HISTORICAL OVERVIEW OF THE TRANSLATION STUDIES OF LITERATURE FOR CHILDREN AND YOUNG ADULTS

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Abstract

Translation Studies of children and young adults' literature have undergone a clear evolution from their beginnings. Different studies have been presented, particularly regarding the target reader of the translation, its affiliation to rigid literary systems, the cultural differences between original and target systems, as well as on specific problems of translation. These, together with the rapid evolution and diversification of the literary system for children and young adults in many countries, offer new fields of investigation.

This paper offers a general overview of the most relevant approaches that have contributed to the development of these studies.

Keywords: Literature for children and young adults. Translation. Norms. Acceptability. Multimodality.

Resumen

Los Estudios de Traducción de Literatura para Niños y Jóvenes han experimentado una clara evolución desde sus planteamientos iniciales y han ofrecido múltiples

estudios centrados especialmente en el destinatario de la traducción, en su perte-
nencia a sistemas literarios rígidos, en las diferencias culturales entre los sistemas
originales y meta, etc., así como en problemas de traducción concretos que se suman
a la rápida evolución y diversificación del sistema literario infantil en muchos países
que ofrecen nuevas opciones de estudio.

Por estas razones, esta introducción ofrece una visión panorámica de los plantea-
mientos y aspectos más relevantes que han marcado el desarrollo de estos estudios.

Palabras clave: Literatura para niños y jóvenes. Traducción. Normas. Aceptabilidad.
Multimodalidad.

1. Introduction

The translation of literature written for children and young adults refers to
translations that are aimed at this specific readership. Although it initially
began to gain momentum in academia in the 1970´s, literary translation for
children and young adults is now a consolidated field of research which, as
will be seen in this paper, is reflected in the numerous academic works that
have been published. Its relevance is by no means trivial: the importance of
literature in the personal, linguistic and cognitive development of children
and young people, the diversity of problems that the translation of this type
of text presents and the various epistemological approaches proposed, as
well as the constant attention it has received in recent decades, are evidence
of its significance in the academic world.

According to data from the Spanish Institute of Statistics (Instituto
Nacional de Estadística), 46% of the 8,137 children's books that were pub-
lished in 2018[1] in Spain were translations. This figure highlights the impor-
tance of the translation of literature for children and young people. Given
this data, it becomes evident that the study of translation practice in chil-
dren's literature has been and continues to be important. Moreover, it is
dynamic, as new literary and audiovisual themes and formulas continue to
emerge in order to appeal to the younger audience, thereby adapting to social
change whilst filling the gaps arising in modern societies.

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1. Latest registered data.

The aim of this paper is to show the importance of research into the translation of children's literature as a specific area of study which, metaphorically speaking, is a puzzle where new pieces that have to fit in continue to appear.

With this objective in mind and from a descriptivist viewpoint, first, a general outline of the research done to date into the translation of children's literature will be presented. This overview will centre on the most relevant contributions that have led to a change of approach within the field and which have become the foundations of this area of research during its fifty years of existence. Then, as an example of the plasticity found within this area of research and given the importance of images and illustrations in literature for children and young readers, the second part of this paper will consider the translation of multimodality.

Whilst literary translation in general has been subject to extensive research, the world of academia has paid little attention to the translation of children's literature (Pascua 2006b). However, it must be acknowledged that the volume of research work done in this area has gained in strength and has diversified considerably in recent years. Presenting a general view of these studies is complex partly because there is no consensus regarding what children's literature is and what it should be (Marcelo 2007). Also, the variety of factors that come into play and condition this literature vary as the target reader grows and matures. Moreover, this genre has evolved and diversified considerably, with new formats, new themes, and even new readers. This complexity is added to the different translational approaches that can be applied when a translation is commissioned and which intermingle and enter into contradiction with each other, and, at times, there may even be a lack of coherence between the theory and practice of translation.

In order to highlight the lines of research that have become a reference for later studies, and given that a considerable volume of work has been dedicated to specific topics, genres or problems of translation (traditional stories, verses, proper names, cultural references, etc.), the first part of this paper will concentrate more on the theoretical tendencies in Translation Studies of children and young adult's literature. Here, the importance of historical conditioning on this area of translation has conditioned its evolution:

> La actividad del traductor depende, pues, de numerosos factores objetivos y subjetivos en constante interacción, lo que hace estudiar el tema tanto desde la perspectiva histórica y genérica como cultural y convencional, especialmente teniendo en cuenta que los cuentos se sitúan entre los textos de estructura tradicional para cada cultura (Pascua 2006b: 327).

Bearing in mind the presence and importance of images and illustrations in texts written for children and young people, and, given that the combination of images and text is often essential to the construction of meaning (Martín & Marcelo 2021), the second part of this introduction will consider them from a multimodal perspective.

Thus, this is a dynamic literary system that is subject to socio-historical changes, and it takes place in "a socially relevant communicative situation" (Pascua 2006b: 328). This becomes evident in numerous descriptive studies which, through the comparative analyses of source texts and their translations, account for the trends in the translation of children's literature. On the other hand, concepts about translation have been conditioned by what is understood by the term 'childhood', a children's book and the function of children's literature within each historical context (Marcelo 2007).

