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
23	He rescued her from her tower.	*Il escalada la plus haute tour et vint à son secours.*

In this scene of the story, the target text describes Prince Swashbuckle's actions more specifically: he climbed the highest tower and came to her rescue. As mentioned under the section 'Reader-response theory' in Chapter 3, it is important that translators do not fill gaps that have been left for the reader's own interpretation. The translation of this scene retains the gap in the verbal text that is filled by the visual, namely, the means by which the prince succeeds in climbing the glass tower.



Illustration 12
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
29	When the other princes heard what had happened to Prince Swashbuckle, none of them wanted to marry Smartypants…	*Quand ils apprirent ce qui était arrivé à leur copain, les autres princes n'eurent plus du tout envie d'épouser la princesse Finemouche…*

In this final part of the story, Prince Swashbuckle is not referred to in the target text by his name but as one of the princes' 'friends' ('*leur copain*'). However, there is no indication (verbally and visually speaking) in the source text of any interaction let alone ties of friendship between Prince Swashbuckle and the other nine princes.

Degree of emphasis of verbs/adjectives

Below are three instances where there has been a change in emphasis.

PAGE NO.	SOURCE TEXT	TARGET TEXT
7 8	eating her garden	*se goinfrer dans son jardin*

The verb used in the target text '*se goinfrer*' is much stronger than that used in the source text because it means 'to stuff oneself', 'to make a pig of oneself'. The translator probably decided to use a stronger verb based on the visual – the enormous size of the slug and its sharp teeth (see Illustration 20). Therefore, the visual directly affected the translator's choice of verb in this scene.

PAGE NO.	SOURCE TEXT	TARGET TEXT
12 & 23	tower	*la plus haute tour*

For some reason, the translator decided to add an adjective, more specifically a superlative – the highest – to the translation of 'tower'. This merely emphasises the already difficult task the princess sets the prince – to rescue her from the top of a glass tower.

PAGE NO.	SOURCE TEXT	TARGET TEXT
21	fed her pets	*gava ses petits chéris*

Whereas the phrase 'feed her pets' on page 9 is translated as '*nourrir ses petits chéris*', 'fed her pets' on page 21 is translated with a significantly stronger verb – '*gava*' which means 'stuffed with food' or 'force-fed'. However, this does not seem to match the picture, which illustrates how the prince feeds the princess' pets – by dropping food (bones) down to them from out of a helicopter. There is thus a discrepancy in the target text between the verbal and the visual.



Illustration 13
(Cole 1999)

Wordplay

There are two examples of wordplay in the source text story.

The first is on page 5 where the princess' mother tells her to "smarten herself up". Considering that the protagonist is called 'Princess Smartypants', I believe this verb has been used deliberately to correspond to her name, but this time in a different sense of 'smart', in other words, to make herself neater. The princess is depicted in the picture wearing dirty dungarees and Wellington boots. This play on words could not have been achieved in the target text: 'Smartypants' is translated as '*Finemouche*' and 'smarten yourself up' as '*tu pomponnes un peu*', meaning 'get dressed up', 'spruced up', 'dolled up'.

The second instance of wordplay occurs in the two scenes of the Queen going shopping (pages 16 & 25); one of her shopping parcels and the sashes covering the elephants are marked 'Harrolds', which refers to the world-famous exclusive department store in London – Harrods. It is therefore an intertextual reference. In the target text, the label on the shopping

parcel and on the sashes has been changed to '*Tatifayette*' and this refers to the exclusive department store in France – *Galeries Lafayette* (see Illustrations 16 & 18). The translator has used the strategy of substitution, replacing the source text intertextual and cultural item with one that is meaningful to the target culture and that creates a similar effect. In addition, the translator has succeeded in achieving the same kind of wordplay.

VERBAL/VISUAL ELEMENTS

Source culture markers

Since ***Princess Smartypants*** is by a British author and illustrator, it contains a couple of references specific to the British culture. The label 'Harrolds' discussed above is a clear source culture marker as well as the use of the word 'miles' on page 22 which has been changed to '*kilomètres*' (kilometres) in the target text because this is the unit of measurement used in France.

Illustration 14
(Cole 1996, 1999)



On the cover page of the source text and on pages 11 and 22 of both the source and target texts, the pictures show the princess' motorbike with a plaque attached to the front wheel (serving as the number plate) and on it is written 'H.R.H.S.P' that stands for 'Her Royal Highness Smartypants'. The title 'Her Royal Highness', although used in other countries with a monarchy, is a British culture marker. It has been left unchanged in the target text but it could have been translated as follows: 'S.A.R.F.M' – '*Son Altesse Royale Finemouche*' - but this would not have had any meaning for the target culture. The pictures also show the make of the motorbike 'Norton' with its specific label design. Norton is a very well known British motorbike and, likewise, this has been left unchanged in the translation.

As mentioned in the previous chapter, all the verbal (conventional) signs and visual (iconic) signs comprising a picturebook carry meaning and the indexical relationship that forms between the two types of signs affects one's interpretation of the story. The abbreviation (H.R.H.S.P.) and the name of the motorbike function as signs, more specifically, signs that are specific to the source culture. A dialogic view shows that all the different parts of a picturebook influence each other and contribute to the whole. Although these signs are relatively minor details in the pictures, they certainly contribute to the overall postmodern, playful intention of the picturebook. However, unaltered in the target text, they create some 'foreignness', which slightly disrupts the unity of the verbal and the visual and interferes with a meaningful interpretation. These signs would thus remain dormant in the target culture.

Text items in the pictures

The following labels and written text also function as signs that significantly influence the interpretation of the accompanying pictures. They are verbal signs that particularise the visual and contribute greatly to the humour of the respective scene. Furthermore, they add another dimension to the process of oscillating because the reader is required to shift from the verbal to the visual sign systems and vice versa within the pictures themselves. Any written text within the pictures must thus receive sufficient attention in the translating process in order for the unity of the verbal, the visual and the intended effect of each picture not to be disrupted.

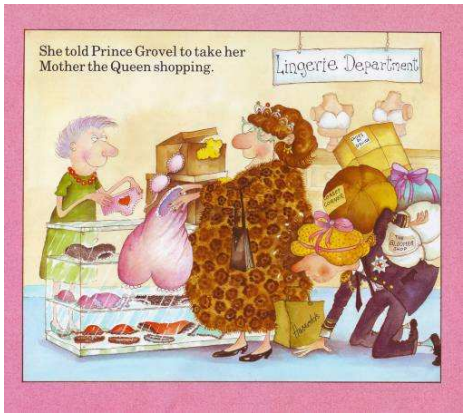


Illustration 15
(Cole 1996)



Illustration 16
(Cole 1999)

On page 16, there is the scene of the Queen doing her shopping. In the top right-hand corner of the page, there is a sign indicating the particular part of the shop in which the Queen and

Prince Grovel are – 'Lingerie Department' which has been translated as '*Lingerie pour Dames*' (Women's Lingerie). Prince Grovel is being weighed down by the shopping parcels, some of which bear the shop's name – 'SHOES BY DAVIDE', 'CORSET CORNER', 'THE BLOOMER SHOP' and 'Harrolds' (the latter already having been discussed). The label 'CORSET CORNER' has been translated as '*AU CORSET CHIC*' and 'THE BLOOMER SHOP' as '*SLIP SHOP*'. The English word 'bloomers' is defined by Collins English Dictionary (2003) as "women's or girls' baggy knickers", which are not quite the same as the French word '*slip*' simply meaning 'panties'. For some reason, the label 'SHOES BY DAVIDE' has been omitted, which is odd because the name 'Davide' could easily be French and this is the only label that has not been translated.

On page 24, Prince Swashbuckle is running through the forest and there is a signpost on the left-hand side of the picture that is marked 'ROYAL FORESTRY COMMISSION FIRE BROOMS'. 'Forestry Commission' is a source culture marker referring to "the Government Department [which is] responsible for forestry policy throughout Great Britain… The mission of the Forestry Commission is to protect and expand Britain's forests and woodlands and increase their value to society and the environment" (Forestry Commission Great Britain). The word 'royal' has been added to fit in with the storyline. In France, the Forestry Commission is more or less equivalent to '*l'Office des Forêts*' but it has been translated more literally as '*COMMISSION ROYALE DES BALAYETTES*', 'balayettes' meaning 'small (hand) brushes'. The qualifier 'forestry' has been omitted.

In the bottom picture on page 24, there are two books lying on the grass in front of Prince Swashbuckle's feet, their titles being 'Trances' and 'Hypnotise'.

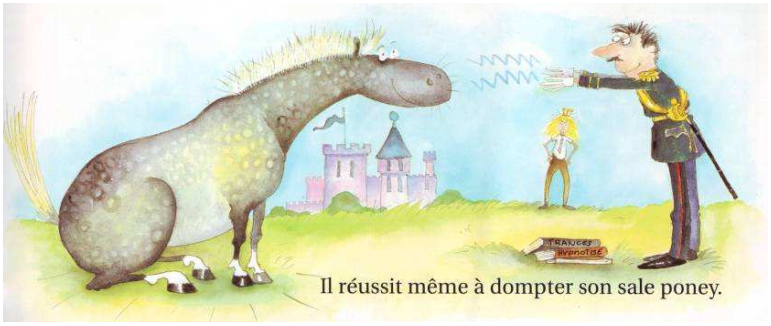


Illustration 17
(Cole 1999)

These are important visual clues (functioning as signs), indicating how exactly the prince manages to tame the pony but they have been left in English in the target text. It is not a major

problem, though, because the French word for 'trance' is '*transe*' and '*hypnotiser*' is the equivalent of the English verb 'to hypnotise'.

