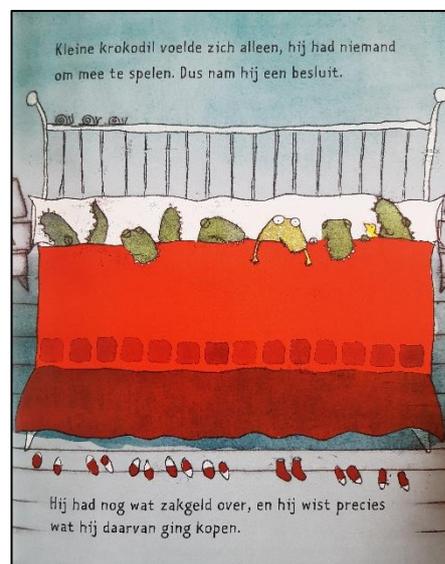
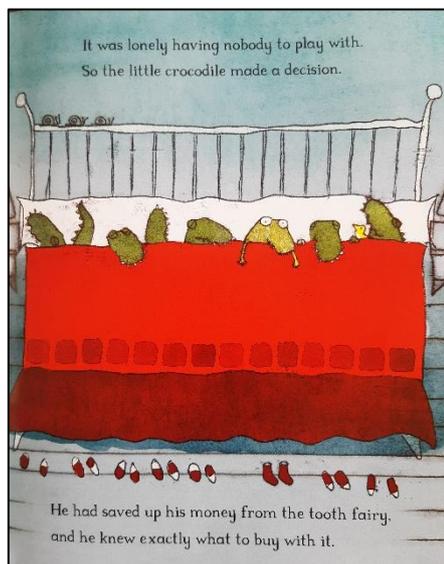




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Tooth Fairy or Pocket Money?

A Master Thesis investigating the mediation of interlingual translation
between the two cultural constellations of English and Dutch in
popular picture books



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The front page shows two pictures out of one of the books which were analysed for the present thesis. The picture on the left is taken from the English version of the book *The Crocodile who didn't like water* (Merino (author and illustrator), 2013, p. 6). The picture on the right is taken from the Dutch version of the same book, called *De Krokodil die niet van water hield* (Merino, 2014, p. 6).

Abstract

This thesis investigated how translation mediates between two cultural constellations in popular picture books. Picture books are books written for the youngest generation of children which include illustrations and have the purposes to entertain, to create meaning by giving names to things, and to educate children about the world around them including cultures, people, customs and behaviours. The main research question of this thesis research was: How does textual and visual translation mediate between the cultural constellations of English and Dutch in popular picture books published in Great Britain and the Netherlands? Previous research into the translation of picture books in combination with the factor of culture has shown to be scarce. This, together with the fact that mediating between cultures in translation can take on many different forms and can have different effects on the young and vulnerable target audience, implies the need to investigate the cultural translations of picture books. By adopting House's Translation Quality Assessment (2015), the source texts (STs), illustrations and translations (TTs) of ten popular picture books that were originally published in Great Britain and were later translated for a Dutch audience were analysed to find out how textual and visual translation mediates between the cultural constellations of Dutch and English. Results showed two types of differences in textual translation between the two cultural constellations, revealing very few explicitly culturally motivated differences between the STs and the TTs, but more differences concerning linguistic style conventions. Regarding visual translation, all illustrations were identical in the STs and TTs and the text-image relationships remained unchanged from ST to TT. The few findings related to cultural differences probably resulted from the fact that the themes of the books were universal and cultural-unspecific. Therefore, suggestions for future research are to further explore popular picture books in translation to see whether they mostly have cultural-unspecific themes and to find out whether this is a reason why they are translated more easily (and possibly more often) than cultural-specific picture books. Furthermore, the method of analysis was found to be a limitation in this research, which led to the suggestion to take the same corpus and/or cultural constellations but adopt another methodological approach, to see if other methods would gather the same results.

Index

Chapter 1: Introduction	5
Chapter 2: Context	6
2.1 Picture Books	6
2.2 Translation and Picture Books	7
2.3 Multimodality of Picture Books	8
2.4 Great Britain vs The Netherlands	8
2.5 Research Question	9
Chapter 3: Theoretical Framework	10
3.1 Translation	10
3.2 Research on the Translation of Picture Books	11
3.3 Culture	12
3.4 Translation and Intercultural Communication	13
3.5 Translation Analyses	14
3.6 Discourse and Register Analysis	14
3.7 House's Translation Quality Assessment (TQA)	16
3.8 Analysing Images in Picture Books	18
3.9 Research Questions	18
Chapter 4: Corpus and Method	20
4.1 Selection	20
4.2 Corpus of Picture Books	20
4.3 Method of Analysis	23
Chapter 5: Analysis	25
5.1 Title	25
5.2 Names of the characters	25
5.3 Field	26
5.3.1 Culturally Motivated Mismatches	26
5.3.2 Repetition and Iconic Linkage	27
5.3.4 Textual mismatches in Field that are related to Mode	28
5.4 Tenor	29
5.4.1 Sympathy, Empathy, Warmth	29
5.4.2 Humour	30
5.4.3 Lessons and Messages about life	31
5.5 Mode	31
5.5.1 Quotation Marks	32
5.5.2 Emphatic Stress	32
5.5.3 Rhyme/Rhythm	33
5.5.4 Onomatopoeia	33
5.6 Illustrations	34
5.7 Text-image relationship: ST vs TT	36
Chapter 6: Conclusion	37
6.1 The mediation of textual translation in the ten picture books	37
6.2 Text-image relationship between ST and TT	38
6.3 Foreignization or Domestication?	38
6.4 Main Research Question	39
Chapter 7: Discussion	40
7.1 The complexity of Culture	40
7.2 Limitations	41
7.3 Future Research	42
Bibliography	43
Primary Sources	43
Secondary Sources	43
Appendix	48

Figures and Tables

Figures:

1. Six categories of picture book definitions, from Oittinen et al. (2018, p. 16).	6
2. The Hallidayan model of language, as presented in Munday (2016).	15
3. House's revised model of TQA (2015, p. 65).	17
4. Flowchart visualising the method of analysis.	24

Tables:

1. Definitions of the three elements of Register, based on Halliday (1994), as explained by House (2015, p. 64).	17
2. A: Corpus picture books: publishing information of the source texts (in alphabetical order)	21
B: Corpus picture books: publishing information of the translated texts (in similar order as Table 2.A)	21
3. Contrasting titles between ST and TT for four books.	25
4. Contrasting character names between ST and TT in four books.	26
5. Culturally Motivated Mismatch: The Crocodile who didn't like water, p. 10.	27
6. Culturally Motivated Mismatch: Have you seen Elephant?, p. 7-9.	27
7. Repetition in We're going on a bear hunt.	28
8. Iconic Linkage in The Gruffalo, p. 2-21.	28
9. Textual Mismatches because of the retainment of rhyme and rhythm in Gigantosaurus, p. 4.	29
10. Identical expressions of sympathy, empathy, and warmth in the STs and TTs of three books.	30
11. Use of humour in We're going on a bear hunt, p. 1-30.	30
12. Use of humour in Have you seen Elephant?, p. 9-16.	31
13. Lessons and Messages about life in The Lion Inside and Little Why.	31
14. Use of quotation marks in Little Why, p. 22.	32
15. Emphatic stress marked by capitalisation in We're going on a bear hunt, p. 24-25.	32
16. Mismatch in emphatic stress marked by capitalisation in The Lion Inside, p. 17.	33
17. Use of italicised language vs acute accents in Guess how much I love you, p. 18.	33
18. Use of onomatopoeia in A Bit Lost and The Crocodile who didn't like water.	34
19. Use of onomatopoeia in We're going on a bear hunt, p. 28.	34
20. Illustrations accompany the text in Guess how much I love you, p. 16-17.	34
21. Illustrations provide meaning in The Storm Whale, p. 22.	35
22. Illustrations provide meaning in A Bit Lost, p. 13 & 16.	35
23. No changes in text-image relationship between the ST and TT in The Gruffalo, p. 3 & 7.	36
24. Overview Appendix Booklet	48

Chapter 1: Introduction

In children's literature, a society's cultural identity is formulated (...). Presenting to young readers their earliest images of a world into which they are gradually venturing, it provides children with the vocabularies they need to read the world and the maps they need to negotiate the specific culture(s) of which they are a part. (Beller & Leerssen, 2007, p. 290).

This citation, taken from a well-renowned book about imagology, which studies the cultural construction and literary representations of national characters, argues for the importance of children's literature in the formation of children's views and ideas about the world, cultures, and the people around them. However, it also immediately raises some questions. What is children's literature? What if children's literature, which is known to provide children with certain ideas and views about cultures, customs, people, and norms is translated into another language and published for a culture other than the culture of the source text? Do translators adapt the texts and/or images to conform to the 'new' target audience's culture, or do they stay as close to the source text and the source culture as possible? What kinds of strategies do translators employ when translating children's literature and how does this translation mediate between the two cultures?

The questions above form the basis of the current thesis research, which investigates the Dutch translations of picture books that were originally written in English.

The present thesis is divided into seven chapters. Chapter 2 portrays the societal context of the research, explores the main theme of picture books and explains the social relevance of the study. Chapter 3 sets out the theoretical framework of the research, focusing on culture, translation, and intercultural communication. In chapter 4, the corpus of the current research is introduced, together with the methodological approach this thesis research will employ. Chapter 5 provides the results of the translation analysis conducted and discusses them in light of the theoretical framework provided in chapter 3. Chapter 6 will follow with a conclusion, answering the main question and sub-questions. This thesis will end with a discussion chapter, elaborating on the main findings and discussing them in light of the societal and academic context, touching upon potential limitations and suggestions for future research.

Chapter 2: Context

This chapter provides the societal context of this research, introduces the main concepts of picture books and translation studies and explains the societal relevance of the current study.

2.1 Picture Books

Defining what counts as a picture book has shown to be not as easy as it may seem. Scholars in the field of (children's) literature do not provide one uniform definition of picture books. Some scholars see picture books as a literary genre belonging to children's literature (Nodelman, 2005; Yang & Yang, 2011), while others argue that this is not the case because picture books may be of any genre, including fiction, history, nonfiction, fantasy, fairy tale, or a simple recount of contemporary daily life (Oittinen et al., 2018; Painter et al., 2012; Vardell, 2014). What scholars do seem to agree on is that picture books are an art form, a type of children's literature written for the entertainment of the youngest generation (Oittinen et al., 2018; Painter et al., 2012). Besides entertaining, they constitute a significant instrument of socialisation, because they are a source of (often ideological) messages about the world, social values, and cultures (Painter et al., 2012).

Oittinen et al. (2018) gathered the definitions and approaches to picture books from various sources and research fields, and designed a figure including the six main categories of picture book definitions.