The act of translating always takes place within a specific historical and cultural setting and cannot be seen as an isolated activity separate from the conditions of any given situation. It is steeped in the culture in which it develops and integrates through the frame of

> un polisistema cultural que depende tanto de las características del género como de las normas del comportamiento verbal y no verbal propias de cada periodo histórico, así como de la evaluación y evolución del concepto general de traducción (Pascua 2006b: 327).

In summary, the different approaches in this field are oriented towards translation problems which, as Reiss (1982) pointed out, are similar in texts for adults and in those for children but require different solutions due to the asymmetry between the adult translator and the child reader.

2. Literature for children and young people

2.1. *The target reader*

The characteristic from which the translation of literature written for children and young readers emerges is its *official* addressee: the child or young

person who is in the throes of growth and development and with few life experiences. It is this characteristic that has determined the creation and translation of this type of literature, and it is reflected in the texts. Therefore, it is observed in various ways in the field of research since, as Oittinen (2006: 41) states, one of the conditioning factors in translation is the target reader.

Initially, it was observed that the figure of the adult as mediator was present between the original author and the child reader. This presence was originally defined as an asymmetric relationship in which the adult writes or translates for the child reader and represents a means of communication between adult and child, the person who directs the message is an adult who recreates a child's experience (Perriconi 1986: 3). The adult mediates between the original author of the text and the young reader of the target system: "children's books are written by adults, published by adults, and, in the main, bought by adults" (Townsend 1980: 194). This mediation is not neutral. Based on the notions of what literature for children and young readers is and should be, it imposes norms and conventions on the books that are published and translated and "interpone sus gustos, sus prejuicios, sus consideraciones didácticas e ideológicas por encima del niño" (Marcelo 2007: 14-15). Moreover, the adult mediator has usually ensured that the texts follow the norms and conventions of the literary system in question. Therefore, from this perspective, children's literature is simultaneously aimed at both the child reader and the adult reader (Shavit 1986). This causes obvious difficulties when translating for children and young readers because the adult who buys or recommends the books is often taken into consideration more than the young readers themselves: "traducir para niños es el resultado de una combinación de diferentes sistemas dentro de una cultura: social, educativa, literaria y comercial" (Pascua 2011: 34).

Added to this is the invisibility or lack of consideration shown towards translators of children's literature in general. For example, in press releases, the names of the translators of novels and essays are usually mentioned but the names of those who translate tales are not. Neither are they mentioned in the translations of picture books, although the illustrator's name is always given. Only on rare occasions is the translator mentioned on the back cover of a book and then, the name always appears in small print. This is difficult to understand nowadays because the illustrated story is essentially the child's

first encounter with stories and is one of the most direct ways for them to get to know the world.

The voice of the translator, their visibility versus their invisibility in children's literature, stems from the notion of the adult's presence in this type of literature (Oittinen 1993; Pascua 2000; O'Sullivan 2003; Marcelo 2007). The tendency has frequently been to silence the translator so that they are not reflected in their translation but authors such as Arrojo (1994, 1997), Bassnett (1994) or Venuti (1995, 1998) have expressed resistance towards this lack of visibility.

O'Sullivan (2003) draws on Herman's (1996) concept of the narrator's voice, and she states that the translator's voice is reflected in translations in the form of "modifications" such as cultural adaptations, explanations, descriptions, condensations, etc. These techniques are used as a means of drawing the target text closer to the reader or even as a form of protectionism. This protectionism stems from notions the translator has of the target reader and of the cultural asymmetry existing between the two cultures – and also as a consequence of the belief that through a lack of experience, the child reader will not understand the target text.

On the other hand, when considering an adult presence in children's literature, the idea of the adult as the recipient of innuendos messages, humour, etc. in the text that are not understood or even perceived by the younger reader has been gathering momentum (Rodríguez 2009; Marcelo & Morales 2015). These nods aimed at adults give rise to different types of problems when translating children's literature. Examples are found in works such as *Alice's Adventures in Wonderland* (1865), *Winnie the Pooh* (1926) and *Manolito Gafotas* (1994) or in children's films like *Las aventuras de Tadeo Jones* (2012).

2.2. Culture in the translation of literature for young readers

The *cultural turn* in Translation Studies had great implications for the act of translating. An example of this is the idea that cultures constitute systems of norms that manifest themselves through cultural references (Oksaar 1988; Mayoral 1994; Vermeer 1993; Witte 2000). The presence of these elements in texts became one of the axes of change in the paradigm in Translation Studies, when translation came to be seen not only as an activity between

languages but also between cultures and any translation circumscribed to a specific situation.

