An Inquiry into Intersemiotic Translation of Children's Books: A Case Study of Illustration and Rendition

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Abstract

The present study was an attempt to find out whether there were any exclusive strategies regarding illustration in the rendition of children's illustrated books. Further, it investigated whether the existing intersemiotic models were sufficiently responsive to the demands of Iranian translators and children. Cases of the study included three children's illustrated story books for age groups B and C (Group B-children in the first grades of primary school/ Group C- children in the last grades of primary school) in two formats (the first one the original book, the second one the translated book). The utilized method for conducting this qualitative research was Grounded Theory. The research instruments were semi-structured interview and content analysis. The intersemiotic model of translation propounded by Aguiar and Quieroz and the hermeneutic approach of Steiner were chosen as the study framework. The interviewees were among stakeholders of children's literature; illustrators, translators and publishers. The findings revealed that there are no exclusive strategies as regards illustration. In addition, although the existing intersemiotic models are acceptable as foundational models, these models do not provide sufficient utility to decode every interfering factor in translation of children's illustrated books. Ultimately, the research resulted in a novel model for rendition of the children's illustrated books.

Keywords: Age groups B and C, Children's book, Illustration, Intersemiotic translation, Translation of children's literature

INTRODUCTION

The following sections explores the topic and its components to clarify the concepts of child, children's literature, illustration and translation further at the outset. However, there is no consensus among researchers regarding the definition of the terms child and childhood.

According to Aries (1973) who is illustrious in childhood studies, "in medieval society the idea of childhood did not exist" (cited in *Children's literature*, 2010, p. 8) . It means that in that time a child was considered just as a man

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in miniature. Jacqueline Rose (1984) was a cultural theorist who revolutionized children's literature studies via her only work in the discipline. According to her "the child represented in books for children is an adult construction: it represents what adults would like the child to be"(cited in *Children's literature*, 2010, p. 238).

Jung (1969) suggests that "Childhood is a symbol which joins the opposites together. It is a mediator. It intercedes. It cures and having such a concept, reveals as if the "Child" is able to develop numerous evolutions" (as cited in Safiyari, 2003, p. 45) . According to his attitude, the spiritual and dynamic aspect of the child is exposed. His conception of "Child" as a mediator means that he/she is not just a receiver but is able to transmit new attitudes to adults who work with or for him/her. Piaget (1964) considers a child as a philosopher who perceives the world in a way that has experienced it (as cited in Safiyari, 2003). He further asserts:

> The child supposes himself as the center of universe and whatever that happens around him is exclusively there for his delight. Children only perceive whatever they have experienced, and expect adults to observe everything exactly in the same way as they do (as cited in Safiyari, 2003, pp. 45, 46).

Therefore, working for children requires a full recognition of their needs and demands to achieve a satisfactory result. A synoptic review of childhood's definition trajectory reveals that the more modern conception of childhood was raised after Industrial Revolution, " with the emergence of the nuclear family and the development of schooling"(as cited in *Children's literature*, 2010, p. 8) . Postman posits that its golden age was 1850-1950(as cited in *Children's literature*, 2010, p. 12) . Before the twentieth century, "children were not recognized on their rights. They were, of course, loved by their parents but they were looked upon as properties and their successors only"(Mohanty, 2009, p. 54). Thus, the twentieth century is rightly called "Century of discovery of the child" (Mohanty,

2009, p. 54). Children's literature is a part of literature, which is intended to children not produced by them. It is produced by adults and since children's perceptions changes by their ages, so, encountering and working for children necessitates classifying them into distinct age groups according to their intellectual growth stages.

In this research, the books for children age groups B and C are the cases of study. Group B is representative of children in the first grades of primary school and group C includes children in the last grades of primary school. These groups are semi-literate and picture fanciers. Therefore, the illustrations of the books are significant for them and the translators should take these illustrations into consideration. Children's illustrated books are made up of the two sign systems; verbal and visual which alongside each other make a whole. Then, the translators need both verbal and visual competence for translating them. In other words, translators should encounter such books with an intersemiotic attitude. Thus, the researchers have tried to find the influential factors and common utilized strategies in this type of rendition regarding the illustration. Finally they could present a novel model for rendition of children's illustrated books by placing the findings in the intersemiotic model of translation propounded by Aguiar and Quieroz (2013).

STATEMENT OF THE PROBLEM
Intersemiotic translation (transmutation) is one of the three types of Jakobson's classification, which means: "An interpretation of verbal signs by means of signs of non-verbal sign system" (as cited in Munday, 2012, p. 9).The general science of communication through signs and sign systems is called Semiotics. Since the first time that "Semiotics" was introduced by Saussure (1857-1913), there have been different definitions propounded by well-known scholars such as Peirce, Eco, etc. Translation for children encompasses such diverse forms as the toddler's board's book, the young adult novel or the illustrated information text, and requires an understanding of both developmental factors and the world of

childhood. Hollindale's (1997, P. 46) definition of 'childness', as the quality of being a child- dynamic, imaginative, experimental, interactive, and unstable' underpins the fine balance of ef- fective content, creativity, simplicity of expres- sion and linguistic playfulness that characterize successful writing, and therefore successful trans- lation, for the youngest readers"(cited in Amjad & Farahani, 2013, p. 31) . Moreover, Nikolajeva (1996) believes that "The simplicity of children's literature is an artistic device in itself, something that adult literature sometimes lacks" (as cited in Oittinen, 2000) .

The pictures can be considered as intersemiot- ic translation of the source text, besides they are parts of the entire text. These meaningful signs would affect the process of translation and finally the target text. "Illustration is viewed essentially as the re-creation of the text in visual form"(Pereira, 2008).

Translation and illustration have similarities. According to Tymoczko (1999), "translations are always carried out in a metonymic way. Because texts are loaded with textual, linguistic, historical, and cultural values that cannot be wholly repro- duced in the translated text, translators have to make choices". This has proved to be true for illustrations as well. In addition, there is a resem- blance between translation studies and semiotics. According to Gorlee (1994) semiotics studies production, transmission, exchange and interpre- tation of (messages) or meanings that are hidden in a sign or several signs and is somewhat similar to what is studied in translation studies; so trans- lation can be considered as signs activity or semiosis" (as cited in Farahzad & Mousavi., 2013).