Figure 1

Six categories of picture book definitions, from Oittinen et al. (2018, p. 16).

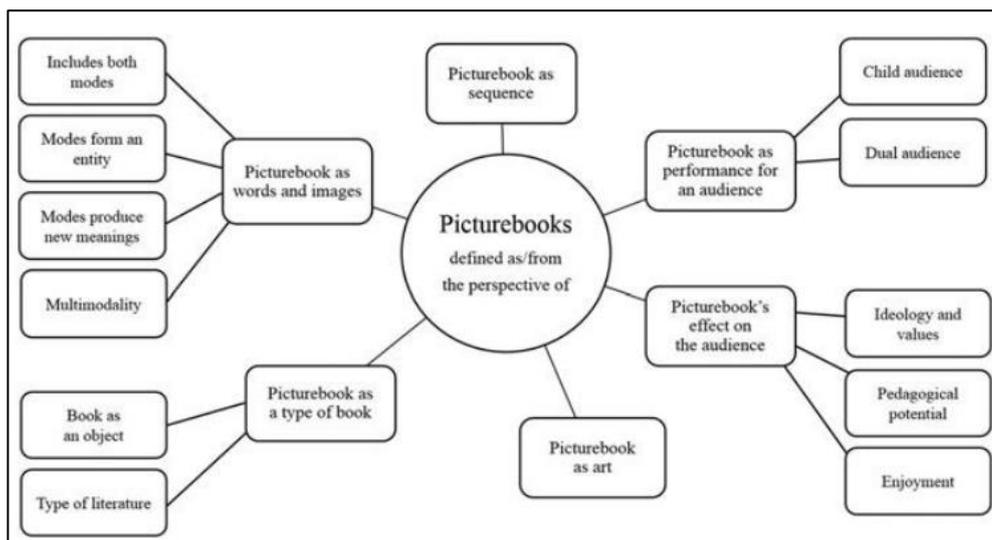


Figure 1 shows that the definition of picture books is manifold, as all six categories are intrinsic. If one category is left out, the book in question cannot be considered a picture book anymore. This thesis looks at picture books as words and images and investigates their effect on the

audience when analysing their translations. The other categories will be disregarded in this research.

The most important and prominent feature of picture books is that they contain illustrations (Northrup, 2012). The way in which text and image work together is seen as the essence of a picture book (Northrup, 2012; Oittinen et al., 2018; Painter et al., 2012;. Picture books are understood as being meant for the youngest of children, which gives them the power of first introducing and projecting ideas about the world and creating meaning (Papazian, 2018). Picture books also educate children about cultures, giving names to things, and understanding the meanings of words and images (Oittinen et al., 2018). Authors may take advantage of this power to expose, push against, or break forms of social and/or political oppression or ideologies, and form children's views about the world (Kidd, 2016; Papazian, 2018). In this way, picture books can be considered significant educational and socialising texts (Painter et al., 2012), and are worthy of closer attention because of the importance of constructing reliable and ethical images and information for its young, vulnerable audience.

Previous research in the field of picture books has taken multiple forms, ranging from textual analysis to visual analysis to multimodal analysis and focusing on many different concepts. Papazian (2018) investigated the representation of race and colour in American picture books. By making use of a social semiotic approach, which sees colour as a meaning-making resource used for social purposes, Papazian found that colour manifests most prominently in the form of colour schemes in multiculturally minded picture books, which visually identify and categorise cultural groups (2018). Furthermore, colour is used to reverse or question existing ideologies about colour and race. Papazian concludes by stating that colour itself has no meaning, the meaning is attached to it by social variables (Papazian, 2018).

The concept of religion has also been explored in picture book research. Janson (2017) examined the representation and visual staging of the concept of virtue in Islamic British children's literature. Janson found that Islamic picture books offer creative solutions to formulate Islamic faith in a British setting, where the Islam occupies a minority position. Furthermore, the picture books' representation of the world stem from social conservatism and a theocentric conception of virtue, truth, and reality, which celebrates the Islamic belief and thereby encourages a positive view towards the Islamic faith (Janson, 2017).

2.2 Translation and Picture Books

When translating between cultural constellations, translators always need to be conscious of their linguistic choices and the effects of those choices on the target audience. It is crucial to

investigate the translations of picture books because translators often want to take into account the children's potential limited background knowledge of the source culture (Oittinen et al., 2018; Yamazaki, 2002). This potential limited knowledge may trigger translators to adapt concepts or aspects of the source culture to fit with the target culture, to make the text more easily understandable and familiar. Another thing translators often do is project reductive representations of other nationalities, cultures or ethnicities out of assumptions that children cannot process the complexity of difference (Lathey, 2014). Because all the different possible choices translators can opt for will have different results and effects on the reader, it is interesting to investigate which choices are made and why.

2.3 Multimodality of Picture Books

According to Painter et al. (2012), picture books need to be taken seriously as a bimodal form of text in which the visual aspect plays an equally important role as the verbal aspect in creating and shaping meaning. In picture book analysis, it is crucial to investigate how visual choices can contribute to the creation of meaning and how this visual aspect can relate, add to, or contradict the verbal components of a text (Painter et al., 2012). Furthermore, picture books feature a "sophisticated orchestration of text and images" that may result in a counterpoint or contradiction between the two modes, which in turn encourages child readers to become active and "fill the gaps" (Baker & Saldanha, 2020, p. 61).

2.4 Great Britain vs The Netherlands

This thesis research analyses a corpus of picture books originally written for a child audience in Great Britain, that were later translated into Dutch for the Dutch audience. As both countries are West European and are located close to each other, only separated by the North Sea, one could wonder whether the cultural differences between the two national cultures are contrastingly enough to be worth studying in translation research. However, as Cascallana (2014) explains, source texts and translated texts are not simply samples of linguistic material only, but are embedded in cultural signs of the respective cultures and "even when the two cultures involved are not too distant, decoding these cultural signs can be more problematic than the semantic or syntactic difficulties of a text" (p. 97). This shows that investigating the translations of texts, even when the two cultures involved do not seem to differ greatly, can be extremely interesting when focusing on the mediation between the cultures.

2.5 Research Question

Resulting from the discussion about the relevance of investigating the translations of picture books above, the following research question was formulated:

RQ: How does interlingual translation mediate between the cultural constellations of English and Dutch in popular picture books published in Great Britain and the Netherlands?

Chapter 3: Theoretical Framework

Before being able to conduct translation analyses and find an answer to the main research question, it is crucial to explore concepts of translation, culture, cultural mediation, intercultural communication, and approaches and methodologies available for translation analyses. This chapter aims to set out the theoretical framework on which the subsequent translation analysis can be built.

3.1 Translation

Translation is, by many scholars, seen as an inherently complex phenomenon, because it can mean or refer to multiple things (e.g. Cascallana, 2014; Harding & Cortés, 2018; House, 2015; Munday, 2016). Generally speaking, the term has three main definitions (Harding & Cortés, 2018; Munday, 2016). It can refer to the general subject field or discipline, it can relate to the product, a translated text which resulted from a source text, and lastly, it can refer to the process or activity of producing a translation. When talking about or conducting research in translation, we can refer to more than one definition at the same time. Taking the current thesis research as an example, it is first important to discuss translation in light of the entire discipline and explore the field of study to see what has already been researched and what still needs to be investigated in order to gain a broader understanding of the phenomenon. However, investigating the process of translating and looking at the actual product that comes out of this process is even more crucial for the current research, as it explores the translations of source texts written in a different language.

Of these three main definitions, the process of translation can be regarded the most complex one. While the field of study and the products that come out of the process of translation are relatively easy and straightforward to explore and categorise, investigating the process of translation is more complicated because it tries to find out what happened in the mind of the translator while translating (Holmes, 2004). The process of translation involves the changing of an original text, also known as the ST (source text), into a written text in a different language, also referred to as the TT (translated text) (Munday, 2016). This process seems simple, but the changing of the ST into a TT involves many different agents and variables. As Munday states:

(...) translation is not limited to the words on the page. It is an intercultural and interlinguistic product of a complex process that involves human and institutional agents (author, commissioner, translator, editor, reviser, patron, political institutions, and so on) operating in specific sociocultural, geographical and historical conditions (2016, p. 340).

In his book on translation studies, Munday (2016) distinguishes three categories of translation: intralingual, interlingual, and intersemiotic. Intralingual translation is the rewording of a text or discourse in the same language. Interlingual translation is referred to as translation proper: “the interpretation of verbal signs by means of some other language” (Munday, 2016, p. 9). Lastly, intersemiotic translation, also called transmutation, is the interpretation of words or texts by means of non-verbal sign systems. Interlingual translation has been the traditional focus in the field of translation studies (Munday, 2016), and is also the focus of the current study. This focus was reflected in the formulation of the research question.

3.2 Research on the Translation of Picture Books

Previous research on the translation of picture books focused on several different things, including intertextuality, intervisuality, culture-specific translations, and word-image relations.

Oittinen and Garavini (2018) analysed the translations of a Finnish picture book into English, Italian, Karelian, and Swedish and focused on aspects of intertextuality, intervisuality and the translation of culture-specific items. They found that the more distance between the culture and language of the ST and TT, the more difficult it is for the translators to recognise and represent the original aspects of the source culture in order for the receiving audience to understand. Because of this cultural distance, the Swedish and Karelian translations featured more aspects of the Finnish source culture, while the English and Italian translations were more adapted to the target cultures (Oittinen & Garavini, 2018).

Focusing solely on the word-image interaction in picture books, Chakir and Diouny (2018) analysed the Arabic translations of *The Three Little Pigs* and *The Little Mermaid*. Chakir and Diouny examined the extent to which the Arabic translations maintained the unity of words and images (2018). The study found many changes and shifts in the translations based on cultural differences. For example, character names were changed because the names were considered impure for the Muslim faith. Concerning the visual elements of the stories, the TT’s illustrations of *The Little Mermaid* featured more items to cover up the female characters and thereby meet the target culture’s dress code (Chakir & Diouny, 2018).

Another study focused on bilingual picture books, in which two languages and cultures exist and provide meaning at the same time in one and the same text, which complicates the role of the translator in providing an understandable text for its audience (Chen, 2018). Other studies analysed the sense of place in picture books (Pasquetti & Fernandes, 2018; Salisbury, 2006) and found that translators either adapt to the target culture of the TT by erasing the sense of

place or let the audience become familiar with the culture of the ST by introducing “locales” to children (Pasquetti & Fernandes, 2018, p. 139).