Cultural references constitute a stumbling block in the translation of children's literature and consequently, how they are translated into target languages has been the subject of debate. This is evident from the numerous pieces of work that consider the translation of cultural references in literature written for children and young readers: O'Sullivan (1992, 2003, 2006, 2010), Puurtinen (1992), Oittinnen (1993), Kurultay (1994), Fischer (2000, 2006), Marcelo (2001, 2002, 2007, 2009), Kenfel (2002), Morales López (2008), Kruger (2013), Cámara & Faber (2014) and as was already put forward by Kurultay (1994: 195): "Die kinderliterarische Übersetzung als ein Akt der interkulturellen Kommunikation ist verflochten mit den Problemen des Fremden."

The dilemma regarding the transfer of these cultural elements lies basically in the idea that their presence as foreign elements within the target text can *niggle* the reader and hinder comprehension. However, only through exploratory field studies is it possible to reach definitive conclusions with regards to whether or not their presence really makes the acceptability of the target text more difficult to achieve. The acceptability of the target text has always been determined through the eyes of adults, since "die verfremdende Übersetzung bedeutet die Aufhebung sprachlicher Normen" (Kurultay 1994: 197).

When translating cultural references, the translator can either take the reader closer to the original text or take the original text closer to the reader (Schleiermacher 1813, in Moya 2004; Venuti 1995; or Nord 1993a in reference to children's literature). In the area of the translation of children's literature, opposition clearly exists between those scholars (Bamberger 1961; Kurultay 1994; Pascua 2006a), who see it as a bridge between peoples and cultures –that is, as a mechanism that draws other cultures closer to children, which is reflected in a foreignising translation– and those who see potential problems with text comprehension in foreignised texts. Along the same lines, Nikolajeva (1996) argues that cultural references are semiotic signs that create, in the reader's mind, a system with different levels based on life experiences or previous reading which means that these signs "help the child to fill the 'telling gaps', that is, to relate details to a whole system" (Nikolajeva

1996: 29). In objection to foreignising translation, the writer points out that when the signs are transferred to a different cultural context, they become detached from the original system and do not allow the gaps to be filled in the same way, which leads to incorrect interpretations (Nikolajeva 1996: 34). From a more pragmatic point of view, Kurultay (1994: 193-194) considers that the solutions reached not only depend on the characteristics of the target text, but also on the norms, the specific situations and the dynamic forces in the target culture that are oriented towards renewal.

In this sense, it could be said that the receptive capacity of children has been greatly underestimated. For the sake of acceptability of the target text, which is based on the ideological beliefs of adults, norms and conventions have been imposed when translating without there being sufficient scientific evidence from the point of view of reception that confirms these opinions. Fortunately, and as an exception to these dynamics, research by authors such as Kruger (2013) or Cámara & Faber (2014) begins to provide evidence of the reception of texts according to how cultural references are translated. Specifically, Cámara & Faber present an exploratory study where the reception of foreignised or domesticated texts is analysed. Objective results on the acceptability of target texts in children's literature containing cultural references are obtained from both types of translation: "la comprensión/recuerdo y motivación fueron mayores en el caso de los sujetos que leyeron la traducción domesticante" (Cámara & Faber 2014: 315); younger children's level of tolerance towards foreignised elements is much lower than that of adults "aunque a la mayoría de los niños les gustó la historia con independencia del tipo de traducción" (*ibid*). This clearly demonstrates that it is still possible to have a foreignised translation which guarantees the understanding and enjoyment of texts containing references to other cultures although the degree to which the reader identifies with the text is lower.

2.3. *The dichotomy between adequacy and acceptability in the translation of children's literature (or the opposition between source and target texts)*

One of the turning points in the translation of children's literature on which most, if not all, research in this field coincides, argues that, in general, children's literature is immersed in a rigid system of norms and conventions (Shavit 1981; Kenfel *et al.* 1995: 19). This is why it has been placed on the

periphery of the literary polysystem (Shavit 1981, 1986; Even-Zohar 1990; Fernández 1996a, 1996b). That is, it takes a secondary position within the polysystem, thereby leaving it more open to manipulation so that it can be adapted to those restrictions.

In the area of Translation Studies, it was Gideon Toury (1980) who drew attention to this system of norms. For him, literary translations are facts of the target system and in all literary systems, a body of norms that influence translation decisions dominates, since each context is culturally conditioned and has its own system of norms. For Oittinen (2005: 30), translation decisions are governed by norms that promote and embody certain values: "All times, cultures and societies have norms and conventions guiding translation."

The dichotomy between adequacy (optimum reconstruction of the values in the source text) and acceptability (adherence to the target system's norms) stems from the approach to norms. This paradigm was ideal for the translation of children's literature since it helped explain many of the strategies –manipulations or deviations– used by the translator in search of acceptability.

