Tintin and the Adventures of Translation: *Les Bijoux de la Castafiore*

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Abstract

Although the fields of children's literature and comics in translation studies have attracted attention in recent years, there has been less investigation of the translation of comics for children, specifically. The main aim of this dissertation is to demonstrate how the losses and gains of expressive language can be attributed to the complexity of transferring meaning for a young audience. In assessing specific translation challenges found in *Les Bijoux de la Castafiore* we can attempt to understand the translators' decision-making processes and determine the different methods and strategies used when translating for children. We propose to examine how various forms of expressive language have been translated into English, and to identify the dilemmas posed by linguistic and cultural differences.

Translation for children is frequently associated with a reader-oriented approach. Therefore, the applicability of functionalism as well as the theories of Riitta Oittinen and Göte Klingberg, prominent scholars in the translation of children's literature, will be discussed. In this case study, we believe the translators adapted the album for a British target audience and cultural setting in order to guarantee positive reception. When viewed from an adult perspective, it becomes clear that there are many factors of the translation process and specific issues regarding children's comics translation which must be taken into consideration. Consequently, no single strategy can be applied to all contexts, and translation challenges must instead be approached on a case-by-case basis.

Résumé

Bien que la littérature jeunesse et les bandes dessinées aient fait l'objet d'études en traductologie dans les dernières années, les bandes dessinées destinées aux enfants ont, quant à elles, reçu peu d'attention. L'objectif principal de ce mémoire est de montrer que les pertes et les gains du langage expressif peuvent être attribués à la complexité de l'exercice de traduction du sens pour un jeune public. En examinant les défis de traduction spécifiques de *Les Bijoux de la Castafiore*, nous pouvons tenter de cerner les processus de prise de décision des traducteurs et déterminer les différentes méthodes et stratégies utilisées lors de la traduction pour enfants. Nous proposons d'évaluer comment les diverses manifestations du langage expressif ont été traduites en anglais et d'identifier les dilemmes posés par les différences linguistiques et culturelles.

La traduction pour les enfants est souvent liée à une approche orientée vers le lecteur. Ainsi, l'applicabilité du fonctionnalisme et les théories de Riitta Oittinen et Göte Klingberg, deux chercheurs en traduction de littérature jeunesse, seront étudiés dans le présent ouvrage. Dans cette étude de cas, nous pensons que les traducteurs ont adapté l'album à un public cible britannique et à un contexte culturel afin de garantir une réception positive. Du point de vue des adultes, il devient évident que de nombreux facteurs entrent en jeu dans le processus de traduction et que des défis spécifiques à la traduction de bandes dessinées pour enfants doivent être pris en compte. Par conséquent, il n'existe aucune stratégie qui puisse être appliquée à tous les contextes. Les défis de la traduction doivent plutôt être abordés au cas par cas.

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List of Abbreviations & Typographical Conventions

For ease of reference, the following abbreviations will be used throughout this dissertation:

BD	*bande dessinée*	TA	target audience
SC	source culture	TC	target culture
SL	source language	TL	target language
SR	source reader	TR	target reader
ST	source text	TT	target text

Titles of books are also abbreviated as follows:

Amérique	*Tintin en Amérique*
Bijoux	*Les Bijoux de la Castafiore*
Cigares	*Les Cigares du pharaon*
Congo	*Tintin au Congo*
Crabe	*Le Crabe aux pinces d'or*
Emerald	*The Castafiore Emerald*
L'Affaire	*L'Affaire Tournesol*
L'Île	*L'Île Noire*
L'Oreille	*L'Oreille cassée*
Lotus	*Le Lotus bleu*
Temple	*Le Temple du Soleil*
Tibet	*Tintin au Tibet*
Tintin	*Les Aventures de Tintin*

Typographical Conventions:

- Italics will be used for titles of books/works, foreign words, emphasis, and expressions.
- Single quotation marks are used for words referred to as examples.
- Double quotation marks are reserved for standard quotations from sources.
- Single letters will be capitalized.

Introduction: An Overview

This thesis deals with the issue of the *bande dessinée*[1] for children and its translation. Comics, in general, are an often-debated topic of study, but considered a peripheral form of literature. It is for this reason that it is not popular among literary theorists. In recent years, literature aimed at children has become a major publishing market. Children's literature is commonly separated into two categories, by genre or by age. Additionally, theorists who study children's literature have found that the notion *what a child is* frequently affects what is deemed appropriate for children. However, these concepts are constantly evolving with every new generation. Over the last few decades, debates have been spurred over how to translate children's literature. Multiple ideas, theories, and concepts demand deliberation when translating for a young audience. The following will further discuss what translating for children involves and show how elaborate it actually is.

In this thesis, my main objective regarding the translation of children's BDs is to do a comparative analysis of the losses and gains of expressive language and demonstrate how it can be attributed to the difficulties of capturing and transferring certain meanings in the TT. On another level, I am interested in analyzing the main issues faced by translators when translating *for* children.

The text I will focus on is the English version of Hergé's *Les Bijoux de la Castafiore*.[2] Although I am only studying the English translation, I believe that many of the topics discussed and the constraints faced by the translators can be applied to other languages, in which case this case study could contribute to identifying effective translation strategies for children's comics.

I have chosen *Les Aventures de Tintin*[3] as my case study because it is a Belgian classic,[4] and Tintin is an adored childhood figure. What sparked my interest in *Tintin* is that it did not fit any specific category: it is both comic and literature. Both adults and children read it, and yet it is aimed specifically at children. Upon further inspection of the albums, I discovered elements in the French that required reading between the lines, which seemed too demanding for a young

[1] *Bande Dessinée* will henceforth be referred to as BD.
[2] *The Castafiore Emerald* (English); will henceforth be referred to as *Bijoux*.
[3] *The Adventures of Tintin* (English); will henceforth be referred to as *Tintin*.
[4] Belgium and France are the epicentres of the BD.

audience. After reading several albums, I realized that this series is rife with humour, spoonerisms, wordplay, and slapstick humour. These elements present numerous translation challenges. I decided to study and analyze the strategies and solutions used by the English translators in order to determine whether a target-oriented or a source-oriented approach was used.

My focus was originally on language and wordplay, but I soon realized how complex translating for children could be. The main difficulty lies in the fact that there is a dichotomy when translating texts for children. On the one hand, there are adults who believe that children should be exposed to texts from other cultures. In turn, children are introduced to the foreign, and it helps promote tolerance and acceptance. On the other hand, there are adults who believe that certain linguistic usages, cultural references, and topics will hinder a child's comprehension. Adults, such as translators, editors, and writers, who believe this will take liberties with this literature and adapt it to fit what they deem appropriate (Shavit 1996, 112). Given the importance children's literature has in shaping the minds of young readers, I believe the issues of how we write and, more relevantly, how we translate, are worthy of study.

To determine how we translate for children, I address six key and interrelated questions. First, what is the difference between comics and BD? Second, what is children's literature and how does it differ from other types of literature? Third, what translation strategies are available to translators for children? Fourth, how do children's literature and comics differ, and how are they alike? Fifth, what specific challenges do pictures and visual content pose to translation? Sixth, can expressive language be translated and what strategies are the most appropriate?

To answer these questions, this thesis begins by presenting background and theoretical considerations, as well as defining the nature of comics and its particular characteristics, and it concludes with a case study. **Chapter One** introduces Belgian cartoonist Georges Remi, the creator of *Tintin*, and gives a brief biography. I recount how this series came to be, its early beginnings, and its rise to success. **Chapter Two** describes the subject of comics. I draw from the work of researchers in the field of comics to help define this term. The different components (panels, gutters, balloons, and caption boxes) that make up a comic are examined. These elements play a role in the translation process, whether giving insight about the passage of time or creating a visual or spatial constraint for translators. Lastly, the various types of comics are

discussed. **Chapter Three** explores the different topics of child, childhood, and children's literature. We examine the implied reader and function of the text, as well as the position children's literature holds in the literary system. The qualities that differentiate children's literature from other literature are also investigated. **Chapter Four** discusses some of the theoretical literature surrounding the translation of literature and more specifically children's literature. I begin by introducing the topic of domestication versus foreignization – the two macro-strategies a translator can apply to a text. I also review the translation theories of different scholars in the field, in particular Göte Klingberg and Riitta Oittinen. **Chapter Five** is dedicated to the translation of comics for children, and, more specifically, particular challenges faced by translators. It addresses the difference between translating children's literature and translation for children. It also deals with specific issues of children's comics, such as delimited space, language, and the translating of visual content. **Chapter Six** consists of a descriptive comparative analysis of the text under study. Here I have developed a detailed comparative linguistic analysis of the ST and TT, illustrating some of the problems discussed in Chapter Five of this dissertation. In my conclusion, I summarize my findings regarding the different solutions used by the translators, with a view to shedding some light on the discussion of translating for children.

Chapter 1. Tintin: A Case Study

This chapter introduces Belgian cartoonist Georges Remi, better known by his pen name Hergé. It gives a brief biography and recounts how *Tintin* was created, its early beginnings, and its rise to success. I also discuss why *Tintin* rose to popularity and what makes it unique. Finally, I introduce the text for analysis and give a brief summary of the plot.

1.1. Georges Remi

Georges Prosper Remi was born on May 22, 1907 in Etterbeek, Belgium to a middle-class family. French was his primary language, but he also learned Dutch. Remi describes his childhood as "gray":

> Dans un milieu très moyen, avec des événements moyens, des pensées moyennes. Pour moi, le 'vert paradis' du poète a été plutôt gris. […] Mon enfance, mon adolescence, le scoutisme, le service militaire, tout était gris. Une enfance ni gaie, ni triste, mais plutôt morne (Sadoul 1989, 95).

Remi joined the Boy Scouts at twelve and it ignited within him a sense of adventure. He proved to be a gifted illustrator with a vivid imagination and became curious about the world (Farr 2001, 8). In 1926, Remi published *Les Aventures de Totor* in his Boy Scout's newsletter: *Le Boy-Scout Belge*. It was during this time that he created his pen name Hergé. This pseudonym was created by reversing the initials of his name and pronouncing them in French; R.G. became Hergé[5] (Peeters 2002, 40-43).

Towards the end of his military service in August 1927, Hergé met the Abbé Norbert Wallez, editor of *Le Vingtième Siècle*, a Belgian Catholic daily newspaper with an ultra-conservative ideology (ibid. 53). This meeting forever changed his life. Wallez gave him a job as a photojournalist and cartoonist for the paper. *Le Petit Vingtième*, a youth supplement appearing every Thursday, was created and Wallez tasked Hergé with writing and illustrating a black and white BD. Hergé developed a character named Tintin, a Belgian boy reporter, who travelled the world. Wallez approved and so Tintin's first adventure was set in the Soviet Union. The result was *Tintin au pays des Soviets*,[6] serialized from January 1929 to May 1930, about the debut of a

[5] I will henceforth be using Hergé.
[6] *Tintin in the Land of the Soviets* (English)

boy reporter bound for Moscow to expose the evils of Bolshevism[7] (Peeters 2002, 64). Its popularity resulted in Tintin being sent on a second adventure, *Tintin au Congo*,[8] serialized from June 1930 to June 1931. The popularity of the series continued to grow and Tintin's third adventure was *Tintin en Amérique*,[9] serialized from September 1931 to October 1932. A fourth adventure, *Les Cigares du pharaon*,[10] was serialized from December 1932 to February 1934. In 1932, through Charles Lesne, a friend, Hergé was hired to produce illustrations for the publication house Casterman (ibid. 94). Casterman later took on the publication (collecting, organizing, and redrawing) of Hergé's weekly BDs in book form. The first book to be published in black and white was *Cigares* in 1934; it was subsequently republished in colour in 1955.

Up until this point, Hergé would improvise his stories, not knowing in advance how his hero would emerge through the plot. In his following BD, *Le Lotus bleu*,[11] serialized from August 1934 to October 1935, Hergé replaced his improvised method with a structured method of outlining the story. *Lotus* was the second book published by Casterman, and it is viewed as Hergé's first masterpiece. It launched his career as a cartoonist (Farr 2001, 51). During the Second World War, Belgium surrendered to the German army, and all Belgian publishing houses were under German control. *Le Vingtième Siècle* was refused permission to continue publishing. In October 1939, Hergé took a position at *Le Soir*, Belgium's largest Francophone daily newspaper, which was at the time under Nazi control, under the directorship of Raymond De Becker. With *Le Soir*, Hergé helped create a youth supplement, *Soir Jeunesse*, and launched a new story, *Le Crabe aux pinces d'or*.[12] Hergé continued to publish his *Tintin* series with *Le Soir* until September 1944, when the company ceased publication. After German occupation in Belgium, Hergé was arrested by authorities and accused of being a Nazi collaborator because *Le Soir* was controlled by Nazis (Peeters 2002, 168-232). The entire editorial team at *Le Soir* was fired and resulted in Hergé losing his job. The Inter-Allied High Command issued an order that any journalist "who had helped produce a newspaper during the occupation was for the time being barred from practising his profession" (Farr 2001, 116). He had a two-year break from creating newspaper comic strips.

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[7] A Communist form of government adopted by Russia.
[8] *Tintin in the Congo* (English); will henceforth be referred to as *Congo*.
[9] *Tintin in America* (English); will henceforth be referred to as *Amérique*.
[10] *Cigars of the Pharaoh* (English); will henceforth be referred to as *Cigares*.
[11] *The Blue Lotus* (English); will henceforth be referred to as *Lotus*.
[12] *The Crab with the Golden Claws* (English); will henceforth be referred to as *Crabe*.

Due to the paper shortage caused by the Second World War, Casterman decided that major changes needed to be made to the format of the *Tintin* series: the length of each album was reduced from 100 pages to sixty-two and the number of panels per line increased from two to four or five. In 1942, Casterman persuaded Hergé to begin doing his BDs in colour. The *Journal de Tintin*[13] was created in 1946, and its logo featured the character of Tintin himself (Peeters 2002, 250). On April 6, 1950, Hergé established Studios Hergé, a public company that provided technical support for Hergé's ongoing work (ibid. 385). He continued to publish his *Tintin* BDs in the *Tintin* magazine for many years and his success continued to grow. In 1979, Hergé was diagnosed with osteomyelofibrosis, which required multiple blood transfusions (ibid. 466). He died on March 3, 1983.

Hergé's final *Tintin* album, number twenty-four, was left unfinished: *Tintin et l'Alph-Art*.[14] In this story, Tintin finds himself in the world of modern art. Ironically, the story ends with Tintin covered in liquid polyester and exposed as a work of art. Thus, the reader is forever left in suspense, not knowing what was to come. It was published in its unfinished form in 1986. Following this publication, Studios Hergé closed and was replaced with the Hergé Foundation. The *Journal de Tintin* was discontinued in 1988 (ibid. 479-480). Over a period of fifty years, Hergé had published twenty-three complete *Tintin* books. These albums were translated into over seventy languages, and since 1929, over 230 million copies have been sold (Tintin.com). It goes without saying that Tintin has become an international cultural phenomenon—known throughout francophone communities and around the world.

1.2. Tintin

Each book in the *Tintin* series follows a very clear and linear pattern: a mystery is solved with logical reasoning, interlaced with Hergé's particular sense of humour. The series is popular for its style that mixes cartoonish characters with realistic settings. Hergé manages to intertwine real and fictional locations in his adventures. He is able to recreate real places, such as cities, forests, and even the moon, in his drawings, all while creating a fictional world for his characters. There are three main spaces that Hergé draws: the country, the ocean, and the mountains. What makes *Tintin* so appealing is the fact that the adventures have a "solid

[13] *Tintin* magazine (English)
[14] *Tintin and Alph-Art* (English)

foundation in reality, enabling him [Tintin] to transcend fashion, age and nationality" (Farr 2001, 8).

The production of the *Tintin* BDs extends from 1929 to 1976, and during this period, the character Tintin remained unchanged. Tintin, as a character, is a young Belgian reporter and globetrotter. Throughout his adventures, we see Tintin hard at work with his investigative journalism, yet he seldom turns in any work. He is a character with a neutral personality and an open mind. He is both intelligent and creative, which makes him a character with whom the readers can identify. Tintin's neutral stance permits him to reflect on evil, folly, and any other circumstances that surround him. He represents the everyman. Actually, Tintin "n'a pratiquement pas évolué. Sur le plan graphique, il est toujours une ébauche. Voyez ses traits : son visage est une esquisse, un schéma" (Sadoul 1989, 40). Since Tintin is an iconic representation—always true to his character—never compromising his Boy Scout ideals and values, it "allows readers to mask themselves in a character and safely enter a sensually stimulating world" (McCloud 1993, 43).

A major element of Hergé's BD style is the humour the illustrator incorporates into it. Humour is restricted to a few emblematic characters: Bianca Castafiore, the detectives Dupond and Dupont, Captain Haddock, and professor Tournesol. Each character has a specific mannerism when they speak and they were not chosen at random. They are in fact a wink to the author/illustrator creating them. When asked what *Tintin* was for him, Hergé answered with "[c]'est moi, moi sous toutes mes formes! Tintin, c'est moi quand j'aimerais être héroïque, parfait; les Dupondt, c'est moi quand je suis bête; Haddock, c'est moi quand j'ai besoin de m'extérioriser" (Quoted in Sadoul 1989, 40).

What makes this BD unique is that the albums feature the same main and secondary characters, and the stories involving these characters are all very different. They range from political thrillers to fantastical adventures, from detective stories to tales of espionage. They appeal to all ages because they do not fit specifically into any single category.

1.3. *Les Bijoux de la Castafiore*

The BD I have chosen for my study is *Bijoux* translated into English as *The Castafiore Emerald*[15] by Leslie Lonsdale-Cooper and Michael Turner. This story was serialized from July 1961 to September 1962 in the *Journal de Tintin*. This album was published in 1963, and it was the first in the series to be published in England the same year as in Belgium and France. In this album, Bianca Castafiore, an opera singer, comes to stay at Moulinsart[16] with her entourage. The story revolves around the theft of Castafiore's emerald. The text is littered with hints and clues, yet most of them are false, fooling Tintin, the detectives, and, most importantly, the readers (Farr 2001, 171). Everyone is considered a suspect, but Tintin, with his wit, discovers that a magpie was behind all the drama. For years, Hergé sent Tintin on adventures around the world, but in this BD he "deliberately broke the classic adventure mould he had created," and he managed to create a "comic masterpiece in the manner of a well constructed stage comedy or farce" (ibid. 171). The cover of the album itself sets the stage for a comedy. Tintin has a finger to his lips and invites the reader to watch the comedy that will unfold. Hergé's own words were: "Vous allez voir la comédie... Chut! Et maintenant, place au théâtre!" (Quoted in Sadoul 1989, 186). Even more troubling for readers is that in this album nothing happens in terms of adventure.

> [M]on ambition était de simplifier encore, de m'essayer à raconter, cette fois, une histoire où il ne se passerait *rien*. Sans aucun recours à l'exotisme (sauf les romanichels : l'exotisme qui vient à domicile!). Simplement pour voir si j'étais capable de tenir le lecteur en haleine jusqu'au bout. Et, là encore, j'ai découvert après coup des tas de choses! (Hergé quoted in Sadoul 1989, 70).

Hergé took great pleasure in destabilizing the reader with a story in which there was "pas de 'mauvais', pas de véritable suspense, pas d'aventure au sens propre… Une vague intrigue policière dont la clé est fournie par une pie," and he wanted to amuse himself "en compagnie du lecteur pendant soixante-deux semaines, l'aiguiller sur de fausses pistes, susciter son intérêt pour des choses qui n'en valaient pas la peine, du moins aux yeux d'un amateur d'aventures palpitantes" (ibid. 185). Each page in the album advances the plot and ends with a point of humour or surprise, enticing you to want to read the next.

[15] Will henceforth be referred to as *Emerald*.
[16] Marlinspike Hall (English)

The story that we now know was not the original concept. In fact, the original story was based on the gypsies living near Marlinspike Hall. Hergé explains that "[c]ette histoire qui devait être axée sur des romanichels, s'est en fait développée comme le lierre et a évolué dans un autre sens" (Quoted in Sadoul 1989, 183). Hergé also included events that happened to him in real life: the renovations in his house that took two years, a band that came to his door to play a tune, and the ever-present paparazzi.

I chose this specific BD because I believe that it has not gained the recognition it deserves, when compared to *Lotus*, his first masterpiece, most likely due to its experimental nature—the departure from the pre-established adventure pattern Hergé had created. Moreover, in an interview, the English translators, Leslie Lonsdale-Cooper and Michael Turner, affirmed that *Bijoux* was one of their personal favourite albums to translate (Owens 2004). Hergé's sense of rhythm, always keeping the reader on edge, is the work of a true master of BDs. In view of the unique nature of *Bijoux* and Hergé's particular sense of humour, I thought it would be interesting to analyze how the translators dealt with the expressive language that abounds in Hergé's work.

Chapter 2. Comics

Before delving into the process of translating comics, it is essential to define this term and explore what traits make it unique. Understanding how the elements function and interact with one another is critical to our understanding of the translation process. It is important to point out that comics[17] and BD are not the same, even though they share many of the same elements. The following paragraphs provide an in-depth look at this literary medium.

2.1. Defining Comics

The medium of comics means different things to different people; comics ranges from funny cartoons and superheroes to art forms. This term is actually quite misleading, as it is a misnomer; it suggests that all publications are comical or funny (Saraceni 2003, 4). This is not the case at all and "humour is not a defining feature of comics at large" (Zanettin 2012, 34). In fact, the themes and genres of some publications are hardly comical. Yet today, even with various genres of this art form, the term has remained. Many interpretations exist, and the main reason for this is that historians and researchers in the field have not reached a consensus. This chapter will attempt to answer the question of whether a universal definition exists; I will look to different researchers in the field of comics studies to discuss this term.

In the dictionary, a comic is "a periodical containing comic strips, intended chiefly for children" (*Oxford Dictionary*). This interpretation of the term does not allow for different art forms of comics and asserts that it is a genre primarily for children. This description is too narrow and does not encompass the range of works within this medium. Nadine Celotti states that comics is "a narrative space where pictorial elements convey meaning, no less than verbal messages, over which they often have primacy" and that together they create a story (2008, 33). Although this description moves away from the readers being children and focuses on the pictorial and verbal content, it is very broad and includes other genres not regarded as comics, such as picture books.

[17] Comics is used as a singular noun when it refers to the medium and a plural noun when it refers to several particular instances, such as individual strips or comics books. Comic refers to one specific album or book. Therefore, I will be using comics to refer to this medium in general and *bande dessinée* (BD) to refer specifically to Franco-Belgian comics.

For Federico Zanettin, comics is “a form of visual narration which results from both the mixing and blending of pictures and words” (2008, 13). This wide-ranging definition allows for all forms of visual narration with text. He attempts to show the different ways comics has been named, in a broad and context-dependent manner: “[d]epending on the theoretical framework adopted and on the context in which the term is used, comics have been variously termed a ‘genre’, ‘medium’, ‘language’, ‘semiotic system’ etc.” (ibid. 5). However, it cannot be identified as such so easily because “[t]he world of comics is a huge and varied one [and a] definition must encompass all these types while not being so broad as to include anything which is clearly not comics” (McCloud 1993, 4). William Eisner designates comics as a form of “sequential art” and a “means of creative expression, a distinct discipline, an art and literary form that deals with the arrangement of pictures or images and words to narrate a story or dramatic idea” (Eisner 2008, 5). Eisner’s description, while thorough, encompasses works not considered comics, such as animation and film.