In the picture on page 25, two elephants are wearing a sash on which is written 'Harrolds – OUTSIZE Dept' and this has been translated as '*Tatifayette – GRANDES TAILLES*', the latter phrase literally meaning 'large sizes'. The word 'outsize', though, has a stronger meaning in English, referring to "very large or larger than normal" (Collins English Dictionary 2003). The meaning of this phrase is particularised by the picture: not only does the Queen do a very large amount of shopping but she is also a rather large woman and transporting her together with all her parcels requires three elephants.



Illustration 18
(Cole 1999)

Sentence structure and length

The picturebook plot can essentially be divided into three parts and the sentences are structured around these key divisions. From pages 1 to 19, Princess Smartypants is the focus of the story – she thinks she is far smarter than the princes are and she assigns each one a specific task in order to prove this. Twelve of the twenty sentences begin with 'Princess Smartypants' or 'she', most of them containing a verb of request or command (for example, she asked, she told). From pages 20 to 25, the focus is shifted away from the protagonist to Prince Swashbuckle who demonstrates through his accomplishment of all the tasks that he is smarter than she is. A number of sentences start with 'he' followed by an action verb (for example, he stopped, he rescued). In the final part, from pages 26 to 29, the focus is shared between the prince and the princess, ending though on the triumphant princess (i.e. p. 26 – 'So she'; p. 27 – '…and he'; p. 28 – 'Prince Swashbuckle'; p. 29 – '…so she').

This structure has been maintained in the target text. It is worth commenting, though, on a slight change in structure. On page 3, the source text states: "Princess Smartypants wanted to live in her castle with her pets and do exactly as she pleased". The target text has inserted the conjunction '*mais*' (but) at the beginning of the sentence, which in fact establishes a better link to the statement made on the previous page, and thus improves coherence. Due to inherent structural differences between the English and French languages, the sentences in the target text are a bit longer because they contain a greater number of words and some longer words than the source text. In addition, the made-up compound nouns and verbs in the source text such as 'roller-disco marathon' and 'roller-discoed' could not have been translated so compactly and thus added to the length of the sentences.

Endpapers and title page

Since the target text appears in a collection, the cover page pertains to all three stories and is completely different to the source text cover page. The cover pages are thus not included in this analysis or in the following analysis.

Illustration 19
(Cole 1996)



The source text endpaper, that is, the page immediately following the front cover page, provides major clues concerning the plot of the story. On this page is shown a royal coat of arms consisting of two scaly dragon-like animals on the left-and right-hand sides and on the top a toad wearing a crown. The two dragons are an indication of the type of pets Princess Smartypants has and the toad is a hint as to what happens at the end of the story. At the bottom, there is the inscription 'Smartypantus Rulus O.K.us' which is an assertive statement about the protagonist. To make it appear and sound like a Latin inscription, the suffix 'us' has been added to the end of each word. In the target text, the coat of arms has been centred and the title of the book '*Princesse Finemouche*' has been inserted above in large font. The inscription below the coat of arms has been translated as '*Fina Mosca Principesa*', this time the suffix 'a' having been added to give it a Latin appearance and sound.

In the source text, the top half of the title page bears the title of the book and then the author /illustrator's name. In the bottom half of the page, there is a picture of a girl in dungarees (she is recognizable as a princess from the crown on her head) and she is walking a dragon-like animal with a leash. The leash and collar around the animal's neck signify that it is her pet. The title page is the same in the target text except that the author/illustrator's name and the publisher's name have been omitted (based on the fact that the target text appears in a collection, these names along with the translator's name have been mentioned on the recto and verso of an earlier endpaper).

VISUAL ELEMENTS

Performance hints

The section 'Applications of film and theatre translation' in Chapter 3 highlighted the performance aspect of picturebooks and the importance of maintaining their read-aloud, rhythmic quality in translation. Punctuation is one of the means by which a picturebook author provides the aloud-reader with hints or even instructions on how to perform various aspects of the verbal text. The following categories of punctuation have been used in the source and target texts: full stops, commas, quotation marks, exclamation marks and ellipses. The latter three categories have been used as performance hints.

There are three instances of direct speech, as indicated by the use of quotation marks. On page 5, the words spoken by the Queen to Princess Smartypants should be spoken in a different tone of voice, which is specified by the picture of the Queen sitting in the throne. She has a dissatisfied, haughty look on her face. The exclamation mark at the end suggests that the aloud-reader should raise the intonation of her/his voice. There is direct speech again on page 6, this time though made by the princess. The tone of voice to be used in this scene is suggested by the picture of Princess Smartypants who is depicted with a confident, excited look on her face. The last case of direct speech is on page 19 and the tone of voice is specified by the picture of the princess standing at the top of the turret – with a self-assured look of victory on her face (see Illustration 23). The above performance hints have been maintained in the target text but there is a slight discrepancy between the verbal and the visual on page 19 of the target text. In the source text, the princess says "That's that then" but this has been

translated as "*Ouf!*" which means 'phew!' This expresses relief rather than what is depicted on the princess' face in the picture – sheer joy.

Ellipses are used at the end of some sentences and then at the beginning of the sentences that follow – this draws out the final word of the first sentence and then puts emphasis on the initial word of the next sentence. When read aloud, the endless chain of Prince Swashbuckle's accomplishments is given a bit of a dramatic sounding. The use of ellipses has been maintained in the target text.

A comment can be made about one noticeable change in punctuation. On page 26 of the source text, there is the following statement: "So she gave him a magic kiss…" In the target text, much emphasis has been added with the use of dashes: "*Alors, elle lui donna un bai-ser-ma-gi-que…*" and this significantly affects the way in which this is read aloud and enhances the drama of the turning of the page.

Layout

A picturebook's layout generally refers to its entire verbal-visual appearance. When a picturebook is translated, the written text is erased and then replaced by text in the target language but the pictures themselves can rarely be changed. An initial comment about the layout of this picturebook is that the target text has used a larger font and line spacing, both of which affect the overall visual appearance of the book. However, it must be noted that the source text picturebook is smaller in terms of the size of paper used and its particular typography and line spacing are proportional to this size.

Another aspect of layout concerns the positioning of text on the page, which has been altered frequently in the target text. For example, in ***Princess Smartypants***, on the double-page spread of pages 3 and 4, the written text is placed on the left-hand side (i.e. page 3) whereas in ***Princesse Finemouche*** the written text is spread over both pages. Then, on the double-page spread of pages 7 and 8, the source text has writing on the left-hand side but the target text has it on the right-hand side. Although such changes are not major, they may affect the order in which the verbal-visual message is perceived. In the source text, one reads: "She asked Prince Compost to stop the slugs eating her garden." As one's eyes then move across to the right-hand page, one can realise why exactly the prince failed to accomplish this task.

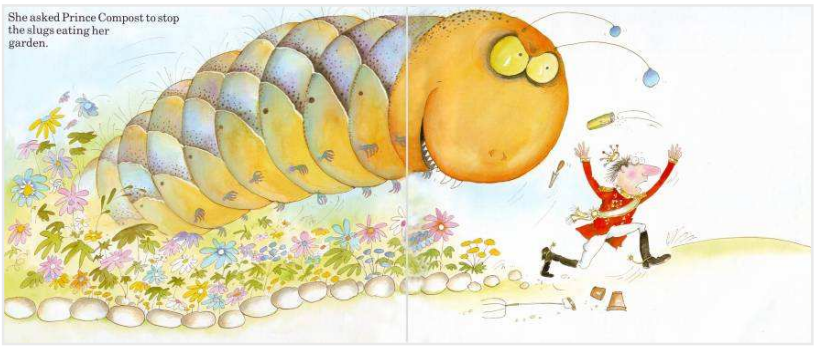


Illustration 20
(Cole 1996)

However, in the target text, the lack of text on the left-hand side results in one's eyes immediately moving to the busy part of the picture on the right-hand side and only then do they focus on the written text. The effect of this altered orientation is a slight reduction in the humour of the scene.



Illustration 21
(Cole 1999)

THE ICONOTEXT

The above was an analysis of various elements of ***Princess Smartypants*** and its French translation that are verbal, verbal/visual or visual in nature. However, as semiotics and dialogics reveal, these elements cannot be seen in isolation because they influence each other in many different ways and work together to create the picturebook's overall effect. Therefore, the particular nature of the source text iconotext, in other words the particular unity of the verbal, the visual and effect(s) characterising ***Princess Smartypants***, must now be

considered in order to assess the extent to which it has been maintained in the target text, ***Princesse Finemouche***.

Princess Smartypants is a humorous, playful, tongue in cheek picturebook that exemplifies one of the many ways of intertwining the verbal and the visual to the point that neither media on it own is sufficient to tell the story. The two media work together to create a story that not only parodies the conventions of the traditional fairytale but that also communicates a strong social message of female independence and freedom. There is also an element of intertextuality in this book. The princess gives Prince Swashbuckle a kiss on the cheek (page 26) and he turns into a gigantic, warty toad (page 27). This is a parody of the classic fairytale *The Frog Prince*. In this story, the princess kisses the frog, which then turns into a handsome prince. This playfulness and subversion reveals the postmodern nature of ***Princess Smartypants***.

