MONSTROUS EMOTIONS: AN EXAMINATION OF EMOTIONAL CONTENT IN A

PICTUREBOOK IN TRANSLATION

by

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Abstract

Research suggests that the ways in which people perceive, communicate, respond to, and control their emotions are influenced by the larger emotion cultures in which they are raised. This thesis uses a Spanish picturebook (*El monstruo de colores,* written and illustrated by Anna Llenas) and its 2018 translation into English for a North American audience (*The Color Monster: A Story about Emotions*) as a forum for exploring the connection between culture and emotion. Focusing on three emotions – happiness, anger, and fear – I perform a close reading of the emotional content communicated in each of the selected texts through the illustrations, words, and word-image interactions. Drawing from the work of Molly Bang (*Picture This: How Picturebooks Work*) and Gunther Kress and Theo van Leeuwen (*Reading Images: The Grammar of Visual Design),* I examine what the composition and design of Llenas's illustrations convey about emotions. Utilizing concepts from translation theory and picturebook studies, I then look at how the emotional impact of words is different between the source text and translated text and how these differences influence the word-image relationships present in the texts. The findings of this project reflect two different philosophies, perhaps informed by larger emotion cultures, about how to respond to and control negative emotions like anger and fear. Furthermore, the findings reveal a need to consider the synergy between pictures and words when translating picturebooks for a target culture.

Lay Summary

This thesis uses a Spanish picturebook – *El monstruo de colores* by Anna Llenas, and its 2018 translation into English for a North American audience, *The Color Monster: A Story about Emotions* – as a forum for exploring the connection between culture and emotion. Drawing from theory in visual analysis, translation studies, and picturebook studies, I examine how and to what extent translation affects the emotional impact of the story. Focusing on three emotions, I offer a close reading of the emotional content communicated through illustrations, words, and word-image interactions to understand how changes brought about by translation affect my reading of the stories and reflect different approaches to talking to children about emotions. The findings of this project reflect two different emotion cultures behind the production of the selected texts. Furthermore, the findings reveal a need to be more aware of the synergistic relationship between words and images when translating picturebooks.

Preface

This thesis is the original, unpublished, and independent work by the author, Lauren Hathaway.

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Dedication

This thesis is dedicated to my nieces and nephews – Ben, John, Lucy, Chrissy, Celeste, Caroline, Hazel, and Ellie. You bring so much laughter, love, and color to my life. I would also like to dedicate this project to the many students and teachers in Spain who showed me such kindness and openness in welcoming me into their communities during my four years there.

Chapter 1: Introduction

1.1 Motivations for the Study

Language and culture were fresh on my mind when I embarked on my studies in children's literature at the University of British Columbia. I had just finished my fourth year working as a language and culture assistant in northern Spain, where I had taught English to hundreds of students from preschool through high school. Throughout my time there, I especially looked forward to every afternoon spent with the preschool classes of 3-, 4-, and 5-year-olds, leading the students through songs, games, stories, and activities in English. I began every preschool class with the routine of practicing "feeling" words by singing the impossibly catchy song, "Hello, How Are You Today," with my students. Together, we would act out different emotions, crossing our arms and furrowing our eyebrows in mock anger or waving our hands in the air and jumping up and down to show excitement. Then, we would pass a ball around the circle, each student asking the next, "How are you today?" While some students strung together as many different (and often contradictory) feelings as they could remember into a single sentence, most actually took a moment to reflect on their experiences of the day and deliberately choose a word that best represented how they were feeling in that moment.

Our simple warm-up ritual barely scratched the surface when it came to engaging in conversation with children about emotion. Moreover, it failed to capture the depth and complexity of emotions that kids can experience. That was especially apparent to me after I visited a class of five-year-olds outside of our normal schedule to pick up a book I had mistakenly left behind. The lead teacher, Martina[1], invited me to stay a few moments to observe what the class was learning, in case I wanted to plan my next lesson around a similar topic. The

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[1] Names of teachers and students have been changed to respect the privacy of these individuals.

students were seated quietly on the floor, legs crossed, as they watched and sang along to a Spanish music video about Laika, a stray dog launched into space by the Soviet Union in 1957 (Ariel Mendoza, 2011). Laika was the first living being to orbit the Earth but died soon after launch due to the extreme rise in temperature in the spacecraft (George, 2018). As I watched the video and learned about the history of Laika, I was surprised by the emotional heaviness of the topic, which was only magnified by the video footage and somber melody and lyrics: "En la tierra hay una perra menos, y en el cielo una estrella más" (Ariel Mendoza, 2011, 03:50). *On Earth there is one less dog, and in the sky there is one more star.*

As the video ended, Martina called on students to share with me what they knew about Laika. The first few students to answer were excited by the novelty of a dog traveling to outer space. After all, what five-year-old would not find their imagination set ablaze by that idea? However, the mood of the room quickly changed when Julián, who until that moment had sat pensively at the front of the circle, interrupted. "Pues a mí no me hace mucha gracia," he said. *It's not all that exciting to me.* As Julián pointed out how lonely Laika must have been up in space, all alone and facing certain death, other kids soon chimed in with their own thoughts about the sadness of Laika's story. Unsure of how to respond, I began to grow uncomfortable by the serious topic and hoped to quickly wrap up the conversation or, at the very least, put a positive spin on it. I wanted to shield the kids from sadness, confusion, and negativity. My discomfort, however, contrasted sharply with Martina's open attitude. Rather than shying away from a difficult topic, she facilitated an open and earnest conversation with the children, probing them to think about why the story of Laika might make them feel sad. When I reflected on that experience, I wondered: might our cultural differences have played a role in the distinct ways

that Martina and I responded to the children's emotional experiences? Even three years later, that question still resonates with me.

With these types of experiences in mind, I knew that I wanted to direct my studies in Children's Literature toward investigating how language, culture, and emotion intersect in texts for children.

1.2 Research Focus and Questions

In this project, I will use a translated picturebook as a forum for exploring the connection between emotion and culture. I will draw on scholarship from various fields to offer a close reading of the Spanish picturebook *El monstruo de colores* (Llenas, 2012) and its translation into English for a North American audience (Llenas, 2018). My project is guided by the following key questions:

1. In what ways is the emotional content of a Spanish picturebook changed in translation to the North American market? If so, how is it changed, to what degree, and to what end?

2. How do changes to the story in translation influence the word-image relationship? Are there differences in the word-image relationship? If so, what is the effect on the overall meaning of the text?

1.3 Significance of the Study

In recent years, social and emotional learning has become a key component to the curricula in many North American school systems (Alberta Education, 2018; British Columbia Ministry of Education, n.d.; Collaborative for Academic, Social, and Emotional Learning, n.d; Ontario Ministry of Education, 2016). As Denham, Bassett, and Zinsser (2012) note,

"Expressing healthy emotions and regulating them, and understanding emotions of self and other, all work together to grease the cogs of successful school experiences" (138). Adults, including teachers, play an important role in helping children develop an understanding of what constitutes healthy emotions and how to express and manage their emotions. Picturebooks can aid adults in facilitating discourse on emotion with children and helping children develop healthy social emotional skills (Harper, 2016; Heath, Smith, & Young, 2017; Nikolajeva, 2013). As such, many picturebooks focused on emotional awareness and emotion labeling have been published in recent years by both North American and international authors (Garralón, 2018; Maughan, 2018; Moran, 2017; School Library Journal, 2017; Simeon, 2017).

These types of picturebooks were central to a recent study by Garner and Parker (2018), who found that the content of expert-selected emotion-based picturebooks corresponded with theory and research surrounding children's emotion. Their study illuminated the various ways that picturebooks can serve as a "forum for emotion socialization" (p. 292). Among many things, their results suggested that the "shared reading of books with emotion-based content may help children learn to identify their own and others' emotions and how to use this information to engage others and regulate their behavior" (p. 297). Furthermore, Garner and Parker observed that these picturebooks can support early education professionals, in particular pre-service teachers, in incorporating a greater use of emotion language in the classroom. Their study, however, was not without limitations. Garner and Parker recognized, in particular, the fact that most of the picturebooks they analyzed were published in English in the United States and that their results might have been different if they had sampled books from outside this context.