In accordance with whatever has been men- tioned, an illustrator communicates through illus- trations, which are non-verbal signs and a transla- tor through verbal signs. In a sense, both deal with signs. What a reader as a final product re- ceives is concluded from the interaction of the two communicators' works. Both illustration and translation include a process of decoding and en- coding. The translator and illustrator's works af- fect each other.

From the perspective of Relevance Theory (Sperber and Wilson, 1986/1995), Gutt (2000) claims that translation is an example of commu- nication based around a cause-and-effect model of inference and interpretation. He asserts that any successful communication is said to depend on the communicator's ensuring that his/her 'in- formative intention' is grasped by the receiver, and this is achieved by making the stimulus (words, gesture, etc.) optimally relevant to the extent that the receiver can expect to derive ade- quate contextual effects without spending unnec- essary effort. A translator as a communication agent is responsible for ensuring that his transla- tion communicates with the receivers in an opti- mal level that they expect. For instance, in trans- lating for children, all components of the source text such as illustrations, which can be helpful and illustrative, should be taken into account. Thus, the current study aimed to investigate whether there were any exclusive strategies re- garding illustration in rendition of children's il- lustrated books. In addition, it explore whether the existing intersemiotic models were sufficient- ly responsive to the demands of Iranian transla- tors and children.

SIGNIFICANCE OF THE STUDY

Translation studies and children's literature can be considered as inchoate areas of study in the world and particularly in Iran (Nojoomian, 2015b). Dr Ali Nojoomian, in a conversation with one of the researchers, posits that "we do not have serious works [in the areas of translation studies and children's literature] in Iran and rest of the world including west, because, these two are [dated back to studies from] approximately thirty year ago. He also subjoins that "we do not have any instructional book through which the translator of children's book [could] learn the specific ways and methods of translation" (A. Nojoomian, , personal comunication, December 5, 2015).

According to Nikolajeva (as cited in Oittinen, 2000) , children's literature has always been related to pedagogy as a powerful means for educating children. Reading books can be considered as one of the first openings through which children can gradually get acquainted with unknown world. So their ideological and intellectual foundations can be constructed during childhood.

In every society, funding children related studies or activities is surely profitable in long or short term, and it can guarantee a prosperous future domestically and globally as regards humanity in all its entirety. The Scandinavian countries rank first in the world for their support for children. Most of the youth's problems, which seem to be unsolvable or impose exorbitant expenses on the government roots in the childhood. The researchers of this study assumed that taking one step towards the children's recognition in Iran would also entail favorable consequences. The following research questions, therefore, were investigated in this study:

> **1.** Are there any exclusive strategies regarding illustration in the rendition of children's illustrated books?
>
> **2.** Are the existing intersemiotic models sufficiently responsive to the demands of Iranian translators and children (as audience)?

REVIEW OF THE RELATED LITERATURE
Although there is not a systematic way for translating the children's story books, while scrutinizing several translations of children's books and comparative studies, the researchers came across some common strategies utilized by translators in Iran. Jalazadeh (2011) in an article entitled "Standards and criteria in translation of children and adolescents' story" has referred to some of

these strategies. She compared five Persian translations of a storybook named "Wimpy kid". The findings of Jalalzadeh's study, in brief, denote that in illustrated works, the pictures should be placed in right position under the related text. With the spread of Internet in recent years, the spoken one particularly among the teen age groups has influenced the written language. So the translator should be aware of the current vernacular in the society. Taking the cultural differences into consideration either leads to change of the text or the picture. Sometimes the translator has encountered the coined words or some infantile words whose rendition requires creativity. The rendition of onomatopoeic utterances is the other important case for which there is not a serious work in Persian. Sometimes the image is distorted to order improperly. In some other cases they re-signify the image by displacement of the signified and the signifier.

The history of Semiology as a method for investigation of phenomena dates back to the development of philosophical and logical thoughts in ancient Greece and India. Since 1950, the semiology has been utilized as a research method particularly in the two realms of recognition of significations and the perception of communications mechanism (Ahmadi, 2014, pp. 6, 7). Different scholars have represented various definitions of Semiology. Saussure, Peirce and Eco are the most well known among them.

Peirce, who is known as the father of American Semiology, named his semeiologic studies project "Semiotics" and, accentuates the signification. From his viewpoint, the sign, object and interpretant are the main elements in semiology theory, which form the three sides of a triangle (Peirce, 1974).
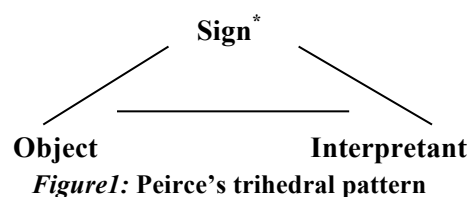
Sign[*]

Object   **Interpretant**
Figure1: **Peirce's trihedral pattern**

* Here the sign has the responsibility of representation and it is interpretable (Neshaneh Shenasi, 2014, p. 8).

Pierce designed the sign in a trihedral system (as cited in Nojoomian, 2015a, p. 16). According to Pierce (1974) a sign is "anything, which determines something else (its interpretant) to refer to an object to which [it] itself refers (its object) in the same way, the interpretant becoming in turn a sign, and so on ad infinitum. To notice whatever the sign signifies, it is necessary for the mind to have some experiences about the sign's object or the sign's system(*Neshaneh Shenasi,* 2014, p. 8). Therefore for rendition of children's illustrated books, it is essential that the translator have enough knowledge and experience about the sign system which is illustration. Also his/her childhood experiences and knowing the children of the time can assist him/her in doing the best. Thus, it can be concluded that while encountering such a sign system, the translator should also consider the cultural differences. Based on Lotman (1982)'s theory of semiosphere, each text is considered as a cultural entirety that investigating its sign codes , its specific chain of meaning's

production method in a definite culture can be obtained (as cited in Salimi Koochi & Sokout Jahromi, 2015). He believes that the semeiologic interpretation is the base of translation action (A. Nojoomian, personal commuication, May 19, 2016) .