Whilst in the early days of research into the translation of children's literature, the source text was seen as the central axis of the translation process (Artl 1969; Bravo-Villasante 1978; Klingberg 1986; etc.), with the irruption of the concept of norm into the field, the focus began to shift towards the target text. Tabbert (2002) already became aware of this clear change in direction almost two decades ago. Shavit (1986: 115) represents this target-text-orientated approach, based on the acceptability of the target text, to explain these deviations in translation because of the need to adhere to the norms and conventions of the target children's literary system:

> These system constraints of the children's system are perhaps best manifested in the following aspects: the affiliation of the text to existing models; the integrity of the texts' primary and secondary models, the degree of complexity and sophistication of the text; the adjustment of the text to ideological and didactic purposes; and the style of the text. (Shavit 1986: 115)

Trends in the translation of literature for children and young people have tended more towards acceptability and adaptation to existing models. Ben-Ari (1992: 221-222) summarises:

(a) that considerations of adequacy (i.e., optimal reconstruction of the textual relationship of the original in the Source Literature) will always come second to considerations of acceptability in the Target Literature; (b) that no text, regardless of its position either in the Target Literature (TL) or in the Source Literature (SL), is exempt from the application of these norms (i.e., that no degree of canonicity ensures priority of adequacy over acceptability); (c) that even bilingual or auto-translations are subject to TL norms; and, finally, (d) that these normative constraints are epigonic in nature and lag a generation or more behind the dominant norms in the original literature of the same system.

In fact, not long afterwards, most studies concentrated on the target reader and acceptability focused on such fundamental aspects in the world of children like language and the stylistic function of texts, especially for the youngest readers. Puurtinen (1989: 7-8), for example, approached the acceptability of the target text from this perspective and defined it from the viewpoint of reading aloud "highly readable and speakable" so that acceptability is achieved through "readability, speakability and conformity to the stylistic expectations of adult readers" which vary in degree according to the age and intentions of the readers.

In short, the dichotomy between acceptability and adequacy describes the struggle between the prevailing conventions in the original or target culture and "se le reclamará al traductor no solo la observación del contexto lingüístico, situacional y cultural, sino que debe considerar el tipo de texto y sus convenciones textuales" (Pascua 2006b: 330).

However, it could be argued that certain contradictions have often arisen in some approaches. This is seen in studies that have defended being faithful to the source text whilst accepting manipulation of the target text in order to facilitate the readability, comprehension, identification etc. of the text. In other words, paradigms such as fidelity to the source text and to the target reader are intermingled. This was the case of the Swede Göte Klingberg (1978, 1986) who proposed an approach clearly orientated towards fidelity to source texts since he felt that they had already been adapted to the child reader –degree of adaptation– and he aspired to the notion of *sameness* in translation which means the original text should be modified as little as possible in the translation process. However, the presence of problematic elements in translation such as cultural references, led him to concede to

certain modifications in the target texts in order to facilitate the child reader's comprehension. Such modifications meant problematic elements were subject to explanations, modernisation, condensations and purification (i.e. the suppression of elements considered taboo).

With these exceptions it is obvious that some sort of adaptation in the translated texts aimed at young readers was indeed considered because, when all is said and done, the objective is to achieve acceptability of the target text. Basically, this shift towards the target text and its reader is a consequence of the irruption of the Skopos Theory in Translation Studies (Reiss 1982; Nord 1993b) which also took hold in the field of the translation of children's literature. As an example of this change of direction, Nord put forward the idea of loyalty towards the original author as well as loyalty towards the client and the reader of the target text and thus "se comenzaba a pensar en el niño-lector y, además, en el traductor como mediador cultural" (Pascua 2006b: 330).

2.4. *Manipulation in the translation of children's literature. Adaptation or translation?*

When it comes to translation, the characteristics of children's literature and its peripheral position within the literary polysystem have given rise to a greater degree of manipulation than in other systems. This is due, firstly, to the adaptations made for children –in the early days of children's literature– of texts from the adult system (Shavit 1981: 171), and secondly to the search for the acceptability of translations in the target system. This manipulation has generated debate between adaptation –from an inter-linguistic perspective– and translation. The difference between one form of translation and the other is seen in the degree of manipulation the text is subjected to. It is considerably greater in the case of adaptation (Nord 1993a) because of its peripheral position, which allows greater scope for adaptation to the norms and conventions of the target system.

> Unlike contemporary translators of adult books, the translator of children's literature can afford great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polysystem […]. One of the most interesting manifestations of text adjustment are those elements that translator finds necessary to add to the original. These added

elements are the best indicators of the force of constraints on the model, since adding new elements to an already shortened text implies that the translator regards them as indispensable to the model. Additions are thus needed to reinforce the model, and their inclusion reveals even more than deletions do which elements are considered obligatory for the target model (Shavit 1986: 112-121).

Shavit (1986: 30) points out that, more specifically, this manipulation is justified by the need to adapt the text (language, argument and structure) to children's reading skills so that it is adjusted to a society's prevailing ideology regarding what is considered "suitable" for children. In order to explain this manipulation, Ben Ari (1992: 222) refers to pedagogical norms:

> didactic/pedagogical set of norms operating in children's literature as a whole and even more so in translated literature. […] greater rigidity in the application of TL translation norms to children's books.