Indeed, research investigating the role of emotion socialization in picturebooks is scarce, and comparative literature studies in the area are even harder to come by (Garner & Parker,

2018). To my knowledge, no other published study has investigated the connection between culture and emotion in translated picturebooks. Through this project, I hope to address a gap in the literature and bring a more global perspective to the available scholarship surrounding emotion socialization in picturebooks. Additionally, I hope that my project, which highlights the complexity involved in translating multimodal materials like picturebooks, will contribute to scholarship on translated children's literature.

On a more practical level, I hope that this project will benefit early educators who are tasked with the challenge of incorporating social emotional learning competencies into their curriculum, as well as publishing professionals (editors, translators, etc.) who wield tremendous influence in the production of literature for children across the world.

1.4 Overview of Chapters

Beginning with the Literature Review in Chapter 2, I offer an overview of what existing scholarship shows about emotion socialization and, in particular, the link between culture and emotion. Furthermore, I describe how Social and Emotional Learning initiatives may have an impact on the production and dissemination of emotion-based picturebooks. As the selected texts for this project include a translated picturebook, I also examine scholarship surrounding translation theory and picturebook studies.

In Chapter 3, I present the theoretical framework and methodology that will be applied to the analysis of the selected texts, as well as the rationale for the selection of texts. Additionally, I outline significant terms related to emotions, translation theory, and visual analysis, which may appear throughout the body of this project.

In Chapters 4, 5, and 6, I offer a close reading of the words, images, and word-image relationships that work together to create meaning in the stories *El monstruo de colores* (Llenas, 2012) and *The Color Monster*: *A Story about Emotions* (Llenas, 2018). I focus my close reading on three specific emotions – happiness, anger, and fear – and examine the similarities and differences in what the texts communicate about these emotions.

Finally, in Chapter 7, I share my concluding thoughts and reflections regarding my findings.

Chapter 2: Literature Review

2.1 Introduction

As described in the introductory chapter, this project entails a close reading of the Spanish picturebook *El monstruo de colores*, written and illustrated by Anna Llenas, and its translation into English for a North American audience in order to explore how each text handles its emotional content. In the ensuing Literature Review, I examine scholarship surrounding three central areas of study relating to this project: emotion socialization and Social and Emotional Learning (SEL), the interdependence of words and images in picturebooks, and translation studies.

In the first section, I outline the concept of emotion socialization and make connections between language, culture, and emotion to show how sociocultural factors may shape children's interpretation of emotional experiences and strategies for emotional regulation.

In the second section, I refer to the Collaborative for Academic, Social, and Emotional Learning (CASEL), an organization that promotes the development of emotional competencies in American and Canadian curricula, in order to identify what social and emotional skills many present-day teachers in North American schools are expected to cultivate within their students (Collaborative for Academic, Social, and Emotional Learning, n.d.). I also look at the role educators may play in influencing the children's literature industry and address how social emotional learning contributes to this dynamic.

In the third section, I discuss issues surrounding translation (in particular, the translation of children's books), including the invisibility of the translator, the foreignization and domestication of translated literature, and the question of voice and power in translated books for children.

Finally, I draw from scholarship in the field of children's literature to understand the text-image relationship in picturebooks and how this relationship may pose challenges in the process of translation.

2.2 The Socialization of Emotion

Feelings like happiness, sadness, anger, and fear are simply part of the human experience. However, how do we express in words and images what these feelings mean? Better yet, how can we define "emotion" itself?

Although defining emotion in a scientific sense can be difficult, since researchers across disciplines often use the term differently, researchers have found common ground in their understanding of the personal and social functions that emotions serve (Izard, 2010; Lewis & Michalson, 1983). For example, in her qualitative study of how psychological scientists and behavioral neuroscientists conceptualize emotion, Izard (2010) found that while there is no generally accepted definition of "emotion," there is strong agreement amongst scientists of the role emotions play in "motivating and focusing individual endeavors, social interactions, and the development of adaptive and maladaptive behavior" (p. 368). Furthermore, the scientists surveyed in his study tended to agree in their descriptions of the processes, both conscious and unconscious, that activate and regulate emotions. Though his research underscores the difficulty of defining "emotion" as a general term, Izard notes, "Extant literature suggests that it is feasible to qualify, contextualize, and define functionally discrete emotions like interest, joy, sadness, anger, fear, shame, and guilt" (p. 329). This is important to note within the context of my study, since the premise of my selected texts is that people *can* and *should* be able to label the different emotions they experience.

Without a clear consensus in research on how to define emotion, I turned to research on cognition and emotion, as well as emotional development in early childhood, in order to uncover a working definition of emotion for the purpose of my project. Drawing from the functionalist perspective of emotion, Cole, Lougheed, and Ram (2018) consider emotion to be a process, as opposed to an event or state, which involves appraisal and action-readiness in regard to one's goals of well-being. In an emotional experience, people must first assess how their current circumstances correlate to their goals of well-being and then react in a way that serves their goals. Likewise, Levenson (1999) refers to human emotion as a "two-system design" (p. 483) involving a hardwired processing of and response to certain types of events. He suggests that the ways people respond to emotions serve both interpersonal and intrapersonal evolutionary functions, such as helping people cope with environmental changes, soothing states of arousal that have come about due to negative emotions, and signaling a person to reach out for support from others. Both Levenson (1999) and Cole, Lougheed, and Ram (2018) conceptualize emotion as a process involving two parts: 1) an appraisal of one's circumstances and 2) an emotional response designed to serve both personal and social functions that ultimately support one's well-being. However, as the selected texts for this project portray, it is important to note that emotional responses can also be destructive to one's well-being.

Within this two-part process, the ways people experience and react to emotions may be influenced by social factors. This concept is referred to as emotion socialization. Lewis and Saarni (1985) argue that any socialization model must consider "what it is about emotion that is influenced by social relations and how emotions become integrated within social structures and norms" (p. 2). They note that emotion socialization does not ignore the biological aspects of

emotions but rather places equal importance on exploring the role social influences can play on emotional development:

> Although the biology of human beings disposes us to emotional, as well as cognitive and social, behavior, the nature of that behavior, the situations that elicit it, the ways of thinking and speaking about it, the things we feel, and whether we feel or not are all dependent on an elaborate set of socialization rules. (p. 15)

A basic understanding of this socialized model of emotion, with its emphasis on how social relations, structures, and norms can shape different aspects of emotion expression and regulation, is critical for examining the perspectives on emotion put forth in the selected texts for this project.

Within the socialization model, many researchers identify a connection between culture and emotion (Gordon, 1981; Levenson, 1999; Lewis & Saarni, 1985; Röttger-Rössler, Scheidecker, Funk, & Holodynski, 2015; Russell, 1989; Thompson, 1991; Turner & Stets, 2005). Gordon (1981) considered the emotion culture of a society to be one of four main components of emotion and the one that most clearly impacts the other three components. Levenson (1999), too, highlighted the influential role culture may play in emotional development:

> We are constantly being 'educated' and shaped about how to appraise the world, how much to display our emotions, what we 'should' be feeling, and what we should say we are feeling in ways appropriate to our gender, age, and cultural heritage. (p. 499)

This "education" begins as early as infancy. For instance, caregivers may remove sources of distress from infants and foster the management of their emotional arousal through another means (Thompson, 1991). According to Thompson, these types of early interventions from adults "contribute to the socialization of emotional experience in accord with sociocultural

beliefs about the suitability of different emotions and their expression and intensity that constitute the 'emotional culture'" (p. 279). It is important to note here that adults often teach children, whether directly or indirectly, about what they should feel in response to certain circumstances and how they should appropriately respond. This dynamic is all part of the larger emotion culture of a society.