In 2013, two Spanish scholars named Aguiar and Queiroz (Aguiar & Queiroz, 2013) proposed a model for the intersemiotic translation based on Peirce's (1974) definition of semiotics. Their presented model encompasses to parts:

1. The sign is semiotic source (Translated work); the object of translated sign is the object of the semiotic-source and the interpretant (produced effect) is the semiotic-target (translator sign; Figure2)
2. The sign is the semiotic-target (translator sign); the object of the sign is semiotic-source (translated work) and the interpretant is the effect produced on the interpreter (interpretant; Figure3) (Aguiar & Queiroz, 2013).

Sign=semiotic-source=translated work
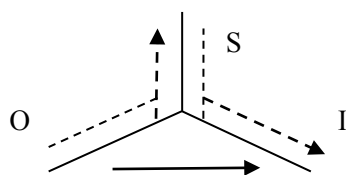
Object of the translated sign = object of the translated work   **Interpretant** = translator sign= semiotic-target

Figure2: **The first triadic relation by Aguiar and Quieroz (Aguiar & Queiroz, 2013)**

Sign= semiotic-target
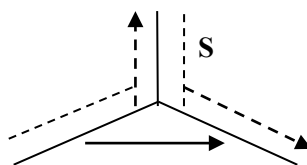
Object of the sign= translated work   **interpretant**= effect produced on the interpreter
Figure3: **The second triadic relation by Aguiar and Quieroz (Aguiar & Queiroz, 2013)**

In the twentieth century, Steiner (1998) presented his hermeneutically oriented and 'totalizing' model. According to him, the hermeneutic approach is the investigation of what it means to 'understand' a piece of oral or written speech, and the attempt to diagnose this process in terms of a general model of meaning.

Munday (2012) suggests that "Steiner's (1998) initial focus is on the psychological and intellectual functioning of the mind of the translator, and he goes on to discuss the process of meaning and understanding underlying the translation process" (p. 244). Therefore, he has a creative perspective on translation process in which the importance of the translator's role is irrefutable. His presented theory and model seems to be useful and efficient in this research not just for his "cognitive viewpoint but also for his description of the hermeneutics of translation which, is based on a conception of translation not as a science but as 'an exact art', with perceptions that are 'intense but unsystematic" (Munday, 2012, p. 244).

The researchers think that, both illustration and translation are the artistic work, since both are created by a proper composition, the first by the composition of the pictures and the second of the dictions. In rendition of children's illustrated books, the translator has to render in a way that preserves the link of the text and illustrations. Without doubt, such a work needs an artistic and aesthetic look to translation. Steiner (1998 as cited in Munday, 2012) argued that:

> A 'theory' of translation, a 'theory' of semantic transfer, must mean one of two things. It is an intentionally sharpened, hermeneutically oriented way of designating a working mode of all meaningful exchanges, of the totality of semantic communication (including Jakobson's intersemiotic translation or 'transmutation'). Or it is a subsection of such a model with specific reference to interlingual exchanges, to the emission and reception of significant messages between different languages … The totalizing designation is more instructive because it argues the fact that all procedures of expressive articulation and interpretive reception are translational, whether intra- or interlingually (p. 244).

Steiner's (1998) hermeneutic motion model includes four moves.
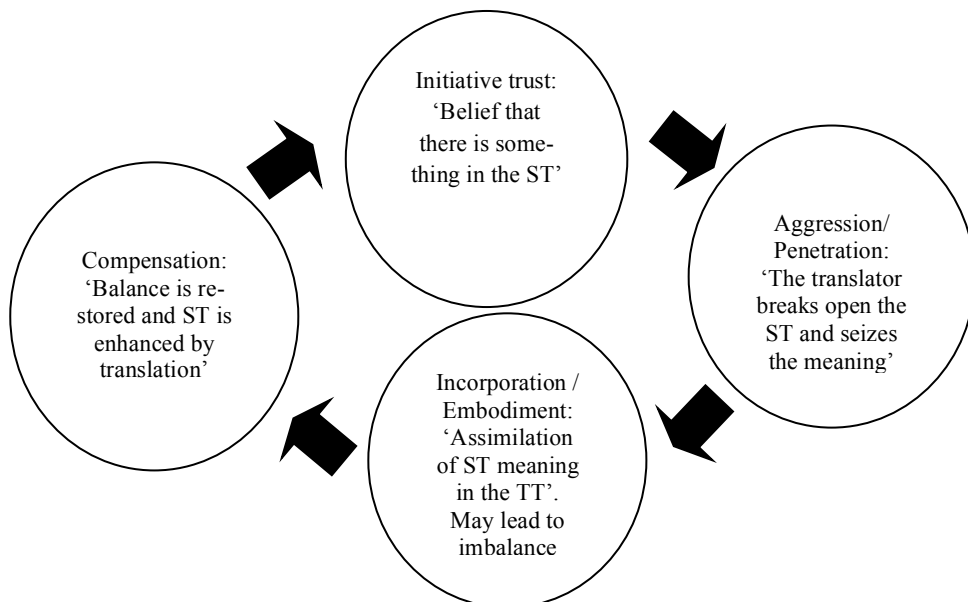
Figure4: **Steiner's hermeneutic motion**

METHODS

Methodology

This study employed a grounded theory approach. This approach is a "quite popular technique for carrying out qualitative data analysis. Despite the name, this is actually not a theory but a research method, and more specifically a mode of data analysis (Saldanha & O'Brien, 2013, p. 189). In fact "the term grounded theory refers to outcome of the research process that has used the grounded theory method, but it is quite common for researchers and others to refer to the method simply as 'Grounded Theory" (Leavy, 2014, p. 116) .

Participants

The interviewees included two translators of children's literature, one translator and publication manager, one publication manager and illustration critic, three illustrators and a French illustrator, writer and translator who lives in Iran. They are the main informants of the research.