According to Nord (1993a), the degree of manipulation that defines a text as an adaptation or as a translation oscillates between formal fidelity and formal freedom. Fischer (2006) suggests that a text is an adaptation or a translation in function of the text type, the function of the target text and its readers. This function of children's literature is what dictates the norms and conventions for its translation, which are more rigid in literature for young readers than in adult literature (Fischer 2006: 157). The author adds that when the original writer's intention is not maintained, the notion of adaptation must be used (Fischer 2006: 159). Nord (1993a) applied the approach of textual functions as a descriptive tool and identified three factors that justify deviations from the original text: the imperfect linguistic competence of children, the presence of taboos and the limited knowledge of the world that children possess.

In contrast to the above, Oittinen (2005) does not accept the distinction between adaptation and translation because she considers that both are part of the translation process since all translation implies adaptation.[2] The

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2. The idea of *adaptation* and *manipulation* in children's literature and its translation makes reference to censorship inevitable as it has always existed in children's literature and the translation of it (Fernández López 1996a, 2005; Pascua 2011) "both continuously and systematically" (Férnandez López 2005: 40) with the aim of a society to defend its moral, ethical, didactic and political principles within a specific historical

variety of translation problems that abound in the translation of literature for young readers require solutions, interventions and manipulation by the translator. This action on the part of the translator has been defined in different ways.

2.4.1. *The Theory of Dialogue*

Following the functionalist approach, Oittinen (1993, 2005) uses Mikhail Bakhtin's (1990) perspective of dialogism to explain this manipulation. Attention is focused on the target text which is aimed at young readers and may differ from the source text. Attention is also centred on the importance of the child reader and on the dependence between text and illustrations. The reading experience is seen as a dialogue containing elements external (time, space, social variables, etc.) and internal to the reader (experiences, memories, previous reading, etc.) Oittinen sees the translation of children's literature as a dialogue between the translator's self –complete with their interior world and their previous experience–, with the self of the original author, with the child reader and with the child within each reader – with their experiences as an adult and as a child. The aim of this dialogue is to awaken the same feelings, thoughts and associations experienced by the reader of the source text, in the target reader. The author defines this dialogue as a *carnivalistic act* (2005: 170), a constant ritual of crowning and dethroning and stresses the importance of the target readers of the translation, of future readers, whom she refers to as *superaddressees*.

2.4.2. Translator interventionism

Marcelo (2007) suggests that *translator interventionism* upholds the idea of the visibility and the conscious and necessary participation of the translator in order to achieve target text acceptability and translator's intervention is seen as inevitable interference (Arrojo 1997: 22). Marcelo defines it as "la actuación consciente o inconsciente del traductor en el texto, sobre todo

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context. This refers us to Toury's paradigm of norm. Fernández López (*ibid.*) and Pascua (*ibid.*) have analysed censorship in Spanish literature for children and young readers during the Franco regime.

cuando hay problemas de traducción que requieren de manera más obvia de su participación" (Marcelo 2007: 129). In her model, derived from the analysis of the translation of cultural references, she distinguishes five types of translator intervention in target texts: a) communicative, linguistic or textual intervention or changes to the text at a purely linguistic level; b) ideological, political or religious interventions imposed by publishers or other institutions; c) cultural and pragmatic interventions arising from cultural differences; d) moral or ethical interventions in order to avoid offending target system collectives and e) arbitrary interventions which do not correspond to any of the above-mentioned types.

2.4.3 Translator paternalism

On using the concept of *translator paternalism*, Lorenzo (2014: 36) encompasses the different ways translators of children's literature intervene in the translation process:

> Entendemos que un traductor actúa de forma paternal al elaborar el texto meta (TM) cuando incluye elementos que el autor había dejado implícitos en el TO, explica (mediante paráfrasis intratextuales, notas a pie, etc.) ciertos referentes o alusiones que considera difíciles de entender por los jóvenes receptores o cuando va aún más allá y elimina de manera intencional referencias o alusiones a aspectos que considera dañinos para el joven lector (censuras temáticas e ideológico-políticas).

The author distinguishes four types of paternalism: a) omissive paternalism or the use of omissions as a result of a preliminary norm (such as not translating a book), or at the level of operational norms, (e.g. by suppressing certain elements); b) explanatory paternalism in order to facilitate text comprehension for the readers, who, because of age or disability "tienen habilidades lingüísticas y un 'conocimiento del mundo' más limitado": Here, the use of paratexts, intra-textual explanations, explanations of elements implicit in the source text, substitutions of incomprehensible elements, domestication using references recognised in the target culture, etc. can be seen; c) ideological paternalism, when added domestications carry an additional ideological load; d) to overcome a lack of skills and disabilities. Lorenzo adds:

> Probablemente el talón de Aquiles de las conductas paternalistas observadas en el trasvase de productos infantiles y juveniles, que ha sido objeto de reflexión en este trabajo, haya que buscarlo en el grado de su aplicación: lograr el punto justo para que dichos intervencionismos "paternales" sean vistos como necesarios para conseguir una traducción comunicativa y no como actitudes que infravaloran los conocimientos de los receptores y restan calidad a la traducción.