The verbal text on its own is relatively simple: it states the princess' desired status, the nuisance of the constant flow of suitors, the tasks the princess sets each prince, the tasks accomplished by Prince Swashbuckle, the prince's transformation and departure, and finally, Princess Smartypants' victory. In other words, the verbal text alone does not tell a particularly interesting story. Together with the visual text (referring primarily to the pictures), however, a totally new story is created – one that is rich in colour, detail, humour and irony, and appreciating this story requires a careful consideration of all the strands and their interconnectedness, the ways in which they interact, compliment, enhance and sometimes contradict each other. Through an examination of the visual, one discovers what exactly Princess Smartypants enjoys doing as a single woman, why the princes fail in their tasks and how exactly Prince Swashbuckle accomplishes each task. The story thus arises out of a synthesis of both the verbal and the visual. There are many gaps in the verbal and these are filled predominantly by the visual but also partly by the reader's own interpretation. For example, in all the scenes of the princes being asked or told to fulfil a particular task, the visual provides vital information about the exact nature of the task and the reason why the selected prince does not succeed. The reader, though, is required to interpret the name of the prince in light of the task he is set.

At the beginning of this chapter, a theoretical model of the picturebook ecosystem was presented. In order to give it some practical value, I have chosen to apply the basics to the opening scene of the story on page 1.

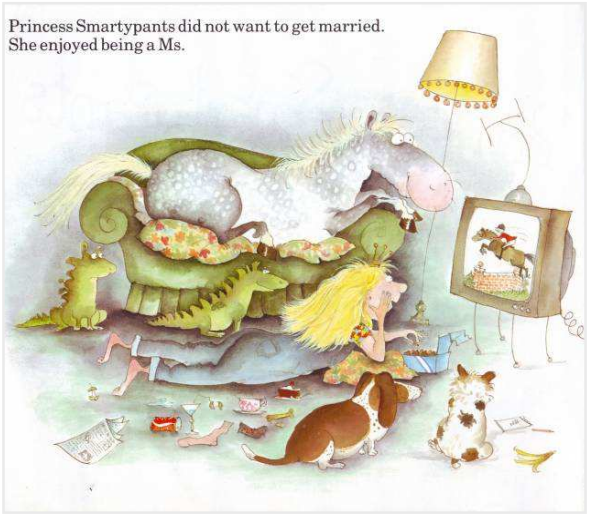


Illustration 22
(Cole 1996)

VERBAL

"Princess Smartypants did not want to get married. She enjoyed being a Ms."

VISUAL

Picture of the princess watching TV with her pets. Her pony occupies the couch and she is lying on the floor eating a box of chocolates

EFFECT

Feminist message – being content as a single woman and not getting married; enjoyment of the single life, fun, independence. Humour in seeing what "enjoyed being a Ms." entails for the princess.

As demonstrated through the above example, the visual in ***Princess Smartypants*** is of major importance; it radically influences the interpretation of the verbal and gives it spark. The verbal particularises the visual and the visual particularises the verbal. Both media are interconnected and work together to tell the story, to convey a message, and ultimately to create the picturebook's effect – its humour and entertainment value. Has this unity of the verbal, visual and effect been maintained in the target text? From the analysis, it can be seen that various shifts (the majority rather minor) occurred in translating the source text. These

shifts pertain primarily to the translation of several of the names, some informational aspects, the degree of emphasis, the sentence length and layout. The following is an attempt to apply the ecosystem model to the shifts (discussed above under the sections 'Source text information' and 'Performance hints') that are evident on page 19 of the target text.

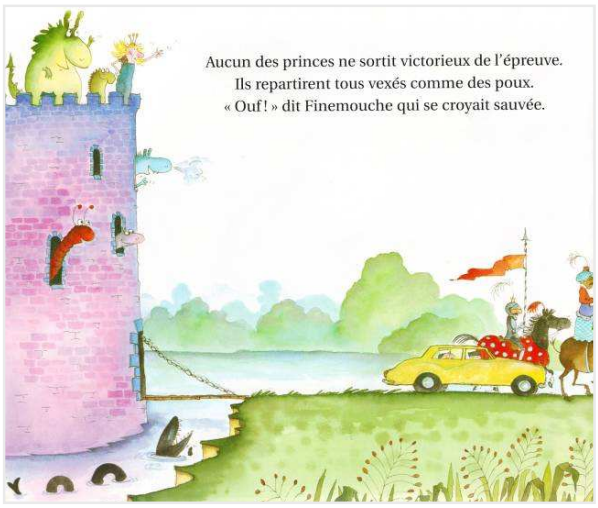
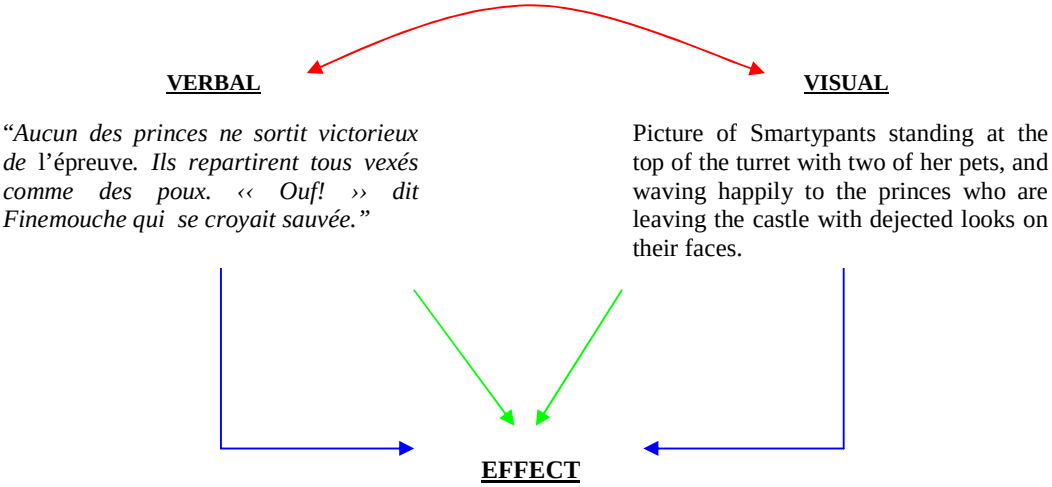


Illustration 23
(Cole 1999)



The phrase '*vexés comme des poux*' (livid, hopping mad) does not relate well to the picture of the princes leaving the castle. Likewise, the interjection '*Ouf* ' does not convey the sheer joy and confidence shown by Smartypants' expression in the picture. This scene is humorous in the source text because the princess' confidence depicted verbally and visually is quickly shattered when Prince Swashbuckle appears to tackle the tasks. In the target text, though, the scene's inherent humour has been weakened slightly because a contradictory relationship has been created between the verbal and the visual.

Regardless of such shifts, I believe that the basic overall unity of the source text has not been disrupted. The verbal tells a simple story that is then amplified and enhanced by various details in the visual. The visual provides extra information with regard to the verbal and the verbal specifies the nature of the visual. However, the text-picture interaction is frequently more ironic in the target text. The translator has employed a domesticating strategy for translating certain visual/verbal elements and this preserves the attraction of the story for the target audience. In addition, considering *The Frog Prince* would also be a well-known fairytale in France, the element of parody poses no problem for the target audience. Despite the longer sentences, the picturebook's performance aspect (its read-aloud quality) has not diminished through translation and it still has a nice rhythmic flow. Lastly, the translation conveys the underlying social message as effectively and as humorously as it is communicated by the source text. I would say that the picturebook has the same effect in translation; it is still the same witty, fun and playful story as the source text and, despite the changes, it seems that the translator has maintained the overall significance of the source text in the target language.

ANALYSIS 2

Prince Cinders— Prince Gringalet

VERBAL ELEMENTS

The title of the book

SOURCE TEXT	TARGET TEXT
Prince Cinders	*Prince Gringalet*

Prince Cinders is a parody of the classic fairytale *Cinderella*. 'Prince Cinders', the title of the picturebook and the name of the story's protagonist, is clearly a play on the name 'Cinderella'. In this postmodern picturebook, gender roles have been reversed; Prince Cinders has become the male equivalent of Cinderella and he has brothers instead of sisters. Parody is a form of intertextuality and it is important to assess the role it plays in a text that is to be translated. 'Prince Cinders' has been changed in the target text to '*prince Gringalet*'; in French, '*Gringalet*' means 'a puny little thing', 'a (little) runt'. Through this translation, the parodical element of the source text has been completely lost because it is in no way linked to '*Cendrillon*', the French name for Cinderella. Therefore, the target text title alone does not render the intertextual link of the source text and does not evoke the idea that this story is a twist on the classic fairytale. Nevertheless, it is an appropriate name for the protagonist because he is described within the text and depicted visually as being small and skinny. The name 'Cinders' (like 'Cinderella') is pejorative and although the target text name '*Gringalet*' has deviated from the parodical intention behind the storybook's title, it has retained the pejorative nature of the protagonist's name.



Illustration 24
(Cole 1999)

The names of the characters

The name 'Prince Cinders' has been discussed above.

SOURCE TEXT	TARGET TEXT
Princess Lovelypenny	*princesse Rupinette*

On page 21, Princess Lovelypenny is introduced to the story and she is described as being 'rich and beautiful' – these are the two key adjectives explaining why she has this particular name. In the target text, 'Lovelypenny' has been translated as '*Rupinette*', which is derived from the word '*un rupin*' meaning 'a rich person'. Although the target text name only contains the idea of wealth and not beauty, it has a wonderful read-aloud quality.

Source text information

The following section highlights different parts of the target text where there have been changes (some very slight) in the source text information.