Scott McCloud refers to comics as “[j]uxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer” (1993, 9). McCloud avoids the image-plus-text formula repeatedly used by other researchers and scholars in the field. Comics is more complex than juxtaposing pictorial and verbal content, and includes “other images,” which includes all sorts of elements, including text. This scholar believes that comics is a sight-based medium, and consequently text is viewed as graphic element of the page (ibid. 202). Essentially, viewers[18] first see text as a picture, a graphic element, and afterwards as a text to be read. The major flaw with McCloud and Eisner’s ideas is they exclude single-panelled cartoons—commonly regarded as comics.

Robert Harvey states that “comics consist of pictorial narratives or expositions in which words (often lettered into the picture area within speech balloons) usually contribute to the meaning of the pictures and vice versa” (2005, 20). He takes into account single-panelled cartoons, but he fails to apply it to wordless comics. Essentially, there is a concentration on the physical structure of comics: pictorial and verbal content. Even so, there is more to this medium than those elements; there are literary, sociological, and cultural dimensions as well.

[18] McCloud refers to readers of comics as viewers.

Other researchers in the field, such as Mario Saraceni and Thierry Groensteen, do not offer definitions for this term. Rather, they argue that finding a universal definition is impossible, since it will not appeal to everyone, because comics cannot be categorized into one specific genre, domain, age group, or social group. The medium has a wide spectrum of genres, from slapstick humour to social or political commentary to adventures and fantasy. They can be fictional and non-fictional as well. The TA may be children, teenagers, adults, or all simultaneously. Comics may be aimed at specific social groups or be more universal. Douglas Wolk says that "[i]f you try to draw a boundary that includes everything that counts as comics and excludes everything that doesn't, two things happen: first, the medium always wriggles across that boundary, and second, whatever politics are implicit in the definition always boomerang on the definer" (2007, 17).

After reviewing the literature on comics, I feel that none of the definitions mentioned above fits the purpose of this dissertation. Rarely is the TA mentioned. For whom? Given this circumstance, in my opinion comics is a medium, aimed at both children and adults, used to express ideas through the blending of images, text, and other typographical elements in a juxtaposed sequence of panels that create a narrative and produce a response from the reader. I have built my definition on those of Zanettin, McCloud, and Harvey, a definition that is useful in that it fits the criteria necessary for translating children's comics, specifically *Tintin*.

2.2. The Franco-Belgian Bande Dessinée

The history of comics follows different paths in the various cultures of the world. This medium has flourished particularly well in the United States, Western Europe, and Japan. In the United States, comic strips first appeared as humour supplements in newspapers or magazines. Originally, they were of a humorous nature and known as "the funnies" (Saraceni 2003, 4). Hence, the word comics was created in reference to its comical nature. In Japan, illustrated literature is called *manga* [mɑŋgə]. This term is composed of two *kanji*:[19] 漫 (pronounced *mahng*, means whimsical or impromptu) and 画 (pronounced *guh*, means pictures). In Japan, manga refers to comics, various forms of cartooning, and animation (*OED*). For people outside

[19] Logographic Chinese characters used in the modern Japanese writing system.

of Japan, manga simply means Japanese comics. In French, comics is called *bande dessinée* (BD). This literally means a "suite de dessins" or sequence of drawings (*Le Petit Robert*).

BD refers to European comics and more specifically to Franco-Belgian comics. The term BD only appeared in the 1950s, long after many famous comics already existed. The BD is characterized by "des albums cartonnés presque exclusivement destinés à la jeunesse, en couleur, d'une quarantaine de pages en moyenne" (Deyzieux 2008, 59). There are two main graphic and narrative styles: Marcinelle school and Bruxelles school. Hergé and André Franquin, the creators of two famous heroes in BDs, Tintin and Spirou respectively, founded these styles of drawing. Franquin represented the Marcinelle school, also known as "la frénésie de la caricature," which focused on the aspects of "l'humour et du rire, du comique, du divertissant" (ibid. 59). The Marcinelle school mixes cartoon with reality. It is sometimes called comic-dynamic, indicating that the impression of movement is conveyed through the caricatures.

Hergé represented the Bruxelles school, also known as *ligne claire*. This style was more serious and educational, and less about humour. Major aspects of this style were "la clarté, […] la lisibilité du dessin, et […] la priorité accordée à la netteté et à la sobriété tant graphique que narrative" (ibid. 60). The *ligne claire* style uses black lines of the same width, with no hatching[20] to delineate elements from one another. Every element in the image forms its own cell and is isolated from everything else. Each of these isolated cells then receives one specific colour. These elements result in giving the BD a flat aspect. In Hergé's words, "[j]e considère mes histoires comme des films. Donc, pas de narration, pas de description. Toute l'importance, je la donne à l'image" (Quoted in Peeters 2002, 205-206).

With time, the BD evolved and albums for adults emerged, presenting political and social topics. The BD in Europe explored many different genres and styles, making it very versatile. It gained artistic and intellectual legitimacy (Deyzieux 2008, 63). Eventually, the BD became known as the *Neuvième art*.[21]

The main difference between these different types of illustrated literature is their style and rules. In the U.S., the main genre is superheroes, which gained momentum during the Cold War when people needed heroes to look up to; hence, the creation of *Batman* and *Superman*. In

[20] Hatching gives the illusion of gradients and shading without actually having it.

[21] This number is attributed to a different art form based on chronological order in history. The *Neuvième art* is preceded by cinema and followed by video games.

Japan, the *shōnen*[22] genre was created and it became one of most popular forms of manga. BD, comics, and manga are all different names, but they share the same basic idea.

2.3. Components of Comics

I now propose to look at the different components that make up a comic. Panels, gutters, balloons, and caption boxes all play a role in the translation process, whether giving insight about the passage of time or creating a visual or spatial constraint for translators.

2.3.1. Panels

A page or strip is composed of rectangular frames called panels. The single panel or frame is the smallest "unit of meaning in comics" (Zanettin 2008, 14). Its structure can be compared to that of other literary texts. Strings of sentences form a literary text and strings of panels form a comic. A text or comics is a collection of units. Thus, a comic is a multi-frame narrative. Cartoons and comics differ in that the latter is composed of sequences of panels and the former are composed of only one panel. The shape of the panel can convey different meanings. A panel shaped like a cloud could signify that the events within are a memory or an idea. Panels without a solid black line contour suggest wide spaces and vast expanses (Celotti 2008, 37). These panels "display single instants of action or 'stills'" (Saraceni 2003, 7). These stills are often compared to photographs, but these panels do not only represent one instant in the story—a frozen moment in time. Panels "typically contain pieces of dialogue that are longer than the duration of a camera shot (i.e. a fraction of a second)" (ibid. 7). Panels are not like photographs. Instead, readers should examine panels as a portion—that can vary in length and time—of the narrative where something takes place and where time passes. The width of a panel also reflects time passing. Study the following sequence:

[22] The *shōnen* genre typically features action plots with male protagonists.

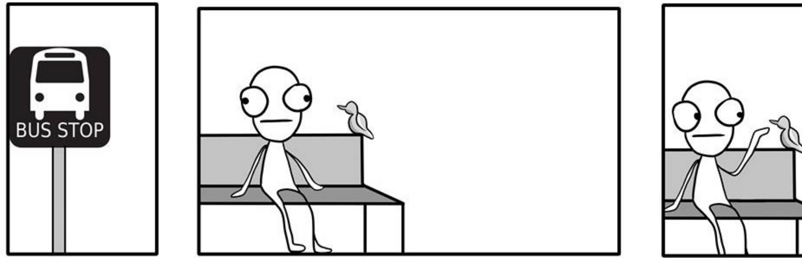

Figure 1: Width of Panels

© Sarah Fefer 2018[23]

The centre panel is wider than the other two. As a result, the perception of time passing is longer. The wider a panel, the more time passes within. Panels are separated from one another by a blank white space. This space is the gutter, and it is a conceptual separation. It represents the space containing everything that happens and the time that has passed between the panels. The gutter can represent a gap in time or space. This gap is one of the "primary means of simulating time and motion" (McCloud 1993, 69). Examine the following images:

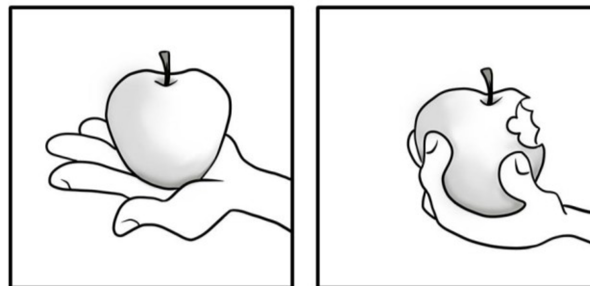

Figure 2: Gutter

© Sarah Fefer 2018[24]

It is evident that there is a passage of time, but the lapse of time is unclear. It could be several seconds or even several hours. The gutter can be compared to the space between sentences in a text—the space between the period and the first word of the next sentence. At times, in order to reconstruct the flow of the narrative, readers must guess, or provide the missing elements left unmentioned in the gutter for themselves. A text is a collection of units, and there is a space or gap between each unit—an interruption—where something may have or has been left out. Therefore, just as when reading literature, a reader is required to have inferring skills that are

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[23] *The Wait* 2018 (Source in bibliography)

[24] *The Green Apple* 2018 (Source in bibliography)

attuned and constantly active. Readers need to be able to create "a whole out of all the bits and pieces of information that are laid out in every page" (Saraceni 2003, 52). The readers need to be able to fill in the gap, using their expectations and their world knowledge, left by the gutter when they move from one panel to the next; "[t]his phenomenon of observing the parts but perceiving the whole" is called closure (McCloud 1993, 63). Put differently, the human imagination takes the different images and combines them to form a single idea. Consider the following image:

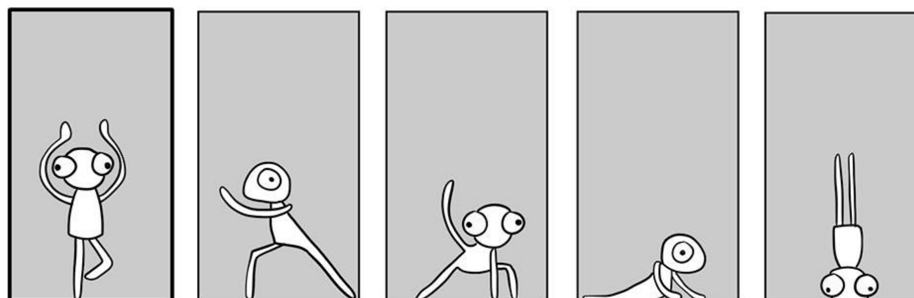

Figure 3: Closure

© Sarah Fefer 2018[25]

There are five separate images and there are four gutters. Nothing is seen between the panels, "but experience tells you something must be there. Panels fracture both time and space, offering a jagged staccato rhythm of unconnected moments, but closure allows us to connect these moments and mentally construct a continuous, unified reality" (ibid. 67). Closure enables the audience to construct meaning and provides the opportunity and potential to immerse oneself in the narrative (Salor and Marasligil 2013, 4). As McCloud puts it, "the heart of comics lies in the space between the panels where the reader's imagination makes still pictures come alive!" (2000, 1). Understanding the basic concept of closure is critical to translation because it permits the translator to understand the different forms of transition between panels and the importance of the connection between the pictorial and verbal elements at work within the panel.

2.3.2. Voices of Comics

In literature, speech can be reported either directly[26] or indirectly,[27] but this is not the case for comics. The only way speech or thought can be presented is directly, by means of

[25] *Yoga Master* 2018 (Source in bibliography)
[26] The narrator is reproducing the words spoken by the characters, without changing anything.
[27] The narrator has mediated the text and is reporting in his own words.

balloons; “[s]peech balloons and thought balloons are the equivalent of direct speech and direct thought respectively” (Saraceni 2003, 62). Every element of direct speech and direct thought in conventional literature has its equivalent in this medium, as shown in the following table. The image below presents typical speech and thought balloons.

Table 1: Elements of Speech[28]

Literature	**Comics**
Quotation marks	Balloon border
Direct speech introductory clause (she said…)	Balloon tail
Direct thought introductory clause (she thought…)	Small bubbles

Figure 4: Direct Speech and Direct Thought

© Sarah Fefer 2018[29]

In comics, the “grammatical devices” are balloons and captions (Zanettin 2008, 18). The most common feature of a comic is the balloon. In fact, balloons are the distinguishing feature of this medium because it is inherently associated with them. This space is where most—but not all—verbal text is contained. These balloons host both speech and thought and are respectively known as either speech or thought balloons. A speech balloon represents dialogue that the character is actually speaking aloud. A thought balloon signifies that the words within are not spoken aloud, but are part of the character’s interior monologue. In both conventional literature and in comics, speech and thought are crucial elements of storytelling. Without them, storytelling stalls and it is difficult to get the plot moving along.

[28] Saraceni 2003, 62.
[29] *Dead Dino* 2018 (Source in bibliography)

Speech balloons are typically of oval or rectangular shape and thought balloons are typically, but not always, cloud-like. The tail of the balloon indicates which character is speaking or thinking. A speech balloon tail is normally small and pointed or simply a line, while a thought balloon tail is formed by a series of small bubbles or circles.

Figure 5: Burst Balloon[30]

© Hergé/Moulinsart 2018

Figure 6: Singing Balloon[31]

© Hergé/Moulinsart 2018

Figure 7: Off-panel Burst[32]

© Hergé/Moulinsart 2018

Figure 8: Thought Balloon[33]

© Hergé/Moulinsart 2018

Figure 9: Radio Balloon[34]

© Hergé/Moulinsart 2018

Figure 10: Reading Balloon[35]

© Hergé/Moulinsart 2018

[30] *Bijoux* 1993, 2, B4.
[31] *Bijoux* 1993, 34, B1.
[32] *Bijoux* 1993, 28, C1.
[33] *Bijoux* 1993, 10, C1.
[34] *Bijoux* 1993, 33, C1.
[35] *Bijoux* 1993, 48, A1.

The images above provide samples of the different types of balloons found in *Bijoux*. The most common balloons were the speech, burst, and radio/television balloon. Elements such as font, lettering, and balloon shape also affect the dialogue found within the balloon and affect how a reader will interpret the written text. A burst, or shout, balloon is used when a character is shouting or yelling and can be found in Figures 5, 7, and 8. The burst balloons in these frames have spiked edges, which could represent surprise or anger. Within balloons, certain words can be in bold, underlined, enlarged, or capitalized for more emphasis, as can be seen in Figures 5, 6, and 7. In Figure 6, Bianca Castafiore is singing and, as can be seen, the text has been capitalized, and music notes have been added to show that she is singing loudly and enthusiastically, but not yelling at the reader. In Figure 8, Captain Haddock's thoughts are found in a black burst balloon. Instead of his thoughts being presented verbally, they are depicted through images. The fact that Haddock is thinking "dark" thoughts is perhaps the reason why the interior colour of the balloon is black. Moreover, the burst balloon reflects his state of mind, that of being angry. However, other balloons are also different in colour, such as in Figures 7 and 9. The changed colours signify that the words spoken are by someone who is not present within the panel or who is speaking through an instrument, such as a television or radio. In Figure 10, Tintin is depicted reading a newspaper and the text within the speech balloon has been altered from the standard italic font used to represent speech in the *Tintin* albums to a Roman font. This is to specify to the reader that the words Tintin is speaking are not his own, but those written in the newspaper. Thus, there are several elements at play within speech and thought balloons that the reader needs to decipher in order to fully comprehend the scene. The translator, too, ought to take notice of these elements during the translation process. Balloons are the physical containers of most verbal content—mostly dialogue—in comics.

2.3.3. Captions

A caption is another component containing verbal or linguistic elements. It is a separate entity not situated within the panel and can be found anywhere on the page. The function of the linguistic elements or text within the caption is to add information to the panels—this is habitually represented as the narrator's voice. The caption may also indicate location, date, and the passage of time.

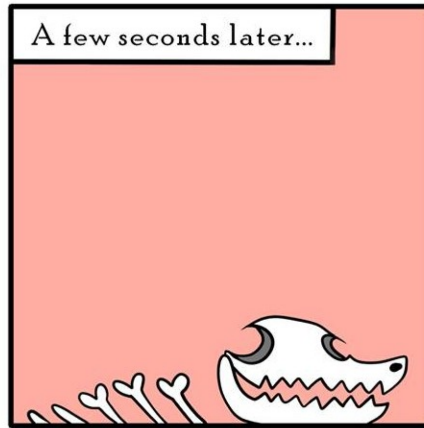

Figure 11: Captions

© Sarah Fefer 2018[36]

In the image above, a rectangle is drawn around the verbal content in the caption demonstrating that it is not part of the panel. It should be noted that the caption adds supplementary information and should be the first thing read when looking at the panel. At times, it may even inform the reader about what is happening in the image, thereby helping to reconstruct the flow between panels.

2.3.4. Iconic Solidarity

While pictures take up a significant part of the visual space, they do not represent the totality of the visual message. Text and images are tightly interwoven together to create a whole. The following table presents the different ways these elements interact with one another:

Table 2: Text and Image Interactions[37]

Word Specific	pictures illustrate, but don't significantly add [...] to a text
Picture Specific	words [...] add a soundtrack to a visually told sequence
Duo Specific	both words and pictures send essentially the same message
Additive	words amplify or elaborate on the image or vice versa
Parallel	words and pictures follow very different courses without intersecting
Montage	words are treated as integral parts of the picture
Interdependent	words and pictures go hand in hand to convey an idea neither could convey alone

[36] *Dead Dino* 2018 (Source in bibliography)
[37] McCloud 1993, 153-155.

Words are not only a textual element, but a visual element too. The visual aspect of words and/or text can greatly affect the significance of certain dialogue. Words that are meant to be emphasized or supposed to be loud are generally in bold type. In the same vein, words that are all in capitals or enlarged represent loud speech or exclamation. In comics, the text and pictures do not simply mirror one another, but instead they interact and blend together to create a whole, contributing equally to the interpretation of the text (Saraceni 2003, 28). Text is a graphic representation of speech and thought. In other words, "[b]efore being something to be read (i.e. texts), they are something to be seen: pictures themselves, which contribute to the visual equilibrium of the page" (Rota 2008, 80). Drawings in comics range from realistic (photographic) to abstract (cartoons); they are purely pictures. However, words are not purely verbal; they contain a visual aspect to them. The form, colour, and layout of words make them part of the picture. There are many more elements that compose the visual message and convey meaning: "layout, size and shape of panels, strips and pages, balloons and gutters, colours, [and] lettering" (Celotti 2008, 36-37). These features combined together create iconic solidarity, which is "interdependent images that, participating in a series, present the double characteristic of being separated [...] and which are plastically and semantically over-determined by the fact of their coexistence *in praesentia*" (Groensteen 2007, 18, italics in original). In simpler terms, the interaction between panels creates meaning, and the result is iconic solidarity. A comic panel is never read on its own; it is read within the context of the multiframe: all contiguous panels in the page layout.

The combination of words and images create a whole. This is not always seen as positive, and "[t]raditional thinking has long held that truly great works of art and literature are only possible when the two are kept at arm's length" (McCloud 1993, 140). Works that mix pictures and words are usually aimed at children or are considered mass-market commercial publications. This type of medium is oftentimes viewed as crass and cheap popular literature with poor literary qualities. Despite this fact, this medium has become identified as an art of storytelling, where pictures and words mingle together and portray human experiences.

2.4. Types of Comics

There are various ways of classifying this medium. Is the art style iconic or realistic? Is there colour or not? Is it for entertainment or instruction? Finally, is it a comic strip, comic book,

comic album, graphic novel, BD, or manga? Comics, as an art form, can be subdivided in three different ways: according to artistic features, function and/or theme, and format.

2.4.1 Artistic Features

The main artistic features in this medium are art style, tools and artistic techniques, and the use of colour. Illustrators of comics have different drawing styles, ranging anywhere in between the two extremes of the spectrum: realistic and iconic. Illustrators with a realistic drawing style try to portray the real world as closely as possible. Backgrounds, nature, and even characters are depicted and detailed very precisely. Illustrators with an iconic or cartoony style of drawing use a variety of different lines and their characters commonly have a simplified and non-complex anatomy. There are even illustrators who use a combination of the two styles, such as iconic characters portrayed on a realistic background, and vice versa (McCloud 1993, 54). In fact, this technique is visibly employed in Hergé's work. Combining these two styles creates a powerful effect and "[b]y contrasting realistic backgrounds against a cartoonish character, an artist can position the reader inside the impactful surroundings with ease" (Salor and Marasligil 2013, 4).

Another subdivision of artistic features is according to the tools and artistic techniques used to create comics. Simply put, comics can be created in the traditional way or by employing modern techniques. Is it drawn on paper by hand or drawn on the computer with the use of a graphics program? If drawn on paper, what drawing tools are used? Are there special inks that the illustrator uses when colouring, such as acrylics, watercolours, crayons, pastels?

Colouring is another division. A comic may be in black-and-white, shaded, or in colour. Within coloured comics, there is yet another subdivision: flat colours and expressive colours. There are many differences between black-and-white comics and colour comics: the main difference being that coloured comics look more real. When comics are in "black-and-white, the ideas behind the art are communicated more directly. [...] In flat colors, forms themselves take on more significance. [...] And through more expressive colors, comics become an intoxicating environment of sensations" (McCloud 1993, 192).

2.4.2. Function and Theme

There are two main reasons for reading comics, or any literature for that matter: entertainment or instruction. In the category of instruction, a comic is explicitly designed to "instruct young readers on subjects such as history, religion and politics, or on proper behaviour and adherence to moral rules" (Zanettin 2008, 6). It can also be used as a method for language teaching and learning. Comics for entertainment purposes is reading for amusement and pleasure, and can be further subdivided based on their genre. In truth, comics is like prose writing; it has many genres, but it is not a genre in itself. There are three main types of fictional genres in comics: comedy, epics, and tragedy (ibid. 6). Comedic comics range from gags and slapstick humour to political and social satires. Epic comics include the genres of detective, crime, horror, romance, science-fiction, and adventure. Tragic comics are based on tragedy and drama, much like its prose counterpart. Lastly, a comic can be targeted to different age groups: children, teenagers, and adults. A translator must be able to situate the comic to be translated within the proper genre and age group to set the right tone and pace when translating.