Overall, previous research into the translation of picture books took an interlingual and intercultural approach, analysing the translation of the ST into one (or more) other language(s) and focusing on textual and visual changes based on cultural differences. The investigated picture books were understood from the categories of words and images and their effect on the audience (Oittinen et al., 2018, see Figure 1). After exploring various journals about translation and child literature, not much previous research can be found on picture book translations from English to Dutch, which will be the focus of the present study.

3.3 Culture

Culture is considered “one of the two or three most complicated words in the English language (Baker & Saldanha, 2020). The Oxford English Dictionary (OED) shows seven different definitions of culture. The definition this thesis will employ is the following: “The distinctive ideas, customs, social behaviour, products, or way of life of a particular nation, society, people, or period. Hence: a society or group characterised by such customs” (OED, n.d.). Adding to this definition, Liu et al. (2019) define culture as consisting of “a group or community’s traditions, customs, norms, beliefs, values and thought patterns, passed down from generation to generation” (p. 28). This shows that, apart from national culture, which is the focus of many studies in translation (Oittinen et al., 2018), people can also belong to an international culture, a regional culture, an ethnic culture, an organisational culture, a political culture, a subculture, and so forth. Thus, there are subcultures within cultures (Liu et al., 2019).

In the late 1950s, anthropologist and cross-cultural researcher Hall determined three levels of culture: technical, formal, and informal (Baker & Saldanha, 2020; Hall, 1959; Katan, 2018). The technical level of culture is based on the idea that culture is a manifestation of civilisation, learned through instruction. Scholars understand this manifestation as consisting of culture-specific elements that correspond to specific places, histories, mythologies and customs of a given society (Katan, 2018). Formal culture stems from the idea that culture tends to be learned from imitation and experience (Katan, 2018). It is based on normal or appropriate behaviours and communities of practice belonging to a specific culture and tells people what should or should not be done (Baker & Saldanha, 2020). Informal culture, lastly, refers to the mental process of enculturation, also explained as the process taking place in the mind, of connecting certain judgements, feelings, behaviours, and views to a specific culture.

As Hall introduced the three levels of culture more than sixty years ago, many scholars consider them outdated and criticise them for their essentialist nature (Katan, 2020; House, 2016). Concerning essentialism, Buden et al. (2009) provide two contrasting views on the concept of culture. Essentialist multiculturalism sees the world as a cluster of separate (national or ethnic) cultures and cultural identities either being tolerant towards each other or (violently) excluding one another. On the other side, there is deconstructionism, which sees culture as a narrative without any historical or social origin. Deconstructionism stems from the belief that cultures construct their own origin “beyond any essential feature like race, sex, or ethnicity” (Buden et al., 2009, p. 198). Following these two views, Hall’s levels of culture can be considered essentialist in nature and do not correspond to 21st century’s zeitgeist. However, this does not mean that essentialism has disappeared, and that everyone thinks and acts from a deconstructionist perspective. In fact, it could well be that culture is often still represented from an essentialist viewpoint, especially in picture books since they are known to produce reductive representations of cultures and nations to make the text more easily understandable (Lathey, 2014, Oitinnen, 2014). This is why it is interesting to investigate how translation mediates between two cultures and how cultures are represented in picture books.

3.4 Translation and Intercultural Communication

Connecting culture to translation, translation is inherently cultural. Translation does not only involve the changing of words from one language into another, it is an intercultural process which expresses and shapes cultural entities and provides access to a new world of knowledge, worldviews, and ideas. In this way, translation is a form of intercultural communication because it connects not only two languages but also two cultures, as the meanings of linguistic units can only be understood when they are considered together within their cultural contexts (House, 2015; Munday, 2016). Also, through the globalisation of world society, the relationship between culture and translation has become even more intense, as translation can be considered a medium to reveal cultural differences, power imbalances, and a trigger for action (Bachmann-Medick, 2009). In intercultural translation, culture can be considered as “that web of significance which locates a text, a translator, and a reader within a particular set of contexts, understood in terms of place, community, idea or ideology” (Katan, 2020, p. 137). In this way, translation can act as a bridge between two cultures (Davies, 2012).

When investigating translations, analysts can look for two types of translations which are inextricably linked with culture: foreignized and domesticated texts. By domesticating, the translator assimilates the ST to the linguistic and cultural values of the target culture by adapting

the context of the ST or adding or omitting text (Venuti, 1995, in Davies, 2012; Oittinen, 2014). To foreignize a text, the translator retains some significant aspects of the original text which reflect the source culture (Venuti, 1995, in Davies, 2012; Oittinen, 2014). Other academics have also used the terms familiarisation, naturalisation, and acculturation for domestication, and exoticisation for foreignization (Davies, 2012). However, this thesis uses the terms domestication and foreignization.

While some scholars advocate for domestication because it makes the TT more familiar and easier to comprehend, others encourage foreignization, as foreignizing can import new ideas and cultural values and celebrates the linguistic and cultural differences between the ST and the TT (Davies, 2012). However, foreignizing a text only works if the audience is willing to “go through an alienating experience” and delve into other cultures (Davies, 2012, p. 378-379). Especially for children’s literature, foreignization and domestication are extremely delicate issues (Oittinen, 2014). Several scholars disapprove of domestication in children’s literature because they argue that children should learn to tolerate differences and become familiar with the foreign, while others discourage foreignization because children may be unwilling to read a text they find too strange (Oittinen, 2014).

3.5 Translation Analyses

There are many different ways in which translated texts can be analysed. Different approaches and theories include functional theories, systems theories, philosophical approaches, psycho-social approaches, response-based approaches, and discourse and register analysis approaches (House, 2015; Munday, 2016). Concerning the small scope of the present study, only the discourse and register analysis approach will be elaborated on below because this is the analysis of choice for the present study. This choice stems from the idea that discourse analyses take into consideration the contextual situation of a text, which is crucial when investigating the mediation between cultural constellations.

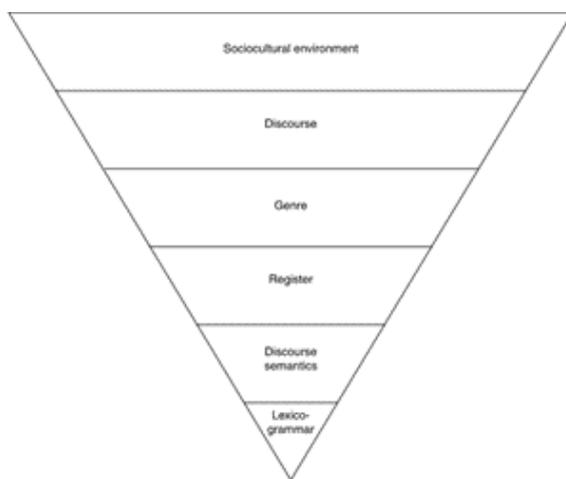
3.6 Discourse and Register Analysis

Discourse analysis originated approximately thirty years ago, drawing on developments in applied linguistics. Discourse is explained by Rigney (2007) as referring to “specific ways of using language to talk about the world” (p. 313). It is a set of concepts, values, and themes that people have in common when they talk or write about the world (Rigney, 2007). While text analysis is normally concerned with describing the way in which texts are organised, such as

cohesion and sentence structure, discourse analysis investigates the way in which languages communicate meaning as well as social- and power relations (Munday, 2016).

The most influential model for discourse analysis is Halliday's systemic functional model (Munday, 2016), which allows translation analysts to design a linguistic framework for the ST and TT and analyse certain linguistic choices in the translation (Halliday, 1994). The model starts with establishing the sociocultural environment, which reflects any social, cultural, historical, or political factors that were present at the time and place of production of the ST (Munday, 2016). The sociocultural environment influences the Genre of the text, which in turn determines the Register, comprising of three elements: Field, Tenor and Mode.

Figure 2. *The Hallidayan model of language, as presented in Munday (2016).*



Field refers to what is being written about, tenor constitutes who is communicating and to whom, and mode is concerned with the form of communication (written or spoken, formal or informal) (Munday, 2016). Each element of register is, in turn, associated with a “meta function” (Munday, 2016, p. 144), which provides extra information on the meaning and coherence of the text. The ideational function provides a representation of the world or an event and the interpersonal function enacts social relationships between the author and the audience or the characters of the text (House, 2015; Munday, 2016). Third, the textual function makes sure that the text is coherent and relates to the contextual situation. These three meta functions are formed by lexicogrammatical features and patterns, including choices of vocabulary, grammar, and syntax.

Because it is the most influential model of discourse analysis (Munday, 2016), the present study will conduct a translation analysis which is based on Halliday's systemic functional framework, namely, House's Translation Quality Assessment (2015).

3.7 House's Translation Quality Assessment (TQA)

Translation Quality Assessment (TQA) is a comparative ST-TT analysis which leads to the assessment of the “quality” of a translation, highlighting any differences, which are referred to as “mismatches” and/or “errors” (House, 2015, p. 31 & 33).

House introduced the original model of TQA in 1977, designed to provide a principled comparative analysis of two texts and an evaluation of the relative match between them (House, 2015). The notion of equivalence was the conceptual basis of the original model. As House explains, TTs are constrained to their STs as well as to the recipient's communicative conditions and this double linkage is the basis of translational equivalence: “the relation between an original text and its translation” (2015, p. 21). The design of the original model focused on discovering the function of a text in a particular context of a situation (House, 2015). To establish this function, a textual profile has to be designed and this is done through a detailed and systematic linguistic-pragmatic analysis of the text.

The original method of TQA involved a detailed analysis of the ST, using a set of situational dimensions (e.g., geographical origin, time, medium, social role relationship). Each situational dimension was explored through syntactic, lexical and textual means (if applicable) and House considered any “mismatch” between the ST and the TT an “error”. All the “errors” were listed and evaluated to determine the “quality” of the translation. The less “mismatches”, the better the “quality” of the translation (House, 2015).

After conducting multiple test cases and using the original model of TQA, House proposed a division into “overt” and “covert” translation (2015). Overt translations are TTs that do not pretend to be an original and are clearly not directed towards or adapted for the TT audience, because the ST is tied to the source language community and culture (House, 2015; Munday, 2016). In other words, the ST is tied to a specific source culture, time, and/or historical context and these specificities are not changed for the TT. The source text has to stay as original as possible, despite the necessary linguistic translation (House, 2015). Covert translations, on the other hand, often pretend to be original source texts addressed to the target culture (House, 2015). The source text of a covert translation is most often not tied to a specific culture, time and/or historical context, which results in the ST and the TT having equivalent purposes and importance for their target audiences. To produce a covert translation, the translator has to apply a cultural filter, to recognise and deal with underlying cultural differences and thus give the impression that the TT is an original (House, 2015; Munday, 2016).

Overt translations and covert translations can be related to the earlier mentioned concepts of foreignization and domestication (see paragraph 3.4, p. 13). While overt translations adopt

foreignization by retaining the fundamental aspects of the ST and its culture in the TT, covert translations are domesticated texts, adapted according to the culture and the temporal and historical context of the TT’s audience.