Instruments

The utilized instruments in this study were semi-structured interview and content analysis. Brinkmann believes that the human world is depicted as a conversational reality in which interviewing takes a central position as a research method (as cited in Leavy, 2014). Prior suggests that "Content analysis is usually associated with the study of inscription contained in published reports, newspapers, adverts, books, web pages, journals, and other forms of documentation" (as cited in Leavy, 2014, p. 360).
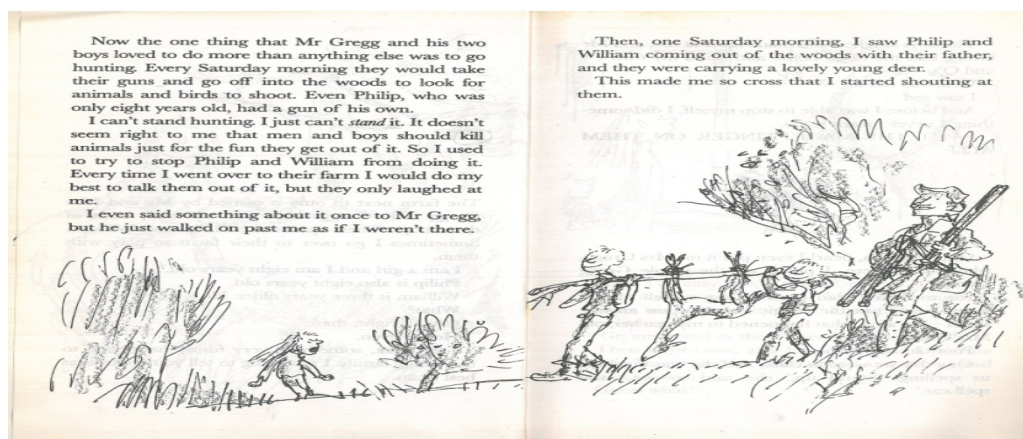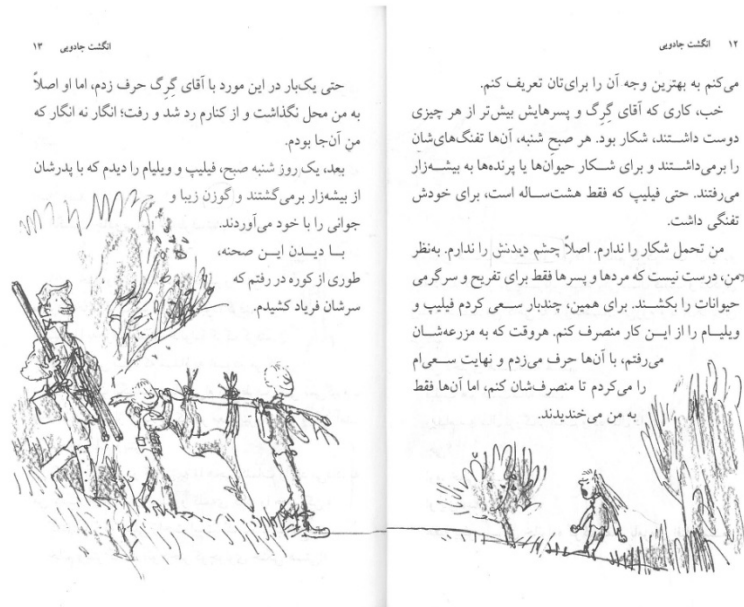
Materials

The cases of the study were three children's illustrated story books for B and C age groups, titled, "The Magic Finger" by Roald Dahl with Quentin Blake's illustrations and its four translations, "The Tiny Seed" by Eric Carle, "Kate, The Cat and The Moon" by David Almond and Stephen Lambert in two formats (the first one the original book, the second one the translated book).

Procedure

The researchers created the interview questions in accordance with the research questions after. The interview sessions were held in various intervals depending on the approval of the interviewees. Also several interviews were accomplished via E-mail. After the completion of each interview, it was transcribed, analyzed and codified. In the next step, the content analysis of "The magic finger" a book written by Roald Dahl via comparing its four translations was carried out. Three translations were existent in the market but the other one was an old version downloaded via internet. Also two other books named "The Tiny Seed" and "Kate, The Cat and The Moon" were analyzed. Several codes were also extracted after the content analysis. The derived codes both from interviews and content analyses were revised and finalized in order to be depicted as a model. Ultimately the research questions were answered and as a result a model for rendition of the children's illustrated books was propounded.

As an instance, several examples of the content analyses are presented here;

Now the one thing that Mr Gregg and his two boys loved to do more than anything else was to go hunting. Every Saturday morning they would take their guns and go off into the woods to look for animals and birds to shoot. Even Philip, who was only eight years old, had a gun of his own.

I can't stand hunting. I just can't *stand* it. It doesn't seem right to me that men and boys should kill animals just for the fun they get out of it. So I used to try to stop Philip and William from doing it. Every time I went over to their farm I would do my best to talk them out of it, but they only laughed at me.

I even said something about it once to Mr Gregg, but he just walked on past me as if I weren't there.

Then, one Saturday morning, I saw Philip and William coming out of the woods with their father, and they were carrying a lovely young deer.

This made me so cross that I started shouting at them.

انگشت جادویی   ۱۳   ۱۲   انگشت جادویی

حتی یکبار در این مورد با آقای گرگ حرف زدم، اما اصلاً   می‌کنم به بهترین وجه آن را برای‌تان تعریف کنم.
به من نگذاشت و از کنارم رد شد و رفت؛ انگار نه انگار که   خب، کاری که آقای گرگ و پسرهایش بیش‌تر از هر چیزی
من آنجا بودم.   دوست داشتند، شکار بود. هر صبح شنبه، آنها تفنگ‌های‌شان
بعد، یک روز شنبه صبح، فیلیپ و ویلیام را دیدم که با پدرشان   را برمی‌داشتند و برای شکار حیوان‌ها یا پرنده‌ها به بیشه‌زار
از بیشه‌زار برمی‌گشتند و گوزن زیبا و   می‌رفتند. حتی فیلیپ که فقط هشت‌ساله است، برای خودش
جوانی را با خود می‌آوردند.   تفنگی داشت.
با دیدن این صحنه   من تحمل شکار را ندارم. اصلاً چشم دیدنش را ندارم. به‌نظر
طوری از کوره در رفتم که   من، درست نیست که مردها و پسرها فقط برای تفریح و سرگرمی
سرشان فریاد کشیدم.   حیوانات را بکشند. برای همین، چندبار سعی کردم فیلیپ و
                                                                    ویلیام را از این کار منصرف کنم. هروقت که به مزرعه‌شان
                                                                    می‌رفتم، با آنها حرف می‌زدم و نهایت سعی‌ام
                                                                    را می‌کردم تا منصرف‌شان کنم، اما آنها فقط
                                                                    به من می‌خندیدند.