2.4.3. Format

The publication format of comics can vary greatly since all literature is a cultural product: "each culture conceives comics in its own way: size, periodicity, prices, layout of pages, colours and so on, all components which can be markedly different" (Celotti 2008, 35). The original format was the comic strip, which was a short set of panels published in a magazine or newspaper. In the United States, when comic strips were collected and published in book form they were called comic books, and they contained "a short episode (22-24 pages) of a longer, ongoing story, usually to be continued in the following issue" (Rota 2008, 81). In Europe, these publications are albums. The "typical French format is the album, hard bound, large (A4) paper size, 48 to 64 pages and in full colours" (Zanettin 2008, 8). This fits the description of the *Tintin* BD perfectly. There are other formats that are specific to other regions of the world. Italy has the *bonelliano*, a black-and-white square-bound and soft-covered book with 96 to 160 pages, and Japan has the *tankōbon*, a black-and-white square-bound and soft-covered manga with 200 to 400 pages (Rota 2008, 81). Though this is not an exhaustive list of the different types of comic formats, it is important for a translator to know in which category their comic is situated as it will affect both the editorial and translation process

Ultimately, understanding the different components of comics and how they interact with one another is crucial to the translation process. The ability to identify the artistic features that are unique to each illustrator, the functions and themes, and the format of the comic will greatly facilitate the initial comprehension and enhance the end result of the translation. The following chapter will discuss children's literature which, like comics, is not a genre, but a system of its own.

Chapter 3. Children’s Literature

There is no universal definition of children’s literature. In fact, this topic has sparked debates over the past three centuries. Changing perceptions go hand-in-hand with our changing understanding of childhood (Epstein 2012, 2). One of the distinct characteristics of children’s literature is its adherence to two systems: literary and educational. This chapter seeks to define children’s literature, discover its different functions and values, examine its peripheral position when compared to adult literature, and point out some of its common elements.

3.1. Defining Children’s Literature

The main problem arising from children’s literature is the “enormously inclusive scope and potentially vague nature of the semantic fields covered by the concepts referred to using the nouns ‘children’ and ‘literature’” (O’Connell 2006, 16). These two specific terms are contradictory. Children’s literature is not merely books written for and read by children; it is far more complex since “the values and qualities which constitute ‘literariness’ naturally (that is, have come to mean culturally) cannot be sustained either by books designed for an audience of limited experience, knowledge, skill and sophistication, or by the readers” (Hunt 2001, 2). *Child* connotes immaturity and inexperience or ignorance, whereas *literature* connotes a form of sophistication or culture and style (Hunt 2011, 42). These two terms conflict and are therefore incompatible. Put differently, *literature* in the context of children’s literature is not the same *literature* as used in different contexts, such as adult literature. Other scholars, such as Oittinen, question whether this medium needs to be defined at all: “[t]oday’s adult literature may be tomorrow’s children’s literature. Not only works of literature but whole literary genres acquire different meanings and are redefined again and again over time” (2000, 67).

No definition can be applied wholly and with equal validity in all contexts and all time periods. The various definitions of children’s literature fall within the categories of implied reader (i.e. intended audience) or function (i.e. purpose). Furthermore, it can have different functions: to entertain (i.e. pleasure) or to instruct (i.e. education / didacticism).

3.1.1. Implied Reader

The most common definitions are based on the implied reader. Peter Hunt says that "[i]t will be clear, from careful reading, who a book is designed for: whether the book is on the side of the child totally, whether it is for the developing child, or whether it is aiming somewhere over the child's head" (1991, 64). According to Nancy Anderson, children's literature is "all books written for children, excluding works such as comic books, joke books, cartoon books, and non-fiction works that are not intended to be read from front to back, such as dictionaries, encyclopaedias, and other reference materials" (2006, 2). This seems contradictory, since there are works within the list of exclusions created and published specifically for children and read from front to back, such as comics. Why should they not be considered children's literature? Children's literature may also be "any narrative written or published for children […] includ[ing] 'teen' novels aimed at the 'young adult' or 'late adolescent' reader" (Knowles and Malmkjeer 1996, 2). Another scholar believes that in today's market a children's book is "a book which appears on the children's list of a publisher" (Townsend 1971, 10). These last two definitions prove to be very broad and pragmatic. According to Oittinen, children's books are "literature read silently by children and aloud to children" (2000, 4). Klingberg sees it as "literature produced specifically for children" (Quoted in Oittinen 2000, 61). While the former definition permits the reading of some adult books by children, the latter does not. For Emer O'Sullivan, a children's book is literature "written or adapted specifically for children by adults" (2005, 13); unfortunately, this does not leave room for works that have been written by children themselves, nor does it analyze what is read by children (e.g. works not originally intended for children). From a sociological and psychological angle, children's literature could be "anything the child reads or hears, covering anything from newspapers, series, TV shows, and radio presentations to what we call books" (Hellsing quoted in Oittinen 2000, 62). This interpretation broadens the spectrum of what is judged children's literature. To an extent, this includes oral elements, from oral traditions, as well as literature produced by children themselves.

There are also definitions for this medium based on intentionality. According to Barbara Wall, "[i]f a story is written *to* children, then it is *for* children, even though it may also be for adults. If a story is not written *to* children, then it does not form part of the genre *writing for children*, even if the author, or publisher, hopes it will appeal to children" (1991, 2, italics in original). For Hunt, children's literature is a "species of literature defined in terms of the reader

rather than the author's intentions or the texts themselves" (1990, 1). By defining it solely through the intended audience, it is not limiting and a problematic situation occurs: the inclusion of a variety of works not normally found in the domain of children's literature, such as textbooks and reference books. Consequently, children's literature, taking into consideration the implied reader, is an issue of intentionality. If an author writes something with the intention of it being *for* children, then it is *for* children, and should be read *by* children. This begs the question of what happens when adults read literature intended for children, such as ambivalent texts like *Alice in Wonderland* or *Harry Potter*? Does it become literature for adults too? Or, does it belong to both groups, with different levels of interpretation?

3.1.2. Function

The function or purpose of children's literature falls primarily into two categories: to entertain and to instruct. Children's literature has a "double appartenance" to these two different systems and belongs simultaneously to the literary system and the social-educational system (Puurtinen 1995, 17). Because it has "une nature complexe et composite, en équilibre précaire entre aspirations littéraires et exigences éducatives," it can be used for recreational purposes or as a tool for education (Pederzoli 2012, 32-34).

Entertainment involves reading for pure pleasure, while didacticism involves reading to learn and to gain information from a pedagogical point of view. The idea of children reading for pleasure is a relatively new concept. Children only began reading for pleasure around the eighteenth century; the most famous book for children was Charles Perrault's *Les Contes de ma mere l'Oye*[38] (1697). Before then, society believed that "the young should read only what would instruct and improve them" (Meigs 1953, 32). Children's literature was "tout d'abord suspectée de fonctionnalité : elle est écrite pour instruire, pour éduquer" (Nières-Chevrel 2009, 20). Books aimed at children were purely didactical, and it was their responsibility to mediate knowledge and values to children (Ewers 2009, 113). This didactic tradition continues. In today's society, "children's books are an important tool in reading education, and are thus prey to a whole area of educational and psychological influences that other literatures escape" (Hunt 1994, 3-4). Because of the significant role of children's literature in pedagogy, most forms cannot avoid being educational in one manner or another:

[38] *The Tales of Mother Goose* in English

> It is arguably impossible for a children's book […] not to be educational or influential in some way; it cannot help but reflect an ideology, and by extension, didacticism. All books must teach something […]. Thus it may seem that children's books are more likely to be directive, to predigest experience, to "tell" rather than to "show," and to be more prone to manipulation than others […] (Hunt 1994, 3).

With educational books, children are able to acquire knowledge of language as they read, such as grammar, vocabulary, and usage. The primary role of children's literature is to educate and its secondary role is to entertain (Epstein 2012, 6).

On the other end of the spectrum, some scholars have a high regard for the entertainment function of children's literature. Generally, the primary value of literature and reading is pure pleasure. Just as adults sometimes read for enjoyment, children should also have that same opportunity. Peter Hollindale states that children's literature is "a body of texts with certain common features of *imaginative interest*, which is activated as children's literature by a reading event: that of being read by a child" (1997, 30, italics in original). Literature aimed at children should peak imaginative interest, and ultimately the child should find pleasure in the reading process. According to Roberta Pederzoli, "on tend aujourd'hui à attribuer une importance particulière à la dimension esthétique (figurative et littéraire) de la littérature de jeunesse" (2012, 33). The aesthetic dimension can refer to style and beauty, which also pertains to pleasure. If a book is eloquently written and has aesthetic values, instead of conveying moral messages, the readers will derive pleasure from it. Irma-Kaarina Ghosn follows along the lines of Hollindale, but goes further by saying that children's literature is "fiction written for children to read for pleasure, rather than for didactic purposes" (2002, 172). This definition clearly states that literature for children is intended to be fiction and anything else would serve didactic purposes. Although entertainment and instruction are the main functions a children's book can have, there are other, lesser known, aspects and functions that pertain to this medium.

3.1.3. Aspects and Values of Children's Literature

Elena Xeni points out other aspects and functions of children's literature that should be noted: culture and socialization, psychology, cognition, and academia (2011, 6-9). The cultural and social aspect refers to international or cross-cultural understanding, indicating that literature for children is a "major carrier of cultural content and a powerful 'medium' for understanding the world," and it has the ability to foster "an understanding of both the uniqueness and the

universality of human experience" (Xeni, 2011, 6-7). A child's ability to connect and identify with the heroes in the stories, who may have the same needs and anxieties as them, such as fears, worries, humour, and love, is part of the psychological aspect of children's literature. While reading about these characters, children are learning ways to "face their own worries with less stress, anxiety and fear" in a safe environment (ibid. 7).

Processing information, reasoning, language development, and memory are elements of cognition that can be developed through children's literature. A young reader will find "it is easier to assimilate new information when [it] is presented within the structure of a story" (Wells 1986, 206). When children read, they analyze the illustrations and words, they actively think, and they compare the themes to reality and attempt to understand. The different elements combined together stimulate cognitive skills. The academic aspect, or, more precisely, what is being studied and researched, is contributing to the fields of literature, child studies, and children's literature translation. Through academia, new writing techniques and new topics of discussion have been created within the field of children's literature, which will benefit future readers (Xeni 2011, 8). Ideological confrontations between cultures have spurred debates and have revived this field of research.

These aspects overlap with some values of children's literature presented by Donna Norton: literary heritage, cultural heritage, vicarious experiences, knowledge, cognitive development, expansions of the imagination, and child development (1983, 5). Literary heritage indicates the transmission of literature from one generation to the next, and it is a way of keeping the literature alive (ibid. 5). Literature whose popularity has endured are the works by Mark Twain, Lewis Carroll, and Louisa May Alcott, for example. Cultural heritage is a social element in that it develops "positive attitudes toward our own culture and those of others [which] is necessary for both social and personal development" (ibid. 5). By reading literature set in their own culture, children can learn more about their cultural heritage. The different values and cultures combined together can foster appreciation for one's own culture and understanding for others.

Both authors speak of how personal development can solve problems: Xeni through identifying with the heroes' problems and Norton through the vicarious experiences of the characters. Children "learn from literature how other people handle their problems [and]

vicarious experiences […] can help them deal with similar problems; these experiences can also help children understand other people's feelings" (Norton 1983, 5). Take for instance historical fiction; it can teach readers about new discoveries, survival, history, and the political and cultural tensions in a certain time period, all while being entertaining. That is to say, through literature, readers learn about the experiences of others who lived before them.

When reading, children acquire knowledge, and this new knowledge opens doors and expands interests. Numerous books relay information and knowledge about all topics for all difficulty levels and readerships. Children are provided with the opportunity to process information, use their perception skills, and practice language learning. More importantly, "cognitive development may be stimulated through the use of concept books," and as a result, children can work on their problem solving and decision-making skills, as well as memorization (ibid. 5).

One of the main functions of children's literature is to entertain, but it also helps expand imagination. The words and illustrations can stimulate aesthetic development, because these books take children to surreal worlds where imagination abounds. Fictional and far-off lands, and fantasy and creative drama help nurture imagination. When children read, they think about what they are reading and by doing so, they are expanding and fostering their imagination. Through reading, language skills, cognition, and personality and social development are boosted (ibid. 5). The different stories children read will affect them on a personal level. A healthy development will contribute to their well-being and their learning skills. Yet, despite the many values, functions, and benefits of children's literature, it remains in a peripheral position within the literary system.

3.2. Peripheral Position of Children's Literature

In the academic world, research on children's literature did not gain credibility until the 1970s. The reason for its late blooming is most likely its lower status in comparison to adult literature and also, in part, because it is an "undervalued and neglected area" (O'Connell 2006, 15). It is an outsider or the "Cinderella of literary studies" (Shavit 1994, 5). Furthermore, its low level status may be a reflection of the traditional hierarchical family: adult male literature is at the top, women's literature is in the middle, and children's literature is at the bottom (Hunt 1992,

2). This hierarchical system undervalues women and children's literature. Much of the research in the field of children's literature has "underlined the deflated image of the field and strengthened the opposition between 'serious' research on 'serious' works of literature, and the less important type of research, i.e. that which dominates children's literature" (Shavit 1994, 7). One of the main reasons children's literature holds a peripheral position in the literary system is because it remains "largely uncanonical and culturally marginalised" (O'Connell 2006, 18). Basically, children's literature does not have the qualities of high style and literariness of true literature due to its connection with didacticism.

Additionally, the attitude towards authors and scholars of children's literature is rather condescending. Scholars studying and researching in this particular field are continually asked to "prove that [they] can wear the hat of 'a real scholar' if [they wish] to be accepted by scholars of 'general literary criticism,'" and only if a scholar is "esteemed in a field other than children's literature, [do they] stand a fair chance of becoming a member of the academic-literary community" (Shavit 1994, 5). Authors face the same criticism, since this type of literature is deemed simple and cute and, therefore, easy. Should the author fail at the task, no harm would be done, because it is only children's literature. This concept has been proven false in the previous section, yet a critical perception remains. Because they are faced with a negative attitude, books for children do not "deserve to be called 'literature' at all, and are generally […] second-rate and functional rather than of high quality, creative and deserving of critical attention in the way that serious adult literature clearly is" (O'Connell 2006, 16). Its second-rate status may be caused by the inability of scholars to fully account for the numerous complexities associated with childhood.

3.3. Childhood

Gillian Lathey points out that even though every adult was once a child, adults have been removed from childhood too long to fully understand a child's perspective (2006, 4-5). The concepts of child, childhood, and literature are always changing and evolving, making the task of writing for children even more difficult. Oittinen says that with these concepts there "is always a question of point of view and situation: childhood can be considered a social or cultural issue; it can be seen from the child's or adult's angle" (1993, 11). Childhood is a relatively new concept and only recently have children not been viewed as little adults.

Childhood is a flexible timeframe, generally ranging from birth to adolescence. The concept of childhood is continually changing and evolving as a consequence of changing societal norms and adult expectations. The economy also plays a role in defining childhood, since the "concepts of childhood depend increasingly on the initiatives of the fashion, games and toy industries, and marketing strategies divide childhood into phases: the 'pre-schooler', the 'pre-teen', the 'adolescent', the 'young adult' and so on" (Lathey 2006, 5). An important aspect to note is that the concepts of childhood change from culture to culture, and country to country. Every community has its preconceived ideas of what a child is and, accordingly, what childhood is. The idea of childhood being "a desirable area of innocence or retreat" or "a period of life without responsibility" may be a concept that is relevant only in certain communities (Hunt 2001, 5-6). Cultures are all different and so too is the image of a child and childhood. Though the concepts of childhood changes between cultures, there are common elements found within their books for children.

3.4. Common Elements of Children's Literature

Children's literature shares many characteristics with other forms of literature, but there are some details that distinguish it from adult literature. First of all, children's comprehension and reading abilities as well as life experience should be borne in mind so as not to present them with books that may result in alienating them from reading (Puurtinen 1994, 83). What is unique about children is that they are open-minded, since they have no preconceived ideas or notions.

Myles McDowell, a scholar in the field of children's literature, created a list of the most common characteristics found in children's literature:

> [C]hildren's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often disregarded; these books present an endless usage of magic, fantasy, simplicity, as well as adventure (1976, 141-142).

Moreover, other common features are sensual elements, such as images and typographical elements. These characteristics, though occurring in many children's books, are not requirements

and thereby cannot be used as a checklist to determine whether a book falls into the children's system or not.

The multiple definitions of children's literature presented in this chapter would indicate that there is no accepted universal definition. Entertainment and instruction are the two main functions of children's literature, but the distinction between the two is sometimes not clear-cut. Interestingly, children's literature is frequently defined in terms of the reader, and not always based on the author's intentions or the texts themselves. For the purpose of the thesis, I define children's literature as literature, created by adults, which is intentionally and primarily written for or read by the group referred to as children by any particular society at any given point in time. Though broad, it allows for all manner of books to be accepted within the children's system. The *Tintin* series did not fit into a single delineation due to its polyvalent nature. This series is both educational and entertaining, and adults and children alike read it. Consequently, I formulated this definition to work with my case study.

Children experience the world and elements within it differently from adults. Equally important, children have not yet acquired the skills nor do they have the knowledge of adults. Thus, it can be assumed that a child could not read adult literature and fully grasp the symbolism and connotations found within. Consequently, translating for children requires that a translator think about the child reader. The following chapter briefly discusses theories on translating for children.

Chapter 4. Theoretical Framework

This chapter discusses some of the theoretical literature surrounding the translation of literature and, more specifically, children's literature. Foreignization or domestication are translation strategies that can be applied to a text. Functionalism, which marked a shift in perspective from a bottom-up to top-down procedure, and skopos theory are also examined. The final section of this chapter introduces translation scholars who have reflected specifically on the translation of children's literature: Göte Klingberg and Riitta Oittinen. Klingberg addresses the translation of children's literature from a pedagogic angle, whereas Oittinen approaches it from a dialogic angle.

4.1. Foreignization or Domestication?

No two languages or cultures are the same. As a result, in literature no fully exact translation can exist. Linguistic and cultural gaps have spurred debates on the nature of faithful translation. Until the 1950s and 1960s, the age-old controversy over free translation and literal translation focused on the linguistic level. Beginning in the 1970s and more definitively coming to the fore in the 1990s with the "cultural turn" in translation studies, historical, social, and cultural perspectives were integrated to the debate. By the mid-1990s, Lawrence Venuti had reformulated the debate, defining two extremes of the spectrum as "foreignization" and "domestication" (Venuti 1995, 20-21).

Domestication is "an ethnocentric reduction of the foreign text to dominant cultural values," while foreignization is "an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text" (ibid. 81). These strategies deal with the degree to which translators make a text conform to the TC. The translator can either keep the foreignness of the ST in the TT and present the text as a translation, therefore retaining information in order to preserve its meaning, or the translator can minimize the strangeness of the foreign text and attempt a transparent and fluent style, making it read as if it was written in the target language. However, domestication may also result in the loss of ST information.

Linguistic and cultural distances affect the translation process and the strategies used. There are three different types of relatedness between the codes used to convey messages: 1) closely related linguistic affiliation and closely related cultures; 2) differences in linguistic

affiliation and closely related cultures; and 3) differences in linguistic affiliation and differences in cultures (Nida 1964, 160). In the first case, the translator is expected to encounter fewer and less serious problems. Caution is required because when languages are too closely related to one another, there are likely to be superficial similarities that could detract from a translation, such as false friends.[39] In the second case, the translator may be required to make formal shifts in the translation regarding grammar and syntax. In light of this, "the cultural similarities in such instances usually provide a series of parallelisms of content" (ibid. 160-161). These parallels help the receptor reader comprehend the message. The third case proves to be the most problematic for translators since there is little to no connection between the elements. Cultural differences cause more complications for a translator than language differences. Culture-specific terms and objects are quite difficult to transfer into another culture, especially when they do not exist or are irrelevant in the receptor culture.

There is no right or wrong strategy, with scholars like Friedrich Schleiermacher and Lawrence Venuti advocating for a foreignizing translation method, while scholars such as Roman Jakobson and Eugene Nida support domesticating strategies. Skopos theory differs slightly from these two strategies in that it focuses on a specific target.

4.2. Functionalism and Skopos Theory

Functionalism is a methodological approach in which the translator's decisions are guided by the intended function of a TT. Therefore, translation is a purposeful transcultural activity. The linguistic form a translation takes is determined by its purpose or intent. Functionalism uses a top-down approach, implying that the top is not the text, but the cultural setting. Every translation is a product of the time, place, and situation in which it must function. One such functionalist approach is Hans Vermeer's skopos theory.

4.2.1. Skopos Theory

For Vermeer, translation is a type of human action.[40] The notion of translation action builds on the principle of action theory, in which every action has an aim or purpose and every

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[39] False friends are "borrowed or cognate words which seem to be equivalent but are not always the same" (Nida 1964, 160). One example of false friends in science would be *expérience* in French and 'experience' in English. The proper translation of *expérience* would be 'experiment.'

[40] Human action is purposeful behaviour taking place in a given situation (Nord 2013, 203).

action leads to a result (Vermeer 2004, 221). Thus, translation is a form of translational action (Reiss and Vermeer 2014, 17). Vermeer introduced the Greek word *skopos*,[41] signifying purpose, as a "technical term for the aim or purpose of a translation" (2004, 221). The main guiding principle for a translator's decisions should be the skopos. In this regard, the choice of translation strategy depends on the purpose of the translation and on the TA. Therefore, every translation is an action and every action has a purpose.

The skopos of a translation is dependent on the situation and determined by the translator. This theory can be applied to "complete actions, such as whole texts" or to "segments of actions" or "parts of a text" because a text is not an "indivisible whole" (ibid. 222). Additionally, more than one skopos can be used within a translational action, but it is the responsibility of the translator to justify his choice of a particular skopos. However, just because a translator has more freedom, a translation should not "*ipso facto* conform or adapt to [TC] behaviour or expectations" (Nord 1997, 29). This concept is repeatedly misunderstood because the receiver, or addressee, is the main factor in determining the skopos of the TT.

Traditionally, most translation strategies are retrospective: a bottom-up process. The ST is transferred into the TL, which automatically gives the ST a higher status. Skopos theory adopts a prospective attitude: a top-down process. The intended function of the translation for the TA is decided first and the translation produced after. This puts the TT in the centre and dethrones the ST (Nord 2006, 131).

The ST is oriented towards and bound to the SC and the TT is oriented towards the TC. The skopos theory appears to give the translator more freedom. This is also one of the main criticisms of this theory. Vermeer explains that this theory is a "freedom-for" and not a "freedom-from" (1998, 53-54). Skopos theory was not intended to give the translator freedom from the ST or the author's intentions; the theory allows a translator to "prepare a [TT] capable of functioning optimally in a [TC] for the intended purpose and recipients" (ibid. 54). Christiane Nord offers a solution to the ethical dilemma of divergence that many scholars criticize.

[41] So as to not crowd the text with the use of italics, this word will remain in regular font from this point forward.

4.2.2. Loyalty

The skopos theory imposed many ethical restraints on translators. The problem was solved by introducing the notion of loyalty. It was an attempt to rein in the unlimited range of possible adaptations. This loyalty is towards the original author and the ST. Loyalty should not be confused with fidelity and faithfulness as these concepts are linked to the relationship between the ST and the TT. Loyalty means "the [TT] purpose should be compatible with the original author's intentions" and the translator is committed to both the ST and the TT through a social relationship (Nord 1997, 125).

In view of this concept, the translator now has the task and responsibility of mediating between cultures. As a mediator, the translator requires an in-depth knowledge of both cultures and needs to be able to decipher the minute differences between the two cultures and point out where there are nuances in behaviour that might result in misunderstandings (Nord 2013, 203-204). Therefore, translators have an ethical responsibility to not change the intentions of the author and ST and a moral obligation towards TT readers. The translator's loyalty to the author of the ST prevents radical functionalism and entails a form of trust. The TR should trust the translator to give a translation that is both comprehensible in their culture and faithful to the original ST.