Within emotion cultures, language is a key player in the socialization of emotion expression and regulation within children. The verbal messages children receive from adults contribute to children's understanding of the social rules that dictate when, why, and how to regulate their emotions (Thompson, 1991). Furthermore, Thompson suggests that "language... shapes a child's own symbolic representations of emotion and emotional experiences" (p. 287). In other words, language helps children conceptualize what it feels like to experience anger, joy, fear, and other emotions. Similarly, Russell (1989) posits that language is essential for children as they begin to develop their own understanding of emotions and emotional experiences. Russell writes,

> Like a scientist, a child is developing a theory — I use the word loosely — about emotions rather than recognizing some obvious truth about them… These theories of emotion, whether 'accurate' or not, guide children's interpretation of their own experience and of the conduct of those around them. Words such as anger, fear, and happiness are labels for conceptual categories that are part of the child's theory — that is, for English-speaking children. (p. 294)

Essentially, language can guide children's understanding and interpretation of emotional experiences and the social rules that govern them; at the same time, however, language is deeply

embedded in culture, and thus not all children will develop the same understanding of happiness, anger, fear, and other emotions.

Ultimately, scholarship in the field of emotion socialization shows a strong link between culture, language, and emotion, and supports the idea that sociocultural factors influence a child's own "theory of emotion," as Russell (1989) called it. This link is critical to my ensuing analysis in Chapters 4, 5, and 6, in which I explore how emotions are communicated in the selected texts through both verbal and visual language.

2.3 Social and Emotional Learning in the Classroom and in Picturebooks

As Lewis and Saarni (1985) define it, emotion socialization takes into account the role of social factors in influencing emotion, including its expression and regulation. Outside of the home, school becomes an important setting for emotion socialization, with teachers and peers often acting as socializing agents (Horner & Wallace, 2012). Horner and Wallace explain, "When educators react to students' emotional expressions, discuss feelings, or express their own feelings, students gain information about emotions—what they mean, how they are communicated, and how different emotional displays are interpreted by others" (p. 698). To gain a broader understanding, then, of how children's emotions are socialized, it is important to be cognizant of the values, norms, and expectations guiding teachers as they work with children.

Within Canada and the U.S., as well as other countries throughout the world, educational policy makers have advocated for a more holistic approach to education, one that supports not only academic competencies but also social and emotional competencies (Alberta Education, 2018; British Columbia Ministry of Education, n.d.; Collaborative for Academic, Social, and Emotional Learning, n.d.; Miyamoto, Huerta, & Kubacka, 2015). According to CASEL,

Social and emotional learning (SEL) is the process through which children and adults

acquire and effectively apply the knowledge, attitudes, and skills necessary to understand

and manage emotions, set and achieve positive goals, feel and show empathy for others,

establish and maintain positive relationships, and make responsible decisions. ("What is

SEL?")

CASEL identifies skills across five core areas — self-awareness, self-management, social

awareness, relationship skills, and responsible decision-making — which, together, demonstrate

that a child is socially and emotionally competent. Within these five broader categories of the

framework, children should be able to recognize emotions, control emotions and impulses,

identify others' emotions, show empathy, build healthy relationships, and evaluate potential

consequences of decisions, among other skills.

Picturebooks, which offer opportunities for developing an awareness of emotion in

oneself and in others and for building the foundations of empathy, are one of many resources that

teachers may draw on in order to reach social emotional learning objectives (Harper, 2016;

Heath, Smith, & Young, 2017; Nikolajeva, 2013). Nikolajeva (2013) advocates for picturebooks

as "training fields for young people's theory of mind and empathy" (p. 254). While reading

picturebooks, children can vicariously experience emotions alongside characters on the page,

which fosters their ability to identify their own emotions and also prepares them to understand

how other people think and feel. Similarly, Harper (2016) underscores the importance of

teachers, parents, and caregivers reading with children as a means of supporting basic social

emotional skills. She writes,

Reading high-quality literature with children can heighten their awareness of emotions,

foster sensitivity to others' feelings, encourage tolerance, promote empathetic behavior

toward others, and reinforce moral development. Sharing books with young children can help families and teachers support children as they manage strong emotions in positive ways, thereby fostering resiliency and coping skills. (p. 85)

Since picturebooks offer opportunities for developing the very social emotional skills described in the CASEL framework, they can be invaluable tools for many educators in today's classrooms.

At the same time, however, educators' ties to children's literature go beyond consuming and teaching it in the classroom. As Nodelman and Reimer (2003) observe, the field of children's literature is a business. Therefore, the people who most often purchase children's books — namely teachers, librarians, and parents — wield a considerable amount of power over writers, editors, and others who produce or sell children's literature. Nodelman and Reimer write,

First and most important, publishers are deeply conscious of the fact that the real audience of these books is *not* child readers but the professional adults who actually spend the money on them. The books are, consequently, directed toward the tastes and interests of those adults, and specifically, the assumptions those adults most commonly make about what children need or will like. (p. 120)

It should come as no surprise, then, that with expectations on teachers to foster social and emotional competencies in their students, a trend has emerged among many publishers: picturebooks that help kids identify and manage their emotions. A simple Google search for "social and emotional learning picturebooks" results in pages of blog posts and articles that espouse the importance of cultivating children's emotional intelligence and offer curated book lists geared toward educators and parents who are working to do so (Maughan, 2018; Moran,

2017; School Library Journal, 2017; Simeon, 2017). The prevalence of books whose themes fall under this umbrella of social emotional literacy — books that are designed to teach children, for example, what it means to be sad or how to control their anger — could very well be a response from publishers to the demand for material that fits into the social emotional learning curricula.

Not all critics have responded positively to the influx of such children's books. Garralón (2018), an award-winning Spanish academic and specialist in literature for children and young adults, addressed in her personal blog what she called the invasion of books that seek to manage emotions in children from the time they are born. She suggested that these books are excuses for adults to domesticate children's emotions, obliging children to be interpreters of their own lives and to exercise self-analysis as if the adults around them were psychoanalysts or psychologists who are going to tell them how they are failing and what they have to do to improve or meet the expectations of others. Garralón's concerns underscore the importance of considering the *who, what*, and *why* of picturebooks. Who is the intended audience of a picturebook, what is being expressed to the audience through the words and images, and why is it being expressed?

As discussed at the beginning of this section, teachers play a significant role in emotion socialization. Through communication with their teachers, students develop an understanding of emotions, including how to express and control them (Horner & Wallace, 2012). As some of the principal buyers of children's books, teachers and librarians influence not only the social and emotional development of the children they educate, but also the literature published for these children. Publishers and booksellers make choices within the production and dissemination of literature for children to suit the tastes and needs of the adults in children's lives (Nodelman & Reimer, 2003). In this way, the children's publishing industry — which is made up of many

players, including writers, editors, marketers, booksellers, reviewers, and translators — has its own role to play in the socialization process.

2.4 Translating Children's Literature

When readers see the *The Color Monster: A Story About Emotions* (Llenas, 2018) or another translated book on the shelf of their local library or bookstore, they might not realize that it was published originally in another language, in a different country, and with a different target audience in mind. This perhaps is not surprising given the "invisible" role of translators in literature throughout history (Lathey, 2010; Venuti, 2018). Despite the lack of attention given to them, translators play an important role in shaping children's literature across the world. As Lathey (2010) argues, literary translation "is pivotal to international cultural exchange because the transition of a text from one language to another registers ideological differences between countries and cultures" (p. xv). By examining the role literary translators play in rewriting stories between languages, we can uncover meaningful insights into the cultural norms and ideals held in different countries and cultures, including, perhaps, our own.