Picture 1 **Pages 3 and 4 of the book "The Magic Finger" and their third translated version**

E.g.1 Then, one Saturday morning, I saw Philip and William coming out of woods with their father, and they were carrying a young lovely deer. This made me so cross that I started shouting at them.

Translation 1:

یک روز، صبح شنبه، فیلیپ و ویلیام را با پدرشان دیدم که از جنگل بیرون می‌آیند و یک بچه آهوی زیبایی را با خود می‌برند. با دیدن این منظره از کوره در رفتم و سرشان داد کشیدم.

Translation 2:

بعد، یک صبح یکشنبه، فیلیپ و ویلیام را دیدم که با پدرشان از جنگل بیرون می‌آمدند و یک گوزن جوان و زیبا را هم حمل می‌کردند. دیدن این صحنه چنان عصبانی‌ام کرد که بر سر آن‌ها فریاد زدم.

Translation 3:

بعد، یک روز شنبه صبح، فیلیپ و ویلیام را دیدم که با پدرشان از بیشه زار بر می‌گشتند و گوزن زیبا و جوانی را با خود می‌آوردند. با دیدن این صحنه طوری از کوره در رفتم که سرشان فریاد کشیدم.

Translation 4:

یک صبح شنبه، فیلیپ و ویلیام را دیدم که در رکاب پدر از جنگل بر می‌گشتند. آن‌ها یک گوزن بسیار زیبا نازنین را وارونه روی یک تکه چوب بلند آویزان کرده بودند. از کوره در رفتم و داد و هوار راه انداختم.

Among these translations the best rendition for "a young lovely deer" is "بچه آهوی زیبایی" which belongs to the first translation. Although both "گوزن" and "آهو" are acceptable translations for "deer", according to the illustration the intended animal has no antlers, so it would be better to be rendered as "آهو". In translation 4, its youth is ignored. It can be concluded that besides the linguistic competence, a translator needs to be a little familiar with other fields too, such as zoology in this case. Translator 4 has rendered "with their father" into "در رکاب پدر". It is not a good rendition regarding the intended age group. Also she has mentioned the situation in which the deer was being carried. It is not cited in the source text but she has added the phrase "وارونه روی یک تکه چوب بلند آویزان کرده بودند" by describing the illustration.
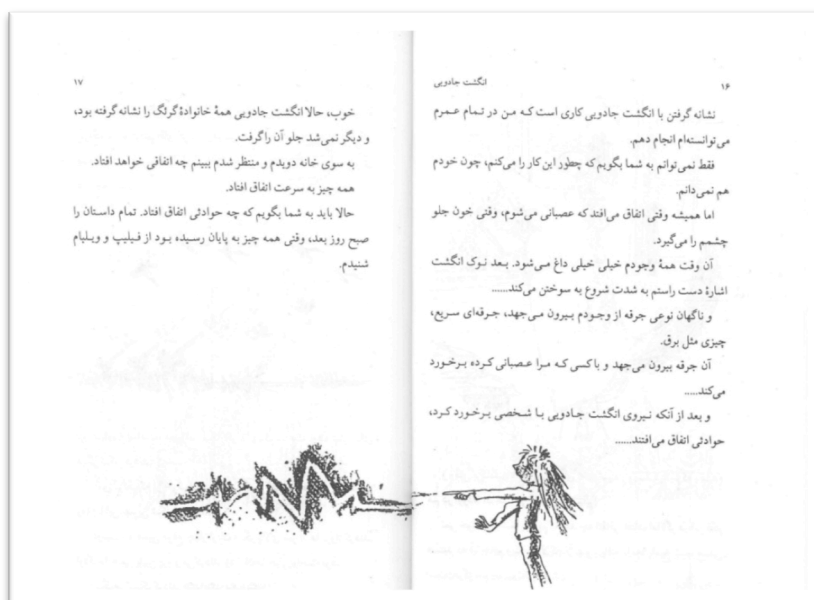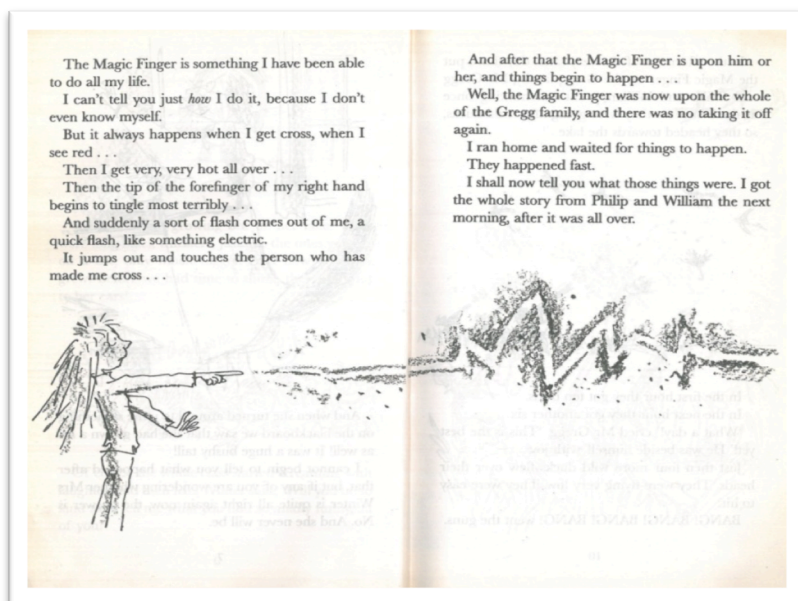
Picture 2 Pages 8 and 9 of the book "The Magic Finger" and their second translated version

E.g.2 Then the tip of the forefinger of my right hand begins to tingle most terribly…

And suddenly a sort of flash comes out of me, a quick flash, like something electric.