PAGE NO.	SOURCE TEXT	TARGET TEXT
1	Prince Cinders was not much of a prince.	*Le prince Gringalet ne payait vraiment pas de mine.*

Regardless of his title (Prince) and the crown he wears on his head, the protagonist does not look like a typical prince and, by the sheepish expression on his face, one can see that he does not exude the confidence expected of a prince. Instead of emphasising the non-princely appearance of Cinders, the translation of this sentence emphasises his lack of good looks (he was not really much to look at). However, this is appropriate considering that the plot revolves around Cinders' desire to look more like his brothers and thus to change his own physical appearance. In addition, the translation merely states more explicitly that which is implied by the source text sentence.

PAGE NO.	SOURCE TEXT	TARGET TEXT
2	He had three big hairy brothers who were always teasing him about his looks.	*Il avait trois malabars de frères pleins de poils partout qui n'arrêtaient pas de se moquer de lui.*

In the source text, Cinders' brothers are 'big' but in the target text, the word '*malabars*' is used which is a much stronger word and means 'muscle men' or 'hefty fellows'. In English, a 'big' man does not necessarily refer to a muscular man but considering that the brothers read magazines such a 'Macho Magazine' (as shown on page 4) and have a dumbbell (as shown on page 5), the French translation does work in this context and it fits in well with the illustrations. Another remark about this sentence is that the source text specifies that his brothers teased him about his looks whereas the target text simply says that his brothers teased him.

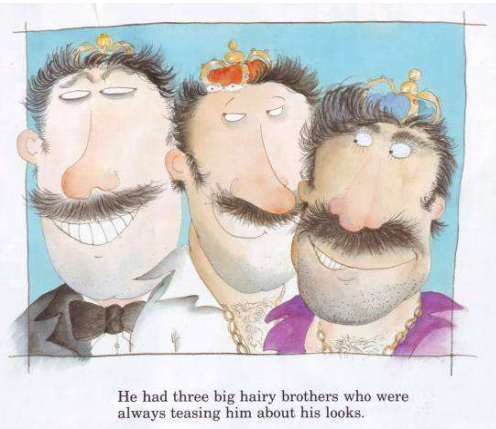


Illustration 25
(Cole 1997)

PAGE NO.	SOURCE TEXT	TARGET TEXT
3	They spent their time going to the Palace Disco.	*Les frères passaient leur temps à aller danser.*

Rather than mentioning the specific venue, i.e. the 'Palace Disco', referred to as 'Royal Disco' in the picture (see Illustration 34), the target text says that the brothers spent their time going dancing. In the fairytale *Cinderella*, the sisters are invited to the royal ball; in ***Prince Cinders***, the brothers go to the Royal Disco. The translation conveys the basic idea of the source text but the postmodern, humorous element of the source text is lost.

PAGE NO.	SOURCE TEXT	TARGET TEXT
5	[…] he would sit by the fire and wish he was big and hairy like his brothers.	*[…], il s'asseyait au coin du feu, tout triste de ne pas être costaud et poilu comme ses frères.*

Prince Cinders wished that he could look like his brothers; the verb 'wish' is a very important element of this scene and the whole story in fact revolves around Cinders' wish to change his looks. While he is sitting by the fire (see Illustration 35), Cinders does not know that a fairy will mysteriously appear (page 6) to grant his wishes (pages 7-11). However, the target text simply states that Cinders was 'very sad' and the fundamental 'wish' aspect is thus not conveyed. To a certain extent, the omission of the verb 'wish' detracts from the impact and humour of the action that is to follow. In addition, whereas the source text says that Cinders wanted to be 'big' like his brothers, the target text uses the word '*costaud*', meaning 'strong/sturdy'. This could be seen as a slight shift in meaning but, within the context, the adjectives are related.

PAGE NO.	SOURCE TEXT	TARGET TEXT
6	a dirty fairy	*une sale môme de fée*

In the target text, the word '*môme*' has been added to the description of the fairy. In French, this word can have two different meanings: the first is informal – a child, kid or brat; the second is very informal – a girl, chick or bird. I would say that the word is used in this context according to its first meaning so a '*môme de fée*' would mean a 'kid fairy'. This is supported by the visual; the pictures clearly depict a young fairy who has obviously not yet mastered the art of spell casting. In addition, she is wearing a school uniform, which suggests that she is still in training at fairy school. The addition of the word '*môme*' reinforces the cheeky, playful nature of the picturebook.

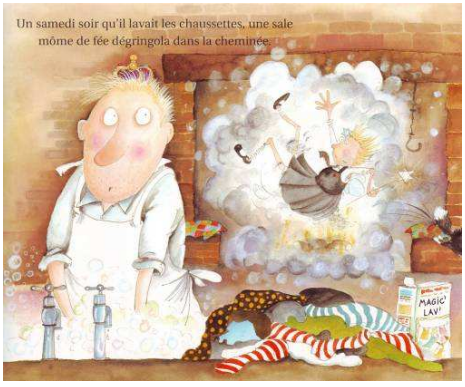


Illustration 26
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
11	Prince Cinders got big and hairy all right!	
12	"Rats!" said the fairy. "Wrong again, but I'm sure it all wears off at midnight.	*Et en un clin d'œil, Gringalet fut gros et poilu. ‹‹ Flûte, jura la* ***fée****, encore* ***raté****.* *Mais à minuit tout sera* ***réparé****. ››*

Various shifts have occurred on this double-page spread. An initial remark is that the target text places the writing on the right-hand page instead of on both pages. The effect of this is that the picture on page 11 (the left-hand page) is no longer accompanied by the text that was intended to elicit a particular reaction with regard to the picture. I believe that moving the text away from the picture of Cinders' transformation somewhat minimises the humour of this scene and reduces the impact of what has just happened in the story.



Illustration 27
(Cole 1997)



Illustration 28
(Cole 1999)

The target text has added the phrase '*Et en un clin d'œil*' (and in a flash) but it does not convey the idea of 'all right'. In addition, the exclamation mark that was used in the source

text has not been retained so the sentence becomes a statement rather than an exclamation. In the source text, it was intended to be a hint for the aloud-reader on how to perform this part of the text – to raise the intonation of her/his voice in order to convey the humour of the blunder that the fairy has just made. In the source text, there is also an exclamation mark after the word 'Rats' (page 12), which makes it an interjection. However, there is no exclamation mark after the word '*Flûte*' in the target text and this reduces the dramatic effect of the fairy's speech. Although there is rhyming (highlighted above in blue) which creates a rhythmic read-aloud quality that was not present in the source text, the fairy's speech is rendered less colloquial and less informal with the phrase '*à minuit tout sera réparé*' (at midnight everything will be rectified).

PAGE NO.	SOURCE TEXT	TARGET TEXT
14	So off he went to the disco. The car was too small to drive but he made the best of it.	*Il partit donc danser. La voiture était un peu petite mais il se débrouilla.*

In line with the change made on page 3 in the target text, Cinders does not go to 'the disco', but more generally, he goes 'dancing'. Whereas the source text specifies the fact that the car with which he is provided is too small to drive, the target text simply says it was 'a bit too small'. I think that this change could have either of two effects. Firstly, it could be said that the humour of the scene is slightly reduced because we see the actual size of the car in the picture which explains why it cannot be driven and can only be strapped to his one foot and used as a single roller-skate. Secondly, it could be said that the scene is perhaps more humorous because the phrase 'a bit too small' is a major understatement with regard to the visual.

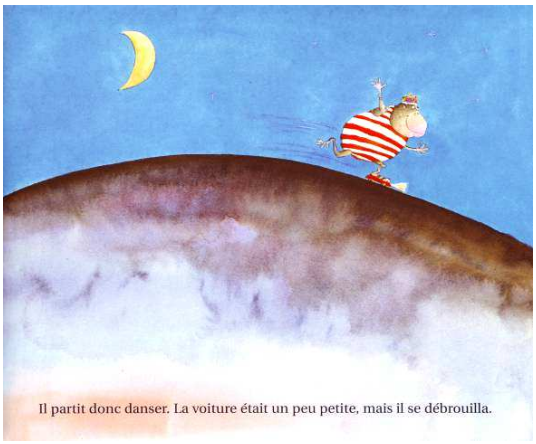


Illustration 29
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
15	Royal Rave up	*Royal Palace*

Prince Cinders is a postmodern picturebook parodying the classic fairytale *Cinderella*. 'Royal Rave up' is intended to be a playful and fun twist on the 'royal ball' of the original story. This is especially conveyed in the picture, which shows a rock band using electric guitars and the crazy dance moves of some of the guests at the party. According to Collins English Dictionary (2003), a 'rave-up' is British slang, referring, in this context, to a party. It has been translated as '*Royal Palace*' in the target text, which in no way conveys the notion that this is a modern kind of dance party. The target text phrase has retained the capitalisation of the first two letters but it appears to be an English name (if it were French, the adjective '*royal*' would have been placed after the noun). The word '*Palace*' does exist in French but it means a 'luxury hotel', which does not fit in the context of this story. I believe that this has resulted in the flow of the scene being somewhat disrupted and the verbal-visual unity being undermined.



Illustration 30
(Cole, 1997, 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
20	[…] but Prince Cinders was too shy.	*[…] mais le prince Gringalet était très timide et il s'enfuit.*

The verb 'ran away' (*s'enfuit*) has been added in the target text. This works well with the picture, which in fact shows the protagonist running away from the bus stop and the princess.

The translator apparently thought that it was necessary to tell this aspect of the story both verbally and visually although in the source text it has only been told visually. In other words, the target text has filled in a gap but it is not a major adjustment to the overall verbal-visual unity. There is another slight shift in the translation of this scene: whereas the source text states that Cinders was 'too shy', the target text says that he was 'very shy' (*très timide*).