Still, however valuable literary translation may be, the truth of the matter is that it is far from the norm in the North American context, especially in the realm of children's literature. Whereas translated books originally published internationally are common in European and Asian markets, books written in English and published domestically more commonly dominate the U.S. market. In fact, according to Martens et al. (2015), less than 2% of children's literature published in the U.S. was published originally in other countries. Ghesquiere (2006) notes that often it is not the literary value or quality of a book that determines whether it will be imported

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and translated. Rather, these decisions are "more often the result of cultural dominance and of the concentration of power at the level of the publishing houses" (p. 20).

This notion that "cultural dominance" can inform the business of translation is important in the work of Venuti (2018), who considers the translation of foreign texts to have an inherent ethnocentric violence. Venuti highlights the socio-political role the translation of literature can play in spreading cultural values abroad while preserving a nationalistic identity at home. He writes:

> British and American publishers... have reaped the financial benefits of successfully imposing English-language cultural values on a vast foreign readership, while producing cultures in the United Kingdom and the United States that are aggressively monolingual, unreceptive to foreign literatures, accustomed to fluent translations that invisibly inscribe foreign texts with British and American values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other. (p. 12)

Venuti's arguments, although debated by scholars for their polarizing use of the term "violence," underscore the importance of reading translated texts critically and considering the ethics exerted in any particular translation. Venuti is particularly concerned about the domestication of foreign literature via the translation process. He asserts, "The reconstitution of the foreign text in accordance with values, beliefs, and representations that preexist it in the translating language and culture [in other words, domestication] always configured in hierarchies of dominance and marginality" (p. 14).

On the other side of the spectrum, the domesticating strategy involves translating a text in a way that more closely matches the culture of the target reader. This strategy has existed for centuries. According to Lathey (2006), Mary Wollstonecraft described her own strategy of

"naturalizing," or domesticating, the text to suit her own purpose and intended audience in her translation of *Elements of Morality for the Use of Children*, originally published in German and translated into English in 1790. Lathey notes that Wollstonecraft altered names of places and foods, changed references, and even added on to one of Salzmann's tales in order to push a certain moral message. The practice of domestication is common and, as Fernández López (2000) suggests, can be much more frequent in cultures with "strong literary systems," which "tend to be impermeable, thereby facilitating the tendency of the translations to transform foreign repertoires (and ideologies) into those of the source nationality" (p. 32). The use of the phrase "strong literary system" once again points to the role that cultural and political power can play in the translation of literature across the world.

Not everyone, however, opposes as vehemently the strategy of domestication in the translation of literary texts. Oittinen (2000) acknowledges the validity of some of Venuti's arguments, particularly the notion that issues of "norms and power" (p. 74) can affect literary translations. However, Oittinen believes that Venuti places too much emphasis on how texts are translated without considering the reasons behind the translation. In her study of translated children's literature, Oittinen asks questions such as, "What are the intentions of the publishers and buyers of books? What is the overall purpose of translations for different audiences— children, for example?" (p. 3). She emphasizes that translation is a form of rewriting, and that "translators, if they want to be successful, need to adapt their texts according to the presumptive readers" (p. 78). Perhaps Oittinen's perspective comes from her own experience as a translator of Finnish children's literature. Indeed, translating children's literature, particularly picturebooks, poses unique challenges, which I will discuss later in this chapter.

As opposed to domesticating a foreign text to appeal more to a receiving culture's norms, some translators favor a foreignizing strategy, in which a translated text retains details, language, or other elements evocative of the source culture (Venuti, 2018). Venuti clearly favors the foreignizing strategy. He writes, "Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (p. 16). Essentially, foreignized translations retain a sense of otherness, as target readers might experience it. Venuti quotes German theologian and philosopher Friedrich Schleiermacher, who in an 1813 lecture was able to sum up the main difference between foreignization and domestication in a single sentence: "Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (p. 15). Although there is not always a clear line between foreignization and domestication, translations often lean more toward one end of the spectrum or the other. Exploring why and how translators use these strategies in any particular text could bring to light what a culture values or sees as the norm.

Whether translations are foreignized or domesticated, it is important to bear in mind that they communicate many different voices; however, as I touched on briefly in the previous section, the voice of the child generally is not among them (Nodelman, 2016; Nodelman and Reimer, 2003). As Nodelman (2016) observes, "The texts these adults [i.e. the people who write, publish, and purchase books for young readers] produce represent adult voices speaking to and for young people. As a result, these texts operate often in ways that work to deprive children of their individual voices in the name of an acceptable childlikeness" (p. 267). Translation intensifies and perhaps even complicates this dynamic by bringing into a text additional adult voices that may mediate "acceptable childlikeness" based on their own values. O'Sullivan (2005)

highlights the role the "agencies" (p. 71) involved in a text, such as translators and editors, can play in "[deleting] or [cleansing] elements regarded as unsuitable or inappropriate in the target culture" (p. 71) in order to appease intermediaries, such as parents, teachers, and book buyers. One might also examine what is added to a text in the process of translation, as I will do in Chapters 4, 5, and 6 of this project.

Of course, translators are not objective. Oittinen (2000) points out that any literature created for children reflects the views of childhood that the people creating that literature hold. She writes,

> [Translators] bring to the translation their cultural heritage, their reading experience, and, in the case of children's books, their image of childhood and their own child image. In so doing, they enter into a dialogic relationship that ultimately involves readers, the author, the illustrator, the translator, and the publisher. (p. 3)

Lathey (2010), too, notes the influential role of the translator in shaping the ideologies reflected in children's literature. She writes, "Translators writing for a child readership adopt translation strategies in order to conform to or to challenge contemporary constructions of childhood. Childhood is, after all, a volatile concept, changing its boundaries and social position according to adult requirements" (p. 6). A critical reading of translated literature for children, then, might take into consideration how a translated text reflects or challenges the views of childhood projected in a source text.

2.5 The Interdependence of Text and Images in Picturebooks

In addition to the challenges that come with translating stories for a child readership, the multimodal nature of picturebooks further complicates the process of translation. To set apart the

picturebook from other forms of literature for children, many scholars have focused on the dynamic relationship between words and images. In *American picturebooks from Noah's Ark to the Beast Within,* Barbara Bader (1976) defines a picturebook as:

> …a text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page. (p. 1)

Like Bader, Kiefer (1995) highlights the importance of the relationship between words and images in picturebooks. She calls the picturebook "a unique art object, a combination of image and idea that allows the reader to come away with more than the sum of the parts" (p. 6). In developing his own conception of picturebooks, Lewis (2001) cites writer Allan Ahlberg, who described picturebooks as an "interweaving of words and pictures" (p. 33). Inherent to each of these definitions is an awareness of the interplay between words and images and an understanding that the meaning made through the combination of the two sign systems is greater than what could be offered through the written text or images alone. Various scholars have explored the unique ways words and images may interact to shape a picturebook's narrative.

In *Words about Pictures,* Nodelman (1988) describes the relationship between words and images in picturebooks as ironic and even combative. According to Nodelman, the reader's interpretation of the picturebook as a whole hinges on the interaction between words and pictures. Nodelman writes, "Words can make pictures into rich narrative resources—but only because they communicate so differently from pictures that they change the meanings of pictures. For the same reason, also, pictures can change the narrative thrust of words" (p. 196). Essentially, words and pictures each convey meanings on which the other is silent. In reading

picturebooks, then, the audience must switch back and forth between the two modes — the visual and the verbal — in order to interpret and reinterpret the meaning made through the combination of pictures and words.