It jumps out and touches the person who has made me cross…

And after that the Magic Finger is upon him or her, and things begin to happen.

Translation 1:

و نوک انگشت اشاره دست راستم به شدت شروع به سوزش می کند...

و ناگهان مثل یک شیئ الکتریکی، برقی از من می جهد و به کسی که مرا عصبانی کرده است برخورد می کند...

از آن پس آن مرد یا زن تحت تاثیر انگشت سحرآمیز من قرار می گیرند و کم کم آنچه که باید بشود، می شود...

Translation 2:

بعد نوک انگشت اشاره دست راستم به شدت شروع به سوختن می کند...

و ناگهان نوعی جرقه از وجودم بیرون می جهد، جرقه ای سریع، چیزی مثل برق

آن جرقه بیرون می جهد و با کسی که مرا عصبانی کرده برخورد می کند....

و بعد از آنکه نیروی انگشت جادویی با شخصی برخورد کرد،حوادثی اتفاق می افتد...

Translation 3:

بعد نوک انگشت اشاره دست راستم به شدت شروع به گز گز می کند...

و یک دفعه، یک جور برق از من بیرون می پرد، یک برق سریع، چیزی مثل الکتریسیته

این برق بیرون می پرد و به کسی که عصبانی ام کرده، برخورد می کند...

و بعد از آن ، انگشت جادویی روی آن شخص، چه مرد و چه زن، اثر می کند و اتفاقاتی می افتد...

Translation 4:

بعد نوک انگشت اشاره دست راستم شروع می کند به خارش...

طوری می خارد که انرژی از من بیرون می زند.

چیزی شبیه نور یا جریان سریع الکتریسیته، یک هو میپرد بیرون و به آدمی که مرا عصبانی کرده، می خورد...

بعد از اینکه انگشت سحرآمیز به سمتش نشانه رفت، اتفاق ها تازه یکی یکی از راه می رسند...

The most important and noticeable point in this part is that although the source text directly addresses 'the forefinger of my right hand', there is a contradiction between the text and its intended illustration in translation 2, 3 and 4. As the pictures have been reversed (as the mirror image of the source illustration) according to common publication method of translated works in Iran and the illustration demonstrates the forefinger of her left hand as the magic finger. It can be questionable for children's inquisitive minds.

E.g.3 It is a picture book written by Eric Carle which was first published in 1987 in the USA. Its Persian rendition by Shokoofeh Taghi was published in 1989.

Picture 3 **The original book comparing with its Persian translation**

While comparing the source book with its mentioned translated version regarding the visual elements, the researchers encountered several points as follows:

The translated book's format has been changed into a smaller one with low quality papers. Considering the date of publication, which is the year after the imposed war's end, it can be concluded that the general affliction of the time can

be the crucial and influential factor on every aspects of Iranian's lives such as economic, cultural, etc.

There is a flower's picture on the book's cover in the middle of which the book's title and the author's name have been written. The title has been printed circularly and the author's name has been typed in a fantasy font. In translated book,

the title has been written in a line. The author and translator's names have been typed in a common font, which does not follow the ST's format. "The Tiny Seed" is made up of three words whereas "دانه کوچولو" has two words. It may be a reason for changing the writing format of the title, because more than two words are required to be written circularly.

Picture 4 **The first page of the book "The Tiny Seed" and its rendition**

The story narrates the adventure of a little seed accompanied by the other seeds for a year, from Autumn to Autumn. The first sentence of the story is "It is Autumn.", which has been translated into "پاییز" in translated version. Although, it is not obvious what the translator's intention was, the narrative style of the story has been converted from implicit pedagogic into explicit one. It seems that the story proceeds with a halt at the beginning of each season. In addition, substitution of a sentence by a word in bold, visually, distorts the image.

Each page has been replaced by the mirror image of its adjacent page. The text in translated version has been placed in the same intended place as in the ST. There are full frame illustrations in

each page of the book without any page number in it. It demonstrates the intention of illustrator or publisher in attracting the child to the book and making them ponder the consecutive sequences of both pictures and seasons. In this respect, the translated version is also the same.

Among the illustrations regarding the Spring' s part there are two adjacent pages revealing a big flower with seven leaves and a hand on its stem for picking. In the illustration's related text there is "Before the tiny plant has three the other plant has six!" The existing contradiction between the text and the picture is the result of inaccuracy of the original publisher and their negligence in verifying the rhythm of the text and its picture. The translator has also translated the text without noticing the picture.

Picture 5 **Pages 21 and 22 of the book "The Tiny Seed" with their rendition**

In the next two pages related to the spring's part, a boy in picture is giving the picked flower to a girl. The text is "A boy has picked a flower to give to a friend." Its rendition in translated book is:

پسری گل را چیده تا به خواهرش بدهد
او می خواهد این جوری به خواهرش بگوید که چقدر دوستش دارد.

While considering the illustration several points could be drawn. First, the boy is black and the girl is white, so they do not seem to be siblings and the picture does not carry any similar notion. Second, the boy has kneeled to give the flower. It is representative of the friendship proposal. According to Iran's dominant political and cultural climate, the translator had to utilize domestication as her translating strategy, and translating "a friend" into "خواهرش" has made her add a sentence as a reason. Somehow, it can be considered as re-conceptualizing the image because the concept has been changed.