Illustration 31
(Cole 1997, 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
23	Every prince for miles around tried to force the trousers on.	*De cent lieus à la ronde, tous les princes accoururent pour essayer d'entrer dans le pantalon.*

The verb '*accoururent*' (hurried/rushed) has been added in the target text and the effect it has is not only to convey more strongly the idea that Princess Lovelypenny was very much in demand but also to heighten the drama of the scene. Another slight change is that the translation does not really convey the notion of 'force' that is specified in the source text.

PAGE NO.	SOURCE TEXT	TARGET TEXT
24	But they wriggled about and refused to fit any of them!	*Mais le pantalon ne voulait rien savoir.*

In this sentence in both the source and target texts, the trousers are in fact personified; this adds humour to the scene and allows the reader to identify with Princess Lovelypenny who is shown secretly giggling in the picture. The sentence is translated more generally with the

phrase '*le pantalon ne voulait rien savoir*', which literally means 'the trousers refused to take into account any objections/observations'; this is not quite as expressive and descriptive as what is said in the source text. In addition, the target text has omitted the exclamation mark, thus making the translation quite a bland statement and removing the performance hint that was provided in the source text.

PAGE NO.	SOURCE TEXT	TARGET TEXT
25	Of course Prince Cinders' brothers all fought to get into the trousers at once…	*Bien entendu, les frères du prince Gringalet se disputèrent pour l'enfiler…*

The humour of this page is that the three brothers try to get the trousers on at the same time – in the source text this is told verbally as well as visually so there are no gaps to be filled by either medium. Although the target text omits the phrase 'at once', the scene is still humorous because the picture is given the role of telling this particular aspect of the story; in other words, the translation has created a gap to be filled by the visual.

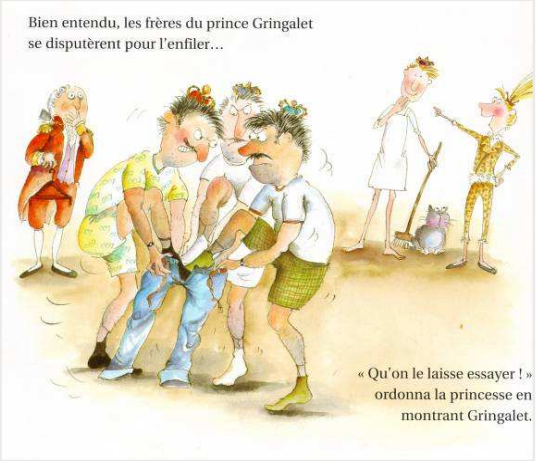


Illustration 32
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
28	And Princess Lovelypenny had a word with the fairy […]	*Et puis, un matin, la princesse Rupinette glissa un mot à la fée […]*

In the target text, the phrase '*puis, un matin*' (then, one morning) has been inserted. Such a change enhances the read-aloud quality of this sentence and makes it sound more dramatic and exciting.

PAGE NO.	SOURCE TEXT	TARGET TEXT
29	…whom she turned into house fairies. And they flitted around the palace doing the housework for ever and ever.	*Ils furent changés en petites fées du logis, papillonnèrent* ***partout*** *et firent le ménage à la grande joie des* ***époux****.*

In the source text, the brothers are turned into house fairies and they flit 'around the palace' but, according to the translation, they are changed into 'little' house fairies flitting 'about everywhere'. Therefore, in the target text, the qualifier 'little' has been added (in English, the word 'fairy' probably implies 'little') and the location 'palace' has been omitted and replaced generally with the word 'everywhere'. Whereas in the source text the brothers do 'the housework for ever and ever', in the target text, they do the housework 'to the great joy of the married couple'. This shift has probably been deliberate in order to establish rhyming in the sentence (highlighted in blue). The translator has thus given the target text extra zest by providing a wonderful read-aloud, rhythmic quality to the ending of the story (see Illustration 40).

Alliteration

In ***Prince Cinders***, there are several instances of alliteration – a tool used to create rhythm, sound and a particular read-aloud quality, which, as stressed in Chapter 3, are important elements to bear in mind when translating.

Page 1: SOURCE TEXT – 'He was **s**mall, **s**potty, **s**cruffy and **s**kinny.'
Alliteration has not been maintained in the target text. However, a particular rhythm has been created in the target text because the four adjectives used contain the letter 't' in the middle ('*Il était pe**t**it, bou**t**onneux, ché**t**if et mi**t**eux.*').

Page 7: SOURCE TEXT - "**Z**iz **Z**iz Boom, **T**ic **T**ac **T**a"
"**B**if **B**ang **B**ong, **B**o **B**o **B**o"

The target text has some alliteration but not to the same extent – "*Zig **b**oum **b**oum, pour aller en **b**oum*". It is interesting to point out the translator's use of the word '*boum*'. It is repeated three times in this phrase; the first two times it means 'bang' (which is one of the source text words) and the third time it is used according to its informal meaning of '*fête*' (party). The translator has thus created a fun play on words.

Page 15: SOURCE TEXT – **R**oyal **R**ave
Alliteration has not been maintained in the target text ('*Royal Palace*').

Page 17: SOURCE TEXT – **p**retty **p**rincess
There is no alliteration in the target text ('*ravissante princesse*').

Rhyming

Rhyming, like alliteration, is used to create rhythm, which is an important factor determining a picturebook's read-aloud quality. When translating, it is not easy to maintain the rhyming sequences characteristic of a source text.

The following are three instances of the fairy's speech containing rhyming sequences (highlighted in blue).

PAGE NO.	SOURCE TEXT	TARGET TEXT
7	"All your wishes shall be granted," cried the fairy. "Ziz Ziz Boom, Tic Tac **Ta**, This empty can shall be a **car**." "Bif Bang Bong, Bo Bo **Bo**, to the disco you shall **go**!"	*‹‹ Tous tes sou**haits** seront réali**sés** !* *s'écria la fée. Acabrada**bra**, voiture tu au**ras**!* *Zig boum boum, pour aller en boum! ››*

The source text contains two rhyming sequences and the translator has succeeded in creating two sequences in the target text. It is worth pointing out that the direct speech has been greatly condensed in the target text and although the basic idea of the source text (namely that Cinders will get a car and go to the disco/party) is still conveyed, I believe the playfulness of

the scene has been reduced. In the picture, the fairy is shown pointing her wand at the can on the floor, which she intends to change into a car; both the can and the car are mentioned verbally in the source text. The target text makes no mention of the can, and despite the fact that this aspect of the scene is told visually, the link that has been established between the verbal and the visual is slightly weakened.

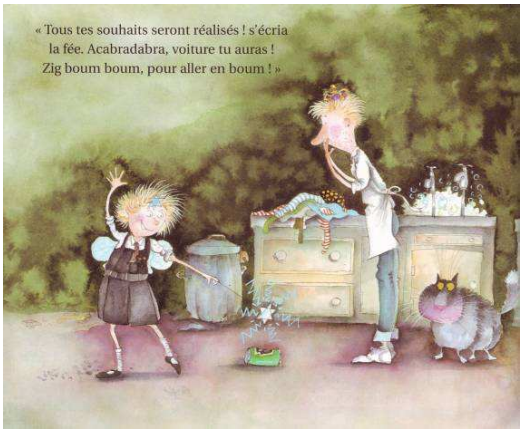


Illustration 33
(Cole 1999)

PAGE NO.	SOURCE TEXT	TARGET TEXT
9	"Toe of rat and eye of **newt**, your rags will turn into a **suit**!"	*‹‹ Aile de rat, plume de **têtard**,* *tes haillons deviendront **costard** ! ››*

The first line is intended to be nonsensical and a bit crazy; the inexperienced fairy is attempting to cast a magic spell on Cinders. The translator has succeeded in achieving the same degree of wackiness ('Toe of rat and eye of newt' becomes 'Wing of rat and feather of tadpole') in addition to creating a rhyming sequence and thus maintaining the read-aloud quality. According to Collins English Dictionary (2003), a 'newt' is "any of various small semiaquatic urodele amphibians […] having a long slender body and tail and short feeble legs." The translator has used the word '*têtard*' (tadpole) which is an appropriate choice of word considering that she needed one that rhymed with '*costard*' (suit).

PAGE NO.	SOURCE TEXT	TARGET TEXT
10	"Your greatest wish I'll grant to **you**. You SHALL be big and hairy **too**!"	*‹‹ Ton plus grand vœu t'**accorderai**,* *gros tu seras et poilu à **souhait** ! ››*

By creating a rhyming couplet, the translator has maintained the rhythm characterising the source text.

There is a rhyming sequence spread over pages 11 and 12 in the source text. The last word on page 11 '**right**' rhymes with the last word on page 12 'mid**night**'. This has not been maintained in the target text but the translator has created a rhyming sequence on page 13. The last word of the text at the top of the page '***poilu***' rhymes with the last word of the text at the bottom of the page '***tout***'.

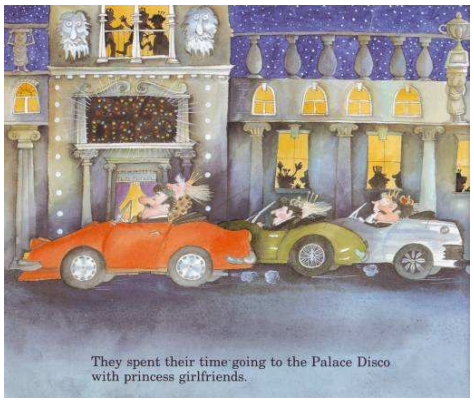
On page 19 of the target text, the following rhyming sequence has been created that was not present in the source text: '*La princesse **crut** qu'il l'avait sauvée en faisant peur au gros singe **poilu**!*' Similarly, on page 22, there is the following rhyming sequence: '*La Princesse Rupinette Décrète qu'elle épousera celui qui enfilera le pantalon **perdu** par le prince qui l'a empêchée d'être mangée par le Gros Singe **Poilu**.*

It is probable that the above two cases of rhyming were purely coincidental rather than intentional. Nevertheless, the additional rhyming in the target text enhances its read-aloud quality.