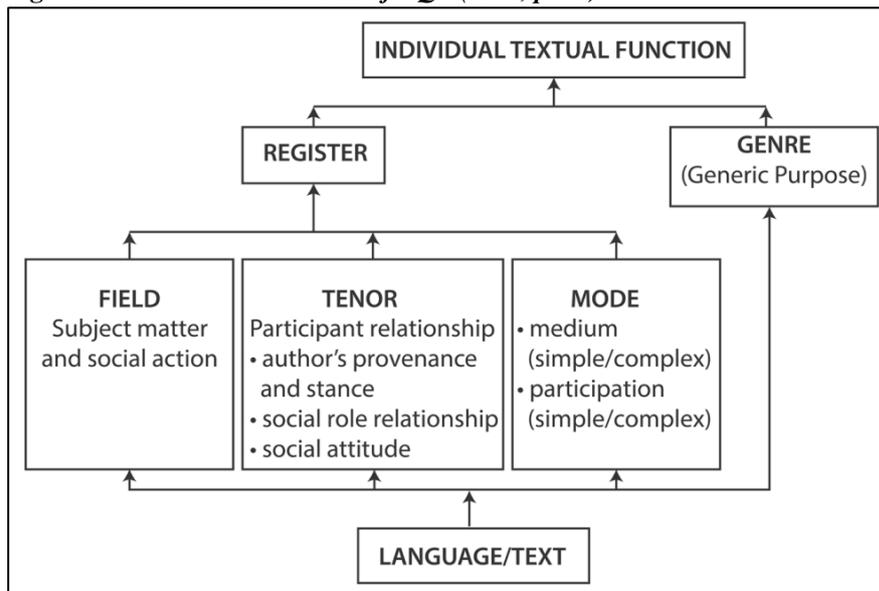
The concepts of overt and covert translation and the cultural filter were included in House’s revised model of TQA. Furthermore, the revised model features the register concepts introduced by Halliday (1994): Field, Tenor, and Mode. House’s definitions of the three register concepts are explained in Table 1 below.

Table 1. Definitions of the three elements of Register, based on Halliday (1994), as explained by House (2015, p. 64).

Field	The topic of the text, the content of the text, the subject matter of the text
Tenor	The nature of the participants (addresser vs addressees) and the relationship between them in terms of social power and social distance, degree of emotional charge
Mode	The channel: spoken, written, written to be read, written to be spoken as if not written, etc. The degree of participation between writer and reader: simple (monologue), complex (various linguistic mechanisms in the text)

The revised scheme for analysing and comparing STs and TTs is provided below (Figure 3). On the operationalisation and use of the model will be elaborated in Chapter 4, when the method of the present study is explained.

Figure 3. House’s revised model of TQA (2015, p. 65).



House's model of TQA has been criticised for a couple of reasons. First, the focus lies on the English language only, making it difficult to apply the same method to languages with more flexible word orders (Munday, 2016). However, as the current study focuses on English and Dutch, where the respective word orders are fixed, this is not considered a problem. Secondly, critics argue that languages do not completely equate cultures and the other way around, making it difficult to attach certain cultural filters to translations between languages. Also, translators have active roles in shaping texts and can use this in their advantage to selectively translate or alter the meaning of a ST (Kotze, 2022). Still, House's model is used for the present research because it offers a clear and useful framework to investigate the mediation of translation between the cultural constellations of English and Dutch. However, the model's criticism will be taken into account when discussing the outcomes of the research.

3.8 Analysing Images in Picture Books

Halliday's systemic functional framework is also used in image analysis, where it forms the basis for Multimodal Discourse Analysis (MDA) (Painter et al., 2012). MDA tries to understand the synergy between the different modalities of image and text by analysing the different elements of images and trying to understand their meaning in relation to the text. As the current thesis investigates the potential changes in text-image relationship between the STs and the TTs, the focus lies on the translation of the images in the texts and the translations of the texts themselves in relation to the images. The aim of the study is not to analyse the images themselves but only look at the possible changes, additions or omissions made by the translator or translating illustrator and the way in which these changes (potentially) affect the meaning of and relation to the text.

3.9 Research Questions

Based on the main research question and the exploration of the theories and approaches discussed above, the following sub-questions were formulated:

Main Research Question: How does interlingual translation mediate between the cultural constellations of English and Dutch in popular picture books published in Great Britain and the Netherlands?

Sub-question 1: How does textual translation mediate between the cultural constellations of English and Dutch in popular picture books published in Great Britain and the Netherlands?

Sub-question 2: How do the translations affect the relationship between text and image in popular picture books?

Sub-question 3: Are the popular picture books translated by adopting foreignization or domestication, resulting in either overt or covert translations?

Finding answers to these questions is academically relevant because the cultural constellations of English and Dutch in relation to picture book translations are underexplored in previous research. Investigating the potential intercultural mediation in picture book translations is crucial because of the young, vulnerable audience. The outcomes of this research can either add to existing theories about translations acting as bridges between cultures (Davies, 2012) and encouraging children to become familiar with other cultures, but can also prove that some translations harm rather than promote intercultural communication because translators can use their power to convey and promote their own ideas and ideologies in their translations (Kotze, 2022).

Chapter 4: Corpus and Method

This chapter explains how the corpus for the translation analysis was selected and introduces the corpus by providing a short introduction to each selected picture book. Furthermore, the method and operationalisation of the translation analysis will be explained.

4.1 Selection of Material

For this study, the criterium was set that the picture books should have been originally published in Great Britain for a British audience, and were later translated to Dutch for a Dutch audience.

First, an attempt was made to assemble the corpus from the website of CPNB (Stichting Collectieve Propaganda van het Nederlandse Boek), who weekly publish a list of the sixty best sold and most lent picture books in the Netherlands. Unfortunately, this source provided not enough usable titles.

Consequently, material was gathered from another list called “the best 50 picture books”, assembled by the Dutch website *dekinderboekenwinkel.nl* (De Kinderboekenwinkel, n.d.). The list is a general corpus of popular picture books assembled on the basis of various criteria: taken from the lists of best sold or most lent out by libraries published by CPNB, honoured with a golden Griffel or golden Penseel (awards for children’s literature), awarded picture book of the year, or based on recommendations of the website’s editors (R. Schrever, email correspondence, February 22, 2022). The complete list was filtered on the criteria that the books must have been originally written in British English and were later translated to Dutch. Twelve out of the fifty picture books met the criteria and were included in a list of useful books. However, when searching for the English and Dutch versions of the books, only ten of the twelve picture books were available for sale or download. These ten books compose the corpus of the current study.

4.2 Corpus of Picture Books

Tables 2.A and 2.B provide the publishing information of the ST and TT of each picture book. To provide an introduction to the books, the main storyline of each book is briefly described below Table 2.B.

Table 2.A

Corpus picture books: publishing information of the source texts (in alphabetical order)

Source Text - ST	Author	Illustrator	Nr. of pages	Publication year
A Bit Lost	Chris Haughton	Chris Haughton	27	2009
The Crocodile who didn't like water	Gemma Merino	Gemma Merino	26	2013
Gigantosaurus	Jonny Duddle	Jonny Duddle	26	2014
The Gruffalo	Julia Donaldson	Axel Scheffler	23	1999
Guess how much I love you	Sam McBratney	Anita Jeram	28	1994
Have you seen Elephant?	David Barrow	David Barrow	27	2015
The Lion inside	Rachel Bright	Jim Field	30	2015
Little Why	Jonny Lambert	Jonny Lambert	23	2016
The Storm Whale	Benji Davies	Benji Davies	26	2013
We're going on a bear hunt	Michael Rosen	Helen Oxenbury	34	1989

Table 2.B

Corpus picture books: publishing information of the translated texts (in similar order as Table 2.A)

Translated Text - TT	Translator	Illustrator	Nr. of pages	Publication year
Mama Kwijt	J.H. Gever	Chris Haughton	27	2013
De Krokodil die niet van water hield	L. M. Niskos	Gemma Merino	26	2014
Gigantosaurus	Bette Westera	Jonny Duddle	26	2014
De Gruffalo	L. M. Niskos	Axel Scheffler	23	1999
Raad eens hoeveel ik van je hou	Jesse Goossens	Anita Jeram	28	1994
Heb jij misschien Olifant gezien?	J.H. Gever	David Barrow	27	2017
De Leeuw in de Muis	Bette Westera	Jim Field	30	2016
Gewoon zoals je bent	Ellen Hosmar / Vitataal	Jonny Lambert	23	2016
De Kleine Walvis	Edward van de Vendel	Benji Davies	26	2015
Wij gaan op berenjacht	Ernst van Altena	Helen Oxenbury	34	1990

A Bit Lost – Mama Kwijt

In *A Bit Lost*, a little owl falls out of the nest and loses sight of his mom. Squirrel claims to know where little owl's mummy is but he keeps finding the wrong animals. In the end, Frog leads little owl to his mother and they are all going to eat cookies in the owls' nest to celebrate.

The Crocodile who didn't like water – De Krokodil die niet van water hield

A little crocodile doesn't like swimming and feels alone because his siblings are all playing in the water. Near the end of the story, it turns out that he is not a crocodile after all, but a dragon. He is not born to swim, but to breathe fire and fly.

Gigantosaurus – Gigantosaurus

Four little dinosaurs, Bonehead, Tiny, Fin, and Bill, are playing together and are on the lookout for the Gigantosaurus, a fierce and wild dinosaur. Bonehead stands on the lookout while the

others play and repeatedly tricks the others into believing that the Gigantosaurus is coming. The other three decide to leave Bonehead behind because of his lies, but then the Gigantosaurus comes. The other three dinosaurs think that the Gigantosaurus has eaten Bonehead, but then Bonehead appears and tells them he is safe, after which he starts tricking them again. However, the others do not believe him anymore.

The Gruffalo – De Gruffalo

In *The Gruffalo*, a mouse strolls through the woods and comes across various animals who want to eat the mouse. The mouse tricks the animals into thinking that the Gruffalo, a terrifying dangerous animal, wants to eat them. Later, when Mouse actually meets the Gruffalo, Mouse makes him believe that all the other animals are scared of the mouse. When the Gruffalo and Mouse walk together through the woods, all animals, and eventually the Gruffalo as well, flee.

Guess how much I love you – Raad eens hoeveel ik van je hou

In *Guess how much I love you*, Little Nutbrown Hare and Big Nutbrown Hare tell each other how much they love each other. Big Nutbrown Hare repeatedly surpasses Little Nutbrown Hare in expressing the size of their love, because Big Nutbrown Hare has longer arms, can hop higher, and can reach further than Little Nutbrown Hare.