FINDINGS AND DISCUSSIONS
The first research question
The first research question explored whether there were any exclusive strategies regarding illustration in the rendition of children's illustrated books. According to the extracted findings, there was no exclusive strategies and every translator occasionally and optionally utilized specific strategies. However, the finalized and categorized strategies drawn from the research provided a list

of common applied strategies, which can be considered as an exclusive model of strategies as regards illustration in investigating further translated works. Some strategies are displayed in the following Table 1:

Table1.
The table of content analysis-driven codes

Content analysis	Example	Code
1	I can't stand hunting. I just can't _stand_ it. **من نمی توانم شکار کردن را تحمل کنم. اصلا نمی توانم_____ کنم** **I PUT THE MAGIC FINGER ON FOR THEM ALL!** **. من انگشت جادویی ام را به سوی همه آن ها نشانه رفتم**	**Complementational typography**
1	'I am not a stupid little girl!' I <u>cried</u>. 'I am a very nice little girl!' گفتم من خنگ نیستم و آب غوره <u>گرفتم</u>:"من یه دختر کوچولوی خوبم." I will break them into tiny bits. خرد و خاکشیرشان می کنم !	**Local color**
1	I <u>cannot</u> begin to tell you what happened after that. <u>نمی خواهم</u> به شما بگویم که بعد چه اتفاقی افتاد. He was maybe as tall as <u>the seat of a chair</u>, but no taller قدش فقط اندازه <u>یک صندلی</u> بود و نه بیش تر. The ducks were <u>walking in a line</u>. اردک ها <u>گوش تا گوش ایستاده بودند.</u> 'Then use <u>your mouths</u>.' خوب از <u>نوکتان</u> استفاده کنید . Was <u>placing</u> beautiful flowers. گل های بسیار زیبا <u>می کاشت.</u> <u>In the middle of the yard </u>stood Philip and William, with a sack of their father's <u>best barley</u> <u>beside them</u>. فیلیپ و ویلیام یک گونی پر از <u>بهترین خوراکی</u> های پرنده <u>روی شانه</u> <u>انداخته بودند.</u>	**Distorting the word and image**
1,2,3	In every three analyses the researchers perceived that the first and the most inevitable exigency in rendition of illustrated book, is *displacing* the pictures of every adjacent pages for *right-to-left* writing format of *Persian*.	**Re-localization**

Table2.
Some Common Applied Strategies

Theme and Example	Code
When the boy was child used "Bubby instead of "brother". In two renditions the translators have rendered "Bubby" into "دادادی" and "دش" but other translators have mistaken "bubby" for "Bobby" as a specific name.	**Infantilizing the language**
The boy was not interested in playing sports, so he used the portmanteau "PhysEd" for revealing his disinterestedness. The translator who has considered the point has rendered it into "تربیدنی".	**Coining**
The rendition of *onomatopoeic* utterances is the other important case for which different translators utilize various renditions. Sometimes they are substituted by a *specific name* or an *infinitive* .e.g. "جیغ"	**De-latinizing the words and Onomatopoeic utterances**
Since the author's intended schools are co-ed ones, translators in some cases have rendered "the girls" into "بچه های خوب کلاس" or"یه مشت بچه با حال".	**Transexualizing the image**
In three translations, English weekend days have been *substituted* by Persian weekend days. The translators have chosen this strategy in order to prevent the readers'confusedness. Due to the expansion of mass media, it does not seem to be necessary.	**Disambiguation**
In recent years by the development of *Internet* and *electronic world*, a new style of writing has appeared and that is *writing* in *colloquial format*. Particularly, the issue is more important for children and young adults who are inclined toward colloquial language and they get familiar with electronic interactions since birth.According to the study, translators occsionally take it into consideration in their renditions, exclusively for rendition of the texts which are in the pictures.	**Digitalizing the language**
In one of the translations, the translator has pointed to an Iranian game named "نمکدان" which is not that much famouse in Iran too.The gam's name is not mentioned in the source text and the translator has *optionally entered* the name in translated text.	**Incorporation**
Generally, in children and young adult's literature, *simpleness*, *fluency*, and *apprehensibility* of writing, and according to the age group, the vocabularies'extent should be noticed.	**Realization**

Table3.
The table of interview-driven codes

Interview	Theme	Code
1	Up to now in Iran, there have been few publishers that publish works under *copyright*.	**Copyright**
1	Sometimes when the *politic* or *ideology-centered* changes should happen, for instance the *omission* of a pig's *picture*, the outlander publishers would accept it unwillingly.	**Political expedience/ De-illustration**
1	The translator needs to make a change in the text or in the picture for compensating the existing contradiction and *balancing* the *text* and *picture*'s *rhythm*".	**Sign-Text Interconnection**
2	According to her each illustration should include its *illustrator's signature*.	**Appropriation**
2	It is the *publisher* who puts a text at our disposal. The publisher invites the illustrator to the publication and asks them to choose a text according to their working space and style.	**Publisher**
2	Graphic artists are the ones who finally set the *typography* and other visual aspects of a book at their own pleasure.	**Complementational typography**
3	*Translator* has a vital and strong role not only in preserving the text and picture's rhythm but also in keeping the book's sense and its effectiveness on audience.	**Translator**
3	Translator should know the *source country's culture*. They should be familiar with *the country's idioms*, *customs* and *traditions* in order to present a fair translation.	**Cultural expedience/ Archetype/ Ethnic value**
6	As picture books are created for semi-literate children, *illustrator* is responsible for conveying a great part of the message.	**Illustrator**
4	A book published in Kanoon publication would be sent across Iran (*different cities* and *rural areas*), therefore the pictures should not just target Tehran's *children*.	**Audience/ Cultural**