Similarly, Nikolajeva and Scott (2001) view reading picturebooks as a back-and-forth experience between the verbal and visual, with these two modes interacting in a variety of potential ways. They explain the process of reading picturebooks as a hermeneutic circle:

> Whichever we start with, the verbal or the visual, it creates expectations for the other, which in turn provides new experiences and new expectations. The reader turns from verbal to visual and back again, in an ever-expanding concatenation of understanding. Each new rereading of either words or pictures creates better prerequisites for an adequate interpretation of the whole. (p. 2)

While both words and images can evoke meaning in their own right, they also can function in unique ways when paired together. Nikolajeva and Scott draw from the work of previous scholars in picturebook studies to propose five categories of word-image interactions in picturebooks: 1) symmetrical picturebooks, in which both words and images tell the same stories; 2) complementary picturebooks, in which words may fill gaps left by the pictures and pictures may fill gaps left by the words; 3) expanding or enhancing picturebooks, in which the story told by pictures supports the written text and the written text depends on the pictures; 4) counterpointing picturebooks, in which the written text and images offer different or contradicting information; and 5) sylleptic picturebooks, in which two parallel visual stories — either supported or unsupported by words — are told. Though words and images interact in a variety of ways, these broader categories help Nikolajeva and Scott shape their understanding of how narratives are told in different picturebooks.

Lewis (2001) supports the types of categories described by Nikolajeva and Scott (2001) and other scholars; however, he proposes more flexible relationships between words and images. According to Lewis, the picturebook functions as its own ecosystem, in which the interaction between pictures and words may twist and turn in various ways. Lewis writes,

> An ecology of the picturebook allows us to claim for it a degree of flexibility. Word and image, organism and environment, mutually shape each other but there is no reason to suppose that the dynamics of this relationship remain the same from page to page, let alone from book to book. (p. 48)

In other words, we cannot easily prescribe categories to picturebooks; rather, we must consider the possibility of a constantly shifting relationship between pictures and words.

Words and images collaborate in various ways to convey meaning in picturebooks; thus, when words in a picturebook are translated or adapted, it is important to consider how the images are affected, as well. Oittinen, Ketola, and Garavini (2018) touch on the significance of multimodality in picturebook translation. They write, "Even though images are usually not modified during translation, they also inevitably change when they are paired with a new verbal text (the translation) and are presented to a new audience that examines the world from a slightly different viewpoint" (p. 204). Ideally, translators should not consider the visual and the verbal as separate pieces of the narrative, and they must be cognizant of the ethics of translation they use in adapting the multimodal text. This is especially true in domesticated translations, "where a part of the multimodal message—the written text—is adapted to the target culture, while the visual remains unchanged and anchored to the source culture" (p. 87). In my own analysis of picturebooks in translation, I will take into consideration the interplay of text and image, with the

understanding that the words and images are informed by two different cultures: the source culture and the target culture.

2.6 Conclusion

As discussed in Section 2.2, the study of emotion socialization considers the role of social factors in shaping emotion (Lewis & Saarni, 1985). Children develop their own unique "theories of emotion" (Russell, 1989), influenced by the language, beliefs, and norms that make up the emotion culture in which they are raised (Gordon, 1981). This emotional "education" (Levenson, 1999), of sorts, begins as early as infancy, as caregivers engage in strategies intended to "foster the child's emotional self-control and to increasingly socialize emotion and its expression into the emotional culture" (Thompson, 1991, p. 286). As children grow, language adds a new dimension to emotion socialization; children learn about emotional experiences and regulation from direct verbal messages and parent-child discourse while also being able to reflect on and analyze their own emotional experiences (Thompson, 1991).

As children enter their school years, often starting in preschool, socializing agents like teachers and peers influence children's understanding of emotion — what different emotions mean, how to communicate emotions, and how others may interpret or respond to emotional displays (Horner & Wallace, 2012). This dynamic is supported further by the social and emotional learning standards that many school systems in the U.S. and Canada have integrated into their curricula (Collaborative for Academic, Social, and Emotional Learning, n.d). Schools that have adopted a social and emotional learning component expect teachers to cultivate in their students skills like emotion identification and management, among others. Picturebooks provide an avenue for helping students develop these basic skills (Harper, 2016; Heath, Smith, & Young,

2017; Nikolajeva, 2013). As educators are often the people who purchase books for children, selecting titles based on their own tastes and needs, they are powerful players in the children's literature industry as a whole.

Indeed, as Nodelman and Reimer (2003) discuss, the voice of the child is largely absent in children's literature, since the people who produce, publish, and sell children's books are, in fact, adults. Among these people are translators, who in translating literary texts adopt strategies that inform the choices they make as they move a text from one language and culture into another (Lathey, 2010). In the translation of children's literature, specifically, these strategies may be influenced by considerations of what is or is not appropriate for child audiences (O'Sullivan, 2005).

Finally, picturebooks are multimodal texts, in which words and images interact in various ways to create meaning. While scholars such as Nikolajeva and Scott (2001) propose categories for understanding how words and images collaborate to tell narratives, Lewis (2001) suggests that we think beyond these categories and consider the picturebook as an ecosystem in which the relationship between the verbal and the visual is flexible and changing. It is clear in the research that the words and images in picturebooks work together and, therefore, cannot easily be separated. The multimodality of picturebooks presents challenges for translators, who are tasked with adapting written language to the target culture while the visual elements remain tied to the source culture.

Together, these lines of inquiry will frame my project as I examine translation choices in the selected texts and what they reflect about the target audience's emotion cultures.

Chapter 3: Methodology

3.1 Introduction

In the first section of this chapter, I offer a detailed overview of the rationale for the selection of the main texts of the study. In the introduction to Chapter 1, I noted my own personal experience of living in Spain and working with preschool aged children in that country. Though this personal connection is significant to the text selection, my choices were also informed by the accessibility of the texts and their success on an international level.

In the second section, I outline the process I will use in the close reading of these picturebooks. My approach will draw from translation theory, visual analysis, and picturebook studies in order to explore representations of emotions in a picturebook and picturebook translation in two different cultural contexts.

Finally, to conclude this chapter, I will provide a list of significant terms that may recur throughout this project, along with their definitions.

3.2 Rationale for Selection of Texts

The primary texts chosen for this project are *El monstruo de colores* (Llenas, 2012) and its translation into English for a North American audience, *The Color Monster: A Story about Emotions* (Llenas, 2018). The following factors drove the selection of the texts:

1. **International success:** While living in northern Spain from 2013 to 2017, I saw *El monstruo de colores* — as well as notebooks, pencil cases, and other school gear featuring the main character, the Color Monster — in the windows of Spanish bookshops. While *El monstruo de colores* has been a popular picturebook in Spain, the book also has experienced success at an international level. As noted in the previous chapter, it is not

common for children's books from outside of North America to reach international success. Martens et al. (2015) wrote that less than 2% of children's literature published in the U.S. was published originally in other countries, whereas "40–80% of the children's literature published in Europe and major Asian countries was originally published elsewhere and translated" (p. 610). *El monstruo de colores* has been translated into various languages and published internationally, both as a picturebook and pop-up book. Additionally, it has received positive reviews from *Kirkus Reviews*, *School Library Journal*, and other reputable North American review publications.

2. **Source language and culture**: As described in my introduction, prior to beginning my master's degree at the University of British Columbia, I taught English to schoolchildren in Spain for four years. Throughout that time, I was deeply immersed in the local culture. I lived with roommates from various regions of Spain; carpooled with local teachers; joined social groups, such as hiking clubs, volleyball leagues, and creative writing workshops; spent Christmas and other holidays with friends at their family gatherings; and became better acquainted with my own extended family in northern Spain. Because of my personal connections and first-hand experience living in Spain, I feel more confident choosing a source text from Spain rather than a text from another Spanish-speaking country.

3. **Accessibility:** My local library, the Vancouver Public Library, carries only a small number of picturebooks in the Spanish language. Of these books, even fewer were published originally in Spain. The fact that the Vancouver Public Library carries not only *El monstruo de colores* in its original Spanish version but also English, French, Italian,

and German translations indicates that this story is more accessible to my current community than are other Spanish-language picturebooks from Spain.