VERBAL/VISUAL ELEMENTS

Source culture markers

Illustration 34
(Cole 1997)



It is interesting to point out a minor source culture discrepancy, which occurs in the visual on page 3. The picture shows Cinders' three brothers driving in their cars with their princess girlfriends seated next to them. This picturebook is of British origin and some perceptive children in the source culture audience might notice a particular aspect of this picture – the brothers are driving left-hand drive cars; in England, cars are right-hand drive.

This does not pose any problem in the target text, though, because cars in France are left-hand drive. Regardless of this discrepancy, the picture is consistent with the visual aspect of movement - in the majority of scenes where there is some kind of movement (for example pages 12, 14, 20), the direction flows from the gutter of the book towards the edge of the page.

Text items in the pictures

The following text items appearing in the pictures function as signs that not only particularise the reader's interpretation of each scene of the story but that also significantly contribute towards the parodical and humorous intention of the picturebook.

On page 3, the three brothers are seen arriving in their cars at the 'ROYAL DISCO' as indicated by the sign above the entrance (see Illustration 34). The name of the venue has not been changed in the picture in the target text.

In the picture on page 4, Prince Cinders is kneeling on the floor dusting up dirt with a hand brush and pan. One of the items lying on the floor is a box of cigarettes called 'NASTY CIGS'. This has been translated as '*SAL' CLOPES*'; '*sal*' is the abbreviated form of the word '*sale*' (dirty/nasty) and '*clopes'* is the informal word for cigs/smokes/fags. It is thus a perfect translation. Also lying on the floor is a magazine entitled 'MACHO MAGAZINE'. In the target text, the magazine is called '*MUSCLE HEBDO*', '*muscle*' meaning the same in English and '*hebdo*' being the shortened form of '*hebdomadaire*' (weekly, referring here to a weekly magazine). Considering the magazine has a picture of a muscle man posing on the front cover, the translated title works well both verbally and visually.

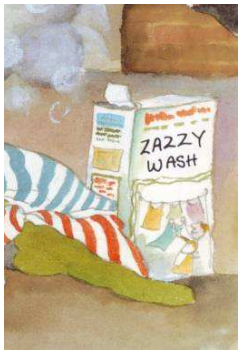
Illustration 35
(Cole 1999)



On page 5, Cinders is sitting by the fire reading the magazine that was shown lying on the floor on the previous page. The page of the magazine facing the reader shows another picture of a muscle man next to which is written: 'USE BICEPTO CREAM'. This is obviously supposed to be a cream that enhances one's biceps. It has been translated as '*DES BICEPS*

AVEC BISCOTO'. In French, the words '*biceps*' and '*biscoteaux*' both mean 'biceps'. The cream 'Bicepto' in the source text is a play on the word 'bicep', and the target text, likewise, has played on one of the French words for biceps, '*biscoteaux*'.

Illustration 36
(Cole 1997)



'ZAZZY WASH' is the name of the washing powder Cinders is shown to be using on page 6 and it has been translated as 'MAGIC' LAV''. 'Zazzy' is a made-up word and is thus difficult to translate. In the target text, the word '*magic''* would probably be the shortened form of '*magicien*' meaning 'wizard' or 'magician', and '*lav*'' comes from the verb '*laver*' (to wash). The use of the inverted commas gives the target text name the colloquial/playful appearance and sound of the word 'zazzy' that is used in the source text.

The signpost in the picture on page 17 is marked 'BUS STOP' and it has been translated with the French equivalent '*ARRÊT BUS*'. Two pages later, on page 19, the clock strikes twelve and this is indicated in the picture by the squiggly writing 'DOING'; in the target text, this has become '*BOING*'. The written text on page 22 forms part of the picture; it is Princess Lovelypenny's proclamation and it has been translated accurately in the target text. Above the text is a royal coat of arms with the inscription 'LOVELYPENNY' and this has been changed to '*RUPINETTE*' in the target text.

Finally, on page 24, there is a sign hanging on the door saying 'BEWARE OF THE DRAGONS' and it has been translated as '*ATTENTION DRAGON MÉCHANT*' following the commonly used expression '*attention chien méchant*' (beware of the dog). Whereas the plural form is used in the source text, the singular is used in the target text and this causes a minor discrepancy in terms of the visual because there are two scaly-like dragons shown in the picture.

Sentence structure and length

As was found in the previous analysis, some of the sentences in the target text are a bit longer because of inherent structural differences between the two languages. In addition, the target text contains some longer words, which inevitably add to the length of the sentences. The

target text does not show any significant changes in the sentence structure of the source text but below are a few instances where there have been minor changes.

On page 3 of the target text, the translator has replaced the pronoun 'They' with the noun '*Les frères*', presumably for reasons of clarity and specificity. The same has occurred on page 24 where the noun '*le pantalon*' has been used instead of 'they' (referring to the trousers). On page 21, the conjunction '*Or*' (now/it just so happened) has been added to the beginning of the sentence for emphasis and a dramatic effect.

One other small change in sentence structure can be seen on page 26 of the target text.
SOURCE TEXT: "They won't fit that little squirt," sneered his brothers.
TARGET TEXT: ‹‹ *Comme si ça pouvait aller à ce morveux ! ›› ricanèrent les frères.*

The phrase '*Comme si ça pouvait aller*' (as if they could fit) has been used and an exclamation mark has been inserted. The effect of these changes is to enhance the humour implicit in this scene – the brothers are so condescending of Cinders and wrongly assume that he will never achieve anything in life, let alone find a beautiful princess wife. This is supported by the visual, which shows the three brothers in the background looking at Cinders in a disdainful manner (see Illustration 39). Their self-assurance is shattered when they see the princess' ecstatic reaction.

Endpapers, title page

The source text endpaper shows a royal coat of arms, above which there is a crown indicating Cinders' royal status. A cat, which sits on top of the crown, plays a large role visually speaking in the story; it appears in many pictures and has similar expressions to those of Cinders. On either side of the coat of arms, there is a monkey wearing a bathing suit and this is a hint as to what happens in the story. Inside the coat of arms, there are three brushes and three dustpans – these are indicative of the role Prince Cinders' brothers expect him to fulfil. Below the coat of arms is the inscription 'COURAGE IN TESCO' - the relevance of which is not very clear. It is a source culture marker because 'Tesco' is the name of a British chain of supermarkets and perhaps it means that Tesco's products provide one with 'weapons' for doing the housework. The washing powder, dustpan and brushes that Cinders is shown to use would typically be bought at a supermarket such as Tesco. In the target text, the inscription has not been translated but rather replaced with the picturebook's title. Presumably, this is

because the translator was unable to find a meaningful interpretation of the phrase 'Courage in Tesco'. Perhaps the translator could have employed the strategy of cultural substitution and replaced 'Tesco' with '*Carrefour*', which is an equally large chain of supermarkets in France.



Illustration 37
(Cole 1997)

The title page of the source text shows a picture of Cinders enthusiastically vacuuming up the mess his brothers have left on the floor. Above the picture, there is the book's title in large font as well as the name of the author/illustrator. The publisher's name has been inserted below the picture. In the target text, the title page has remained the same but the author/illustrator's name and the publisher's name have been removed (the reason for this was explained in the previous analysis).

VISUAL ELEMENTS

Performance hints

Various kinds of performance hints are used in ***Prince Cinders*** to achieve a particular effect when reading the picturebook aloud. They include the use of exclamation marks, quotation marks, brackets, a question mark, ellipses, and the capitalisation of two words. Many of the source text performance markers have been retained in the target text but the following are examples of shifts that have occurred.

As mentioned, the direct speech on page 7 (the fairy's attempt to grant Cinders' wishes and cast a magic spell) has been condensed in the target text, which renders this part of the story a

bit less playful. However, whereas the source text contains one exclamation mark, the target text has three exclamation marks, which serve as useful performance hints allowing the reader to add excitement and drama to the written text. Therefore, the translator has compensated for the reduction in text with the addition of performance hints.

On page 8, there is the following text: "That can't be right!" said the fairy.
It has been translated as follows: *‹‹ J'ai dû me tromper ››, dit la fée.*
Through the omission of the exclamation mark in the target text, the impact and humour of the fairy's mistake is greatly reduced (see Illustration 38) and the performance hint is lost.

There are two specific performance hints on the following double-page spread of the source text:
Page 9: ("Crumbs," thought the fairy, I didn't mean a SWIM suit!")
Page 10: "Your greatest wish I'll grant to you. You SHALL be big and hairy too!"

Firstly, two words have been capitalised – 'SWIM' and 'SHALL'. This is intended to provide a hint to the aloud-reader on how to perform this part of the text – with much emphasis placed on, and a dramatic effect added to, these two words. In the target text, these words have not been capitalised so the performance hint has been lost. Secondly, the quotation marks on page 9 indicate that this is direct speech but the use of brackets as well as the verb 'thought' suggest that the aloud-reader should perhaps lower her/his intonation and change her/his tone of voice. The author is simply verbalising the fairy's thought so this requires a different way of reading the sentence aloud. The brackets have not been retained in the target text and neither has the verb 'thought' which has been translated as '*pesta*' (cursed). Therefore, the performance hint has been lost and the nature of the direct speech has been altered.