The main objections to this theory are that it is without restrictions, and, at its extreme, it dethrones the ST. This disregard for the ST ties in with theories pertaining to the translation of children's literature. As will be seen, some scholars prefer a foreignizing strategy, while others deem domesticating as key for child comprehension.

4.3. Translation Scholars on the Translation of Children's Literature

Göte Klingberg and Riitta Oittinen have made remarkable contributions to the field of children's literature translation. Their theories build on the age-old debate of adaptation versus faithfulness or, more precisely, domestication versus foreignization. Klingberg adopts a prescriptive strategy to the translation of children's literature with his procedure of cultural context adaptation. Oittinen opts for a dialogic approach to translation.

4.3.2. Cultural Context Adaptation

Klingberg argues that the author's intentions and the integrity of the ST must be respected and changed as little as possible. He has categorized a list of items that he believes are common deviations from the ST. He defends the original authors by claiming that they have already given thought to the abilities, interests, and concerns of prospective readers. Thus, translations should not need to be drastically changed and instead should only undergo a cultural context adaptation. This phrase, which has become an umbrella term in translation studies, signifies the movement of an original text towards the reader in the TC.

Klingberg strongly advocates close adherence and faithfulness to the ST as a translation strategy. If a translation is not faithful, "it is not the literary work as such, in its totality and with its distinctive characteristics, that is presented to the readers in the [TL]" (Klingberg 1986, 10). In this approach, there are two aims of translating children's books: 1) to make more literature available to children, and 2) to further the international outlook and understanding of readers. Should a translator remove the "peculiarities of the foreign culture or change cultural elements for such elements which belong to the culture of the [TL,] [it] will not further the readers' knowledge of and interest in the foreign culture" (ibid. 10).

Additionally, Klingberg points out two pedagogical goals that would allow for a revision of the ST: 1) to give readers a text that is more comprehensible, and 2) to contribute to the set of values of readers (ibid. 10). In the first case, a translator would adapt a text if it were deemed incomprehensible to a young reader, attributed perhaps to lack of experience in foreign knowledge. In the second case, some values from the ST may not be judged as proper to pass on in the TC, in which case, the translator may change it accordingly. Ultimately, should a child's comprehension or values be in jeopardy, the translator should adopt a strategy concerning cultural context adaptation. Klingberg asserts that "cultural context adaptation should be restricted to details" and that something should not be adapted unless it is absolutely necessary (ibid. 17). He argues that the ST must have priority and any form of cultural context adaptation is an "exception rather than the rule" (ibid. 17).

Even so, Klingberg created a list of ten categories in which cultural context adaptation could be desirable to improve the understanding and appreciation for the ST by TT readers: literary references; foreign languages in the ST; references to mythology and popular belief; historical, religious and political background; building and home furnishings, food; customs and

practices, play and games; flora and fauna; personal names, titles, names of domestic animals, names of objects; geographical names; weights and measures (Klingberg 1986, 17-18). These categories are arranged based on the level of importance within children's books. For example, literary references and foreign languages may be more difficult for child comprehension than geographical names. He also provides nine different categories of adaptation strategies:

Table 3: Klingberg's Ways to Effect Cultural Context Adaptation[42]

1. Added explanation	The cultural element in the [ST] is retained but a short explanation is added within the text.
2. Rewording	What the [ST] says is expressed but without use of the cultural element.
3. Explanatory translation	The function or use of the cultural element is given instead of the foreign name for it.
4. Explanation outside the text	The explanation may be given in the form of a footnote, a preface or the like.
5. Substitution of an equivalent in the culture of the TL	
6. Substitution of a rough equivalent in the culture of the TL	
7. Simplification	A more general concept is used instead of a specific one, for instance the genus instead of the species.
8. Deletion	Words, sentences, paragraphs or chapters are deleted.
9. Localization	The whole cultural setting of the [ST] is moved closer to the readers of the [TT].

Klingberg takes an anti-localization stance, and thus, some of these methods are regarded as less recommended than others. In the first four strategies, culture specific items are closely rendered to the original, which enables the reader to come into contact with foreign elements. In strategies five through nine, the culture specific items are adjusted to the TC. The degree of adaptation varies, but deletion and localization are at the extreme end of adaptation and are deemed a violation of the ST. Localization is the most radical form of adaptation because to bring the ST closer to the TA, every element of the ST is adapted, sometimes even the setting, to fit into the TC. He advocates that foreign and cultural items should be explained rather than sacrificed (ibid. 18-19).

[42] Klingberg 1986, 18.

Two other undesirable tendencies that alter the ST are mentioned: modernization and purification. Modernization refers to altering the whole text to fit into a more recent time and place. An example of this could be a classic being revamped for a modern audience. Purification entails making a text correspond with the set of values of the intended readers. This could include deleting or changing scenes that deal with erotica, excretion, bad manners, erring adults, and violence (Klingberg 1986, 56-62).

Cultural context adaptation is a source of controversy in the translation of children's literature. Klingberg favours the educational content found within the ST and demands faithfulness. His viewpoint is predominantly prescriptive and pedagogical. The translator should be teaching TRs about the foreign, but in a way that is not so excessive that the child feels alienated. Oittinen disagrees and opts for a dialogic technique when translating literature for children.

4.3.3. The Dialogics of Translation

Oittinen offers a child-oriented approach as an alternative to Klingberg's prescriptive approach. She argues that translators do not only translate words; they translate whole situations, which include both words and images. Oittinen does not believe that loyalty to the ST is required. Instead, loyalty is owed to the TT and the TR. This loyalty refers to the moral principle of loyalty between human beings; it is a loyalty to the future readers of the translation and to the original author. If the translator is loyal to the TRs, then the translator is also being loyal to the original author (Oittinen 2000, 36-37). Unlike Klingberg, Oittinen does not view adaptation as a negative thing. She suggests that translation and adaptation are not separate issues:

> [W]hen translating, we are always adapting our texts for certain purposes and certain readers, both children and adults. The translation process as such brings the text closer to the [TL] readers by speaking a familiar language. Domestication is part of translation, and not a parallel process. There is no real methodological difference between the two (ibid. 83-84).

If translation is understood as producing sameness, then there would be a clear distinction between translation and adaptation. She sees translation as rewriting, and, as a result, it is much more difficult to tell the difference between the two terms.

She also asserts that reading is a key issue when translating for children. Rather than passive receptors, readers play an active role and reading is an active process (Oittinen 2006, 38). The translator is first and foremost a reader "who travels back and forth both in and between texts, the text of the original and the text of her/his own" (Oittinen 2000, 16). Translators will then write a translation based on their experience reading the original. Throughout the translation process, the translator is taking into account future readers. Therefore, translators are readers who are translating for their reader. When translating, the translator is influenced by the source words, which can in turn influence the words used in the translation. Unlike any other readers of this text, translators have the ability or power to influence future readers through their own reading of the text. "The author, the translator, and the expectations of the [TL] readers" influence the translation of a text and engage in a dialogic relationship (ibid. 12).

Oittinen's dialogic view of translation stems from Mikhail Bakhtin's notion of dialogism: "a reading experience is dialogic and consists not only of the text but also of the different writers, readers, and contexts, and the past, present, and future. The word is always born in a dialogue and forms a concept of the object in a dialogic way" (Bakhtin quoted in Oittinen, 2000, 29). Everything in life takes part in a greater whole; there is constant interaction between meanings, and these meanings have the ability to condition one another. Human nature is intrinsically linked with the desire to make and have meaning and create dialogue; every word is born in a dialogue. Bakhtin argues, "where consciousness began, there dialogue began" (1981, 40) and "when dialogue ends, everything ends" (1981, 252). This presents dialogue as the one condition of our existence because it is interconnected with everything. Dialogue is a context or a "situation that occurs between texts and human beings and the world around, that is, culture, time, […] place," and language (Oittinen 2000, 30). We are continuously in dialogue with texts.

> [D]ialogue takes place between persons, but it may also take place between persons and things, with a human being involved: there is a human being reading the words and seeing the illustrations, and there is a human being who has created them. In reading, for example, a dialogue occurs between the reader and a book, and by extension, the author. As I see it, the dialogue may also take place within one person. For instance, when a translator translates for the child, she/he also reads, writes, and discusses with her/his present and former self. She/he also discusses with her/his audience, the listening and reading child (ibid. 30).

Oittinen argues that every text, and therefore every translation, is directed towards its readers and listeners and vice versa, the readers and listeners are directed towards the text or translation and this is a "mutual will to understand and to be understood" (Oittinen 2006, 37).

Oittinen notes, "when a translator translates for the child, she/he also reads, writes, and discusses with her/his present and former self. She/he also discusses with her/his audience, the listening and the reading child" (2000, 30). Within this dialogic situation, the translator's loyalty and responsibility is emphasized. The translator for children is "responsible to the author of the original and to the [TL] readers, but they are also responsible to themselves as human beings, and to their own child images" (ibid. 84).

Oittinen offers an alternate opinion concerning faithfulness and believes that loyalty is "taking the expectations of […] future readers into consideration" (ibid. 34). She dismisses the concern of adaptation and says, "all translation involves adaptation" (ibid. 6). Her view is that the authors of the original source material have already thought of and taken note of future readers—children—and have written and adapted their texts specifically for them. Translators, then, adapt the ST with regard to their own language and culture. Taking into account children readers of the TL "is a sign of loyalty to the original author" (ibid. 84). When a text lives on in the TL and TC—being loved and fully accepted—the translator has achieved loyalty to the original author. Oittinen concludes that adaptations are a form of loyalty to children and they are produced "out of love for children and their literature, in order to keep their literature alive by speaking their language" (ibid. 80). It should be mentioned that for Oittinen, adaptations are not produced out of disrespect for the author or child readers, but out of respect for both of them instead.

Chapter 5. Translating Comics for Children

Translation is a form of communication. Translating for children is no exception, insofar as it is communication between children and adults, since adults are usually the ones who produce, market, and translate children's books. There is the matter of differentiating between *translating children's literature* and *translating for children*, as these concepts are rather different. Translating children's literature involves translating a text intended to be read by children. Translating for children is a method of translating in which the translator takes the children's "experiences, abilities, and expectations into consideration" (Oittinen 2000, 34). However, this can continue on a much deeper level:

> In the creation of the message attention can be paid to the relevant linguistic capability of the child and youth receivers, to their intellectual capacity, to their understanding, to their general state of knowledge and wealth of experience, and finally also to their ability to decode messages. One should also take into account the predilections and particular interests of children and young people (Ewers 2009, 116).

Not all the above-mentioned factors need to be included in the translation process, but they help establish the TA and the suitability of the text. That is, the translator needs to understand children: how they think, how they act, and, more importantly, how they will receive and interpret the translation. Translation for children involves a reader-oriented approach.

Translating for children differs from translating for adults because of two fundamental factors: the developmental difference between adults and children, and the status of children and the literature written for them (Lathey 2006, 4). In relation to the first, children differ from adults in that they do not have the same knowledge or skills that adults have had years to acquire. In this case, translators, to be successful, are compelled to find ways to communicate effectively. The second situation poses a different problem; children's literature has a lower status, is culturally marginalized, and is on par with uncanonized literature within the literary polysystem. It follows that their translations will endure a similar fate. Resulting from its peripheral position, translators of children's literature often permit themselves certain liberties, such as changing, enlarging, or abridging a text, which results in additions or deletions (Shavit 2006, 26). These procedures are permitted so long as the translator adheres to the following principles:

a. Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is 'good for the child';

b. Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities. (Shavit 1981, 171-172)

The first principle focuses on didacticism and the second principle focuses on comprehension. In early stages of literature, its prominent use was for didactic and ideological purposes—as an instrument for education and for instruction in certain values. This way of thinking has faded away in adult literature, but it remains in children's literature. In fact, this view of instruction is so potent that some translators "completely change the [ST] in order to have the revised version serve ideological purposes" (Shavit 2006, 38). These two principles can contradict each other at times, such as with taboo subjects. It might be assumed that a child comprehends the concept of murder, and therefore death, but the text may be viewed as negative or harmful to a child's mental welfare, and, consequently, inappropriate. The discussion of translated texts tends to be fruitful since it reveals translational norms and strategies as well as exposes the constraints of certain texts (ibid. 26). The different norms governing the translation of children's books are further discussed in subsequent sections.

5.1. Translation Process

There are different norms associated with children's literature. Additionally, the key players in the translation process should not be overlooked. When translating for children, translators ought to ask and find answers to the following questions:

> Qu'est-ce que la littérature de jeunesse? Doit-elle avoir une valeur esthétique ? Doit-elle amuser ou éduquer ? Comment écrit-on pour les enfants ? Quelles stratégies faut-il employer pour que le texte soit accessible au lecteur ? Doit-on garder les aspects «immoraux» ? Doit-on tenir compte de l'approbation de l'adulte médiateur ? Doit-on garder les éléments propres de la culturalité du texte de départ afin d'éduquer l'enfant à la compréhension interculturelle ou doit-on plutôt adapter ces éléments à la culture d'arrivée pour que le destinataire ne perde pas le goût de la narration ? (Pederzoli 2012, 76).

Some of these topics and questions have already been mentioned, but the following section will shed more light on the following topics relating to the translation of children's comics: dual readership, adult authority, censorship, child image, purpose, complexity, readability, and speakability.

5.1.1. The Four Key Players in Translating for Children

The author, the publisher, the translator, and the critic are key players in the translating for children process. Authors are most important because they are the original creators. They have a responsibility towards children and may even influence their audience with their words. There are two types of writers: "ceux qui se basent sur leurs souvenirs d'enfance, […] [et] ceux qui travaillent avec les enfants, et qui trouvent donc dans un contact direct et immédiat avec eux l'inspiration pour l'écriture" (Pederzoli 2012, 47). Once the author has finished the final product, the next player is the publisher.

Publishing houses are businesses and operate on a profit-oriented basis. They play a large role in the translation process because children's literature is "now recognized as [a] distinct literary genre and a marketing category" (Beckett 2008, 14). Their primary goal is to make sales and make a sufficient return on their money. To do so, publishers tend to choose books from established authors, as their books tend to attract buyers. Rota reports that translated comics make up a good part of the publishing industry since it is less expensive to translate and make adjustments (if needed) to a comic than to produce one from scratch and then publish it (2008, 79). European publishing houses tend to "manipulate and alter comics to be translated as little as possible, for economic as well as cultural reasons: every manipulation comes at a cost" (ibid. 84). Essentially, what is translated is not only the translator's decision; the publisher plays a large role too.

The translator is the third main player in the translation process. The translator acts "as a counterpart to the real author of the [ST]; s/he is the one who creates the [TT] in such a way that it can be understood by readers in the [TC] with language, conventions, codes and references differing from those in the [SC]" (O'Sullivan 2006, 102). In other words, the translator, like the author, should reflect on the topics discussed above by Hans-Heino Ewers while also determining which strategies to adopt when translating for children. What translators produce is not a new message. Rather, they transmit the original author's message to TRs in a way that they will comprehend. In view of this, translators should not overstep or overshadow the original authors and should respect their intentions. This results in a fine line between being faithful and unfaithful to the source author. It should also be noted that translators, like authors, are also "exposé[s] aux influences des systèmes pédagogique, littéraire et éditorial" (Pederzoli 2012, 51).

The last player in the translation process is the critic. A critic may take the form of a professional critic, who writes reviews or articles, or it may take the form of an adult or parent. A critic forms an idea on a given text and then offers an opinion about whether it is suitable for children or not. This form of critique will reflect a society's values and views of children's literature. The presence of adults in the world of children's literature points to the topic of dual readership.

5.1.2 Ambivalence & Dual Readership

Literary history tends to classify works into well-defined, closed categories, but this proves difficult to do with ambivalent works. Ambivalence within the literary polysystem has been defined as "texts which belong at the same time to more than one system, and consequently are read differently by at least two groups of readers" (Shavit 1980, 76). The borders between the different groups are indistinct or malleable and members of each group can be found reading books originally intended for a different age group. An example of this could be an adult reading the *Harry Potter* series and *Treasure Island*: books intended for children, yet read by both groups. The opposite is also possible, a child reading a book intended for adults, such as *Sherlock Holmes* and *Lord of the Rings*.

Ambivalent works can also be discussed with regard to crossover literature, which is literature "that crosses from child to adult or from adult to child audience" and results in "adults and children […] [having] a large body of shared literature that they can discuss" (Beckett 2008, 4). Examples of crossover literature include fairy tales, myths and legends, as well as the above-mentioned works.

When manipulating an ambivalent text, the writer addresses two audiences, but pretends that the text is originally intended for children. If the text is judged sophisticated enough and adults are ready to give their approval to allow the text to enter the children's literary system, the text is more likely to be accepted by both systems. For a writer, having two different groups of readers enlarges the reading public and enables the writer to reach "readers who otherwise would not have read the text, but it also enables the elite to recognize the dominant status of the text in the canonized system for children" (Shavit 1980, 77). Having the elite recognize a writer's work can determine and reinforce the writer's status and the text's status in the system of children's

literature. With the approval of the elite (or adult), a writer can then bring in new models and alter the norms existing in the children's literary system.

Ambivalent texts are deliberately aimed towards two audiences: children and adults. Not only is there a difference in age group, but in reading habits. The opposition could be "between a norm of more structuring and a norm of less structuring of text" or it could be "between the reader's preference for a more sophisticated version vs. a less sophisticated one" (Shavit 1980, 78-79). On the one hand, canonized adult literature has the prevalent norms of complexity and sophistication. On the other hand, canonized children's literature is normally rewritten, abridged, and simplified for it to be readable and comprehensible to children. When reading an ambivalent text, adults (the elite) are likely to notice stylistic and sophisticated elements, while children (less sophisticated readers) are likely to ignore, or be unaware of, several layers of meaning.

The ambivalent status of certain texts leads to the notion of dual readership; a text is simultaneously addressed to readers of different age groups, a characteristic unique to children's literature. More precisely, a text should simultaneously appeal to children, who are the intended readers, and to adults, who judge the work and are a constant presence. One of the most important questions when translating is: For whom? In other words, who is the main recipient of the new text? Children "experience their surroundings in a completely unbiased way and with an immense wealth of fantasy. They have no preconceived ideas; they are open to everything" (Thomson-Wohlgemuth 1998, 7). This is the opposite of adults, who have knowledge of the world and perceive things from a more critical and analytical stance.

Translators and writers must note adult presence within the sphere of children's literature. Adult presence can take a number of forms "from the spectre of the controlling adult presence looking over the child's shoulder, to a playful irony intended for the adult reading aloud to a child" (Lathey 2006, 5). Therefore, writers and translators for children address one specific audience (children) while appealing to another (adults) (Shavit 1986, 37). The result is a text with a dual addressee.

Texts have two encoded levels: one for the child and one for the adult. The level for the child should be obvious and the level for adults should be cryptic or hidden. Examples of popular books that contain these two addressees include *Charlotte's Web*, *Winnie the Pooh*, *Alice in*

Wonderland, *The Little Prince*, *The Hobbit*, *Swiss Family Robinson*, *Watership Down*, and *Pinocchio*. Books such as these have an official reader (the child, who is directly addressed by the author) and an unofficial reader (the adult, who is not directly addressed by the author). In an ambivalent text, a more-established model and a less-established one co-exist. The more-established and conventional model addresses the child reader, and the less-established and more-sophisticated model addresses the adult reader. The more-established model's specific features immediately identify it as directed at children, while the less-established model is discovered in the reading process through subtle hints (Shavit 1986, 68-69). The child is unaware of the two co-existing models within the text; only an adult has the knowledge and skills to recognize it.

When translating literature for children, translators ought to be aware of the presence of these multiple readers. Having a dual readership implies that there is a communicatory distance between adult and child. These readers are "unequal in terms of their command of language, their experience of the world, and their positions in society" and "the distance is bridged by authors (and translators) adapting language, subject matter and formal and thematic features to correspond to the children's stages of development and the repertoire of skills they have already acquired" (O'Sullivan 2013, 452). Due to children's inexperience of the world, an adult authority is constantly present within the system of children's literature.

5.1.3. Adult Authority

Language can be an issue of authority since it is adults, people who do not belong to the target group children, who write literature intended for children. Simply put, "[c]hildren's books are written for a special readership, but not, normally, by members of that readership" (Briggs quoted in O'Connell 2006, 17). Adults manage the production, publication, and marketing of children's books and hold the roles of librarians, booksellers, teachers, and parents. Adults are present "at every stage of literary communication" (O'Sullivan 2011, 191).

Adults write with the intention to improve the skills and understanding of young readers, thereby keeping education in mind. Essentially, adults make all the decisions behind the literature, and the decisions made are for the good of the child (Oittinen 2000, 52). Adults are the authorities over children and literature for children, and, ultimately, they dictate what children read because they are the writers, illustrators, publishers, and arbiters of children's books (Lathey

2006, 5). Most importantly, books that are published for children have one main thing in common; they are judged suitable for children, implying that adults have approved them. The concept of appropriateness goes hand-in-hand with the following topic of censorship and ideological manipulation.

5.1.4 Censorship & Ideological Manipulation

Children's books have always been censored (Oittinen 2000, 52). In fact, this type of literature may go through various filtering stages, whether at the publication phase, the translation stage, or when an adult is reading a book aloud. The recurring element is adult presence and influence. If something is deemed inappropriate, the adult will take the necessary measures to censor it. Adults attempt to pass on the right things to the next generation because children "are not yet experienced enough to say that they would prefer something else and even if they were, they are given no choices" (Thomson-Wohlgemuth, 1998, 25).

There is a cyclical relationship between parent, publisher, author, and translator. Publishers and booksellers "will adapt in order to sell their books; or rather, they will anticipate what it is that parents want and will censor anything that they feel would not meet with parental approval" because they feel the pressure from parents to provide books that are fitting for children (ibid. 25-26). Authors will then adapt their work and method in an effort to "survive in the market and write only 'good' books – that is, meaning superficial, sanitised books – avoiding controversial and taboo subjects" (ibid. 26). A translator, when faced with something that may be deemed unsuitable, may resort to omitting or modifying textual elements to make the text more suitable for children.

Censorship is like the moral watchdog of society. It presents the norms, values, and expectations that are esteemed in a specific society at a certain point in time. In the case of children's literature, censorship may also play a role in explaining the concept of childhood, which differs in every society and culture.

Each stage of filtering, or censoring, is influenced by a person's concept of childhood or child image. When people write, illustrate, or translate for children, they do it "on the basis of [their] images of childhood, on the basis of the whole society's image of childhood" and when they create for children they "have a certain kind of childhood and children in mind. When [they] censor, what and how [they] do so is based on [their] child concept" (Oittinen 2000, 53). This

idea of the child ties in with the following topic to be discussed, since child image influences the final product.