3. The translation of multimodal texts for young readers

As previously mentioned, Translation Studies are not separate from what goes on in the world but rather, they form part of a specific historical and sociocultural context. Since modern society is immersed in an image-dominated world that invades multiple aspects of everyday life, it can be assumed that the use of images and illustrations has affected the academic area of translation and therefore, many of the latest studies address audiovisual aspects. This is seen in the numerous pieces of research into the translation of audiovisual texts for both adults and children: Zabalbeaskoa (2000), Lorenzo & Pereira (2001), González-Davies & Oittinen (2008), Ferrari (2010), González-Vera (2012), Jafar (2014), Vázquez & Sierra (2014), Di Giovanni (2016), Botella (2017), García (2017), Bazzocchi & Tonin (2020), García de Toro (2020), Lorenzo (2020), Marcelo (2015, 2020), Pascua (2006b, 2009, 2015, 2019, 2020), Pascua & Marcelo (2020), Travalia (2020); Zitawi (2008, 2020).

3.1. *The multimodality of picture books*

In order to explain the strategies and decisions taken by translators in their written texts, most of the research done into the translation of texts for children traditionally involves comparative, contrastive and descriptive analyses between the verbal medium of the source and target texts. However, nowadays there are more studies dealing with the translation of multimodal texts (Garavini 2014; Oittinen *et al.* 2018).

In multimodal texts[3] for children, word and image converge and many studies have attempted to analyse the relationship between them and the effect one has on the other. Whilst some studies look at how, on being translated into a different language, illustrations can change the story, other studies examine the effect illustrations have on the reading process. For decades, the field of children's literature has seen an increase in the number of writers researching into the text-image relationship in picture books. These writers include Nodelman (1988), Lorenzo (1999), Nikolajeva & Scott (2001), Díaz (2005) and Serafini (2011). This should not be seen as unusual given that in stories or illustrated albums, multimodality becomes evident through the presence of text and illustration. Moreover, as Oittinen (2005) has previously suggested, reading aloud should be considered an essential element in the translation of stories: "a picturebook is a multimodal entity formed by the verbal, the visual, and the aural. You cannot exclude any part of it without losing the general idea" (Oittinen *et al.* 2018: 2).

These studies on the written text and image, on the relationship between them and the influence of one over the other, together with the constant presence of the visual led to images not just to be seen as more than an adornment or as something secondary. For Oittinen (1993), illustrations in texts for children and young readers have been an essential interpretative tool. They are the medium *par excellence* of children's stories as they are seen before the text is read and can remain in the mind of the reader even after the pages have been turned. This approach paved the way for other researchers who focused on the relation text-image when translating: Kress (2010), Bezemer & Kress (2008), González-Davies & Oittinen (2008), Moya (2010), Alvstad (2010), O'Sullivan (2010), Juste-Frías (2011), Garavini (2014), Ketola (2017), and Oittinen *et al.* (2018).

When dealing with multimodal translation in children's literature, first of all, definitions of a picture book –where the importance of the visual over the verbal is highlighted– must be considered. This happens, for example,

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3. Multimodal texts employ diverse *modes o*r semiotic sources (image, sound, gesture utterance, etc.) when constructing the meaning of a text. For Serafini (2011: 342) multimodal texts dispose of "a variety of modes, including visual images, hypertext, and graphic design elements along with written text." See Martín and Marcelo (2021).

when the book contains more images than text and tells stories through a succession of images with little or no text (Nodelman 1988: vii).

Oittinen *et al.* (2018) offered an interesting new definition of the illustrated story that has enjoyed considerable success in the specific area of multimodality. The definition stems from Bosch Andreu's four categories (a type of book, the interaction between word and image, a sequence and a work of art) to which Oittinen *et al.* (2018: 29) add two more categories: the focus of representation for the readers and the effect it has on them. Thus, the authors define picture stories from six viewpoints: a) as images and text; b) as a type of book; c) as works for a double audience; d) as stories that have different effects on the public; e) as a work of art, and f) as a sequence.

Regarding the relationship between the verbal and the visual in these stories, Oittinen *et al.* (2018: 1) consider that "picture books stories are built in the interaction of two different modes, words and images, which convey information employing profoundly different means." For some authors, the combination of the two modes gives rise to new and greater meanings than those that each mode offers separately. Sipe (1998: 98-99) describes the word-image interaction as *synergistic*: together they produce a new entity which is greater than the one they would produce separately.

3.2. *Methods of analysis in the translation of multimodal texts*

There is no doubt that writers can choose different semiotic modes to transmit certain messages in their texts. In an illustrated story or picture book, text and illustration are combined to create a new experience and perhaps provide a more complete interpretation as a result of the interactive multimodal relationship between the verbal and the visual which, separately, tell a single story that requires combined reading (Sipe 2012: 4). It is like a chamber orchestra where each group has its own particular piece and, when playing a solo, the music can be pleasing but the conductor is in possession of the complete work and it is only when the full orchestra plays together that the harmony, the tones, tempo, the character as a whole, offer a complete and enriching experience.