Have you seen Elephant? – Heb jij misschien Olifant gezien?

Have you seen Elephant tells the story of an elephant and a little boy playing hide and seek. The elephant hides in obvious places in and around the house but the boy cannot seem to find him. After a while, the elephant shows himself to the boy and they come across a turtle who wants to play tag with them.

The Lion Inside – De Leeuw in de Muis

A tiny mouse wants to inherit the loud roar of the big lion, because all the other animals admire the lion while they ignore the little mouse. When the mouse climbs the lion's rock to ask him whether he can teach the mouse his roar, it turns out that the lion is extremely frightened of mice. The mouse and the lion decide to become friends and live on top of the rock together. The main message of the book is conveyed on the last page: "no matter your size, we all have a mouse AND a lion inside" (Bright & Field, 2015, p. 31).

Little Why – Gewoon zoals je bent

Little Why portrays the story of a little elephant called Why (ST) or Snuf (TT), who keeps walking out of line and is amazed by the features of other animals and also wants those body parts. In the end, when the herd has reached the water, an older elephant tells Little Why that they don't need those body parts because they have their own special ears and trunk. Little why is special just the way they are.

The Storm Whale – De Kleine Walvis

Noi (ST) or Boy (TT) lives with his dad by the sea. The morning after a great storm, Noi finds a little whale on the beach and decides to take him home and put him in the bath. Noi finds a friend in the whale and feels less alone when his father isn't home. However, when Noi's father finds out about the whale, the whale needs to go back to sea, where he belongs.

We're going on a bear hunt – Wij gaan op berenjacht

Four children, a dog and a father-figure are going on a bear hunt and come across all kinds of obstacles such as a snowstorm and a river, to eventually face a real bear. When they see the bear, the bear starts chasing them all the way to their home, after which they decide to never go on a bear hunt again.

4.3 Method of Analysis

For each of the ten picture books a transcription of the ST and the TT was made and put together in a table, making it easier to compare and contrast the two texts. When the transcriptions were complete, each picture book was analysed using House's revised model of TQA.

While House's model of TQA has already been introduced earlier, this section will explain how the model was applied for the current study.

Each analysis started with an analysis of the ST, to later determine the Statement of Function of the ST (House, 2015). The analysis of the ST started off with establishing the Register of the text, including Field, Tenor and Mode. The Field of the text was first analysed, indicating any lexical, syntactic or textual means relating to the Field. Then, the Tenor of the text was explored, elaborating on the author's temporal, geographical and social provenance, the author's personal (emotional and intellectual) stance, and the social role relationship between the author and the reader, the author and the characters of the story, and the characters amongst themselves (House, 2015). After establishing the Field and Tenor of the ST, the Mode of the text was explored. The Mode includes the medium of the text, showing for what purposes the text was

written. Mode also includes the participation within the text: does it include monologues, dialogues or complex narrations with many characters conversing at the same time?

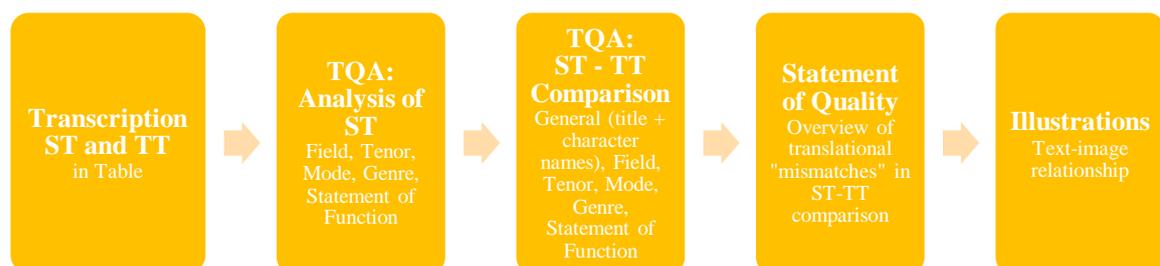
After establishing the Field, Tenor and Mode of the ST, the Genre of the text was elaborated on, including the communicative purpose of the text as well as the inclusion or exclusion of pictures. Then, the Statement of Function was determined, which showed the function of the ST. House's model employs the three functions of Halliday's systematic framework: the ideational, the interpersonal, and the textual function (Munday, 2016).

After determining the Statement of Function of the ST, the ST and TT were compared by focusing on any "mismatches" concerning the titles, character names, Field, Tenor, Mode, Genre and Statement of Function. This comparison then led to the Statement of "Quality" of the translation (House, 2015).

Concerning the illustrations and images of the ST and TT, it must be clear that this study does not focus on analysing the images of picture books in detail, but aims to find out whether the images change from the ST to the TT and explore what could have been the reasons for these changes. Contrastingly, when the images did not undergo any change from ST to TT, it was investigated whether the text of the TT still matched in the same way with the images as in the ST.

The entire process of transcribing and analysing the ten picture books is visualised in the flowchart below.

Figure 4. *Flowchart visualising the method of analysis.*



Chapter 5: Analysis

This chapter provides the results of the translation analysis conducted on the STs and TTs of the picture books. Instead of discussing all steps taken during analysis (see flowchart, p. 23) or providing the results per book, the results are discussed per interesting phenomenon found during analysis. These include the title, the names of the characters, the register dimensions of Field, Tenor, and Mode (House, 2015), and the illustrations. Each theme will be discussed by means of examples from the books in which that theme came forward during the analysis. Whenever there are changes or differences found between the ST and the TT, these will often be referred to as “mismatches”, following House’s methodology of TQA (2015, p. 61).

5.1 Title

Six out of the ten books had identical titles for the ST and the TT, or used literal translations of the ST’s title for the TT. Four out of the ten picture books had a contrasting title for the ST and the TT.

Table 3. *Contrasting titles between ST and TT for four books.*

Title ST	Title TT
Little Why	Gewoon zoals je bent
A Bit Lost	Mama Kwijt
The Storm Whale	De Kleine Walvis
The Lion Inside	De Leeuw in de Muis

For all four books, the title of the TT seems to better fit the Field or the main message of the book. For example, ‘Little Why’ is the name of the elephant around which the storyline evolves, while ‘Gewoon zoals je bent’ is the main message of the book.

5.2 Names of the characters

Four out of the ten picture books used identical names for the characters in the ST and TT, another four out of ten used contrasting names, and in the remaining two books, the characters were given no name at all.

In the four books which had the same names for the ST and the TT, the character names corresponded with the animal types of the characters (e.g. a mouse was called Mouse, a frog was called Frog), making it logical to literally translate the names.

The four books that did have contrasting character names are presented in Table 4 below.

Table 4. Contrasting character names between ST and TT in four books.

Title ST	Names of the characters – ST	Names of the characters – TT
Little why	Little Why	Kleine Snuf
The Storm Whale	Noi	Boy
Guess how much I love you	Little Nutbrown Hare Big Nutbrown Hare	Hazeltje Grote Haas
Gigantosaurus	Bonehead, Tiny, Fin, and Bill	Botje, Beentje, Dina and Daan

In *Gewoon zoals je bent*, ‘Kleine Snuf’ could be a reference to the fact that the elephant is constantly sniffing around (‘snuffelen’ in Dutch), instead of focusing on the fact that the little elephant keeps asking ‘Why’ throughout the text. The change in names in *De Kleine Walvis* could be interpreted as foreignizing the text (Davies, 2012), using an English name. The names in both the ST and TT of *Guess how much I love you* refer to the sizes of the hares, with the variable of colour being omitted in the TT. This choice could be based on the non-existent relation between the colour of the hares and the Field of the story. The difference in character names in *Gigantosaurus* could be interpreted as a form of domestication (Davies, 2012), as the TT features two typical Dutch names (Dina & Daan) and two names which are derived from body parts (Botje & Beentje).

5.3 Field

The Field of all books consisted of a simple plot including animals and sometimes humans, using short clauses with simple structures throughout the text, making it easy to comprehend (House, 2015). Some translational choices resulted in small changes in Field between the ST and the TT, but these were never so prominent or crucial that they changed the overall Field of the texts. The analysis revealed three main phenomena that kept coming back during the analyses: culturally motivated mismatches, repetition and iconic linkage, and textual mismatches that were related to Mode.

5.3.1 Culturally Motivated Mismatches

All ten books taken together, the analysis showed merely two examples of culturally motivated mismatches in Field.

The first example occurred in *The Crocodile who didn't like water*. In the story, the crocodile uses money to buy a rubber ring to be able to play in the water with his siblings. Where this money comes from, however, is contrasting in the ST and the TT.

Table 5. Culturally Motivated Mismatch: *The Crocodile who didn't like water.*

ST (p. 10)	TT (p. 10)
He had saved up his money from the tooth fairy, and he knew exactly what to buy with it.	Hij had nog wat zakgeld over, en hij wist precies wat hij daarvan ging kopen.

In Great Britain, many children grow up with the idea of a tooth fairy that brings money whenever they put a fallen out baby tooth and a letter under their pillow (Gambold, 2019). Great Britain even celebrates a national tooth fairy day (Gambold, 2019). In the Netherlands, this phenomenon is less popular. It is more common in the Netherlands for children to receive a weekly or monthly amount of money from their parents or caretakers, called ‘zakgeld’, to learn how to deal with money (Nibud, n.d.). The choice to change the money from the tooth fairy into ‘zakgeld’ is thus very likely motivated by cultural differences, which could be seen as domesticating the TT for the target audience.

Have you seen Elephant? included the second example of culturally motivated mismatches in Field. When the elephant and the young boy start playing hide and seek, the boy uses phrases that typically belong to the game.

Table 6. Culturally Motivated Mismatch: *Have you seen Elephant?*

ST (p. 7-9)	TT (p. 7-9)
1 2 3 4 5 6 7 8 9 ... 10! Coming! Ready or not!	1 2 3 4 5 6 7 8 9 ... 10! Ik kom! Wie niet weg is, is gezien!

Because the TT shows no literal translation in the form of ‘Ik kom! Klaar of niet!’, this example could be considered an example of domestication, to fit with the cultural context of the TT’s target audience.

5.3.2 Repetition and Iconic Linkage

Using repetition and iconic linkage points at redundancy throughout the text and thereby facilitates comprehension and increases the readability of a text (House, 2015; Oittinen et al., 2018). Iconic linkage, according to House, “occurs when two or more sentences in a text cohere because they are, at the surface level, isomorphic” (2015, p. 32). It is often used for the young audience’s benefit, to highlight similarity, to facilitate the recognisability of states, events, and actions, and/or to heighten dramatic effects (House, 2015).