5.1.5. Child Image

Child image is a complex notion because it is something that is both individual and collective. Simply put, it is the image of childhood that each person or society has. For instance, a person has an individual and unique child image based on personal history. In a collectivity, child image is what a specific society, culture, or institution has deemed it to be. Each main actor in the writing and publication process—the publishers who publish books intended for children and authors who write for children—has an image and is directing their work at some kind of child (Oittinen 2000, 4). Put differently, authors, publishers, and translators are addressing "their words and images" and are speaking "'directly' to someone, someone who does not exist in the flesh, […] a 'superaddressee'" (ibid. 24). Translators are influenced not only by the child image of the author, but by their own child image as well. Even though both author and translator are adults, both are former children and, in a way, they are carrying that image of childhood within them. Accordingly, translators are "holding a discussion with all children: the history of childhood, the child of their time, the former and present child within themselves" (ibid. 26). Child image can affect a translation. Should the translator have a different child image from that of the author, they might alter the text slightly, sometimes without even being aware that it is being changed. The "child image in culture and that of the individual translator are perhaps the most influential factors; they determine her or his idea of the reading child and the kind of literature deemed appropriate for that child" (O'Sullivan 2013, 453). Adults dictate the boundaries of childhood and the system of children's literature. It is only natural that adults also dictate the purpose of children's literature.

5.1.6. Purpose & Dual Character

As we have seen, ever since the creation of a separate literature made especially for children, it has had two main purposes: to teach or to entertain. Found within the social and educational systems are the values, norms, morals, and ideals that are dominant in a culture or society at a given point in time.

The dual nature of this literature affects both the writing and translation process. For instance, the purpose or function of a text will affect the translator's approach and strategies. The

purpose of most children's books is to favour reading, whether or not its hidden function is to entertain or to educate. Does the intended purpose of a book make it a *good* book? Adults judge children's books based on quality and value. Quality refers to "style, or […] coherence of character, or […] arrangement of incident" (Hunt 1981, 24). Put differently, the development of characters, plot, and writing style are analyzed to see if a book is well written. Value refers to what "lies beneath the style, the characters, [and] the scenes" and whether these elements express a theme or convey meaning (ibid. 25). The combination of both quality and value are critical elements that shape a *good* book. It can be argued then that *good* books should be socially acceptable and should have as a purpose to help children become *good* citizens by educating them in the norms and values of society. A debated aspect of children's literature is complexity and whether or not it hinders or enhances comprehension.

5.1.7. Complexity

A book may be easy or difficult to read. Complexity is frequently determined by sentence length and grammar. Common language features of children's literature include the simple expression of ideas, basic vocabulary, and narration that is clear and effective. In this regard, these books tend to be shorter and have shorter chapters, since young readers have a shorter attention span than adults. Furthermore, the language and vocabulary of children is limited and they tend to have difficulties understanding long and complex sentences. Two types of writing styles can be found in children's literature: dynamic and static. Dynamic style uses finite words and simple syntactic constructions, and static style uses complex constructions with non-finite verbs. Texts using a static style use fewer redundant words, which tends to lower a text's readability. In contrast, texts using a dynamic style are easier to read and comprehend (Puurtinen 1994, 83-85). Translators need to bear in mind the special characteristics of child readers, such as "their comprehension and reading abilities, experience of life and knowledge of the world" so as to not "present them with overly difficult, uninteresting books that may alienate them from reading" (ibid. 83). The use of simplified models is a prevalent norm in children's literature. In which case, a translator should present a text with a level of complexity that is adequate to the child's level of comprehension, so as not to hinder readability.

5.1.8. Readability

Readability is frequently confused with the complexity of a text. While it is true that text complexity does play a small role in the readability of a text, readability refers to the reader's entire reading situation. It focuses on comprehension, not on the linguistic level, but on the literary level. Readability is "much more than counting nouns or adjectives or other constituents in a text, and stresses the importance of how the reader feels the words, for instance, what is the emotional effect of the words" (Oittinen 2000, 33). Simply put, readers are living and feeling the texts they are reading. Readability of the TL text refers to the readability of the whole situation: "the implicit idea of understanding the full meaning of the text" (ibid. 32). To faithfully render a text may result in a translation that is accurate, but less readable. Readability means that a text reads as if it was originally written in the TL. Therefore, in order for a children's book to be readable, priority must be given to the child reader so that they may understand and actively participate in the entire reading situation.

5.1.9. Speakability

Closely connected with readability is the term speakability, which specifically refers to the oral features of a text (Snell-Hornby 1988, 35). Speakability, for instance, could be the reading aloud of a book to a child. As a result, a translator should pay close attention to the author's use of sound, rhythm, tone, and punctuation. It should also be kept in mind that some literature is written to be read aloud, such as rhymes and songs. If translated literally, and if the language pairs do not have the same rhythm and structuring, the result could be a text that does not read fluidly, and it would not be read aloud fluidly either. A text should "live, roll, [and] taste good on the reading adult's tongue" (Oittinen 2000, 32). For this reason, illustrations, which may interrupt the flow of reading, can help or hinder the readability and speakability of a text. Illustrations help young readers with the reception and comprehension of texts and incite the imagination. The interaction of text and image will be discussed in more detail in the following section.

5.2. Specific Issues in the Translation of Comics for Children

There are numerous issues specific to children's comics that translators should be aware of. Some issues pertain solely to the translation of comics, while others are shared with the

translation of children's literature. When translating comics, sometimes a different approach is necessary than when faced with a similar problem in prose.

5.2.1. Interaction between Word and Image

A unique aspect of children's literature and comics is the relationship between words and images. Comics translation, as well as subtitling and advertising, is oftentimes regarded as being a form of constrained translation. In other words, the solution is "limited spatially in that translations must fit into balloons or panels, and in that they have a specific objective" (Grun and Dollerup quoted in Celotti, 2008, 34). There are two forms of constraint: visual and verbal. The visual component refers to the image drawn in the frame. That image is showing some aspect of the story and establishing a setting. Consequently, the visual component is also a constraint to the verbal component. The verbal component encompasses all words present in the text; it contains the dialogue, monologues, and in some cases wordplay and humour spoken by characters. The translation needs to adhere to both the image and the story. Given this, the image could either help or hinder the task of the translator (Zanettin 2012, 45).

Two different semiotic systems interact with one another in comics: images and words. Text in comics is a graphic representation of speech. In this medium, text is surrounded by pictorial content and is often incorporated into it. Because of the intertwined relationship, they react and support one another. A comic is a "multimodal text with two meaning-making resources" and each visual and verbal sign contributes to the global meaning of the text (Celotti 2008, 47). One depends on the other and many translation errors stem from a translator's failure to read and understand the interconnection.

Verbal elements are extensively influenced by what is present in the pictures. Images limit the textual modifications, such as deletion, abridgement, and enlargement, that can be made and, for this reason, it is considered a constrained translation. The image reflects what is being said in the dialogue. Should the dialogue be altered, the image may no longer relate to the words, which would create confusion. Thus, a translator cannot add an explanation like in prose. Moreover, footnotes are rarely used since they hinder the fluidity of reading. Translators are constrained by what is happening in the picture and will have to arrive at an appropriate solution while not detracting from the image. It is possible for pictorial components to be modified, such

as removing or redrawing unwanted elements, or modifying the size or shape of speech balloons. Nevertheless, these modifications come at an extra cost for publishers.

The elements that contain verbal messages, such as balloons, captions, titles, and linguistic paratext, can be seen as a constraint, especially when translating into another language. Language pairs, such as English and French, may not be equivalent—they do not correspond word for word and do not express ideas in the same way—and consequently, translated sentences and expressions may be longer than the original counterparts. That being said, with evolving technology this is becoming less of a problem. The balloon size can be changed and the font and size of the text can be adjusted as well. The translation solution provided is often partially influenced by the space available in the balloon or caption box, so as to not incur extra costs during publishing.

Speech balloons feature the written spoken language used by the characters. Captions are used as the narrative voice to advance the plot; they mark the passage of time or offer commentaries on the images. Titles are meant to be attractive and alluring; however, there is need for caution when translating titles, since there is normally a connection between the title and the visual and verbal messages found within the text. Linguistic paratext refers to the "verbal signs outside the balloon and inside the drawing" (Celotti 2008, 39). Examples of linguistic paratext could be inscriptions, graffiti, road signs, store signs, newspapers, magazines, book titles, onomatopoeia, and so on. Linguistic paratext is a unique problem as it may result in cultural discrepancies between the words and the images. Special attention should be paid to linguistic paratext, because it may play an integral role in the plot of the story. In *Bijoux*, several newspaper clippings need to be read to follow the story plot. Other linguistic paratext can be used to reveal information about the social, cultural, or geographic context (ibid. 39). Several strategies are available when dealing with linguistic paratext: translate, translate with a footnote in the gutter, culturally adapt, leave untranslated, or delete (ibid. 39).

Special signs also pose a problem in translating comics. There are two main categories: signs inserted into the verbal content (excluding punctuation) and signs appearing in the pictorial content (or visual metaphors) (Zanettin 2008, 18). The visual metaphors are usually of no interest to the translator, because they add more to the pictorial content than to the verbal (ibid. 18). Visual metaphors can represent a character's feelings, such as tears or excitement. The signs

inserted into the verbal content are very important to the translator. Examples of special signs within the verbal content include asterisks, breath marks, foreign language signs, music notes, and special characters (i.e. &#@!?), and each of these signs has its own meaning in the world of comics reading.

The special signs found in *Bijoux* were ellipses, music notes, and some special characters. Ellipses were abundant in the French version of the BD, as they tend to be in French prose, in general. The English version had many ellipses too, though fewer. Ellipses are used when a character's speech trails off or when a character pauses while speaking. Music notes alert the reader that the words in the speech balloon are either being sung or that music is playing in the background.

Figure 12: Singing Music Notes[43]
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Figure 13: Music Notes in Caption Box[44]
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In the first image above, the music notes appear within the speech balloon, indicating that Captain Haddock is singing these words. In the second image, the music notes appear in a caption at the top of the panel; this indicates that there is music playing while the scene is taking place.

[43] *Bijoux* 1993, 5, C4.
[44] *Bijoux* 1993, 52, A4.

Figure 14: Special Characters 1[45]

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Figure 15: Special Character 2[46]

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The two images shown above illustrate the use of special characters. The use of a single question mark in a balloon signifies confusion or uncertainty, while a single exclamation point indicates surprise or terror. In some cases, a question mark and exclamation point are used together. This indicates a shouted question, and the text is usually in bold, which also signifies shouting. These special characters affect how a specific balloon is approached. Perhaps the words being sung are actually a real song that exists in the real world. The expression of bewilderment and confusion may differ between languages and translators need to be aware of these discrepancies.

These visual and verbal elements help set the scene and offer more information to the reader. All pictorial and verbal elements, even those found in the linguistic paratext, require examination to find a suitable solution. Frequently, a strategy is chosen based on the overall aim of the comic; the publication is either adapted to the TC or allowed to keep the foreign elements. It is important to mention that the choice of a procedure is not the decision of the translator alone, but the publisher's as well. There is an economic aspect to it as there are costs involved when altering a drawing. Using a mix of different strategies, translating or adapting some parts and retaining or deleting other parts, is a popular method in comics translation. In order to translate well, the complex relationship between text and image must be fully understood.

[45] *Bijoux* 1993, 4, D3.
[46] *Bijoux* 1993, 7, B3.

5.2.2. Humour

Humour is a term that is commonly associated with laughter. Laughter is inherent; humour is not, it is learned. A person can be amused without necessarily laughing. Humour "has a chameleon-like nature" and "it changes from one context to the next, from one moment to another" (Mallan and Cox 1993, 2). Humour also changes as individuals age; the sense of humour of children is different from that of adults. Humour differs within various societies and changes as society evolves. It should be pointed out that different cultures and societies laugh at different things and find them funny in different ways. Humour, and what people find funny, is as much individual as it is collective. Herein lies one of the main difficulties related to the concept of humour: its definition. According to Jeroen Vandaele, humour is something that "causes amusement, mirth, a spontaneous smile and laughter" (2010, 147). However, to date there seems to be no consensus amongst scholars on a universal definition of humour.

Humour is a form of social play, but to understand humour requires a developed human mind, or implicit knowledge, signifying that "the humour effect depends to a large extent on the [TR]s being aware of visual and verbal cultural references" (Zanettin 2012, 46). The term humour is used as a catch-all to include a range of different styles such as irony, satire, wordplay, parody, slapstick, and so on. Humour is "born of the peculiar cultural, historical and social experience of a group of people" and as a result it is largely culture-bound (Maher 2011, 7). For humour to be successful, a shared knowledge and cultural background is fundamental. When humour crosses borders, the linguistic and cultural elements involved require attention because humour may lose its power to amuse or make people laugh (Chiaro 2012, 1). That is to say, what may seem humorous in one culture may be offensive or incomprehensible in another. Humour is universal, meaning that it can be found in all societies and cultures. Despite this, nothing is universally humorous.

The main difference between the ability of adults and children to appreciate humour lies in the level of intellectual ability and experience. Young readers are "interested in the way language works," and it is for this reason that children find nursery rhymes and the works of Dr. Seuss and Lewis Carroll, which are filled with wordplay, rhymes, and imagery, very amusing (Mallan and Cox 1993, 2). Other books that contain puns, riddles, and jokes are also very popular among children.

People are amused or laugh when they encounter something odd or unexpected. As such, incongruity is a key element of humour (Maher 2011, 8). To appreciate the humour of incongruity, children ought to be old enough and have acquired enough experience of the world to understand how things normally are and be able to recognize an oddity or incongruity for what it is. As children age, they gain more life experience and their perceptions of humour change as well, allowing them to "accommodate and appreciate a greater ranger of comic situations" (Mallan and Cox 1993, 6).

Humour is difficult to translate for both linguistic and cultural reasons. Different languages express things differently and "an *adequate degree of equivalence* is hard to achieve" (Chiaro 2012, 8, italics in original). This is because humour is deeply rooted in culture, indicating that it is an intercultural, as well as an interlingual issue. In terms of linguistics, there is no perfect or full equivalence between the code-units of languages. Put differently, languages are not parallel and do not express ideas in the same way, especially on the connotative and denotative levels. The aspects of social play in the TC require examination, because different groups may have "different agreements on what or whom can be targeted in social play" (Vandaele 2010, 150).

Linguistic or word-based humour is one of the most difficult types of humour to translate. The main difficulty with linguistic humour is that humour finds its "origin in particular structural characteristics of the [SL] for which the [TL] more often than not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms, or grammatical rules" (Delabastita 1994, 223). Wordplay and puns are types of linguistic humour. A pun "owes its meaning to the very structure of its own language" (Chiaro 2008, 587). Wordplay is an all-encompassing word, but it can be synthesized as "une manipulation consciente de mots qui, dans une certaine mesure, amuse son créateur et vise à faire rire et—souvent—à faire réfléchir le récepteur potentiel" (Arcand 1991, 200). The most common types of wordplay are: alliteration, assonance, expressions, homophony, jokes, onomatopoeia, paronymy, puns, rhyme, and spoonerisms.

Generally, wordplay is deemed untranslatable due to multiple factors: there is ambiguity involved in puns, and wordplay is rooted in a specific language and culture (Epstein 2012, 167). Different languages have different meaning-form distributions. Furthermore, wordplay "shatters

the illusion of language as an obedient, reliable, unequivocal vehicle of meanings" (Delabastita 1996, 66). There will always be loss when translating humour, because some aspect of the ST will be not be present in the TT, such as a double meaning, a connotation, or a play on words. In summary, humour does not travel well.

5.2.3. Dialects & Juvenile Language

Another dilemma is the use of a particular register or level of language, such as a dialect or juvenile speech. The principal problem with juvenile speech is that it changes rapidly. What is trendy this year may not be next year and may inevitably limit a book's lifespan (Thomson-Wohlgemuth 1998, 72). In spite of that, some children relate better to characters who speak the same way they do.

Dialect, although similar to juvenile language in that it is a variation of standard language, is a different matter and an issue that is a bit more complex. Each language has multiple dialects. The French language, for example, has several different dialects within France, and around the world—Canada, Belgium, African countries, and so on. In truth, with regard to any language, "what has been accepted as the standard form of a language is simply another dialect" (Epstein 2012, 197). Dialects vary "according to geographical, sociocultural, political, historical, religious, and ethnic boundaries and factors" (ibid. 197-198). There is a negative connotation associated with some dialects; they are given a lower status and are deemed substandard, as a deviation from the norm. Writers may use dialects to portray certain characters or particular settings. In other cases, the use of dialects may have a pedagogical purpose, such as making readers aware of stereotypes or learning about a specific group of people (ibid. 199).

The difficulty is finding an equivalent in the TL, and more importantly, a dialect that young readers will understand. Dialects are complex because they have a specific pronunciation and expressions, making it difficult to transfer into another language (ibid. 199). In many cases, a book with dialects is often standardized. That said, standardization strips away some of the book's texture. Another solution is to assign certain characters a specific dialect of the TL. An additional aspect to reflect on is the character's social status, which can affect their level of language. Ultimately, dialects are tricky to translate because they are unique, local phenomena that affect vocabulary, grammar, and pronunciation. Thus, translators need to find a way to add markers so that readers understand that a certain character speaks using a dialect.

5.2.4. Rhyme & Rhythm

Many children's books that are read aloud have distinctive rhymes and rhythms. Rhythm is formed with words having different lengths of syllables. Writers aim to create a rhythmic flow using the primary rhythmic unit of language: the sentence. The distance between beats and the number of beats needs to be reduced. A beat occurs at every syllable that is stressed or accented. Oittinen believes that books "have an inner rhythm that the reader can feel" (1993, 109). This can be felt in the up and down flow of a text. For Henri Meschonnic, rhythm is a natural aspect of discourse and part of all human activity: "Les rythmes sont la part la plus archaïque dans le langage. Ils sont dans le discours un mode linguistique pré-individuel, inconscient comme tout le fonctionnement du langage" (1982, 100).

Rhyme is a source of amusement and gets a reader's attention. Rhyme is the basis of some children's books, such as those by Dr. Seuss. Rhyming habitually uses the phonological linguistic principle of minimal pairs. That is to say, pairs of words that differ in only one phonological element, such as a phoneme, and have different meanings. The words 'cow' and 'how' create a minimal pair. Additionally, rhyming helps develop literacy and encourages language acquisition and pronunciation.

Translating rhythm and rhyme is an arduous task and eventually tough decisions will be made. If something requires explanation at any point in the book with a footnote, the rhythm and flow of reading will be broken. A text should be read aloud to study its rhythm, and then an attempt can be made to achieve the same rhythm as the original. Rhyme helps with memorization and contributes to a young reader's amusement. Translators should attempt, to the best of their ability, to create something analogous to the original in the TT.

5.2.5. Idioms & Expressions

Idioms are fixed phrases or expressions with non-literal meanings and are conventional in a given language. The expression '*it is raining cats and dogs*,' is an idiom. It simply means that the rain is coming down heavily. Idioms are expressions whose meanings "need to be learned rather than guessed from the context" (Epstein 2012, 99). Idioms have several functions; they can set a scene, such as with the expression mentioned above, or they can characterize a person, or, in some cases, be entertaining. Idioms and expressions can be difficult for young readers to understand since they have had less exposure to language and culture and are unlikely to have learned these expressions. It is also more difficult for children "to recognize idioms and to

understand the meaning of phrases that seem to work against the rules of language and/or the world at large" (Epstein 2012, 102). Translating expressions is a difficult task because idioms are language and culture specific; hence, an equivalent idiom may not exist in the TL. '*A dime a dozen*,' '*an arm and a leg*,' and '*to let the cat out of the bag*' are all examples of idioms in the English language. The fixed expression, '*under the weather*' means someone is feeling ill or unwell. A similar expression in French could be '*ne pas être dans son assiette*.' As can be seen, the French expression is not equivalent and does not have the same connotation as in English. Recognizing and understanding idioms, and figuring out their function and possible equivalence, is crucial. As has been frequently said, translators are obliged to be more than bilingual; it is necessary for them to be bicultural as well.

5.2.6. Neologisms

A neologism is a new word or an existing word that is given a new meaning. Often, writers will create neologisms because they need to express something new in their text, but there is no word available in the existing language. In some cases, neologisms can be entertaining; they might reflect the way a character speaks. The major concern of using neologisms in children's literature pertains to language acquisition. Children are still learning their native tongue and may find it confusing to see and experience new words that are not part of the accepted vocabulary of their language. That said, children are known to create "new" words when learning language, and as such, they may not be entirely helpless when they encounter neologisms in text. Ultimately, "while children can tell that they are reading or hearing a new word, they do not always have the knowledge to differentiate between what is a pre-existing word that is new to them and what is a non-existent word that the author created for a particular text" (ibid. 33).

If an author creates and uses a neologism in their text, the translator should then strive to understand why and how it was created in order to try to recreate this new word in the TL. The purpose or function of the neologism in the text needs to be understood. While keeping in mind the TR, the role a neologism will play in the TL and whether or not TRs will accept this new word should be anticipated.

5.2.7. Names

Character names and nicknames play a crucial role in any publication; writers pay careful attention when naming their characters. Authors assume "a godlike creative power, control both the natures of the characters in their story and their names," and "have the freedom to overrule the play of sheer coincidence which dominates name-giving in real life to make the names reflect the characters according to any particular narrative design they may have in mind" (Manini 1996, 163). In some instances, names may contain special meanings, wordplay, linguistic jokes, or even hint at a character's personality, habits, beliefs, and experiences. This habitually results in readers taking these hints and using them to judge the fictional character. A proper name designates an individual person, place, or organization. In other words, a name is a label. There are many different types of names, and both author and translator should be aware of what kind of name they are using. Names can be religious, ethnic, gendered, "place names, allegorical names, allusive names, alliterative names, well-known names (i.e. names of famous people, though they may be applied to unknown people), nicknames, descriptive names, and anagrams" (Epstein 2012, 67). The names Hergé uses are imaginative inventions that amuse attentive readers, but pose interesting challenges for a translator trying to incorporate them into the TT. Leslie Lonsdale-Cooper and Michael Turner, the British English translators, were faced with the question of equivalence: which names should be maintained and which should be altered?

Theo Hermans divides names into two categories: conventional and loaded. Conventional names have no special connotation and are semantically empty. These kinds of names are not usually translated because there is no need for them to be adapted to the TL system (Hermans 1988, 88). Loaded names pretend to be semantically empty, but actually have a special significance or comment on a character's personality. Loaded names can range from slightly "suggestive" to overtly "expressive" (ibid. 88). Captain Haddock, Professor Tryphon Tournesol, and Tintin are examples of loaded names. For the characters in the albums, these names are not strange; they are conventional to their society, but for readers, they are loaded. Jan Van Coillie identifies six separate functions of proper names:

> The informative function calls on readers' knowledge and/or teaches them something. The formative function confronts readers with standards and values and/or provides a moral compass. The emotional function speaks to the emotions or enriches them. The creative function stimulates the imagination. The divertive function meets the need for relaxation, and the aesthetic function provides aesthetic pleasure (2006, 124).

In many genres, especially fantasy, names play a key role in the story, whether it is for comic effect or to portray a character's personality or physical appearance. In most cases, a loaded name will guide the reader throughout the story. For example, if the symbolism behind a name is sinister and dark, it is most likely that the character associated with it will have these attributes as well. Translating a loaded name is a difficult task because an equivalent that retains the significance and symbolism found in the SL must be found in the TL. Herein lies the problem, since some names cannot be translated literally and instead require alteration.