Together with the growth of multimodality as an area of research, the number of studies on the translation of illustrated stories is also continuously

increasing. Oittinen *et al.* (2018: 2) point out the importance of the role of images in the translation of illustrated stories and pose various questions such as "how pictorially presented information is treated in the translation process (*What is done?*), what strategies translators apply to these elements? (*How is it done?*), as well as contemplating the reasons behind these choices (*Why is it done?*)"

Garavini (2014) developed a shared method of analysis which was flexible in order to allow for different approaches and which he called *multimodal comparative analysis*. Her aim was to analyse, in detail, the distinctive characteristics of each mode, the relationship between them and, finally, compare them with the paratexts as they are thought to play a relevant role in translation. This multimodal analysis has different phases: reading the original and the translated picture book separately, analysing word-image interaction in both books, comparing the verbal source text with its translation, focusing on any apparent changes or manipulations of the text, and comparing these changes to the images in order to determine whether the images provided a motivation for the changes made (Gavarini 2014: 18).

For Ketola (2017: 51-53), the individual study of the different modes of a multimodal text –where each mode is translated separately– yields incomplete results and therefore the *complete* meaning of the text as a whole is not offered. According to the author, any analysis should cover each mode. One of Ketola's objectives is to discover whether or not the presence of images affects the translator's decisions and so she proposes a two-phase analysis. In the first phase, words that are deemed to occupy an identical position in the source and target texts are contrasted and their correspondence is analysed. The conclusions reached are compared with the information provided by the visual mode of each item in the source text and thus, it can be determined whether or not the image can be used to explain why any particular element was translated in a certain way. Then, in the second phase, which Ketola calls *multimodal analysis of the source text,* verbal and visual elements are contrasted and a series of questions are asked: What is redundant between the verbal and visual elements? What is presented only in the visual mode? And only in the verbal mode? What is the difference between the visual and the verbal content? On combining the two modes, which elements undergo a change in meaning?

In short, a four-phase comparative-contrastive method which answers the questions raised in the previous paragraph could be put forward. First, the linguistic components of the source and target texts are compared and contrasted in order to check the correspondence between the two, or their degree of acceptability. In the second phase and in case of any changes, albeit by the same illustrator, a check is carried out to see whether the visual components, the illustrations in the source and target texts are identical. The third phase consists of a comparison and alignment of the verbal and visual components, and, finally, the fourth phase considers whether or not the effect of intermodal synergy has been effective in the decisions taken and the strategies used by the translator. This method requires further in-depth research, which will be dealt with in a separate piece of work.

3.3. *Some examples*

Although the main aim of this paper has been to outline an historical perspective and to present the evolution of Translation Studies in the field of children's literature, it is also important to present examples of the influence of images in the translated text. These examples, together with those offered by several authors previously mentioned in this paper, help to show not only how important it is to translate multimodal texts but also to prove the effect illustrations can have on the verbal mode –to the extent that interpretation of an overall reading of an illustrated story can change. On translating the text of a story, it is obvious that something always changes. Moreover, if the text is accompanied by illustrations, the context of the overall comprehension or interpretation of the text can be modified and even the verbal meaning can become more complicated. The translation of illustrated stories, the influence that certain illustrations can have when translating a text and the effect these could have on the reader have already been discussed in Pascua (2015, 2016).

The Paper Bag Princess (1980) by the Canadian writer Robert Munsch was, like all of his stories, illustrated by Michael Martchenko. The first translation of the story into Spanish, *La princesa vestida con una bolsa de papel* (henceforth referred to as TT1) was written by the Canadian Shirley Langer in 1992. A second translation (henceforth referred to as TT2) was carried

out in 2006 by a group of students studying Literary Translation at the Faculty of Translation at the ULPGC. *The Paper Bag Princess,* together with its two translations is the first illustrated story where Pascua (2015: 35-55) analyses the text-image relationship. Munsch's style is direct and colloquial so that the story can be read out loud: he is a storyteller. TT2 was written in the hope of offering an alternative translation that permitted *listening* to the message and the intensity of the images from the source text, through the translation. In comparison, in TT1, the semantic load of the illustrations in the original text was not exploited.

The main character in the story is Elizabeth, a beautiful princess who was going to marry a handsome prince. One day, a typical fairy-tale dragon appeared and in a puff of flames, burnt down everything in the castle, including the princess's clothes. The novelty of the story is that the dragon carried the prince off to a horrible cave and left Elizabeth without a boyfriend. But, not giving up, she went to save her prince and using neither violence nor sword and shield, Elizabeth confronted the dragon using all the wit and trickery she possessed. At the end of the story, the brave princess rescued her prince only to be rejected by him because her hair was unkempt and her paper dress was rather burnt because of the voraciousness of the dragon's flames. The prince told Elizabeth to return when she was properly dressed and as well presented as a princess should be, to which Elizabeth replied:

TO: You look like a real prince, but you are a bum.
TT1:   –Te ves como un verdadero príncipe, pero, ¿sabes una cosa?, eres un inútil.
TT2:   –¡Mira, guapo! Tú estás bien vestido y peinado, pero eres muy engreído.
        Dicho esto, le dio un bofetón y se marchó muy contenta.