3.3 Method for the Analysis of Primary Texts

This project will take the form of a close reading and analysis of the written text, illustrations, and word-image interactions of *El monstruo de colores* (Llenas, 2012) and *The Color Monster: A Story about Emotions* (Llenas, 2018). I will look at three specific emotions – happiness, anger, and fear – and at what each of the selected texts communicates regarding each emotion.

First, I will explore what information is communicated about each emotion through Llenas's illustrations, which remain the same in the source text and translated text. To that end, I will draw from the work of Kress and van Leeuwen (2006) and Molly Bang (2016) to explore the visual aspects of the picturebook. The work of Kress and van Leeuwen (2006) provides a grammar for reading visual language and a lens for understanding how the producer involves a viewer in an image. Bang's (2016) work on the elements of composition, which draws on concepts put forth by Kress and van Leeuwen, explores how the structure of a picture – including artistic choices surrounding shape, size, and color – affect the emotional response of viewers. She writes, "We see pictures as extensions of the real world. Pictures that affect us strongly use structural principles based on the way we have to react in the real world in order to survive" (p. 50). In other words, images affect viewers emotionally due to the associations viewers make between the picture world and the real world. Drawing from both Kress and van Leeuwen (2006) and Bang (2016), I will examine how the visual components of Llenas's illustrations elicit emotional associations in the reader.

In my close reading of the verbal language of each picturebook, I will offer my own straight translation of the original story in Spanish and compare this translation side by side with the text of the North American publication. Drawing from translation theory, I will examine how the emotional content changes in translation to a target language and culture. For example, how does word choice influence the emotional impact of each text? How has the emotional content of the story changed in translation? How has the emotional content stayed true to the source text? Do I notice any additions to the written text in translation? Do I notice anything eliminated from the written text in translation? If so, how do the observed changes shape my interpretation of the story?

Finally, I will examine to what extent the interplay of words and images is affected by the translation of *El monstruo de colores* into English for a North American audience. When the illustrations, which remain tied to the source text, are paired with words translated for a target culture, is the original intent of the word-image interactions honored or altered? What is the result of translation on the word-image interactions, and how does it affect the overall story? In examining the word-image relationships present in the selected texts, I will approach the picturebook as a "kind of miniature ecosystem" (Lewis, 2001, p. 48) in which the relationship between words and images may shift throughout the story as the emotional landscape changes.

3.4 Significant Terms — Emotions

Emotion Culture: Turner and Stets (2005) draw from the work of Steven Gordon to define emotion culture. They write that emotion culture is "the complex of emotion vocabularies, beliefs, and norms" (Turner and Stets, 2005, p. 31) of a particular society as revealed through its language, rituals, art forms, and other cultural elements. They add that individuals are socialized

into a society's emotion culture: "Culture provides accounts of the origins and nature of different emotions, including their likely causes and outcomes, and it identifies how emotions are to be expressed and managed" (p. 31).

Emotional Expression: According to Lewis and Saarni (1985), emotional expression "consists of the observable and potentially communicative changes in facial, vocal, and kinesic behavior that occur with changes in emotional state" (p. 181). Lewis and Saarni suggest that children are influenced by their social world to express their internal emotional states in certain ways. For example, in some cultures, adults may positively reinforce happy faces as opposed to frowning faces. Lewis and Saarni write, "When expressive behavior is socialized, what occurs is that the individual acquires beliefs, which are culture- or family-mediated, about 'appropriate' ways to reveal internal states and feelings" (p. 7).

Emotional regulation: Thompson (1991) defines emotional regulation as "the extrinsic and intrinsic processes responsible for monitoring, evaluating, and modifying emotional reactions, especially their intensive and temporal features" (p. 271). These processes are driven by both biological and behavioral processes. Emotional knowledge – which involves knowing *when* to control emotional reactions based on social context and norms, as well as *how* to control emotional reactions – is important for emotional regulation. The terms "regulation," "control," and "management" are often used interchangeably in scholarship and in the Social and Emotional Learning guidelines put forth by various school systems (Alberta Education, 2018; British Columbia Ministry of Education, n.d.; Cole, Lougheed, & Ram, 2018; Lewis & Saarni, 1985; Thompson, 1991). Likewise, I will use these terms interchangeably.

Emotion socialization: Emotion socialization is the process by which social influences shape emotional development, including emotional expression and regulation. Lewis and Saarni (1985) argue that any socialization model must consider "what it is about emotion that is influenced by social relations and how emotions become integrated within social structures and norms" (p. 2).

Social Emotional Learning (SEL): The Collaborative for Academic, Social and Emotional Learning (n.d.) defines social and emotional learning (SEL) as

> the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. ("What is SEL?")

3.5 Significant Terms — Translation Theory

Domestication: A domesticating strategy in translation involves adapting a text to fit the values, beliefs, and norms of the target culture (Venuti, 2018).

Foreignization: When a translator adopts a foreignizing strategy, the translated text retains details, language, or other elements evocative of the source culture (Venuti, 2018).

Source culture/language/text: By source text, I refer to any particular text that has been translated into another language and for a new audience. The source language and culture describes the linguistic and cultural context of that source text. In the case of this study, the

source text is *El monstruo de colores,* the source language is Spanish, and the source culture is Spain.

Target culture/language/text: When I refer to the target language and culture of a translation, I refer to the linguistic and cultural context of the translated text. By "target text," I refer to a text that has been translated for a particular target culture and language. In the case of *The Color Monster: A story about Emotions*, the target language is English and the target culture is, presumably, Canada and the U.S. Throughout this project, I use the terms "target text" and "translated text" interchangeably.

3.6 Significant Terms — Picturebook Studies and Visual Analysis

Bleed: When a picture bleeds, "it extends to the trimmed edge of the paper" (Doonan, 1993, p. 81). A picture may bleed on any or all of the edges.

Color: According to Doonan (1993), a color has hue, tone, and saturation. Although, I define these terms here, I focus more broadly on color in my visual analysis without distinguishing between different hues, saturation, or tones.

- **Hue:** "denotes the different colours found on a scale ranging through red, orange, yellow, blue, green, indigo and violet, and is a way of distinguishing one colour from another" (p. 82).
- **Saturation:** "describe[s] the degree of purity in a colour" (p. 82).

- **Tone:** "denotes the measure or degree of lightness or darkness of a coloured area, regardless of hue" (p. 82).

Composite text: Doonan (1993) writes that a composite text is "a work that is made from the union of what the words say and what the pictures show. Properly speaking, it exists nowhere but in the reader/beholder's head" (p. 83). Although I will be looking at words and pictures separately, I will also consider the meaning of the composite text. I must acknowledge that my interpretation of the composite text is my own and may differ from the interpretations of other readers.

Gutter: The gutter is the groove created by bookbinding, which separates the right- and left-hand pages of an open picturebook.

Offers and Demands:
- **Offers:** "Offer" images are pictures that address the viewer indirectly and in which "the viewer's role is that of an invisible onlooker..." (p. 119). In these images, the viewer is offered the represented participants within the image as "items of information, objects of contemplation, impersonally, as though they were specimens in a display case" (p. 119).
- **Demands:** "Demand" images are pictures in which a represented participant's gaze looks directly at the viewer. Kress and van Leeuwen (2006) write, "The participant's gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her" (p. 118).

Represented Participants and Interactive Participants:

- **Represented Participants:** Represented participants are the "people, places, and things depicted in images" (Kress & van Leeuwen, p. 114).

- **Interactive Participants:** Interactive participants are "the people who communicate with each other through images, the producers and viewers of images" (Kress & van Leeuwen, p. 114).

Spread: When I use the term spread, I refer to a set of pages viewed together when a picturebook is opened. The spread, from left to right, is comprised of the *verso* and the *recto*, which are separated by the gutter.

Synergy: Sipe (1998) proposes that the relationship between pictures and words is synergistic. His concept of synergy refers to the idea that the meaning produced by words and pictures together is greater than the meaning that could be conveyed through words or pictures alone.