Six of the ten picture books featured an abundance of repetition and iconic linkage. Most of the times the repetition took the form of an event reoccurring later on in the text, as in the

example of *We're going on a bear hunt* below. Throughout the text, the characters are facing obstacles they have to tackle and at the end, when they face the bear, they are going back through all those obstacles in the same way as before. The examples of the TT are also provided, to show that there were no striking mismatches in Field between the ST and the TT.

Table 7. Repetition in *We're going on a bear hunt*.

Page nr.	ST	TT
22-24	Uh-uh! A cave! (...) We've got to go through it! Tiptoe! Tiptoe! Tiptoe!	O jee! Een grot! (...) We moeten er wel dwars doorheen! Sluiperdesluip! Sluiperdesluip! Sluiperdesluip!
27	Quick! Back through the cave! Tiptoe! Tiptoe! Tiptoe!	Vlug! Door de grot terug! Sluiperdesluip! Sluiperdesluip! Sluiperdesluip!
18-19	Uh-uh! A snowstorm! (...) We've got to go through it! Hoooo woooo! Hoooo woooo! Hoooo woooo!	O jee! Een sneeuwstorm! (...) We moeten er wel dwars doorheen! Loeierdeloei! Loeierdeloei! Loeierdeloei!
27	Back through the snowstorm! Hoooo woooo! Hoooo woooo!	Terug door de sneeuwstorm! Loeierdeloei! Loeierdeloei!

Most instances of iconic linkage occurred when events were repeated, such as in the excerpt of *We're going on a bear hunt* above. *The Gruffalo* also featured prominent examples of iconic linkage, which are provided below.

Table 8. Iconic Linkage in *The Gruffalo*.

Page nr.	ST	TT
2, 6, 10	A[n] [fox/owl/snake] saw the mouse and the mouse looked good.	[Vos/Uil/Slang] zag hem en dacht: Lekker hapje is dat!
2, 6, 10	"A gruffalo? What's a gruffalo?" "A gruffalo! Why, didn't you know?"	'De gruffalo? Die ken ik niet.' 'O nee? Nou, wacht dan maar tot je 'm ziet.'
4, 8, 12	"Silly old [Fox/Owl/Snake]! Doesn't he know, There's no such thing as a Gruffalo?"	'Ha!' lachte de muis. 'Hij geloofde het zo! Natuurlijk bestaat er geen gruffalo...'
17, 19, 21	"It's [Snake/Owl/Fox]," said the mouse. "Why, [Snake/Ow/Fox], hello!" [Snake/Owl/Fox] took one look at the Gruffalo.	'Dat is [slang/uil/vos],' zei de muis. 'Hé [slang/uil/vos], hallo! [Slang/Uil/Vos] wierp een blik op de Gruffalo.'

5.3.3 Textual mismatches in Field that are related to Mode

The most mismatches in Field between the ST and TT occurred in the three picture books that had a constant rhyme scheme and rhythm which was retained by the translator in the TT. Rhyme schemes and rhythms facilitate reading a text (out loud), which makes this phenomenon belong to the Mode of a text (House, 2015). Because the rhyme scheme and rhythm remained the same in the STs and the TTs, the texts could in some cases not be literally translated so other words and/or sentence constructions were used.

However, the textual mismatches were never so drastic or important that they changed the overall events, actions, and thus Field of the texts. For example, in the excerpt of *Gigantosaurus* below, the translator probably inserted the part ‘precies even oud’ in the TT, in order for it to rhyme to ‘woud’, but the overall narrative of the text stayed the same.

Table 9. Textual Mismatches because of the retainment of rhyme and rhythm in *Gigantosaurus*.

ST (p. 4)	TT (p. 4)
on the edge of the jungles, where the herbivores grazed, four little dinosaurs spent their days playing in the Cretaceous sun, following tracks and having fun.	toen er nog lava uit kraters kolkte, toen dino’s en dodo’s de aarde bevolkten, speelden vier dino’s – precies even oud – spoorzoekertje aan de rand van het woud.

5.4 Tenor

The Tenor of the books included the author’s geographical, personal, emotional, and intellectual relationship with the audience and the characters, as well as the characters amongst themselves (House, 2015). In all ten books, the author only seemed to want to tell the story to the audience, without the aim to educate or teach or talk down upon the reader. Concerning the relationships between the author and the characters and the characters amongst themselves, two main themes kept coming forward during analysis: feelings of sympathy, empathy, and warmth, and the use of humour.

5.4.1 Sympathy, Empathy, Warmth

The authors of all ten books displayed some kind of sympathy, empathy, and/or warmth towards the characters they created. In some cases, the author displayed these feelings through the speech of other characters in the story. For example, in *A Bit Lost*, Squirrel feels very sorry for Little Owl and decides to help him find his mother, and in *The Lion Inside*, the mouse feels sorry for the lion’s fear of mice, thereby creating a sense of empathy. In other cases, the authors themselves created sympathy through what they wrote down as a narrator. For example, the mouse in *The Lion Inside* has a “tough” life (Bright & Field, 2015, p. 6), and the character of Noi/Boy in *The Storm Whale* was “lonely” because his father was always away from home (Davies, 2013, p. 23).

These expressions of sympathy, empathy, and warmth in the ST featured in the same way in the TT, revealing no drastic or important translational mismatches concerning Tenor, except for *The Storm Whale* (see Table 10 below). Where the ST states that Noi ‘was’ lonely, mentioning it more as a fact, Boy ‘felt’ lonely in the TT, focusing more on Noi’s/Boy’s feelings. This could be interpreted as a stronger expression of sympathy in the TT.

Table 10. Identical expressions of sympathy, empathy and warmth in the STs and TTs of three books.

Examples	ST	TT
A Bit Lost p. 5-6	“Are you OK?” asked Squirrel. (...) “Don’t worry, little friend. I’ll find your mummy.	‘Gaat het?’ vraagt Eekhoorn. (...) ‘Geen paniek, vriendje. Ik vind jouw mama wel.
The Lion Inside p. 28	“Don’t worry,” Mouse peeped. “I’m a friend, not a foe.	‘Niet schrikken, ik doe je geen kwaad,’ zei de muis.
The Lion Inside p. 6	Mouse-life was tough.	Een zeer onplezierig bestaan.
The Storm Whale p. 23	He had been so busy, he hadn’t noticed that Noi was lonely.	Hij had het zo druk gehad dat hij niet merkte dat Boy zich wel eens eenzaam voelde.

5.4.2 Humour

In five out of the ten books, humour was used to characterise and describe the characters. In *We’re going on a bear hunt*, the author used humour to describe the contrasting feelings of the characters throughout the story.

Table 11. Use of humour in *We’re going on a bear hunt*.

Page nr.	ST	TT	Feeling / Emotion
1, 5, 9, 13, 17, 21	We’re not scared.	Wij zijn niet bang.	Bravery
24-27	WHAT’S THAT? (...) IT’S A BEAR!!! (...) Quick! Back through the cave!	WAT IS DAT (...) EEN BEER!!! Vlug! Door de grot terug!	Fear
29	Get to our front door. Open the door. Up the stairs. Oh no! We forgot to shut the door. Back downstairs	Naar onze voordeur. Open met die deur! Hop! De trap op! O nee toch! Deur niet dichtgedaan! Paf! De trap af!	Chaos
30	Into bed. Under the covers.	In bed. Diep onder de dekens.	Fear

Another example of the use of humour can be found in the text-image relationship in *Have you seen Elephant?* In the story, the huge elephant keeps hiding himself extremely obvious in and around the house, which can be seen on the illustrations, but the little boy and his parents cannot seem to find him.

Table 12. Use of humour in *Have you seen Elephant?*

Pages 9-10	Pages 13-14	Pages 15-16
		
<p>ST: Where could he be? TT: Waar kan hij zijn?</p>	<p>ST: Dad, have you seen Elephant? What Elephant? TT: Pap, heb jij misschien Olifant gezien? Welke Olifant?</p>	<p>ST: Maybe I'll try outside. TT: Misschien is hij buiten...</p>

All examples of the author’s and illustrator’s use of humour were identical in the ST and the TT of the books concerned, revealing no mismatches concerning Tenor. The only small difference between the ST and TT was the addition of ‘Hop’ and ‘Paf’ on page 29 of *We’re going on a bear hunt* (Table 11), to make the text rhyme. However, this difference did not affect the Tenor of the text in any way.

5.4.3 Lessons and Messages about life

Two of the ten books included a direct lesson or main message about life, but these lessons were not forced upon the reader in any way. Whenever the ST featured a lesson or main message, this message was translated and conveyed in the same way for the TT, revealing no important mismatches. In *The Lion Inside*, the translator used more words and decided to put emphasis on humans and animals, instead of only saying ‘you’, but the main message remains identical.

Table 13. Lessons and Messages about life in *The Lion Inside* and *Little Why*.

Examples	ST	TT
The Lion Inside p. 31	(...) no matter your size, we all have a mouse AND a lion inside	IEDER mens, IEDER dier heeft diep in zijn binnenste alles in huis: een angstige leeuw EN een dappere muis.
Little Why p. 24	“... you’re special just the way you are!”	‘... je bent heel speciaal, gewoon zoals je bent!’

5.5 Mode

The register dimension of Mode is concerned with the type of communication and determines whether it is written to be read in silence or aloud. As Oittinen et al. (2018) and Winters et al.

(2017) claim, almost all picture books are written to be read aloud, but some books have more features that indicate the text is meant to be read aloud than others. The analysis of the ten books revealed four main phenomena that implied the written text was meant to be read aloud, which will be discussed below.

5.5.1 Quotation Marks

Six out of the ten picture books used quotation marks to indicate whenever a character was speaking. In three out of the four other books, there was no spoken interaction between any of the characters, and one author decided to not use quotation marks whenever a character said something.

By indicating that a character is speaking, quotation marks can help the reader to distinguish between descriptive text and spoken interaction as well as between characters when reading the text out loud.

In all the books including quotation marks, the author of the ST used double ones and the translator used single ones for the TT (see example below). This mismatch can be seen as a form of domestication, conforming to the style conventions and common usage of the target culture (Taalunie, 2021).

Table 14. *Use of quotation marks in Little Why.*

ST (p. 22)	TT (p. 22)
“STOP!”	‘STOP!’
“Why?”	‘Waarom?’
“Because ...”	‘Omdat ...’

5.5.2 Emphatic Stress

Another phenomenon which implied the texts were written to be read aloud is the use of capitalisation or italicisation to indicate emphatic stress. Capitalisation of words or phrases was used in five out of six books to indicate the need for emphasis when reading it out loud. In most cases, the capitalisation was also used in the TT on the translations of the same words, just as in the example below.