The second research question

The second research question investigated whether the existing intersemiotic models sufficiently were responsive to the Iranian translators and children (as audience). While the research was carrying out, the researchers found out that although the existing intersemiotic models are acceptable as foundational models, they do not pro vide sufficient utility to decode every interfering-factor in translation of children's illustrated books. In other words, the existing intersemiotic models are not particularly assigned to specific field and they have holistic application. Thus, their utilization as a framework alongside other theories and approaches can result in appearance of new models as it was applied in the research.
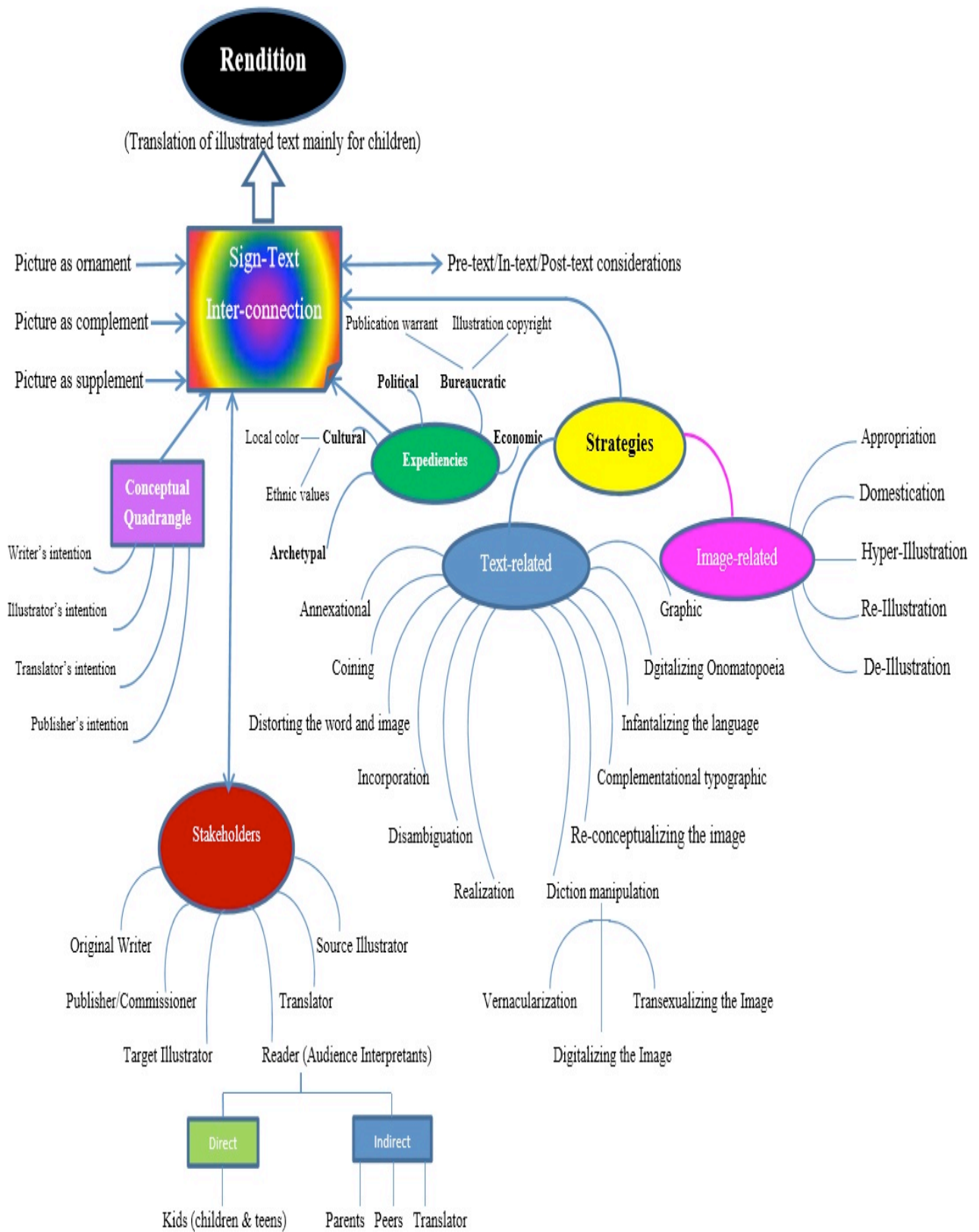
Figure5: Grounded model for translation of children's illustrated book

Explanation of the model

As demonstrated above, this is a map of influential factors in translation of illustrated text. It has been engendered by placing the influential factors in the rendition of children's illustrated books into the Spanish model of intersemiotic translation. These factors have been extracted and identified via research findings. On the basis of the second triadic relation of the utilized intersemiotic model of translation (figure. 3), the translated illustrated book has been taken as *the sign*, all of the influential factors in the translated book have been considered as *the object* of the sign, and the rendition as the *interpretant* which shows the effect produced on the interpreter. For instance, conceptual quadrangle, stakeholders, expediencies and strategies are determinant factors in forming a translated illustrated book and play the role of object for the sign, which is the translated illustrated book as a joint product. The rendition as the interpretant includes all of the readers, translators, children, parents, etc. In an acceptable and fair work, the sign should correctly lead the object to the interpretant. In other words, reader should receive the message of the book as accurate as possible. Therefore, using the chart can be beneficial. Furthermore, it should be mentioned that in the design of the chart the researchers have wittingly selected and allocated the following colors.

> **Red** for stakeholders is representative of their effectiveness as human agents.
> **Yellow** for strategies shows their illuminating role, which makes the rendition possible.
> **Blue** for text-related strategies demonstrates that they are abstract and should be scrutinized to be perceived.
> **Pink** for image-related strategies reveals their visual aspect and flashiness.
> **Green** for expedients represents that their existence results in acceptability of the work.
> **Purple** for conceptual quadrangle is indicative of their mental aspect.

The colors are composed in translated illustrated book as sign-text inter-connection and thus the Rainbow color emerged. Rendition is also completed in **Black**, which consists of all the colors of the spectrum though they are not distinguishable.

CONCLUSION

The theoretical frameworks underpinning this research study were included the model of intersemiotic translation propounded by two Spanish scholars named Quieroz and Aguiar (Aguiar & Queiroz, 2013) and Steiner's (1998) hermeneutic motion. Hermeneutic approach is appropriate for investigating the rendition of children's books as a joint product. It demands decoding the stakeholders' intentions and impacts. The selected framework would also be beneficial for conducting the similar inquiries to explore and interpret the effective factors. Different groups whose activities are about children's books, including publishers, translators, children's book critics, illustrators and even readers as audience, can benefit the findings of the research, which were presented in the final chart as a model of rendition for children's illustrated books. Researchers can follow the study with a gender-based perspective to explore the differences between male and female translators' viewpoints in translation of children's illustrated books. In addition, they can quantize the already qualitative data. Children's books council is an independent organization in which meetings are held in various intervals and experts in children's literature exchange their ideas for achieving a consensus to provide children with works that are more qualified. Since children's issue is significant and serious, it requires to be meticulously investigated. While conducting the study, the researchers found out that despite the organization carries the word "council" in its name, absence of other experts such as semeiologists and linguists is conspicuous.

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