Vector: Vectors are the oblique lines, which are often diagonal and very strong, formed by depicted elements in an image (Kress & van Leeuwen, 2006). Kress and van Leeuwen write, "When participants are connected by a vector, they are represented as doing something to or for each other" (p. 59).

Chapter 4: Happiness

4.1 Introduction

In Chapters 4, 5, and 6 of this project, I will examine how and to what extent the emotional impact of the story changes through the translation of the Spanish source text into English for a North American audience. I'll tackle this in three ways. For each emotion, I will start by examining the way in which the illustrations have been designed, looking particularly at the emotional impact of the pictures. Then I will do a close reading of the written language used to describe emotions in the source text and target text in order to explore how changes in translation affect my reading of the stories. For each emotion, I will offer my own direct translation of the written text into English, following as closely I can the original intent of the words in Spanish. Finally, I will compare my translation side by side with the American English text and consider in what way the translation of words has an impact on my reading of the images. Because the Color Monster is not gendered in the story through either the words or images, I will use the non-gendered pronouns "they," "their," and "them" to refer to the character throughout this and the following chapters. These pronouns capture more accurately than the pronoun "it" that the Color Monster is capable of experiencing and responding to deep emotions.

In this chapter, I focus on a positive emotion: happiness. The findings of this chapter show that, within the ecology of this particular emotional landscape, the translated text maintains the integrity of the source text's overall meaning. The translated text exhibits minor changes to the written content, which do not influence significantly the emotional impact of the words. The faithfulness of the translated text to the source text's written language facilitates a word-image relationship that is, likewise, true to the original story. These findings suggest that the emotion

cultures behind both texts – one produced in the Spanish context and the other in the North

American context – share common attitudes and beliefs surrounding happiness.

4.2 Picturing Happiness: A Close Reading of the Images

Although the words of *El monstruo de colores* are adapted and, therefore, change in

translation, the source text and the translated text share Llenas's colorful illustrations. In this

section, I explore what the illustrations alone communicate about the feeling of happiness.

On the first spread that represents happiness (Figure 1), vivid shades of yellow

immediately catch the eye. The color calls to mind sunshine, which we might associate with

positive qualities like warmth and energy. On the recto, the upper half of the Color Monster

extends upward from the bottom edge of the page. Circular cardboard cutout and crayon-drawn

shapes seem to radiate from the Color Monster and float toward the top of the page across both

the verso and recto.

La alegría es contagiosa.
Brilla como el sol,
parpadea como las estrellas.

Figure 1 Llenas, A. (2012). First spread representing happiness. *El monstruo de colores.* [picturebook]. Barcelona, Spain: Editorial Flamboyant. Illustration copyright © 2012 Anna Llenas. Reproduced with permission of the publisher.

Focusing on the Color Monster, I notice that the character exhibits open body language. Their arms are uncrossed and raised into the air. The Color Monster could be celebrating, dancing, or preparing to hug somebody. The line that depicts the Color Monster's mouth is curved upward in a smile, and three teeth also point upward out of the Color Monster's mouth to give the effect of a toothy grin. The Color Monster appears to be reveling in an inward experience of joy, as demonstrated by their closed eyes. Altogether, the Color Monster appears carefree and full of energy.

The Color Monster's closed eyes make this illustration an offer to the reader. As Kress and van Leeuwen (2006) describe, "'offer' pictures… position the viewer as an observer only, and offer the represented participants as 'information' to be taken in by the viewer" (p. 250). The design of this image as an offer, then, sets up the illustration as an object of contemplation. The Color Monster does not demand anything from the reader, and the reader is not pulled into the picture world in an active way.

Although the Color Monster is positioned at the bottom of the page, they are depicted in such a way that the reader's attention is drawn to the upper half of the page. Bang (2016) describes this upper part of the picture as "a place of freedom, happiness, and power; objects placed in the top half also often feel more 'spiritual'... If we identify with an object that is in the upper half of a picture, we tend to feel lighter and happier" (p. 69). The positioning of the Color Monster's arms and fingers, their curved smile, and their pointed ears and teeth all direct the reader's attention upward, where the collaged cutouts and crayon-drawn scribbles appear to hover or float out of the Color Monster, up and into the white space, and out of the picture world. The shapes seem to be weightless, and the fact that they drift off the edges of the page suggests

to the reader a sense of unbounded freedom. There is nothing heavy, weighed down, or burdened within the image.

This quality of unrestricted and boundless joy is amplified on the second spread for happiness (Figure 2). Here, much of the white space present on the previous spread has been filled, and yet no single object dominates the space. The brightness of the yellow shines even more vividly against the contrast of the white background. The inclusion of birds in the illustration might call to mind in the viewer the act of flying, which we often associate with freedom. Additionally, there is a sense of stability within the image due to the positioning of the represented participants (Bang, 2016, p. 64). The Color Monster on the verso is rooted firmly on a flat horizontal base, much like the bird on the recto is seated firmly on what might be a large stone or nest. The physical stability of these characters underscores the emotional stability of happiness.

Figure 2 Llenas, A. (2012). Second spread representing happiness. *El monstruo de colores*. [picturebook]. Barcelona, Spain: Editorial Flamboyant. Illustration copyright © 2012 Anna Llenas. Reproduced with permission of the publisher.

Like the first spread for happiness, the illustration on the second spread is an offer to the viewer. The viewer's engagement with the image is that of an "invisible onlooker" (Kress and van Leeuwen, 2006, p. 118) who is offered the represented participants and objects in the image as "items of information, objects of contemplation… as though they were specimens in a display case" (p. 118). Once again, the Color Monster does not demand any engagement from the reader; rather, they invite a passive exploration of the illustration and the emotions elicited by it.

The vectors produced by the represented participants within the image reinforce the energetic quality of the illustration. Kress and van Leeuwen (2006) write, "When participants are connected by a vector, they are represented as doing something to or for each other" (p. 59). On the verso, it appears as though the bird's eye is looking down at the Color Monster. The line that emanates from the bird's eye alerts viewers to draw their attention to the Color Monster, who is represented with open body language and a big open-mouthed smile, as if the Color Monster is laughing. The Color Monster's closed eyes, however, complicate this potential transaction between the Color Monster and the bird. Since the Color Monster does not look back at the bird, there is little in the image that suggests these participants are doing anything particular to or for each other. Rather than looking first at the bird's eye, we might draw our attention to the bird's beak, from which a vector does indeed emanate. This vector connects the bird on the verso with the bird on the recto. However, once again, it is not clear that these represented participants are doing anything to or for each other, especially since the bird on the recto has its eyes closed and appears to be a passive participant in the image. The vector that connects these birds does something more definitively for the viewer than for the birds involved in the transaction. It directs the viewer's attention to the upper half of the page, the area Bang (2016) describes as spiritual and free, forming an imaginary line across the space where the Color Monster leaps

across the page as if jumping across stones in a creek. The Color Monster's action itself is one that seems playful and energetic.

Overall, the illustrations for happiness radiate to the viewer a sense of warmth, brightness, openness, and stability, which are all positive qualities. The bleed on both spreads suggests that the picture world has no bounds or limits and heightens the sense of freedom generated by the illustrations. The two spreads draw attention to the Color Monster as an active character who is playful and full of energy and who seems to radiate joy and lightness.

4.3 Writing Happiness: A Close Reading of Words in Translation

As noted in the introduction to the chapter, a comparison of the words in the source text and those in the translated text reveals minimal changes in the emotional content of the story (Table 1).

Emotion, Spread	Source Text (Llenas, 2012)	My Direct Translation	English Translation (Llenas, 2018)
Happiness, First Spread	La alegría es contagiosa. Brilla como el sol, parpadea como las estrellas.	Happiness is contagious. It shines like the sun, twinkles like the stars.	This is happiness. It shines yellow like the sun and twinkles like the stars.
Happiness, Second Spread	Cuando estás alegre, ríes, saltas, bailas, juegas… y quieres compartir la alegría con los demás.	When you are happy, you laugh, you dance, jump, you play… and you want to share happiness with others.	When you're happy, you laugh and jump and dance and play! You want to share your happiness with everyone.