Table 15. *Emphatic stress marked by capitalisation in We’re going on a bear hunt.*

ST (p. 24-25)	TT (p. 24-25)
Tiptoe! Tiptoe! Tiptoe!	Sluiperdesluip! Sluiperdesluip! Sluiperdesluip!
WHAT’S THAT?	WAT IS DAT?
One shiny wet nose!	Een glimmende natte neus!
Two big furry ears!	Twee grote harige oren!
Two big goggly eyes!	Twee grote rollende ogen!
IT’S A BEAR!!!	EEN BEER!!!

In the books with a constant rhyme scheme and rhythm, the quite free translation sometimes resulted in an omission or addition of capitalisation, or capitalisation was put on other words to retain the rhyme scheme and rhythm of the text, such as in *The Lion Inside* below.

Table 16. Mismatch in emphatic stress marked by capitalisation in *The Lion Inside*.

ST (p. 17)	TT (p. 17)
So he made himself brave and he thought like a WINNER. He set off for the top ... hoping not to be dinner!	Hij piepte: 'Niet klagen, maar vragen, KOM OP!' Hij kwam uit de schaduw en klom naar de top.

In one book, the author of the ST used italicised language to indicate emphatic stress, which was translated by acute accents in the TT. This mismatch can be considered a form of domestication, because in Dutch acute accents are often used for stress or emphasis, while in English this phenomenon does not exist (Taalunie, 2021).

Table 17. Use of italicised language vs acute accents in *Guess how much I love you*.

ST (p. 18)	TT (p. 18)
"But I love you as high as <i>I</i> can hop," smiled Big Nutbrown Hare – and he hopped so high that his ears touched the branches above.	'Maar ik hou van jou zo hoog als ik kan springen,' glimlachte Grote Haas – en hij sprong zo hoog dat zijn oren de takken raakten.

5.5.3 Rhyme/Rhythm

As mentioned earlier, three of the ten books were written in a constant rhyme scheme and rhythm. This makes sure that the text 'flows' in a certain way, making it easier for the reader to read it out loud in a certain rhythm (Oittinen et al., 2018). Furthermore, using a rhyme scheme and rhythmic flow facilitates comprehension for the young audience and makes it easier to follow along (Beveridge, 2017). The rhyme schemes and rhythm were retained in the TT for all three books, sometimes leading to small mismatches in Field, as was shown in the examples in Table 9 and 16 above.

5.5.4 Onomatopoeia

Onomatopoeia was employed by the authors of six of the ten books. Onomatopoeia is the formation of a word to resemble the sound of things that are happening, such as the sound of a roar or a dive in the water (OED, n.d.). It engages the reader with the text and makes the action of reading it out loud more fun and realistic. In five out of the six books, the use of onomatopoeia was literally translated, such as in the examples below.

Table 18. Use of onomatopoeia in *A Bit Lost* and *The Crocodile who didn't like water*.

Title and page nr.	ST	TT
A Bit Lost p. 4	Bump... Bump... BUMP!	Boink... Boink... BOINK!
The Crocodile who didn't like water p. 17-18	AAAACHOOOOO!	HATSJOEEEEEE!

The translation of onomatopoeia in *We're going on a bear hunt* showed examples of domestication. In the excerpt below, the instances of onomatopoeia were not literally translated (e.g., Squelch squerch vs Plens plons) but were adapted conforming to Dutch style conventions, connecting two words into one (Taalunie, 2021).

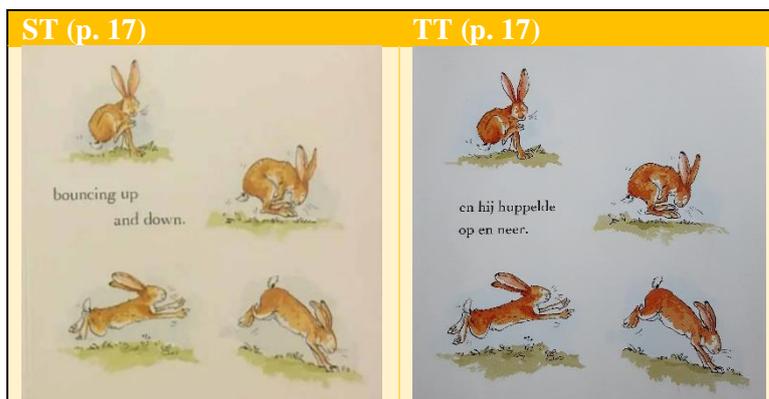
Table 19. Use of onomatopoeia in *We're going on a bear hunt*.

ST (p. 28)	TT (p. 28)
Back through the mud! Squelch squerch! Squelch squerch!	Terug door de modder! Flapperdeflop! Flapperdeflop!
Back through the river!	Terug door de rivier!
Splash splosh! Splash splosh! Splash splosh!	Plenserdeplons! Plenserdeplons!
Back through the grass!	Terug door het hoge gras!
Swishy swashy! Swishy swashy!	Zwieperdezwiep! Zwieperdezwiep!

5.6 Illustrations

To answer sub-question 2, the translation analysis based on House's model was followed by an analysis of the illustrations in relation to the texts. The analysis found two main types of text-image relationships. In seven out of the ten books, the illustrations merely accompanied the text but did not provide crucial meaning themselves, such as in *Guess how much I love you*. The texts of these seven books could have served as standalone texts without illustrations.

Table 20. Illustrations accompany the text in *Guess how much I love you*.



In the other three books, however, the illustrations played a big role in establishing the Field of the story and providing meaning together with the text. For example, in *The Storm Whale*, it is not explicitly stated that Noi's/Boy's father finds out that the whale is in the bath. The reader

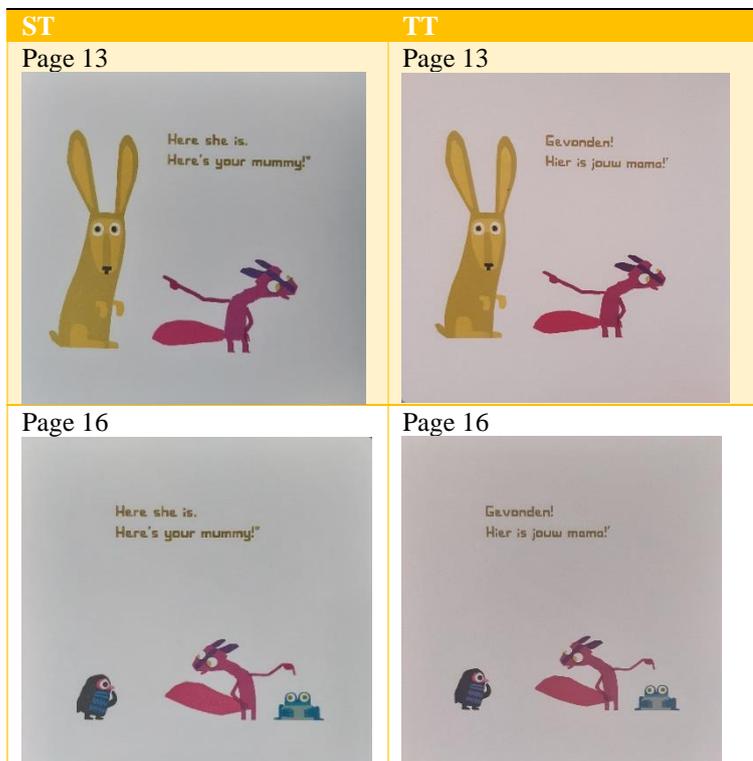
can imply that the father finds out because it is stated that “dad wasn’t angry” (Davies, 2013, p. 23), but there is no explicit narration of dad finding it out. This event is presented through the illustrations on page 22.

Table 21. Illustrations provide meaning in *The Storm Whale*.



Another example can be found in *A Bit Lost*, where it is not clear to the audience to which animal Squirrel points when the illustrations are not taken into account. There is no textual mention of a bunny or a frog on these pages, these animals are only presented through the illustrations.

Table 22. Illustrations provide meaning in *A Bit Lost*.



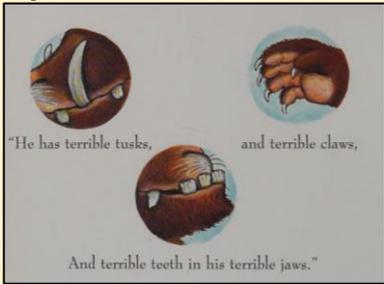
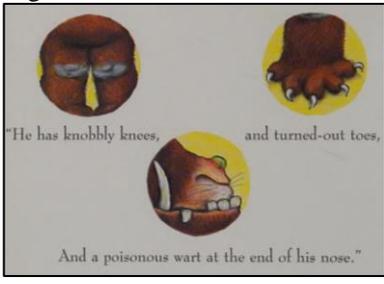
These examples can be related to Baker & Saldanha’s argument that picture books who show mismatches between the visual and textual mode encourage the child audience to become active and link the textual meaning with the visual meaning (2020).

5.7 Text-image relationship: ST vs TT

Whenever the TT was an almost literal translation of the ST, which was the case in the seven books that did not have a constant rhyme scheme, the relationship between the text and the illustrations was unchanged. Even though the illustrations played an important role in providing meaning in some of the books, the text-image relationship did not change from ST to TT because of the literal translations.

In the three TTs that retained the rhyme scheme and rhythm from the ST, the analysis revealed quite some small mismatches concerning Field. However, these mismatches did not affect the text-image relationship in such a way that it changed drastically. For example, in *The Gruffalo*, the description of the Gruffalo shows some linguistic differences between the ST and the TT on pages 3 (Teeth vs Kaken) and 7 (Toes vs Voeten), but the text still matches with the pictures because they, apart from showing teeth and toes, also show jaws and feet.

Table 23. No changes in text-image relationship between the ST and TT in *The Gruffalo*.

ST	TT
<p>Page 3</p>  <p>"He has terrible tusks, and terrible claws, And terrible teeth in his terrible jaws."</p>	<p>Page 3</p>  <p>'Slagtanden heeft-ie, en vlijmscherpe klauwen, en knarsende kaken die alles kauwen.</p>
<p>Page 7</p>  <p>"He has knobbly knees, and turned-out toes, And a poisonous wart at the end of his nose."</p>	<p>Page 7</p>  <p>'Hij heeft eeltige knieën, z'n voeten zijn plat, op de punt van zijn neus zit een gifgroene wrat.</p>

Chapter 6: Conclusion

This chapter will answer the sub-questions and the main question of the thesis research on the basis of the translation analyses of the ten books.

6.1 The mediation of textual translation in the ten picture books

Sub-question 1: How does textual translation mediate between the cultural constellations of English and Dutch in popular picture books published in Great Britain and the Netherlands?