On the double-page spread of pages 15 and 16, the target text has inserted ellipses where the source text had a comma. Once again, this particular type of punctuation serves as a performance hint because it suggests that the aloud-reader should pause for a while after the words '*Royal Palace*' on page 15 and then place extra emphasis on the rest of the sentence that follows on page 16. This simply dramatises the scene and enhances the humour of the fact that Cinders could not possibly have fitted through the door.

On page 25 of the target text, the picture depicts Cinders' brothers all trying to get the trousers on at once and in the background of the picture we see Princess Lovelypenny pointing at Cinders. In the source text, we read: "Let him try," and in the target text, we read

‹‹ *Qu'on le laisse essayer !* ›› The insertion of the exclamation mark establishes a good link with the visual because we see the princess with an excited look on her face. Using the exclamation mark as a performance hint, then, the aloud-reader would aim to convey this emotion and allow the audience to identify with the picture of the princess (see Illustration 32).

Layout

The target text, which appears in a collection, has a larger font than the source text picturebook and, as mentioned in the previous analysis, this affects its overall visual appearance. With regard to the positioning of written text on each page, there have been several changes made in the target text. For example, on page 1 of the source text, the writing is at the bottom of the page in line with the bottom of the picture but in the target text it has been placed above the picture. Under the section 'Source text information', I discussed the change that has been made to the positioning of text on the double-page spread of pages 11 and 12 and the effect this has had on the intended humour of the scene. Apart from this particular instance, I do not think that the other changes have detracted from the general verbal-visual unity.

THE ICONOTEXT

The above was a comparative analysis of various verbal, verbal/visual and visual elements of the picturebook and its translation. In order now to determine the extent to which ***Prince Gringalet*** has maintained the particular unity of the verbal, the visual and effect(s) characterising ***Prince Cinders***[50], a brief look at the nature of the source text iconotext is required.

[50] I would like to point out one element of the story that I find rather bothersome. In trying to grant Prince Cinders' wish to be big and hairy like his brothers, the fairy accidentally turns him into a big hairy monkey, and this has been translated as such in the target text. However, the pictures (pages 11, 13-15, 18) clearly depict an ape. It is highly probable that members of both the source and target text audiences would be able to differentiate between a monkey and an ape from, for example, visits to the zoo or animal books. I feel that this causes a major discrepancy between the verbal and the visual.

As has been mentioned throughout the analysis, ***Prince Cinders*** is a parody of *Cinderella* and much of its humour arises from the recognition that it is offering a playful, postmodern twist on this classic fairytale. The picturebook also conveys a social message to its audience; in current times, a huge amount of importance is placed on people's physical appearance and one's self-worth is greatly affected by the dictates and pressures of society to look and dress a certain way. In the beginning of the story, Cinders is miserable because he is not big and hairy like his brothers and he does not have princess girlfriends with whom to go dancing. He learns by the end of the story that he does not need to change himself in order to find love and happiness.

The verbal-visual mechanics of ***Prince Cinders*** are not particularly complex but the story's total narrative certainly arises from the subtle interplay of the verbal and the visual. In most scenes of the story, the visual merely describes and compliments what is told verbally but at the same time it adds some colourful detail and contributes towards a fuller interpretation of the verbal medium. For example, on page 4, we read, "They made poor Prince Cinders stay behind and clean up after them." In the picture, we see Cinders kneeling on the floor and cleaning up the mess with a dustpan and brush. Therefore, the picture describes visually what has been told verbally. However, we learn a lot about the brothers by paying attention to the details in the picture. They are revoltingly messy – they leave beer cans, cigarettes, chicken bones, an apple core and magazines lying on the floor for Cinders to clean up which shows that they have absolutely no respect for their brother.

In some scenes of the story, though, the visual provides additional information that is not told verbally and that is integral to the humour of the story. For example, on page 8, we read, '"That can't be right!" said the fairy'. The comical part of this scene is conveyed visually; the picture shows the cat with a dumbfounded expression, and only the legs and shoes of Cinders and the fairy. This draws attention to the miniature car, which is supposed to serve as Cinders' means of transport to the Royal Disco. When the written text and the picture are taken together, a richer and more humorous story is created.

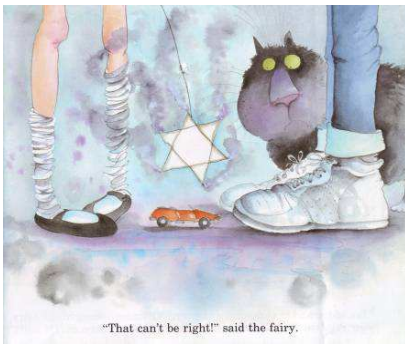


Illustration 38
(Cole 1997)

I have selected the scene on page 26 of the source text in order to illustrate how the ecosystem notion can be applied to this picturebook.

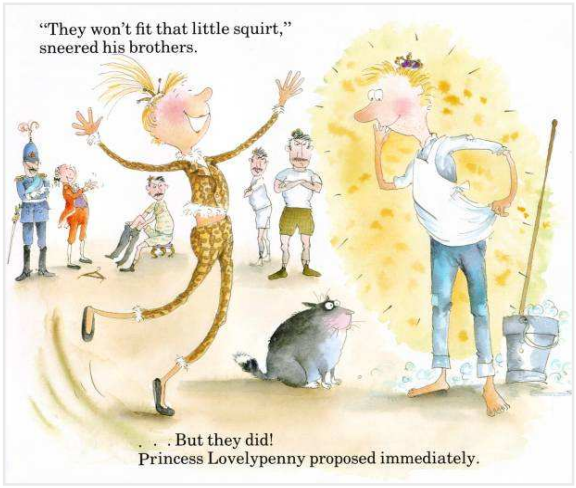


Illustration 39
(Cole 1997)

VERBAL

"They won't fit that little squirt," sneered his brothers.
…But they did!
Princess Lovelypenny proposed immediately

VISUAL

The three brothers are standing in the background in their underwear, looking arrogant and very unimpressed. Princess Lovelypenny is in the foreground of the picture; she is beaming and jumping for joy because the trousers fit Prince Cinders, who is shown standing next to a bucket in a "cloud" of yellow.

EFFECT

Humour and a moral lesson - Cinders is chosen to be the princess' husband despite the fact that he is not big, hairy and popular like his brothers. The brothers are literally left in the background and Cinders gets to be in the limelight, lavished with the princess' attention. Despite the social pressures Cinders was under to change his looks, he learns that there are rewards in life by simply being himself.

The analysis has revealed that various shifts, omissions and additions occurred during the translation of ***Prince Cinders***. Below, I apply the ecosystem model to the particular shifts

(discussed above under the section 'Source text information') characterising the final page of the target text story (page 29) as a way of demonstrating how they have altered the effect of this scene.

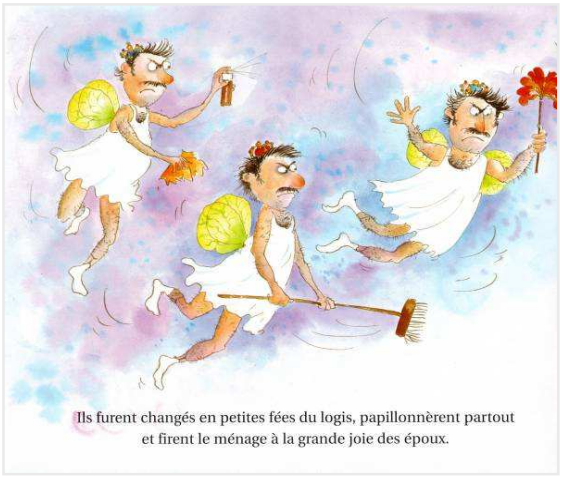
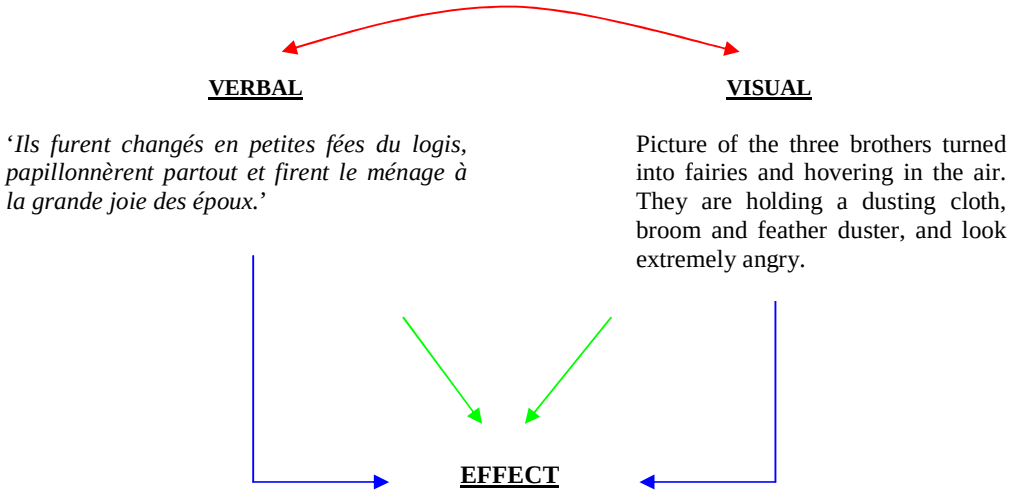


Illustration 40
(Cole 1999)



The verbal text has a rhyming couplet (the source text does not), which provides the target text with a fun, rhythmic ending, thus enhancing its read-aloud quality. The humour of this scene is heightened by the fact that the verbal establishes a more interesting relationship with the visual. The brothers are made to do the housework 'to the great joy of the married couple' but they are shown to look highly displeased with their new fate in life. The inclusion of the word '*époux*' reinforces the message of the book; despite the worth the three brothers attached to Cinders, he is the one who ends up happily married.