5.2.8. Allusions

An allusion is a reference to someone or something, a "stylistic device that, if recognized by the audience, can quickly create a setting or feeling or send a message," taking the form of a single word, a phrase, or even a scene (Epstein 2012, 130). Books, films, magazines, famous people, products and objects, and events or situations are possible references that can be made. Allusions allow authors to merely hint at something. In some cases, authors "expect their readers to already have the knowledge needed in order to understand the reference, whereas others hope their allusions will encourage readers to do research and to learn" (ibid. 130). To translate allusions, which are frequently culturally bound, translators must first be able to recognize them. This is further evidence that a translator must be bicultural. An additional challenge is that the allusion "frequently has both literal and metaphorical senses (i.e. the reference itself and all the functions and connotations that go along with it)" (ibid. 138). As such, something that is well known and common in the SC may not be well known in the TC. Two cultures may not share the same references. Even if a reference is recognized in the TC, it may not have the same connotations as in the SC.

Allusions in comics present an additional challenge, since they may be represented graphically as well as textually. There are several examples of graphic allusions in *Bijoux*, some of which refer to Hergé's personal life and experiences, while others to aspects of the real world. For instance, the elusive stonemason, M. Boullu in French and Mr. Bolt in English, is based on someone who did in fact work for Hergé; he did not even change the name or try to invent a new one. True to his character in the series, the actual worker was not easy to get hold of either (Farr 2001, 171). Another reference based on Hergé's actual experience was an incident in which a band "rolled up uninvited at his country retreat, played a tune and drank him out of house and

home" (Farr 2001, 172). In *Bijoux*, the *Harmonie de Moulinsart*[47] shows up at Marlinspike Hall and performs. Bianca Castafiore forces Captain Haddock to reward them with champagne and the group leaves completely inebriated. This fictional event mirrors reality.

Hergé offers another allusion to the real world in the form of a reference to the magazine *Paris-Match*, a weekly gossip magazine first published in 1949, with his version called Paris-Flash. This particular magazine plays an important part in the plot as it reveals false information regarding the relationship between Haddock and Castafiore. In the same vein, one of Hergé's favourite books, Louis Stevenson's *Treasure Island*, makes an appearance on page forty-three of *Bijoux*.

There are four references to real people in this album. The first is to Maria Callas, a famous opera singer and "most talked about contemporary diva and clear post-war model for Hergé's Milanese Nightingale" (ibid. 172). One of Castafiore's outfits, a fur cap and coat, mirrors that of Maria Callas and a 1960 winter coat collection (ibid. 173).

Figure 16: Maria Callas[48]

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Figure 17: Bianca Castafiore[49]

© Hergé/Moulinsart 2018

The famous designer Christian Dior, named Tristan Bior in the album, is alluded to when Bianca Castafiore breaks her necklace while walking in the gardens.

[47] Marlinspike Prize Band in English.
[48] Maria Callas 1973. (Source in Bibliography)
[49] *Bijoux* 1993, 8, D2.

Tristan Bior = Christian Dior
Castafiore: “Ce n’est qu’un bijou de fantaisie. Mais il est de Tristan Bior… Et Tristan Bior, on dira ce qu’on veut, c’est toujours Tristan Bior!” (*Bijoux* 1993, 25, B2)

The third person referenced graphically in the album is Jacques Cogniaux. He was known as *Monsieur Histoire* on Radio Télévision Belge Francophone (RTBF) because of the many historical series he produced. In the BD, Cogniaux is drawn in the role of André (Andy in English), a television director, who is filming an interview with Bianca Castafiore. The fourth person is Auguste Piccard, who will be discussed in greater detail in the next chapter.

Figure 18: Jacques Cogniaux[50]

© Egmont 2018

Figure 19: André[51]

© Hergé/Moulinsart 2018

There are also objects present in the BD that allude to the real world. For example, in one frame, Castafiore has a bottle of Lanvin perfume on a table in her room. Lanvin is a French high-fashion house founded in 1889. From the design on the black bottle and its shape, the trademark Lanvin bottle is clearly identifiable.

[50] Farr 2001, 175.
[51] *Bijoux* 1993, 32, A6.

Figure 20: Lanvin Arpege Perfume 1936[52]

© Nationaal Archief Fotocollectie Van de Poll

Figure 21: Lanvin Perfume[53]

© Hergé/Moulinsart 2018

A final allusion found in the story is to colour television. Professor Tournesol attempts to create the first colour television, but, unfortunately, he fails to do so. It is an interesting allusion, because at the time of the album's publication, colour televisions were not generally available. In fact, colour televisions only came out commercially in the mid-1960s. Hergé was able to anticipate technological developments and his vision of colour television was five years ahead of his time.

5.2.9. Taboos

A taboo is a topic that society views as unsuitable and is restricted by social custom. Taboos are considered not fit for discussion and should remain silent or unseen. The difficulty with taboos is that a topic may be normal in the SC, but taboo in the TC. Taboo topics normally avoided in children's literature include representations of violence or death,[54] societal issues,[55] family tension,[56] drugs,[57] crimes, mental illness, sexuality, sexual activities, excretion, and vulgar language. In some cases, the publisher will omit or alter a scene that contains taboo themes. Some translators and publishers believe that "when it is possible to delete undesirable scenes

[52] Lanvin Arpege Perfume 1936. (Source in bibliography)
[53] *Bijoux* 1993, 44, C2.
[54] This includes physical, verbal, and emotional abuse, murder, suicide, and euthanasia.
[55] This includes racism, religion, politics, and social class.
[56] This includes divorce, separation, and heartbreak.
[57] This includes alcoholism, drug-use, and drug addiction.

without damaging the basic plot, or characterization, [they] will not hesitate to do so" (Shavit 1986, 123). In other cases, a scene will be altered to make it more suitable to the audience.

Alcohol makes several appearances in the albums. Tintin can be seen having an occasional drink, such as beer in *L'Île Noire*[58] (1993, 42-43) or champagne in *Crabe* (2005, 13). In *L'Oreille cassée*,[59] Tintin drinks until he is drunk (2005, 21). It should be mentioned, however, that Tintin hardly drinks and often refuses drinks when offered. Alcohol is mostly associated with the character of Captain Haddock. His most prominent trait is his dependence on alcohol. There are several instances in the series that depict Haddock pouring himself a drink or drinking alcohol from a glass/bottle, whether it is wine, rum, or whiskey. In some frames, readers can clearly read the words 'scotch' or 'whiskey' written on the bottles, such as in Figure 12. There are occurrences where Haddock is clearly drunk or suffering from a hangover. Haddock's alcoholism is presented straightforwardly. When he is drinking, he becomes a danger to himself and the people around him, such as in *Crabe* when Haddock drinks a bottle of whiskey in a plane, hits Tintin on the head with the empty bottle, tries to pilot the plane, and then crashes the plane (2005, 25-26). However, when sober and not suffering too much from alcohol withdrawal, Haddock is repentant and becomes useful. The portrayal of alcohol and alcoholism is tricky, because though it may be considered taboo, the series has the moral clarity that overdrinking has negative consequences and that it should not be emulated.

Apart from alcoholism and tobacco use, no other taboo topics were found in *Bijoux*. This is perhaps due to the fact that the action in the story is taking place at home rather than abroad. On the other hand, several occurrences of taboo topics can be found within the panels of other books in the *Tintin* series. Drug use is a common taboo. A scene from *Lotus* depicts men in an opium den lying on mats and they are clearly sedated and under the effects of opium (2005, 20). Tobacco is also referenced on several occasions throughout the series. In *L'Affaire Tournesol*,[60] tobacco is frequently referred to and the main plot of the album revolves around it; in one scene, an assailant drops a carton of cigarettes and a tobacco plant is clearly depicted on the carton (1993, 15). Haddock smoking his pipe and several characters smoking either cigars or cigarettes are recurring elements in this series.

[58] *The Black Island* (English); will henceforth be referred to as *L'Île*.
[59] *The Broken Ear* (English); will henceforth be referred to *L'Oreille*.
[60] *The Calculus Affair* (English); will henceforth be referred to as *L'Affaire*.

Quite often in the *Tintin* albums, the main characters need to defend themselves or fight in an effort to get to safety. Violence is depicted as physical contact, such as punching and kicking, and the use of various types of weapons, such as guns, clubs, bows and arrows, to name a few. In most events, weapons are used in self-defence by the heroes, but used by the villains and enemies with the intention to harm. In other cases, like in *Amérique*, rifles and bayonets are used as a sign of superiority and force—the native tribe is forced to vacate the premises they live on (2005, 29). Violence in the series has also caused the death of several characters. In *L'Oreille*, the characters Alonzo Perez, Roman Bada, and Rodrigo Tortilla are murdered or killed, and Corporal Diaz is blown up by his own bomb (2005, 16 & 36 & 61). In *Le Secret de La Licorne*,[61] several sailors and pirates are killed or wounded while the Unicorn is boarded and the remaining sailors are made to walk the plank (2005, 19). In *On a marché sur la Lune*,[62] the character Jorgen is shot in the heart and Wolff commits suicide (2005, 52 & 55). This is not an exhaustive list and there are many more instances of violence and death found within this series.

Hergé's use of animals is quite varied. In some scenes, animals are treated with respect, such as in *Cigares* (2005, 34) when Tintin cures an elephant of fever, in *L'Île* (1993, 61-62) when Tintin helps a gorilla, and in *Tintin au Tibet*[63] (2005, 59-62) when the Yeti takes care of Tchang. However, several occurrences of animal cruelty can also be found in this series. In *Le Trésor de Rackham le Rouge*,[64] Haddock attempts to kill sharks and parrots (2005, 29 & 32). In *Coke en stock*,[65] a shark swallows a limpet mine and is blown up (2005, 58). In *Le Temple du Soleil*,[66] Tintin and Haddock kill several alligators and Haddock slaps a llama in the face (2005, 21 & 39). The album with the most animal cruelty is *Congo*. In most cases, the killing of animals seemed gratuitous. Tintin kills several animals such as a gorilla, a snake, some alligators, some antelope, and a rhinoceros. For example, Tintin kills a gorilla, guts it, and then wears its fur as a suit to save Snowy from another gorilla (*Congo* 1993, 17). In another scene, Tintin goes hunting, empties an entire cartridge, and kills several antelope (*Congo* 1993, 16). Despite the occurrences mentioned above, there were nevertheless two very concerning scenes regarding animal hunting and cruelty in *Congo*. The first scene is when Tintin kills an elephant and then takes its tusks

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[61] *The Secret of the Unicorn* (English)
[62] *Explorers on the Moon* (English)
[63] *Tintin in Tibet* (English); will henceforth be referred to as *Tibet*.
[64] *Red Rackham's Treasure* (English)
[65] *The Red Sea Sharks* (English)
[66] *Prisoners of the Sun* (English); will henceforth be referred to as *Temple*.

(*Congo* 1993, 38-42). Today, this is considered poaching and would be a taboo subject to include in a children's book. The second scene is when Tintin kills a rhinoceros by blowing it up with a stick of dynamite after drilling a hole in its back (*Congo* 1993, 56). This scene was much criticized and was eventually altered, at the request of a Scandinavian publisher in 1975, so that the rhinoceros ran away after accidentally knocking down and triggering Tintin's gun (Farr 2001, 22 & 25). These scenes of animal slaughter reflect the popularity of big-game hunting among rich, white visitors to Africa in the 1930s, depicting the "reality" of those times. The above list of instances of animal cruelty is not an exhaustive one, and there are numerous other occurrences that can be found within the pages of the series.

The *Tintin* series also makes references to racism and white supremacy in ways that would not be tolerated today, but which were considered less offensive at the time *Tintin* was originally created. The most criticized album in the series is *Congo*, in which Congolese Africans are portrayed as lazy, infantile (incapable of proper speech), and stupid.

White Supremacy
Tintin: Silence!... On va la réparer, votre vieille tchouk-tchouk! Homme africain 1: Vieille tchouk-tchouk!... Ça y en a belle locomotive!... Tintin: Allons, au travail! Homme africain 2: Moi y en a fatigué! Tintin: Au travail, vite!... Vous n'avez pas honte de laisser ce chien travailler tout seul?... Milou: Allons, tas de paresseux, à l'ouvrage! Tintin: Allez-vous vous mettre à l'ouvrage, oui ou non? Homme africain 3: Mais… mais… moi va salir moi… (*Congo* 1993, 22, B1-2 & C1-2)

In this scene, Tintin criticizes a man for not working because he does not want to get dirty, yet the only person not working is Tintin, who is standing by and supervising. It looks as if Tintin is placing himself in a position of superiority and that because he is white, he should not have to work. Other instances within this album depict slavery as being natural. In one particular scene in *Congo*, the Congolese people address him as master and believe him to be some sort of deity. *Congo* is not the only BD with stereotypes based on race. Other albums, such as *Lotus* and *Amérique*, also contain racism and stereotyping of Orientals and Native Americans.

Congo also depicts the taboo subject of colonialism and religion. When Tintin goes to the Congo, he does not go as a reporter, but as a colonialist, or missionary. The following excerpt reflects a colonialist mentality.

Colonialism
Tintin: My dear friends, today I'm going to talk to you about your country: Belgium!... (*Congo* 1962, 64, B1)

In this scene, in the English edition, Tintin is teaching geography in a Congolese school. He teaches the students Belgian geography and insists that it is their country, thereby encouraging colonization and denying them their own identity.[67] In a later French edition, the image and text was altered and shows Tintin teaching arithmetic instead.

Tintin Teaching Arithmetic
Tintin: Nous allons commencer, si vous voulez bien, par quelques additions. Qui peut dire combien font deux plus deux?... Personne?... Voyons, deux plus deux?... Deux plus deux égalent?... (*Congo* 1993, 36, C1)

The excerpt below presents the impact of religion. The fact that Tintin goes to the Congo as a missionary means that he is attempting to introduce Belgian culture and impose the Belgian lifestyle. The priest points out that the chapel lies at the centre of the village, implying that society revolves around religion.

Religion
Missionnaire: Nous voici arrivés à la Mission… Missionnaire: Voilà l'hôpital… Et là-bas à droite, la ferme-école… Missionnaire: Voici la salle d'école… Là, au centre, c'est notre chapelle… Lorsque nous nous sommes installées ici, il y a un an, c'était la brousse… Milou: Quels as, ces missionnaires!... (*Congo* 1993, 38, A1-3)

There are also religious and ideological references to Tibetan monks in *Tibet*, to an Inca tribe worshipping the sun in *Temple*, and to an apocalyptic madman harassing Tintin in *L'Étoile Mystérieuse*.[68] Apart from the reference to the Christian missionary in *Congo*, it is unclear in the

[67] Belgium first acquired rights to Congo in 1885. It was a Belgian colony from 1908 to 1960. The Belgian Congo gained independence from Belgium on June 30, 1960, under the name Democratic Republic of the Congo.
[68] *The Shooting Star* (English)

series whether Tintin follows a certain faith. He is very tolerant of other religions and cultures present in the series, since he befriended Muslims, Hindus, Inca cult followers, and Buddhists. In any event, differences in religion are not brought up within the stories. That being said, the presence of religion may create conflict when translating for a TA that may not be aware of other foreign cultures.

Crimes play a central role in the entire *Tintin* series. The drug cartel and the smuggling of opium create the plot of *Cigares*, *Lotus*, and *Crabe*. Theft plays a large role in the plot of *Bijoux*, *L'Oreille*, and *Le Sceptre d'Ottokar*.[69] Kidnapping takes place in *L'Affaire*, *Temple*, and *Les Sept Boules de cristal*.[70] Diamond smuggling is part of the plot in *Congo* and counterfeiting money is part of the plot in *L'Île*.

5.2.9.1 Censorship in *Tintin*

While purporting to set out certain "truths," the *Tintin* BD reflects the values of former times. Tintin was continuously being chased and getting into trouble because he posed a threat, which was the exposure of the truth. However, in the 1930s and 1940s certain things were not viewed as taboo. Racism was common. Big-game hunting was a sport for the rich. There was less of a taboo related to drug-use. Furthermore, the early *Tintin* albums were published by *Le Petit Vingtième*, a Catholic and conservative newspaper, which had clear political ties with anti-Semitism, white supremacy, and fascism. The British translators did very little altering of the images even when taboo subjects appeared. The only major changes made were to *L'Île*, which was set in Britain and the illustrations did not do it justice. This was not the case with the American English translations of the series.[71] In fact, Hergé redrew several panels in *Crabe* that depicted black characters. In the original Methuen edition, Jumbo was a black deckhand, who is left bound and gagged in Haddock's cabin. Also in the original Methuen edition, Haddock is beaten by a different black deckhand. In the American English Golden Press edition, Jumbo and the other black sailor were replaced with new characters, whose ethnicities were ambiguous. However, the accompanying text was not altered, and Haddock refers to the man who beat him as a "negro" (Farr 2001, 96). The reason for these changes was that "American censors wanted

[69] *King Ottokar's Sceptre* (English)
[70] *The Seven Crystal Balls* (English)
[71] Golden Press publishing house translated and published six *Tintin* albums. *The Crab with the Golden Claws*, *Destination Moon*, *Explorers on the Moon*, *Red Rackham's Treasure*, and *The Secret of the Unicorn* were translated by Danielle Gorlin, and *King Ottokar's Sceptre* was translated by Nicole Duplaix.

no mixing of races in children's books" since it was deemed "unsuitable" (Farr 2001, 96). Scenes in *Crabe* of Haddock drinking directly from a bottle of whiskey on the lifeboat and plane were blank except for the text in the speech balloons since it was judged unsuitable for young readers. Hergé later redrew the blanked frames to be more acceptable and published the new edited albums.[72]

I do not believe that Hergé wrote and illustrated certain things in the albums to be deliberately harmful or taboo. In an interview, with regard to *Congo*, he said:

> C'était en 1930. Je ne connaissais de ce pays que ce que les gens en racontaient à l'époque : « Les nègres sont de grands enfants… Heureusement pour eux que nous sommes là! etc…» Et je les ai dessinés, ces Africains, d'après ces critères-là, dans le plus pur esprit paternaliste qui était celui de l'époque, en Belgique (Hergé quoted in Sadoul, 1989, 73-74).

It could be said that Hergé was merely reflecting Belgian and European views and values of the 1930s and 1940s. In adventure comics, much like superhero comics, it is common for violence and crimes to be integrated into the plot as it helps distinguish good from bad. With regard to racism, in time, the characters in Hergé's series change and begin to defend and stand up for those who are persecuted, such as the Romany people in *Bijoux*. As can be seen from the numerous examples, taboo subjects create conflict, and translators and authors walk a fine line when comics contain graphically taboo elements.

This chapter discussed matters that require attention and cogitation when translating comics for children. Most of these issues are common to literary translation as well. However, comics translation poses additional constraints. Examples of these issues have shown that solutions should be carefully contemplated. Moreover, the translation should focus on young readers and on what they can understand. All of the topics discussed regarding the translation of children's comics relate to the concept of suitability for child readers, which is "given the specific responsibility of mediating between the need to mediate knowledge and values on the one hand and the capabilities and needs of children and young people on the other" (Ewers 2009, 116). It is up to the key players in the translation process to make choices that they think will be

[72] The changes made by Hergé in *The Crab with the Golden Claws* have remained in all subsequent editions.

in the best interest of the TRs. The following chapter looks at the strategies used by the translators of *Bijoux*, specifically.

6. Comparative Analysis of *Les Bijoux de la Castafiore*

This chapter focuses on the translation issues specific to *Bijoux*. It aims to answer the research question as to how the expressive language in this album has been translated. The method adopted will be a comparative analysis of the ST and the TT focusing primarily on linguistic features, using the descriptive approach now prevalent in translation studies.

Before beginning the analysis, it is essential to understand the object under scrutiny. Expressive language is a term pertaining to linguistic features, in a broader sense than figurative language. According to B.J. Epstein, expressive language is “when something is described in terms of something else or when language is employed to represent something that arguably cannot be represented in language” (2012, 18). Expressive language works on two levels: denotation represents the literal or real meaning or designation, while connotation is the implied meaning. Epstein provides the following table of types of expressive language.

Table 4: Types of Expressive Language[73]

Type	**Definition**
neologism	a new word or pre-existing word used in a new way or given a new definition
name	a name of a person or place, especially if used to characterize or define the person or place
idiom	a set expression with a non-literal meaning
allusion / intertextuality	a reference to a pre-existing object (person, book, film, event, etc.)
wordplay/pun	a turn of phrase that uses a different meaning of a word or expression than one would at first assume
dialect	a kind of language used (by a specific group at a specific time) in a specific location

Expressive language has a wide variety of functions, such as to entertain, to reflect on a certain character, to mislead the reader, or to explain things in a simpler way (ibid. 20). On account of its numerous possible functions, expressive language proves to be quite difficult to transfer from one language into another. In due course, translators will need to make both linguistic and cultural decisions in an effort to enable TRs to appreciate the translated text in the same way as SRs. Two main translation strategies exist with expressive language: preservation and substitution. The preservation strategy conserves the expressive language of the SL in the TT, while the substitution strategy replaces the expressive language of the SL with a different

[73] Epstein 2012, 18.

form in the TL. Epstein offers a table with possible translatorial strategies as guidance for translators.

Table 5: Translatorial Strategies for Expressive Language[74]

Translatorial Strategy	**Applicable to**
deletion	neologisms, names, idioms, allusions, wordplay, dialects
standardization	neologisms, dialects
replacement	neologisms, names, idioms, allusions, wordplay, dialects
addition	neologisms, names, idioms, allusions, wordplay, dialects
explanation	neologisms, names, idioms, allusions, wordplay, dialects
compensation	neologisms, idioms, allusions, wordplay, dialects
grammatical representation	dialects
orthographic representation	dialects
vocabulary representation	dialects
literal translation	names, idioms, allusions
adaptation	neologisms, names, allusions, dialects
retention	neologisms, names, idioms, allusions, wordplay, dialects

I will use this second table as a framework to distinguish which translation strategy the translators in our case study used for different expressive language and to describe the way in which the strategies are employed. The following section contains six parts and compares the English translation to the original French.

6.1. Names

Many of the characters' names in *The Adventures of Tintin* are "loaded" in that they refer to their personalities. Hergé used several devices when creating names, such as using old-fashioned names or using two words with the same letter. Epstein offers the following strategies regarding names: retention, replacement, deletion, addition, adaptation, explanation, and literal translation.

Tintin is the main character and hero of this BD. In both French and English, there is a repetition of two identical syllables. This repetition makes it easier for young readers to pronounce (Delesse 2008, 253). In French, Tintin is pronounced [tɛ̃tɛ̃], while in English it is pronounced [tɪntɪn]. In French, '*tintin*' refers to the verb '*tinter*,' which is the action of producing "des sons aigus qui se succèdent lentement" (*Le Petit Robert*). In English, 'tin' refers to metal

[74] Epstein 2012, 25-26.

and the sound it makes. This is an example of the retention strategy since the main character's name was not translated.