The application of House's TQA revealed two different types of mismatches in textual translation between the cultural constellations of English and Dutch in the ten books analysed. Returning back to chapter 2, it was stated that picture books are a source of messages about the world, social values and norms, cultures, and ideologies (Oittinen et al., 2018; Painter et al., 2012). The first type of translational mismatches found during analysis concerns these explicit cultural aspects, including cultural traditions, norms, values, and commonalities. The analysis revealed merely two explicit examples of this type of textual translation. Both examples were related to the Field of the text and strongly mediated between the two cultural constellations because they revealed differences in cultural traditions (see Table 5 & 6). Apart from these two examples, textual translation did not reveal any other explicit cultural differences of this type.

The second type of translational mismatches found during analysis was more indirectly present, revealing differences on a pure linguistic level. This type was stronger in the translations of the ten books, revealing mismatches in the style conventions of English and Dutch concerning the use of quotation marks (Table 14), italicisation and acute accents (Table 17), and onomatopoeia (Table 19). Furthermore, whenever an ST featured a constant rhyme scheme and rhythm, this was retained in the TT of the book. This reoccurring translational choice could be interpreted as being typical for the cultural constellation of Dutch. However, it is difficult to generalise this finding as only three of the ten books featured a constant rhyme scheme and rhythm.

In conclusion, the analysis of the textual translation revealed two types of mismatches between the cultural constellations of English and Dutch in the ten picture books that were analysed. Results showed that the mediation of textual translation in the form of differences in linguistic style conventions was stronger than in the form of explicit cultural differences.

6.2 Text-image relationship between ST and TT

Sub-question 2: How do the translations affect the relationship between text and image in popular picture books?

The translations did not affect the relationship between text and image in any of the ten picture books. This finding can be attributed to the more or less literal translations of the STs in seven of the ten books. Whenever the translations did show some mismatches in the other three books, most often because of the retainment of a rhyme scheme and rhythm, the texts were translated in such a way that they still matched with the illustrations in the same way as in the STs (see example *The Gruffalo* in Table 22).

Even when the illustrations did provide meaning themselves instead of only accompanying the texts, which was the case in three out of the ten books, the TTs still matched in the same way with the illustrations as in the STs.

6.3 Foreignization or Domestication?

Sub-question 3: Are the popular picture books translated by adopting foreignization or domestication, resulting in either overt or covert translations?

The literal translations of seven out of the ten books resulted in few instances of domestication. In merely one book, the character names were translated in such a way that they corresponded with the target culture of the TT and there were only two examples of mismatches in the Field of two books in which the translator adapted the content of the story to the traditions of the target culture. The translation analysis revealed no instances of domestication concerning Tenor. Regarding Mode, the TT was domesticated whenever the author of the ST used double quotation marks, which was the case in six out of the ten books. In one instance, domestication occurred by changing the use of italicised language into acute accents, to indicate emphatic stress (Taalunie, 2021). One other TT featured domesticated translations of the onomatopoeic elements that occurred in the text.

With regard to foreignization, the analysis revealed only one instance of foreignization. In *The Storm Whale*, the translator gave the boy the name ‘Boy’, using an English name instead of a Dutch one. However, we can never be sure about the motives of the translator and thus cannot say with certainty that the translator wanted to foreignize the text when deciding to use this name.

To answer sub-question 3, the ten popular picture books of this thesis research were mostly translated quite literally, without adopting either domestication or foreignization. Whenever a

TT featured instances of domestication or foreignization, the frequency of those instances were never so high that the entire text could be considered either domesticated or foreignized. Furthermore, one translation showed examples of both domestication and foreignization in the same text. These findings also lead to the conclusion that none of the translations can be considered either overt or covert, which confirms House's argument that "the 'overt'-'covert' translation distinction is a cline rather than a pair of binary opposites" and that texts can be "more, or less, covert/overt" (House, 2015, in Munday, 2016).

6.4 Main Research Question

RQ: How does interlingual translation mediate between the cultural constellations of English and Dutch in popular picture books published in Great Britain and the Netherlands?

The analysis of the interlingual translation in the ten popular picture books showed different types of translational mismatches concerning textual translation, revealing differences between the cultural constellations of English and Dutch, while no mismatches were found concerning the visual aspect and text-image relationship of the picture books. The textual translations showed two types of translational mismatches. The number of mismatches in the form of explicit culturally motivated mismatches was not large, comprising only two clear examples. However, textual translation did quite strongly mediate through differences concerning the linguistic style conventions of English and Dutch. The visual translation showed no differences between the illustrations of the STs and the TTs of all ten books and the translations did not affect the text-image relationship in any way.

Chapter 7: Discussion

This chapter reflects on the results and conclusions that followed from the translation analysis and aims to connect some interesting findings to the broader academic and social field. Besides, this chapter will touch upon the limitations of the research and provide suggestions for future research.

7.1 The complexity of Culture

The analysis found merely two explicit examples of domestication which were culturally motivated, and only three phenomena which showed clear instances of linguistic domestication: the use of quotation marks, acute accents as opposed to italicised language, and onomatopoeia. Regarding foreignization, only one example could be interpreted as a choice of foreignization, but this cannot be said with certainty as it is extremely difficult to find out what happened in the mind of the translator during translation (Holmes, 2004).

The few instances of domestication and foreignization could be explained in two ways. First of all, the storylines and characters of all STs were quite universal, including not many cultural elements or aspects typical for the source culture that could either be foreignized or changed for domestication in the TTs. The finding that the books were very universal instead of localised, could be explained by the fact that all books included animals and only some books included humans as well. The factor of culture could have been more prominent when the Field of the books included more humans instead of animals because translators often project reductive representations of people belonging to certain cultures (Lathey, 2014), while this does not apply to animals.

A second reason for the few instances of domestication and foreignization could stem from the seemingly little distance between the national cultures of Great Britain and The Netherlands, sharing many cultural similarities which do not need translation. For example, the main messages about life (Table 13) are familiar and recognisable for both the British and the Dutch audience, eliminating the need for cultural translation. Looking back to the quote on the very first page of this thesis, the “society” in “a society’s cultural identity is formulated” (Beller & Leerssen, 2007, p. 290), can in the case of the present study be perceived in a broader cultural context, instead of equating the society to a nation or national culture.

7.2 Limitations

As mentioned above, the similarity between the national cultures of the books' two constellations, both representing north-western Europe, could have been a factor in the few examples of cultural differences or instances of domestication or foreignization. If the two cultural constellations would have differed more, it could be that the results would have shown more cultural differences, such as was the case in the study of Oittinen and Garavini (2018), which revealed that the more cultural distance between two languages and cultures, the more difficult it is to foreignize a text and represent original aspects of the source culture.

The way in which the corpus was gathered is another factor which potentially influenced the results of the analysis. The material was gathered on the basis of a list of best sold and most lent picture books in The Netherlands. The analysis of the material revealed that the concept of culture did not play a prominent role in the popular picture books, contradicting previous research which showed that picture books are a source of messages about the world, social norms and values and cultures (Painter et al., 2012). If the material was gathered in another way, by using other criteria, such as the criteria that the books should contain human characters, or that the theme of the books should have something to do with culture or diversity, the results could have differed and could have revealed more cultural mismatches. However, for this study, a corpus was chosen which reflected the books that were most read or listened to by the child audience, instead of filtering on what the research tried to find. The finding that precisely these books mostly include universal and cultural-unspecific themes and characters could imply that they are more popular in translation, eliminating the difficulty of cultural translation. However, this would be something to further investigate in future research.

A third limitation concerns the method of analysis. House's TQA has been criticised for equating languages with cultures and ignoring the important role of translators in shaping the meaning and main messages of texts (see paragraph 3.7, p. 19). Despite this criticism, House's model was used for the current research because it offered a seemingly useful framework to investigate the intercultural mediation of translations from English to Dutch. However, after conducting the analysis and discussing the results, it can be concluded that House's model only seems to work when investigating cultural differences on a national level, where the national culture is inextricably linked to the national language. Furthermore, it is difficult to determine the overtness or covertness of texts because analysts can never be sure about translators' motives. While House's TQA provides a clear and ordered framework to analyse mismatches between STs and TTs on several different textual levels, it is more difficult to connect these textual mismatches to the cultural and social contexts of the texts themselves.

7.3 Future research

Previous research on the translation of children's literature in combination with culture is still scarce, as mentioned in Chapter 2, which suggests that there are a lot of opportunities for future research in this area of study.

As suggested in paragraph 7.2 above, future research could analyse a broader corpus of popular picture books in translation to see whether they also mostly have universal and cultural-unspecific themes and characters, and to find out whether this is the reason why they are translated more often than books with culture-specific themes. Future studies could also follow the same methodological path as the current research but conduct the translation analysis on other corpuses (e.g., books written for older children or young-adult literature), to investigate whether those analyses would show the same results and to further test the criticism on House's TQA. Other studies could further explore the corpus and method of this study but take one or two other cultural constellations that differ more from each other, to see if translation serves as a bridge between those two cultures (Davies, 2012). Future studies could also adopt different methodological approaches on the same kind of corpus, to investigate whether other approaches do take into account the crucial role of translators and the different levels of culture instead of national culture only.

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Appendix

The transcriptions of the source texts and translated texts of all ten books as well as the translation analyses of all texts are provided in an additional appendix booklet. Table 24 provides an overview of the appendices in the booklet.

Table 24. Overview Appendix Booklet

	Name	Page nr.
Appendix A	Transcriptions STs and TTs	2
A.1	A Bit Lost – Mama Kwijt	2
A.2	The Crocodile who didn't like water – De Krokodil die niet van water hield	3
A.3	Gigantosaurus – Gigantosaurus	4
A.4	The Gruffalo – De Gruffalo	7
A.5	Guess how much I love you – Raad eens hoeveel ik van je hou	10
A.6	Have you seen Elephant? – Heb jij misschien Olifant gezien?	12
A.7	The Lion Inside – De Leeuw in de Muis	13
A.8	Little Why – Gewoon zoals je bent	16
A.9	The Storm Whale – De Kleine Walvis	17
A.10	We're going on a bear hunt – Wij gaan op berenjacht	18
Appendix B	Translation Analyses of Corpus	22
B.1	Analysis: A Bit Lost – Mama Kwijt	22
B.2	Analysis: The Crocodile who didn't like water – De Krokodil die niet van water hield	25
B.3	Analysis: Gigantosaurus – Gigantosaurus	27
B.4	Analysis: The Gruffalo – De Gruffalo	30
B.5	Analysis: Guess how much I love you – Raad eens hoeveel ik van je hou	33
B.6	Analysis: Have you seen Elephant? – Heb jij misschien Olifant gezien?	36
B.7	Analysis: The Lion Inside – De Leeuw in de Muis	39
B.8	Analysis: Little Why – Gewoon zoals je bent	43
B.9	Analysis: The Storm Whale – De Kleine Walvis	46
B.10	Analysis: We're going on a bear hunt – Wij gaan op berenjacht	49