Through the above example, I have attempted to show that the ending of the picturebook in fact has a stronger effect in translation. However, there are some scenes where the humorous

effect has been diminished (for example pages 11 and 12) or the parodical effect has been weakened. The latter applies particularly to the translation of the title and the venue 'Palace Disco/Royal Disco'. Nevertheless, I believe that from the principal elements of the plot, it would still be recognised that ***Prince Gringalet*** offers a playful, humorous twist on the classic fairytale and, in translation, the picturebook still conveys the underlying social message of the source text. The translator has retained and sometimes even enhanced the picturebook's read-aloud, rhythmic quality. Finally, with a couple of exceptions, the verbal and the visual retain their basic storytelling roles and ultimately this reflects the translator's consideration of both media and the ways in which they influence each other.

CHAPTER 5

CONCLUSION

Evaluation of the study

> Picturebooks are a simple form of literature because they are aimed at young children and because they contain relatively few words. Picturebooks can thus be effectively translated by anyone who speaks, reads and writes another language.

The above is unfortunately a view prevailing among many members of the public and especially "among amateur enthusiasts and commodity-driven publishers" (Jobe 1996: 525) but it is one that I have set out to **disprove**. Throughout this study, I have attempted to highlight the complexity of contemporary picturebooks – a type of literary art that has not received sufficient attention in research on translating children's literature. However, I hope that I have succeeded in raising some awareness of the intricacies involved in this branch of translation.

In Chapter 1, I mentioned various aspects that pertain to the translation of both children's books in general and picturebooks in particular, for example the translator's visibility, the foreignisation/domestication debate, the issue of reception in the target culture, the importance of translations as commodities and the effect of the translator's childhood image during the translation process. The discussion provided an appropriate means by which to contextualise the focus of my research because it revealed the major lack of consideration given to the visual dimension in children's literature studies and especially in Translation Studies.

My intention in the first part of Chapter 2 was to underline the centrality of the visual in modern society. Children in the twenty-first century are extremely influenced by the visual and this leads to the realisation that this aspect of picturebooks inevitably affects their interpretation and appreciation of the stories. This section established the departure point for the second part of the chapter in which I highlighted the predominant characteristics of the contemporary picturebook, notably the increasingly significant communicative and narrative role of the visual. The pictures and other visual elements are a crucial aspect of a picturebook's semantic structure. I also mentioned the dominant influence of postmodernism on this form of literary art, aptly summarised by the following quotation:

> In short, the picture book is a bit of a tart, it'll go with anyone and occasionally doesn't mind a bit of cross-dressing. It's perfectly at home with parody too – quite prepared to laugh at itself and at those genres which are a bit staid and set in their ways… It's happy to pull faces when cartooning but is also capable of supreme feats of decorousness and sometimes profundity (Lewis quoted in Marriott 1998: 3).

In the final section of Chapter 2, I discussed the many different ways in which the verbal-visual relationships characteristic of picturebooks can be categorised. I proposed, however, that it would be valuable to regard the picturebook's dynamics simply in terms of Lewis' (2001) 'ecosystem' concept. The reason for this was twofold. Firstly, the ecosystem draws attention to the essential features of picturebooks that translators need to consider: the words provide the context (the environment) for the pictures and vice versa; the unity of the whole (the system) results from a subtle interplay of the different parts; the verbal-visual relationships in picturebooks are complex and flexible. Secondly, I believed that the concept provided a suitable framework for the analysis of the picturebooks selected for the case study.

In Chapter 3, I suggested an eclectic approach to picturebook translation and investigated several theoretical approaches (hermeneutics, dialogics, reader-response theory, applications of film/theatre translation, picture theory and semiotics) that would enable translators to acquire greater knowledge of how picturebooks work. Each approach ultimately points to the interaction of, and interdependence between, the verbal and visual levels of communication, recognition and an understanding of which are prerequisites for the successful translation of picturebooks.

Chapter 4 was a case study of two picturebooks and their French translations. Through a comparative analysis and the use of the ecosystem model I devised, I identified various shifts that had occurred in translation, the explanations for which were both practically and theoretically oriented. The aim of the analysis was to establish whether the translator had produced iconotexts (a unity of words, pictures and effects) in the target language, a notion that I believe is central to a discussion of picturebooks in a translation context.

Picturebooks appear at first glance to be a simple form of children's literature but a closer look reveals their complexity and the infinite possibilities of the ways in which picturebook authors/artists can exploit two levels of communication in order to create a story, convey meaning and afford pleasure to all age groups.

> [The picturebook domain] stretches today from the low level of a commodity boasting its marketability, to the high level of an expanding art form reverberating and slightly inebriated with the sense of its powerfulness and its extending literary and artistic limits (Schwarcz 1982: 8).

Translators dramatically enhance the commoditisation of picturebooks by enabling their exposure to, and 'afterlife' (Benjamin 2000: 16) in, different cultures. However, they also bear the responsibility of producing target language picturebooks that retain the creative visual and verbal qualities characteristic of the source language books and this requires an acute understanding of both verbal and visual codes.

As mentioned in Chapter 3, translators must acknowledge that the visual in picturebooks is a multidimensional concept because it refers to the pictures as well as to other aspects such as the typography, layout, sentence structure and punctuation. The latter is in fact an audible-visual feature of nonverbal communication, which establishes rhythm, sound and a particular read-aloud quality. It is thus a fundamental component of a picturebook's structure and can determine a picturebook's overall effect and emotional impact on the audience. In Chapter 2, I pointed out the fact that children acquire visual skills before verbal skills. This has some major implications for picturebook translators because they not only need to pay close attention to visual/audible-visual aspects such as those mentioned above but they also have to be aware that, although picturebooks are frequently intended to be read aloud, one way children learn to read is by looking at the text in picturebooks. For translators the words are verbal elements but for children who cannot yet read they are also visual elements.

The verbal cannot be isolated from the visual and vice versa because the two media are interconnected and cooperate to "share the role of storyteller" (Agosto 1999: 269). Pictures are saturated with meaning, and together with the words, they create a story that is far more specific than the narrative that would arise from either medium on its own. Translators must therefore focus on the whole product in order to produce a quality translation. In terms of the ecosystem notion, the 'whole product' emerges from a complex yet subtle interaction between the verbal, the visual and the effect(s). A picturebook's effect can refer to, for example, humour, irony, parody, intertextuality and perhaps an underlying social or moral message. Translators must realise that such aspects, as with everything in picturebooks, work on both the verbal and visual levels.

The case study revealed that many shifts occurred in the translation of the two picturebooks. In some instances, these shifts did not alter the effect, but in others, it was seen that they created additional irony or humour in a particular scene and sometimes even enhanced the picturebook's read-aloud, rhythmic quality. Many of the shifts that occurred in the verbal reflect the fact that various aspects of the visual had directly influenced the translator's choice of words and this is an indication that the translator had considered the narrative information contained in, or implied by, the pictures. In one or two instances, the target language expressions that had been used would probably lead to an ambiguous interpretation of the target text, and in some cases, the written text within the pictures had not been translated so these visual signs would remain dormant in the target culture. However, regardless of the shifts, my general conclusion was that the target texts had retained the basic nature of the source text iconotexts, that is, the specific ways in which the verbal and the visual had interacted to create the intended effect of the respective picturebook. In addition, I believe that the translated picturebooks would provide children in the French target culture with an experience that would be as meaningful, humorous and enjoyable as it would be for those in the English-speaking source culture. In other words, the translated texts would be functional in the target culture.

I emphasised in Chapter 3 that translating picturebooks is not a matter of keeping strictly to the originals. Picturebooks are a form of literary art and "[t]he original author benefits if her/his books are translated in a live, dialogic way so that they live on in the target-language culture" (Oittinen 2000: 31). Through translation, picturebooks are accorded a new life and new meanings by being exposed to a new audience and a new culture. Furthermore, since there is a continual displacement of meaning on both the verbal and visual levels, picturebooks allow for several legitimate interpretations and translating picturebooks is thus a highly subjective activity. Producing, rather than reproducing, a work of literary art in another culture necessitates creative interpretation, which enables the translator to be visible or audible to the receiving culture. With regard to the picturebooks analysed in the case study, the translator has produced two new picturebooks for the French culture that retain the essence and intended effects of Cole's books in English but that reflect her creative, personal contribution as well as a genuine consideration of the target audience.

Research on picturebook translation is still at an embryonic stage within Translation Studies and thus warrants considerably more professional and academic attention. My objective in this report was to show that translating picturebooks is a multifaceted, challenging task that requires specialised abilities and knowledge. Picturebook translators need to develop their

literary competence as well as their visual competence in order to produce target language iconotexts, in other words, to produce translations that maintain the unity of words, pictures and effects characterising the source text picturebooks. I therefore believe that it would be extremely beneficial to integrate courses dealing with visual communication, visual culture and picture theory into translator training because “understanding the subtleties inherent in the pictures in picture books takes great skill and much knowledge” (Nodelman 1988: 20). I hope that, within time and with increased interest in this field, picturebook translators will receive the credit they deserve and that they will be more widely recognised for their contribution in disseminating literary art to children across a broad spectrum of cultures.

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