On further research, Pascua (2016) discovered that in an earlier version of the story, the author would have liked the princess to react more angrily, but he considered this behaviour to be somewhat aggressive and therefore toned down the text. Consequently, the same thing occurred in TT1. The illustrations depicted a princess who was, at first, very angry with the prince but then very happy and jumping for joy after standing him up. However, after examining the illustrations, a much more expressive and expanded

version with an angrier princess was presented in TT2. Moreover, acceptability and naturalness were sought in this version by using more credible expressions and a more realistic dialogue between illustrations and text. It should be noted that TT1 was commissioned by the Canadian publisher that also published the original story and whose target readership, in this case, would have been either Spanish-speaking or bilingual Canadians.

To highlight the effect of illustrations, another example can be taken from Pascua (2016: 205-218). In this case, the story *Histoire de Julie qui avaint une ombre de garçon* (1976) by Christian Bruel is written in French and illustrated by Anne Bozellec. Two different translations into Spanish were published, the first (TT1) in 1980, translated by Humpty Dumpty, and the second (TT2), in 2011 and translated by Antonio Ventura. Both translations bear the title *Clara, la niña que tenía sombra de chico*. Although Anne Bozellec illustrated the three books, the illustrations vary somewhat in each publication. The illustrations in TT2 are more similar to those in the original French version: black and white with an occasional splash of red. On the other hand, the illustrations in TT1, which are in a more neutral and dull beige tone, differ from those of the source text. With regards to the peritext, the French text offers an image of the main character together with a concise summary of the theme that reflects her personality. This is reproduced in TT2 but, in TT1, the corresponding page is left blank. In conclusion, the three versions clearly show the different effects these different images produce, and this undoubtedly affects the comprehension and interpretation of the child who reads the story and looks at the pictures.

Given space limitations, Ketola's work in 2017 on Beatrix Potter's *The Tale of Peter Rabbit* cannot be analysed here but it is highly recommended for further reading.

4. Conclusions

This historical overview incorporates many and varied aspects of Translation Studies in children's literature. At first, these studies considered the source text as the central axis of translation, as was seen in the clearly prescriptive approaches such as those offered by Artl (1969), Batchelder (1971), Bravo-Villasante (1978), Bell (1980), Klingberg (1986), etc. However, the very

characteristics of children's literature shifted the focus of translation onto the target system. Other factors that influenced changes in approach were related to the adult figure as mediator between the book and target reader, the consideration of the norm and the various translation problems inherent to this field. These all forced a shift in focus towards the target text in order to achieve acceptability. At a textual level, other aspects such as the image-text relationship, the presence of cultural references, etc. are examples of the variety of difficulties that the translator of literary texts written for children and young readers can encounter.

Specifically, with regard to the aspect of multimodality present in many texts written for children and young readers –and in accordance with the conclusions reached by the majority of authors cited in this paper– it can be stated that, the symbiosis between the image and the written word is essential. They must combine in perfect harmony and should favour the interaction between the story and the child reader in both source and target texts as well as influence the practice of translation and the reading process. It can also be concluded that when text and image are combined, images leave a greater and longer-lasting impression on the reader than the written text in isolation as they facilitate the identification of the child reader with the characters in the story.

For these reasons, translating the multimodality of illustrated stories demands taking into account several factors such as the child reader, the acceptability of the text and the interaction between text and illustrations, since the relationship or dialogue between word and image cannot be ignored. In short, by exploiting the potential of illustrations when it comes to translating children's stories, a richer and more complete *reading* –translation– can be offered.

Concurring with Oittinen *et al.* (2018: 24), translating for children is indeed a complicated process, requiring reading, rereading, writing and rewriting. It requires verbal, visual and aural skills and the ability to recreate credible characters in the target text, in a different culture. Through translation, translators express themselves as co-authors, and in the new culture, they have a renewed voice that seeks to help the child-reader identity with the characters in the stories. It is also a question of attitude, of ethics (which has been referred to in previous papers); it is a way of seeing translators as

individuals who work within the social context that surrounds them, who find a balance between individuality and universality.

Finally, it must be stated that translating for children and young readers requires not only rigour but also a passion for all things relating to the world of children. Translating for such a special audience, for these *superaddressees*, as Oittinen calls them, is not free from the twists and turns and alleyways that the translator has to negotiate, sometimes in the shadows. But simply for the satisfaction of going back to childhood and establishing a dialogue between the children we once were and the children of today, it is worth it.

Although this piece of work only offers a historical perspective of studies on the translation of children's literature, a great future in this field –and even more so in the area of multimodal translation of illustrated stories– can be predicted. Further research into new and perhaps more attractive topics such as the translation of postmodern stories, comics, collages, graphic novels, video games, etc. can contribute to the completion of the puzzle of studies on the translation of children's literature. It is only with an increase in output of this type of work, that this area will become more visible; it will no longer be left on the periphery of the literary and academic system and will cease to be what has been described as the *Cinderella* of literature and a beautiful never-ending story of the translation of texts for children and young readers will finally come to be.

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