The characters Dupond and Dupont are detectives in this series. Hergé chose surnames that are quite common in French. The choice of a "banal name reveals their general mediocrity and stupidity, but it is also a reflection of their physical appearance, since, just as their names differ in only one consonant [...] they look like identical twins except for the shape of their moustache" (Delesse 2008, 253). Dupond's moustache is neatly trimmed, while Dupont's moustache has a distinctive twirl at the ends. The translators faced the difficulty of finding surnames in English that sounded the same, but were spelled differently and contained two syllables. The solution was Thompson (Dupond) and Thomson (Dupont). Both surnames sound the same and differ by one mute consonant. Additionally, not only do the English solutions contain two syllables, but they are also common English surnames. This is a suitable translation for these characters' names because they use this difference in spelling as a form of identifier. As can be seen from the excerpt below, the distinction between the two names was maintained, although the names themselves are new in English.

Dupond & Dupont
French "Ici Dupond avec d et Dupont avec t …" (*Bijoux* 1993, 28, B4) **English** "This is Thompson and Thomson with a 'p' and without …" (*Emerald* 2003, 28, B4)

Another major character is Tintin's faithful friend Captain Haddock. Haddock is already an English word. Haddock is a navy man and a captain. It seems quite fitting that he is named after a type of fish (ibid. 254); hence, the use of retention.

Tryphon Tournesol is translated as Cuthbert Calculus. The Professor's first name comes from Greek; it was the name of a Greek grammarian, a king of the Hellenistic Seleucid Empire, and a Christian Saint. An "equally old-fashioned and ridiculous first name" was needed (Delesse ibid. 255). The English translators replaced the original name with Cuthbert. In French, '*tournesol*' is both a plant and a chemical. A literal translation of '*tournesol*' would be

‘sunflower’ for the plant and ‘litmus’ for the chemical. The term ‘calculus’ was chosen, which pertains to both the medical and mathematical fields. This specific term was perhaps chosen due to its relation to the character’s knowledge of physics, mathematics, science, and his inventions. The English translators were able to respect the alliteration of the original French by changing the initial T’s for C’s. This would be a replacement strategy.

Table 6: Other Names in *Bijoux*

French	English	Page	Translation Strategy
Miarka	Miarka	Page 3, Panel 5	Retention
Matéo	Mike	Page 4, Panel 7	Replacement
Monsieur Boullu	Mr. Bolt	Page 5, Panel 4	Replacement
Monsieur Sanzot	Monsieur Cutts	Page 5, Panel 5	Replacement
Nestor	Nestor	Page 6, Panel 6	Retention
Irma	Irma	Page 8, Panel 13	Retention
Igor Wagner	Igor Wagner	Page 8, Panel 14	Retention
Gino	Gino	Page 9, Panel 11	Retention
Coco	Iago	Page 10, Panel 1	Replacement
Milou	Snowy	Page 16, Panel 5	Replacement
Séraphin Lampion	Jolyon Wagg	Page 17, Panel 2	Replacement
Jean-Loup de la Batellerie	Willoughby-Drupe	Page 22, Panel 10	Replacement
Walter Rizotto	Marco Rizotto	Page 22, Panel 10	Partial replacement / Partial retention
Tristan Bior	Tristan Bior	Page 25, Panel 5	Retention
Capitaine Chester	Captain Chester	Page 27, Panel 2	Retention
Docteur Rotule	Doctor Patella	Page 28, Panel 13	Replacement
Oliviera da Figueira	Oliviera da Figueira	Page 28, Panel 13	Retention
André	Andy	Page 31, Panel 7	Adaptation
Alfred	Jim	Page 31, Panel 8	Replacement
Emile Vanneau	Charlie Sawyer	Page 58, Panel 6	Replacement

There are many other names present within this specific album, which have all been documented in the table above. As can be noted, the main strategies used were retention and replacement. The names that were retained were generally not loaded and worked in the English language, while names that were replaced were frequently names specific to the French culture.

6.2. Wordplay

Wordplay is a self-referring aspect of language and adds another level of difficulty to the task of translating because it is SL specific. Each particular case of wordplay is different and, as

a result, a singular strategy is not feasible. Epstein suggests six possible strategies for translating wordplay: deletion, replacement, addition, explanation, compensation, and retention. It is also important to note that there are different types of wordplay. The types of wordplay to be discussed in this chapter are spoonerisms, malapropisms, alliteration and assonance, and onomatopoeia.

6.2.1. Spoonerisms

Bijoux abounds in spoonerisms, uttered mainly by the two detectives Dupond and Dupont. A spoonerism is an error in speech or a deliberate play on words in which there is "an accidental transposition of the initial sounds, or other parts, of two or more words" (*OED*). They are considered slips of the tongue. According to Gideon Toury, spoonerisms are untranslatable because they are "indissolubly linked with the phonetic features of a given language" (1997, 276).

Spoonerism 1
French "Ici, Dupond avec d et Dupont avec t… Nos veilleurs boeux de… euh… nos beilleurs moeux de… Enfin, en un mot, toutes nos félicitations, capitaine. Nous venons de lire "Paris-Flash" et…" (*Bijoux* 1993, 28, C1) **English** "This is Thompson and Thomson, with a 'p' and without… Our west bishes… er… our wet dishes… I mean, many congratulations, Captain. We've just seen "Paris-Flash."" (*Emerald* 2003, 28, C1)

The above excerpt demonstrates one of the numerous blunders the detectives make in the album. The exact equivalent of '*meilleurs voeux*' is 'best wishes.' In French, '*voeux*' is substituted with '*boeux*' (oxen) and '*moeux*'. '*Meuh*' is French onomatopoeia for a cow going 'moo.' Furthermore, '*beilleurs*' does not exist in French, and '*veilleur*' means someone who guards or watches over. The translators translated '*veilleurs boeux*' as 'west bishes' and '*beilleurs moeux*' as 'wet dishes.' Just like the French, the word 'bishes' does not exist in English. In this case, the translators used adaptation as their translation strategy, but have achieved an equivalent effect.

Wordplay, Double Entendre, Pun
French Dupond: "Pour plus de clarté, madame, voulez-vous me dire où se trouvaient vos bougies… euh… pardon!... vos bijoux?" Castafiore: "Dans ma chambre, au premier étage, enfermés dans un secrétaire… Mes bijoux!... Mes beaux bijoux!" Dupond: "Nous les retrouverons, madame. Morts ou vifs, mais nous les retrouverons!... Soyez-en assurée!... Et, à propos, je suppose qu'ils l'étaient aussi, assurés, naturellement…" Castafiore: "Hélas! Non!" Castafiore: "Monsieur Lampadaire m'avait promis de venir avec sa police, mais…" Dupond: "Sa police?... Sa police? Quelle police?... Il a une police privée, cet individu??... Dans ce cas, madame…" Castafiore: "Non, non, messieurs, il s'agit, bien entendu, d'une police d'assurance." […] Castafiore: "Oui, et cette clé était cachée dans un vase. C'est là que je l'ai prise toute à l'heure lorsque j'ai retiré la mallette du secrétaire." Dupond: "La mallette?... De quelle mallette parlez-vous, madame?" Castafiore: "Eh bien! de la mallette qui contenait mes bijoux et que j'ai…" (*Bijoux* 1993, 38-39, D1-5 & A1-4) **English** Thompson: "Just to clear up one point, madam: where were the jewels usually hocked… I mean locked?" Castafiore: "In a drawer in my room upstairs… Oh my jewels!... My beautiful jewels!" Thomspon: "Dead or alive, we shall find them, madam. Leave no stone unturned, that is our policy… Which reminds me: I presume your jewels are fully insured?" Castafiore: "Alas, no gentlemen…" Castafiore: "Mr. Swag promised to fix the whole thing up for me…" Thompson: "Swag? Fix it up?... Fix what?,,, Madam, is this some sort of conspiracy?" Castafiore: "No, no gentlemen. Mr. Swag represents an insurance company." […] Castafiore: "Yes, and the key was hidden in a vase. I fetched it from there earlier on, when I took the case out of the drawer." Thompson: "The case?... What case was that, madam?" Castafiore: "Why, my jewel case of course, the one I…" (*Emerald* 2003, 38-39, D1-5 & A1-4)

The excerpt above presents a spoonerism, a double entendre, and a pun. There is a spoonerism in the French with '*bijoux*' and '*bougies*,' which are different by only one phoneme. A similar variation using the one phoneme difference was created with 'hocked' and 'locked.'

This creates a pun in English, because jewels can indeed be hocked. Moreover, there is double entendre involving the French word '*police*.' In French, '*police*' is either a police officer or a policy, such as for insurance. A wordplay could not be created using 'police' in English; as such, deletion was the strategy at play. In French, there is wordplay with the insurer's name: Séraphin Lampion; Castafiore calls him *monsieur Lampadaire*. '*Lampion*' means 'lantern' and a '*lampadaire*' is type of floor lamp. He was renamed: Mr. Swag. This is a witty reference to the French, since, in English, a swag lamp is a hanging lamp. In British English, 'swag' is slang for stolen goods and an informal word for free products given away at events. This creates an ironic pun, because the object the detectives are searching for is a stolen emerald. The translators created a double entendre and a play on words in English with the word 'case,' which has a double sense: it may refer to the 'jewel case' or a 'detective case.' The translators were not able to do a literal translation of the spoonerism, but they were able to achieve a similar effect through adaptation. It should be pointed out that not all of the detectives' spoonerisms were translated using adaptation, as will be seen with the following excerpts.

Spoonerism 2
French Dupond: "Je… euh… je dois avoir freiné un tout petit peu trop tard…" Dupont: "Je dirais même plus : tu dois avoir treiné un tout petit peu trop fard!" Tintin: "Vous n'êtes pas blessés, au moins?" (*Bijoux* 1993, 37, B1) **English** Thompson: "I… er… I think I must have braked a little late…" Thomson: "To be precise: I think you didn't brake at all!" Tintin: "You're not hurt, I hope?" (*Emerald* 2003, 37, B1)

Spoonerism 3
French Tintin: "Justement non!... Le courant n'a pas été coupé : ce sont les fusibles qui ont fondu…" Dupont: "Fusibles coupés ou courant fondu, jeune homme, pour moi, c'est la même chose : l'obscurité s'est faite, et c'est exactement ce que volait le vouleur!" (*Bijoux* 1993, 37, D1-2) **English** Tintin: "Out of the question… The current wasn't cut off: the fuses went." Thomson: "A fuse, a power failure, it's all the same to me, young man. It was dark, and that was what the thief wanted." (*Emerald* 2003, 37, D1-2)

In the Spoonerism 2 example, there is a normal spoonerism, in which T is switched with F. In French, this creates a pun because '*fard*' is French for 'makeup,' and it sounds like '*phare*,' which is the headlight of a vehicle. In the Spoonerism 3 excerpt, there is a mix up with two words: '*coupés*' and '*fondu*.' In French, an electric current is 'cut' and fuses 'melt.' Dupont inverts these two verbs; hence, the sentence makes no sense. The detective then goes on and makes a spoonerism with '*voulait*' (wanted) and '*voleur*' (thief), making '*volait*' and '*vouleur*.' Another pun is created, because '*volait*' is the past tense of '*voler*' (steal), consequently creating a play on words with '*voleur*.' Neither of these examples of wordplay and spoonerisms were translated; deletion was the strategy of choice.

Spoonerism 4
French Dupont: "C'est vous la chanteuse, madame? Enchanté!" Dupond: "Enchanté!" Dupont: "Madame, nous sommes ici pour faire la lumière, toute la lumière sur le vol dont vous venez d'être la victime…" (*Bijoux* 1993, 38, C1-2) **English** Thomson: "Ah, Signore Nightingale, the Milanese Castafiore…" Thompson: "Signora!" Thomson: "Madam, we are here to set light to… er, to throw light on the circumstances surrounding your terrible loss…" (*Emerald* 2003, 38, C1-2)

In French, in the excerpt shown as Spoonerism 4, there is a play on the word ‘*chant*,’ which is repeated in ‘*chanteuse*’ and ‘*enchanté*.’ These words come from the same etymological family: ‘*chanter*.’ The English translators did not reproduce an equivalent etymological family of words in English. Despite that, in the English version, one of the detectives makes a spoonerism by inversing the order of the singer’s name. He says ‘Signora Nightingale’ and ‘Milanese Castafiore.’ This is wrong, as she is constantly referred to as ‘Signora Castafiore’ and the ‘Milanese Nightingale.’ In the second part, there is no wordplay, there is no spoonerism, and there is no humour. Yet, the English translation differs slightly from the French. The expression ‘*to set light to*’ refers to setting something on fire and not shedding light on a certain subject or person, which adds to the humour. In this last example, compensation was used; the translators added spoonerisms into the English version of the text where there was none in the original.

In certain instances, an adequate translation for the spoonerism could not be found, in which case it was removed; however, in other instances, like those mentioned above, to replace or compensate for the loss of previous wordplay, there was an addition of new wordplay elsewhere in the final translation.

6.2.2. Malapropisms

This album contains numerous malapropisms. Malapropisms occur when someone substitutes a similar-sounding word for another word, intentionally or not. In the series, Bianca Castafiore is continuously mispronouncing and misquoting names. The most common victim of her malapropisms is Captain Haddock. The following table shows Castafiore’s malapropisms regarding Haddock in *Bijoux*.

Table 7: Variations of Captain Haddock's Name

French	English	Page	Translation Strategy
Bartock	Bartok	Page 6, B1	Adaptation
Kappock	Fatstock	Page 8, C3	Replacement
Koddack	Drydock	Page 9, B2	Replacement
Mastock	Hopscotch	Page 10, A1	Replacement
Kosack	Stopcock	Page 10, C1	Replacement
Haddack	Halibut	Page 17, D3	Replacement
Hammock	Hammock	Page 21, D3	Retention
Kolback	Paddock	Page 22, B2	Replacement
Karbock	Hassock	Page 22, D1	Replacement
Karnack	Havoc	Page 23, D2	Replacement
Hoklock	Maggot	Page 24, D2	Replacement
Hadok	Hammock	Page 27, B2	Replacement
Kornack	Bootblack	Page 28, A1	Replacement
Balzack	Balzac	Page 32, C1	Adaptation
Hablock	Bedsock	Page 34, C3	Replacement
Maggock	Padlock	Page 55, C1	Replacement
Medock	Hatbox	Page 56, B2	Replacement
Kapstock	Stockpot	Page 56, C2	Replacement

The opera singer changes the consonants in Haddock's name. In French, she either keeps both vowels A and O, doubles the O, or doubles the A. Only once does she change the A or O for an E. What is particular in French is that each misquotation ends with the sound [k]. Several of the misquotations of Haddock's name in French do in fact have meaning. By adjusting the spelling a little bit, you find a famous Hungarian composer and pianist (Bartock – Bartok), a well-known French writer (Balzack – Balzac), a Bordeaux wine (Medock – Médoc), an Egyptian archeological site (Karnack – Karnak), a photographic company (Kapstock – KapStock), and an East Slavic-speaking people (Kosack – Cossack). Additionally, with further spelling adjustment, we find common words or expressions like the idiomatic expression *à bloc* (signifying as tight as possible – Hablock), *colback* (familiar for neck, collar, or nape – Kolback), *cornac* (mahout or elephant driver – Kornack), and the adjective *mastoc* (signifying hefty – Mastock) (*Le Petit Robert*). The English translators attempted to respect the original; they made variations around the same vowels A and O, with the exception of three occasions when they used an E, U, and Y (Bedsock, Halibut, and Drydock). They did not keep the same ending sound [k], but they did finish each name with a harsh consonant sound like CH, T, X, or K (Delesse 2008, 255). On some occasions, the spelling of the malapropism was adapted, usually to correct the spelling.

There was only one case of retention, in which the French version had used an English word to begin with. The rest of the names were replaced. In the English translations, many words are nouns, which represent objects or things, such as Maggot, Hatbox, and Hopscotch.

Haddock is not the only victim of Castafiore's malapropisms. Several other characters' names are mispronounced as well, as can be seen in the table below, and even Haddock at times purposefully mispronounces Castafiore's name. One particularly funny example is 'Castoroili.' This variation refers to 'castor oil,' which can be used as a laxative. Though a bit dated for today's audience, this allusion would have been quite funny at the time and a wink to the adults reading. As can be seen in the table below, replacement was the strategy of choice.

Table 8: Variations of Other Character Names

Real Name in French	**French Misnomer**	**Real Name in English**	**English Misnomer**	**Page**	**Translation Strategy**
Tournesol	Tournedos	Calculus	Candyfloss	Page 43, A3	Replacement
Nestor	Norbert	Nestor	Chester	Page 43, B1	Replacement
Nestor	Hector	Nestor	Prosper	Page 57, A2	Replacement
Séraphin Lampion	Lanterne	Jolyon Wagg	Mr. Bag	Page 17, C2	Replacement
Séraphin Lampion	Lampiste	Jolyon Wagg	Mr. Sag	Page 42, D2	Replacement
Castafiore	Castafiole	Castafiore	Castoroili	Page 6, B2	Replacement
Castafiore	Catastrophe	Castafiore	Cataclysm	Page 6, D3	Replacement
Castafiore	Castapipe	Castafiore	Castoroili	Page 57, C2	Replacement

Professor Tournesol, finally, is an interesting case in himself. He misinterprets what other characters say and creates malapropisms in response. Nonetheless, to understand this, the reader should first know that Professor Tournesol, though a genius, is absent-minded and hard of hearing. His deafness is frequently used as a source of humour. The Professor repeats back what he thinks he has heard, often words that sound the same or, at other times, words that are simply nonsense.

Malapropism 1
French Haddock: "Bah! on s'y fait… Et puis, il suffit de se dire qu'on aurait pu se casser une jambe… Pas vrai?" Tournesol: "Frais?... À l'ombre, peut-être, mais au soleil, il fait déjà chaud." (*Bijoux* 1993, 20, C3) **English** Haddock: "Oh, not so bad!... Anyway, I might have broken my leg… Then, I really should have looked a fool." Calculus: "Cool? In the shade, perhaps, but in the sun it's really quite hot." (*Emerald* 2003, 20, C3)

Malapropism 2
French Tintin: "Venez, je vais vous expliquer!" Tournesol: "Piqué?!?... Je suis piqué, moi?!?... Non, mais…" (*Bijoux* 1993, 33, B1) **English** Tintin: "Come, Professor, let me explain…" Calculus: "Pained?!... Me?... Pained?! Certainly not, but…" (*Emerald* 2003, 33, B1)

The excerpts above provide some examples of Tournesol's malapropisms. At times, the subject of a conversation is diverted because he responds to a misinterpreted remark, as is the case in the first excerpt. Instead of continuing the conversation about Haddock's foot, the Professor begins speaking about the weather, because he mistakes '*vrai*' for '*frais*.' The translators successfully replaced this play on words by slightly altering the text and using 'fool' and 'cool'. The second excerpt presents a similar scenario; Tournesol misunderstands Tintin. The '*expliquer*' and '*piquer*' wordplay was replaced with 'explain' and 'pained.'

Sometimes Tournesol's deafness makes him completely misunderstand a question, such as in the excerpt above. In the following excerpt, Tournesol has fallen down the stairs. When asked if he has been harmed, Tournesol mishears and responds that a piece of the stairway is broken. The translators kept the misunderstanding in the English translation.

Malapropism 3
French Haddock: "Mon pauvre Tryphon!... Rien de cassé?" Tournesol: "Si, si, un morceau d'au moins vingt centimètres!" Haddock: "Cette satanée marche!... Toujours pas réparée!... Quand donc viendra ce marbrier de malheur?" (*Bijoux* 1993, 4, A1-2) **English** Haddock: "Poor Professor!... Anything broken?" Calculus: "Yes, a piece several inches long!" Haddock: "That confounded step! Still not repaired! When's that sluggard of a builder coming?" (*Emerald* 2003, 4, A1-2)

Rather than rendering each French malapropism faithfully, the English translators searched for words that would amuse the TRs. It is clear that they used a mix of replacement and adaptation when faced with malapropisms. Ultimately, although the English versions are not completely faithful to the French original, I would argue that they are close in spirit because key features of the original French are kept in English. For example, with names, they preserved the alliteration in certain names, preserved the same number of syllables in most names, and created names with words that reflected the character's activities and personality.

6.2.3. Alliteration and Assonance

Alliteration is a repetition of the same letter or sound at the beginning of adjacent or neighbouring words. Normally, the initial consonant or vowel is repeated. Assonance is the repetition of the same vowel sounds with different consonants in the stressed syllables. Assonance is also known as vowel rhyme. Alliteration and assonance are regularly used in poetry, but can also be found in other genres such as advertising and children's books. The use of alliteration or assonance is normally intentional because it places emphasis on certain words. When translating, preserving alliteration and/or assonance is not an easy task; when there are several alliterative or assonantic words used, there may not be a sufficient number of semantically adequate and accurate alliterative or assonantic words in the TL. The length (the number or words involved) and type of alliteration (such as symmetrical alliteration) or assonance will affect its translation. If the absence of alliteration or assonance does not disturb the narrative or structure, it will often remain untranslated. The audience is simply unaware that there should be alliteration in that particular place.

The most well-known alliterative sequence in the *Tintin* series is Haddock's '*mille millions de mille milliards de mille sabords*.' To begin, *sabord* is a nautical term describing a gun port, which permits the muzzle of a canon to fire outside. The translators chose the nautical term 'barnacles' to use as the basis for their alliterative translation. They came up with '*billions of bilious blue blistering barbecued barnacles*.' The result works quite well in English.

Assonance
French Tournesol: "C'est bon non?..." Haddock: "Non, non!... Le son! Réglez le son, nom de nom!" (Bijoux 1993, 49, A4) **English** Calculus: "All right, eh?" Haddock: "The sound!... Thundering typhoons, adjust the sound!" (Emerald 2003, 49, A4)

In the case above, it was impossible for the translators to retain the assonance. The repetition of the sound *on* in French eight times was too difficult to duplicate in the English language. In French, *on* is one of the most common sounds and there are numerous words that rhyme with it available to French authors. The translation of '*son*' is 'sound,' '*non*' is 'no,' and '*nom*' is 'name.' Though there are several words that rhyme with each of these words, and the translators could have chosen any one of them as the basis of assonantic translation, the choice of words would have been limited and would not have worked within the context. Thus, the assonance was deleted and the text was translated literally.

6.2.4. Onomatopoeia

Onomatopoeic words are written representations of sounds. Herein lies the difficulty with their translation: the written representations of sounds differ between languages. The main choices regarding onomatopoeia are to either leave it in the original SL or translate it into the TL. The problem with onomatopoeia in comics is its connection with the image. Should the onomatopoeia be within the speech balloon, it can easily be translated as if it were any other word; however, should the onomatopoeic word be within the image, it would incur additional expense to alter the image, because the onomatopoeic word would be playing an integral role in the pictorial content.

Bijoux abounds in onomatopoeia, found on almost every page. This is not surprising since Hergé uses onomatopoeia to represent sounds we hear regularly. For example, when a character falls down the stairs, the onomatopoeic word '*BOUM*' is written in the French version. In English, the image was altered to put 'THUMP' in its place. The English equivalent of '*HOURRA*' is 'HOORAY'; this image was also altered to represent the sound graphically. In French, '*DONG*' is used to represent the doorbell ringing. The English equivalent would be 'DING DONG,' but it was left as 'DONG' because it is comprehensible and clear that it is the doorbell ringing.

In most cases, the image was altered to insert an onomatopoeic graphic representation of the English equivalent. The image was not altered in cases where the onomatopoeic word worked well in both languages. Thus, retention and replacement were the strategies used by the translators.

6.3. Language Variations

A language variation is a variety of spoken language and may reflect a person's origin, both geographically and socially. A language variation can provide instant background information about a character. Accordingly, when an author chooses to use a language variation, it is for a specific purpose. It may be used to give more information or depth about a character, or it may also be useful to the narrative, setting the time and place. Language variations provide nuances and subtexts, and during the transfer process, these elements may be lost. Translators will frequently opt for less complicated solutions, such as the domestication or standardization of language variations, when a text is aimed at young readers. Domestication occurs when the ST language variation is translated using a language variation of the TC. The translator must also choose a particular variation should there exist more than one. It is crucial to understand "the complex set of sociolinguistic relationships between varieties" in both the SL and the TL (Raphael Berthele quoted in Epstein 2012, 202). One of the main reasons that standardization is a common strategy is to encourage children to read standard forms. Young readers may not have been exposed to such variations and may therefore not understand them. Standardization results in a text that has removed the confusion of the foreign. There is debate as to whether or not a language variation should indeed be translated since many people are concerned that "children's spoken language may in some way be contaminated by dialect or the vernacular" (Lathey 2006,

8). Epstein's strategies for translating language variations include deletion, replacement, compensation, addition, explanation, grammatical representation, orthographic representation, vocabulary representation, adaptation, and standardization (2012, 203).

Language Variation
French Romanichel: "Toi mordu!..." Haddock: "Si c'est tout ce que vous avez à me raconter, moi aussi je puis vous dire la bonne aventure!..." Romanichel: "Toi faire très attention!... Sinon, accident!... Mais pas grave!... Toi bientôt nouvelle voiture!... OOH!... Moi voir belle grande dame étrangère… Elle venir te rendre visite… OOOH!... Elle avoir bijoux magnifiques!... Et… OOOH!... grand malheur!" Haddock: "Quoi encore?" Romanichel: "Bijoux partis!... Disparus!... Envolés!... Toi mettre un peu d'argent dans ta main, et moi te dire encore beaucoup de choses!" […] Haddock: "Voilà, au revoir, et soignez bien ce petit ange!... Mais si j'ai un conseil à vous donner, c'est d'aller vous établir ailleurs que sur ce terrain rempli de détritus… C'est très malsain, et…" Mateo: "Parce que monsieur imagine que cet endroit, c'est nous qui l'avons choisi!... Monsieur se figure que ça nous plaît de vivre parmi les ordures!..." (*Bijoux* 1993, 4, A1-3 & B1-3) **English** Romany : "Touble!" Haddock: "Well, if that's all you can see, I can tell your fortune, too!" Romany: "You must be careful… otherwise I see an accident… But not serious… I see you in a carriage… AAAH! A beautiful stranger approaches… She is coming to visit you… AAAH! She has wonderful jewels, and…. OOH!... A terrible disaster…" Haddock: "Go on, go on!" Romany: "The jewels are gone… vanished!... stolen! You cross my palm with silver and I tell you many more things." […] Haddock: "Well, goodbye, and take care of that little cherub. But if you take my advice, you'll camp somewhere else, and not on this rubbish dump… In the first place, it's unhealthy…" Mateo: "D'you think we're here because we like it? D'you imagine we enjoy living surrounded by filth?" (*Emerald* 2003, 4, A1-3 & B1-3)

A group of Romany gypsies play a significant role in the narrative of the album under study. The gypsies are characterized in the French version by their non-standard way of speaking

French. In the French excerpt above, the old woman, who is never named, speaks non-standard French. It is clear from the text that her vocabulary is not extensive and her grammar and sentence structures are basic and not proper French. Haddock uses non-standard and improper French in an attempt to communicate and get a message across to this woman. Mateo speaks correct, although colloquial, French. Perhaps this is attributable to the fact that he is of a different and younger generation than the old woman. In English, there are a few changes. To begin, the old woman in the English version speaks good English with only a few awkward turns of phrase. In my opinion, the translators used grammatical representation—"non-standard grammar to mark […] language usage"—to show that some of the sentence structures were not proper, but standardized the majority of her speech (Epstein 2012, 25-26). Moreover, Haddock does not speak in a basic English in an attempt to communicate with her. They chose to standardize Haddock's speech. Mateo is shown speaking proper English, apart from the use of some contractions. This is not a step away from the correct, although colloquial, French found in the original. Therefore, the translators used the grammatical representation strategy to convey some sort of distortion of the language.

6.4. Allusions

There are many different types of allusions, such as historical, literary, and religious ones. A translator needs to be able to identify such references and judge whether or not a TR will recognize and understand them. Allusions are culture specific. Epstein provides seven possible strategies one may use when faced with an allusion: retention, literal translation, adaptation, replacement, deletion, explanation, and compensation (2012, 140).

Hergé makes a point of using allusions to make his world more grounded in reality. In one scene, Bianca Castafiore confuses Professor Tournesol with someone else. The man she is speaking of is Auguste Piccard, a Swiss physicist, inventor, and explorer. Piccard is known for his record-breaking hot air balloon flights. It is fitting that she would mistake Tournesol for Piccard, since this same man inspired the character of Professor Tournesol. Take the images below, on the left is Auguste Piccard and on the right is Hergé's cartoon version. The two are very similar. The translators, to keep the connection between the two, retained the allusion in English.

Allusion 1
French Castafiore: "Oh! je suis ravie, absolument ravie de rencontrer le célèbre sportif qui a fait de si magnifiques ascensions en ballon!" (*Bijoux* 1993, 9, A2) **English** Castafiore: "How enchanting, how absolutely thrilling to meet you: the man who makes all those daring ascents in balloons!" (*Emerald* 2003, 9, A2)

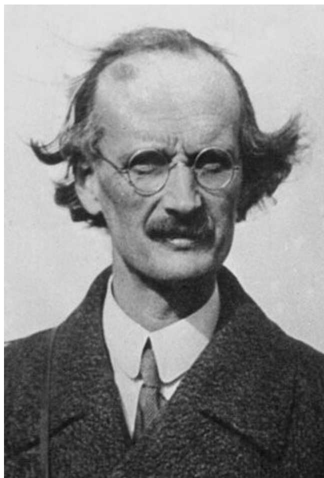

Figure 22: Auguste Piccard[75]

© Gallica BNF Agence de presse Mondial Photo-Presse

Figure 23: Professeur Tournesol[76]

© Hergé/Moulinsart 2018

The most iconic reference in this BD is the song "*Air des bijoux*," an aria for sopranos from the opera *Faust* by Charles Gounod. The "Jewel Song" is Bianca Castafiore's signature aria, which just so happens to be from a French opera, and throughout the album, she sings snippets of this specific song. The choice is clever, since it casts Castafiore, a self-absorbed diva, as Gounod's Marguerite, another self-absorbed woman. An English translation of the song existed, but the translators chose not to use it.[77] The translators decided to make their translation

[75] Auguste Piccard. (Source in Bibliography)
[76] *Bijoux* 1993, 28, C3.
[77] They perhaps did not use the original translation because they did not have access to it as we do via the tools available today.

sound like a song. In order to do so, they made several lines rhyme the way they do in French. Thus, I believe their strategy was replacement.

Allusion 2	
Original French Song Ah! je ris de me voir si belle en ce miroir. Je ris, ah! Est-ce toi Marguerite? Réponds-moi, Réponds-moi Réponds, réponds, Réponds vite! Non! Non! Ce n'est plus toi… (*Les 7 Boules de cristal* 1993, 11, B4 & C1-3 & D3)[78]	**English Song used in English Album** Ah, my beauty past compare, These jewels bright I wear Was I ever Margarita? Is it I? Is it I? Come reply! Mirror, mirror, Tell me truly! Reply! Reply! No! No! It is not I! (*The Seven Crystal Balls* 2003, 11, B4 & C1-3 & D3)[79]
Literal Translation of French Song Ah, I laugh to see myself So beautiful in this mirror Is it you, Marguerite, Is it you? Reply, reply Reply quickly! No! No! It is not I! (My translation)[80]	**Original English Translation of Song** Ah! the joy past compare, Such jewels bright to wear! Was I ever maiden lowly, Is it I? Come, reply! Mirror, tell me truly. No! no! this is not I. (Translated by H.F. Chorley)[81]

On page seventeen of the BD, Jolyon Wagg mentions that Castafiore's emerald was a gift from a '*marachinchouette*.' Castafiore corrects Wagg by saying it was from the '*maharadjah de Gopal*.' This person never makes an appearance in the *Tintin* BDs. Nonetheless, he is a main character in *The Valley of the Cobras* (1956) which was part of *The Adventures of Jo, Zette and Jocko* (1935-1958), another BD series created by Hergé. The English translators kept the reference and adapted it to the English language. Moreover, '*marachinchouette*' is a play on

[78] *The Seven Crystal Balls* in English
[79] The excerpt of the song was taken from *Les 7 Boules de cristal* and *The Seven Crystal Balls* since the lyrics were more complete, and these albums were published before *Bijoux*. In *Bijoux*, the lyrics were dispersed throughout the album. Thus, for continuity and clarity, I decided to use the lyrics from the other album.
[80] I have added my own literal translation of the song so readers can see the difference in the translations.
[81] This translation of the "Jewel Song" is by H.F. Chorley for the Royal Italian Opera, Covent Garden. Chorley wrote the English libretto for Gounod's *Faust* for its first presentation in London in 1863.

‘*machin chouette*,’[82] meaning ‘thing-a-ma-jig,’ or ‘what’s-his-name.’ In French, the word ‘*machin*’ is used for things or people whose name you do not remember.

On page thirty-seven, Captain Haddock asks Dupond and Dupont if they did their “service militaire aux carabiniers d’Offenbach” (*Bijoux* 1993, 37, B3). This alludes to *Les Brigands* by Jacques Offenbach, an opera about how the forces of law and order are represented by bumbling *carabinieri* who always arrive too late to capture the thieves. This is quite representative of what happened in the album, since the detectives did indeed arrive to protect the emerald only after it had been stolen. The English translators opted with “I suppose you’ve come to shut the stable door, eh?” (*Emerald* 2003, 37, B3). They removed the allusion and replaced it with an expression. ‘*To shut the stable door*’[83] means to “avoid or prevent something undesirable when it is already too late to do so” (*Oxford Dictionary*). The English expression parallels the French in meaning, but there is a loss of the reference to opera.

Some allusions have been replaced by British references. For example, on page eleven there is a reference to the French monarchy. Castafiore asks whether the four-poster bed is from the era of “Henri XV,” to which Nestor replies “Louis XIII” (*Bijoux* 1993, 11, B3). The TT used the English monarchy instead and translated the kings as Henry the Tenth and Charles the First, respectively (*Emerald* 2003, 11, B3). What makes this a suitable rendering is the fact that Nestor’s correction would make sense. Louis XIII lived from 1601 to 1643 and Charles the First lived from 1600 to 1649. The translators chose two people who lived in the same historical period as the ones mentioned in the original.

There are numerous other examples of allusions. In most cases, the translators attempted to find an equivalent allusion in the TL and TC. There were some occurrences where meaning was lost, since some aspect of the allusion did not exist in the TC. The main strategy used with allusions was replacement. An attempt was made to preserve whatever could be kept and, if not, to attempt to create a similar effect.

[82] Alternative expressions include ‘*machin truc*’ and ‘*machin-truc-chouette*.’
[83] This expression is usually followed by ‘after the horse has bolted.’ The meaning remains the same.

6.5. Neologisms

Neologisms are newly coined lexical units or existing lexical units that are given a new sense. These words are difficult to translate because they are created in response to a particular need or a lack of a specific word in a language. A translator must try to understand the function of the neologism and its importance within the narrative. In the case of Tintin, Hergé uses nonce words with regard to Professor Tournesol's inventions or creations to provide a special literary effect. A nonce word is a lexeme coined for a single occasion, usually to facilitate communication; it is not expected to reoccur (*Oxford Dictionary*). Nonce words are rarely adopted into the common language, but if they do catch on and become part of the language, they become neologisms. There are a few strategies available for dealing with neologisms; they include retention, adaptation, replacement, explanation, and deletion (Epstein 2012, 39).

Professor Tournesol creates a new variety of rose, which he describes as "pearly, sparkling, immaculate! … And the shape – perfect! ... And what perfume – exquisite!" (*Emerald* 2003, 20, D2). He names this rose '*Bianca*' using the Italian word for white. Professor Tournesol also chooses this name because the visitor at Marlinspike Hall is Bianca Castafiore, an Italian opera singer. The word '*bianca*' is a borrowing from the Italian language and accordingly a neologism in the French and English languages. Since it was a borrowing in the original French text, the translators used retention as their strategy. The meaning behind '*bianca*' is already explained within the text; consequently, the translators did not find it necessary to find a new term.

Professor Tournesol attempts to create the first colour television, but fails. In the French version, he names this invention '*Supercolor-Tryphonar*.' This name is made up of multiple words: the English words 'super' and 'color,' his first name in French '*Tryphon*,' and the suffix '-ar.' The suffix '-ar' means "of the kind specified" or "relating to" (*Oxford Dictionary*). For example, the word 'lunar' with the suffix '-ar' means "of the moon" or "relating to the moon." The name of the invention was rendered as 'Super-Calcacolor.' The words 'super' and 'color' are retained. 'Color' in this neologism refers to the object, a colour television. In place of the English form of the professor's first name, 'Cuthbert,' the translators used an abbreviated form of his last name, 'Calculus.' They maintained some elements of the original French, but changed other aspects of the name. Adaptation is the strategy used in this case.

6.6. Idioms & Expressions

Clearly, idioms can rarely be rendered literally, because their meaning cannot be predicted from the words used. To convert an idiom from one language into another, a thorough knowledge of both languages and cultures is necessary. Idioms cause problems because people of different languages have different expressions to convey a similar meaning, but this meaning is culturally ingrained. Epstein offers different strategies: literal translation, explanation, retention, replacement, deletion, or compensation (Epstein 2012, 25-26).

The first idiom under analysis is '*tonnerre de Brest*,' a common expression used by Captain Haddock. The expression comes from the firing of a canon, which made a noise resembling thunder. The function of the canon in Brest was to give the alert in case the English fleet emerged. Later, the canon was used to announce the opening and closing of the arsenal located in Brest. This expression was translated as 'Thundering Typhoons.' The translators used replacement as their strategy because they kept the idea of thunder, but added alliteration to the mix. In some instances, the English expression has an extended form: 'ten thousand thundering typhoons.' That said, the historical aspect found in the French version is lost in the English.

On page fifty, the French expression '*pleurer comme une Madeleine*' is used. This means that a person is crying abundantly. This expression also refers to Marie-Madeleine (Mary Magdalene in English) and how she cried at Jesus' feet. The expression was rendered as 'My eyes are simply steaming!' This is a literal translation of the meaning behind the French expression. There are other expressions in English that also could have worked, or even worked better, more idiomatic ones, such as 'to cry like a baby,' 'to cry one's eyes out,' or 'to cry a river.'

In French, Tintin uses several expressions to express surprise, such as '*Ça, par exemple!*' or '*Mon Dieu!*' or '*Sapristi!*.' Instead of rendering each statement differently, the translators opted to use the expression 'Great snakes!' as Tintin's expression of surprise. Throughout the series, the English expression becomes Tintin's trademark catchphrase. The translators perhaps chose a neutral expression, since '*mon dieu*' would be 'My God' in English and too strong an exclamation for young readers. They might have also modelled this expression on 'Great Scott,' which is an interjection of surprise or amazement. I believe this expression refers to Sir Walter

Scott, who was a Scottish historical novelist. Mark Twain satirized Scott's writings in his *A Connecticut Yankee in King Arthur's Court* (1889), in which the main character repeatedly utters 'Great Scott' as an oath. The translators replaced Tintin's multiple styles of exclamation with an English version, with a hidden connotation, that is amusing for children.

Each language has its own expressions, for which there may not be an exact equivalent in the TL. There are several strategies available that can be used when faced with idioms and expressions. The translator should choose a strategy according to the purpose of the text. In the majority of cases found in this BD, expressions were replaced with English-sounding equivalents.

The different types of expressive language were looked at and the difficulties surrounding their translation were analyzed in an attempt to discover the different translation strategies used by the English translators. In an interview, Leslie Lonsdale-Cooper stated that they "were given a free hand by Hergé to translate and adapt as necessary" (Quoted in Owens 2004). Other issues they encountered were untranslatable jokes trying to make text fit into predetermined balloon sizes, and word length. Lonsdale-Cooper said "some of the language was governed by placing in the boxes" and therefore words or expressions would have to be shortened (Quoted in Owens 2004). Michael Turner explained that one of their strategies was to anglicize the text because they "felt that [the] English market at the time [didn't have] a great deal of interest in French productions" (Quoted in Owens 2004). The translators remarked that one of their most sensible decisions was to read the album aloud, to feel the rhythm and flow.

After analyzing the expressive language from the perspective of both Klingberg and Oittinen, I would conclude that many of Klingberg's strategies regarding cultural context adaptation are similar to the translatorial strategies proposed by Epstein. The most common strategies utilized were substitution, deletion, and localization—the last two being undesirable solutions according to Klingberg. On the whole, I believe that the album reflected Oittinen's theory in its dialogic approach to translation. The translators' decisions to anglicize the text provides evidence that they attempted a child-oriented approach and were trying to bring the text closer to the TA.

Conclusion

This study has examined the use of language and wordplay in comics for children and its translation into another language. For this purpose, I analyzed examples of expressive language that were collected from *Bijoux* written by Hergé and compared the English translation to the ST. By drawing on theoretical sources and translational practices, I have showed how translations can be influenced by educational, commercial, social, and editorial factors. My aim was to cover as many aspects of children's comics and their translation as possible to provide an overall view of the field.

I based my dissertation on six key and interrelated questions. However, another question pertaining to this genre emerged: is adaptation necessary, and if so, what and how much should be changed? For reasons discussed in this dissertation, this question is difficult, if not impossible, to answer due to the multitude of differing, and indeed conflicting, influences and opinions. There is no universal answer to these problems. Translators are required to reach a subjective conclusion on their own.

The translation of children's comics is not straightforward. Though the translation of literature for adults and children does not differ greatly in terms of theory and approach, there are aspects of the latter that require special attention. A translator must keep in mind children's limited worldviews and life experiences. This carries the danger of adults modifying texts to match their view of child knowledge and rendering them suitable for children. As a result, texts in this field are more likely to be altered to match preconceived ideas related to children and childhood. There is an unresolved question within children's literature: should a child be exposed to the foreign or not? This is problematic since the primary goal of all literature is to widen ones horizons, thereby making literature internationally accessible and furthering understanding and empathy. Much adaptation in children's books arises from the idea of suitability: what is best for the child? This often affects the function of the text: to educate or to entertain. Again, the question of power comes into play, since adults are present in every step of the publication and translation process and they decide what is suitable for children and what should or should not be adapted.

Chapters Two, Three, Four, and Five set the theoretical framework for elucidating changes a text may undergo in the translation process. Generally, every text carries cultural and

linguistic characteristics from where and when it was written. When transferring it to another language and culture, there is some form of adaptation present. The contentious issue amongst scholars is to what extent texts need modification. The borders of adaptation are unclear when dealing with children's literature, as these borders are frequently determined in terms of personal opinions of child image. These differences in child image, culture, and even language, between ST and TT, may lead to varying degrees of censorship or self-censorship. Also under scrutiny was the relationship between text and image in children's comics. Typographical elements and contextualized images may prove to be problematic in the translation process, as they can create cultural discrepancies between text and image.

Chapter Six provided close textual analyses of the topics discussed in the latter chapters of this dissertation. I analyzed the translation of expressive language and the shifts in meaning resulting from linguistic and cultural differences. I observed how historical and social subtleties require reflection in order to transfer meaning and linguistic features as faithfully as possible. I concluded that the translators, though they did not render every example faithfully, did succeed in recreating the same types of expressive language intended by Hergé in the original text.

I came to the conclusion that there is no clear-cut and predetermined way to transfer expressive language. Each situation is unique and the translator must determine which strategy to adopt. Through the examples analyzed, socio-linguistic and cultural aspects indicate that translation is facilitated when two cultures or languages are identical or similar to one another. The more distant and foreign cultures and languages are, the more difficult the translation process. A translator must have a deep knowledge of both the SL and TL cultures in order to understand the connotative message and symbolism found in expressive language and to recreate it in the TL counterpart. In our case study, the general translating tendency was to domesticate expressive language; the majority of expressive language was replaced with TC equivalents.

The results presented in this study may not yield definitive conclusions regarding the English translation of the French *Tintin* albums or the translation of children's comics in general, as the sample is not enough to represent the entire *Tintin* series and the landscape of children's comics. This research has served to exemplify ideas about expressive language, the manipulation of texts, and the level of adaptation texts undergo in the translation process. These considerations are applicable, in our view, to other albums in the *Tintin* series, as well as other texts, genres, and perhaps languages.

There are several possible avenues that future research could take to further the studies in this field. An in-depth linguistic investigation of the translation of all the *Tintin* albums could be considered. Additionally, children's responses to translation could also be worth studying, as it seems to be an overlooked area of study. Furthermore, a comparative analysis of the same text translated into two languages could be extremely interesting, as it would provide the input of two different cultures. Finally, there exists an animated version of the *Tintin* series and I believe it would be interesting to analyze the decisions and strategies used by the translator and subtitler. These contributions and further research in this field would help to elevate the status of children's literature and give it the prestige it deserves in society.

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Annexe 1: Copyright for *Tintin* Images

I contacted Moulinsart on February 22, 2018 asking for permission to use certain frames from *Les Bijoux de la Castafiore* and *The Castafiore Emerald*. They replied on March 1, 2018 and agreed to allow me to use 15 frames from their stock. Here is a copy of their response via email.

Dear Emilie Gauthier,

Thank you for your e-mail of February 22, 2018 and for your interest in the work of Hergé.

We authorize you to use one or more visuals of the work of Hergé, provided that you scrupulously respect our charter (see below).
We do not ask fees for reproduction rights for student work.

In order for us to examine your request in detail, would you be so kind as to answer the following questions?

- Could you tell us which visual(s) you would like to reproduce? Please specify the album title, the page number and the vignette references (= letter corresponding to the strip + number of the vignette in this strip; for instance: A1, B1, C3...).
- Please limit the number of visuals as much as possible (15 frames maximum).
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- If possible, could you already send us the mock-up of the lay-out in order to show us how you are going to use the visual(s)?
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- To redraw visuals, even for the purpose of a pattern, a painting, a sculpture, etc.

Generally speaking, the visuals provided by the Moulinsart studio are to be used as they are, without any change or adaptation.

In this regard, we shall invite you to send the final mock-up of the layout before printing.

We are looking forward to hearing from you.

Best regards,

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Annexe 2: Copyright for Sarah Fefer Images

I contacted Sarah Fefer on February 26, 2018 asking to commission some drawings to use for this thesis. She agreed and signed a copyright permission contract on March 3, 2018. A copy of this form is below.

March 3, 2018

Dear Sarah Fefer:

I am a graduate student at Concordia University and I am in the process of preparing a dissertation for publication. I am writing to ask your permission to use the following material:

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3. Dead Dino – 2018 (artwork)
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