Table 1 Words in Translation, Happiness

Both the source text and the English language translation associate the expression of happiness with actions like laughing, jumping, and dancing. Furthermore, the wording of both the source text and English text suggests a sense of free expression. There is no indication that happiness needs to be controlled or regulated. On the contrary, both texts display that happiness

has a social dimension: it is something to be shared with others (according to the source text) or with everyone (according to the translated text).

A small difference between the written language in the source text and that of the translated text is the exclusion of the word "contagious" in the English language publication. Why might it be that this descriptive word is left out of the translated text? Although the word "contagious" could carry a negative connotation in certain contexts, such as when it describes a disease, it can also have the totally opposite effect when paired with other words, for example to describe someone's laugh or smile. The word in this context clearly is being used to convey something positive: that is, to describe the quality of a feeling or attitude that is likely to spread to other people. It could be that this word was eliminated in translation because the idea that happiness is something we pass on to others is already conveyed later in the written text with the words "you want to share your happiness with everyone." However, I would suggest that removing the description of happiness as "contagious" puts the focus on the intentionality of wanting to spread happiness. If something is contagious, we do not necessarily try to pass it on to others. It spreads to others whether we want it to or not. The elimination of the word "contagious" in the translated text could invite the interpretation that there is some sort of intention and personal initiative involved in sharing happiness with others.

Additionally, the selected texts introduce the emotion of happiness in different ways (Table 2). In the source text, the author delves straight into describing the emotion as "contagious," whereas in the North American edition happiness is introduced as if the reader were discovering it for the first time. This difference could reflect contrasting assumptions about the knowledge young readers bring to the reading of this book. In the case of the source text, the wording facilitates a shared exploration of emotion between producers of the text, intermediary

readers, and child readers. There does not appear to be any immediate assumption that happiness

needs to be clearly identified or defined for the reader. In the case of the translation into English,

however, the addition of demonstrative pronouns to show and name emotions might reveal an

assumption by the text's producers that young target readers need to be taught to identify and

name happiness. I would argue that this change lends the story told in the translated text an

explicitly didactic quality. Whereas the source text seems to focus on exploring what it is like to

experience happiness, the translated text appears to concentrate on teaching readers not only

what the emotion feels like but also how to identify and name the emotion. [2]

Emotion	First Line about Emotion, Source Text (Llenas, 2012)	My Direct Translation into English	First Line about Emotion: Target Text (Llenas, 2018)
Happiness	La alegría es contagiosa.	Happiness is contagious.	This is happiness.
Sadness	La tristeza siempre está echando de menos algo.	Sadness is always missing something.	This is sadness.
Anger	La rabia arde al rojo vivo y es feroz como el fuego…	Anger burns red hot and is difficult to put out…	This is anger.
Fear	El miedo es cobarde.	Fear is cowardly.	This is fear.
Calm	La calma es tranquila como los árboles…	Calm is tranquil like the trees…	This is calm.

Table 2 Comparing Introductions to Emotions

Ultimately, despite small changes, the emotional content of the written language remains

similar in the two selected texts. Both the source text and the translated text describe happiness

as something that is bright and energetic. Furthermore, both texts communicate that happiness is

an emotion that we share with others rather than keep to ourselves. The most significant changes

observed in the adaptation of the words of the source text into English – that is, the elimination

of the word "contagious" and the use of "this is…" to introduce the emotion of happiness –

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[2] This difference is also observed in the way other emotions are introduced throughout the book. Although I do not spend time exploring this idea in Chapter 5 and 6, my argument about what this change shows remains the same regarding the way the emotions of anger and fear are introduced in the story.

might suggest something about the producers of the text. Without asking the translator or publisher directly, it would be impossible to say with certainty why these translation choices were made. However, as Nodelman and Reimer (2003) observe, the librarians, teachers, and parents who tend to be the purchasers of children's books wield a great degree of influence on the writers, editors, marketers, and other people who produce or sell children's literature. With the influence of educators in mind, I would suggest that the changes observed in the adaptation of the words into a different language and for a different culture – in particular the introduction of the emotion – make the translated text align even more directly with social and emotional learning competencies, such as the ability to identify emotions in oneself and in others (Collaborative for Academic, Social, and Emotional Learning, n.d, "Core SEL Competencies").

4.4 The Effect of Translation on the Word-Image Relationship

Since the illustrations remain the same in the source text and the translated text but the words are adapted for a new target audience, it is important to consider how the adaptation of words for a new linguistic and cultural context influences our reading of the images and affects the relationship between words and images (Table 3, p. 46).

In the source text, the words and images for the first spread have a complementary relationship, which Nikolajeva and Scott (2001) describe as a relationship in which the words fill in the gaps left by the images and vice versa. On the first spread representing happiness, the illustration gives off a sense of warmth, weightlessness, and unbounded freedom. However, without the words as a guide, the reader could assume any number of things. The Color Monster might be dancing, playing catch with a friend, or celebrating a victory, but the reader cannot know for sure. The words signal to the reader what is happening in the picture: the Color

Monster is experiencing happiness. Meanwhile, the illustration adds meaning to what is not said in words. Though the words clearly express that happiness is contagious, shines like the sun, and twinkles like the stars, the images convey even more about the feeling. For example, happiness can make us feel full of energy. When we feel happy, we might feel unburdened, as though nothing can weigh us down. We could feel free and unbounded, as reflected in the way the objects in the illustration extend beyond the limits of the picture world. The words and images fit together in a synergistic way even when the words are translated into English for a North American audience.

Similarly, in both the source text and translated text, the second spread exhibits a complementary relationship between words and images. At first glance, the relationship might appear to be more symmetrical, as the image on the recto of the Color Monster leaping across the page nearly mirrors the idea expressed in words – that is, that people laugh, jump, dance, and play when they are happy. However, the sense of stability that is conveyed through the illustration is not communicated as clearly in the written text, just as the idea of wanting to share happiness with others is not explicit in the illustrations due to the passivity of many of the represented participants. The words and images are mutually dependent, as each deepens the meaning of the other.

Ultimately, in describing the emotional experience of happiness, the images and words work hand in hand to communicate the social nature of happiness, the emotional stability of happiness, and the unbridled energy, playfulness, and warmth that happiness brings out in people.

4.5 Conclusion

Translating picture books poses a unique challenge: although the pictures remain tied to the source culture, the translated words are adapted for a new culture and audience (Oittinen, Ketola, & Garavini, 2018). Changes to the written text in translation may influence the reading of pictures and the overall synergy between words and images. Adding further complexity is the fact that the source text, *El monstruo de colores*, was both written and illustrated by the same author, which makes the relationship between the words and images in the source text even more closely connected. If translating is indeed a form of rewriting, as Oittinen (2000) posits, then the synergy between words and pictures could be destabilized when words are rewritten in a different language and for a different audience.

Despite this risk, in the two spreads representing happiness in the translated text, the original intent of the word-image interaction is maintained. The words and pictures work together in a complementary relationship to create a story world that is offered to the viewer as a forum for exploring happiness. What does it feel like to be happy? It feels light, bright, energetic, and stable. What do we do when we are happy? We play, we dance, we jump, and we share it with the people around us. Although the words in the translated text magnify the source text's didactic quality, they retain the core ideas expressed in the source text. This faithfulness to the source text's ideas surrounding happiness allow for a word-image relationship in the translated text that stays true to that of the source text.

Furthermore, the adherence of the translated text to the core ideas conveyed about happiness in the source text suggests that the emotion cultures behind the production of these texts share similar beliefs about what happiness is and what we should do with it. Happiness is a positive and even liberating feeling that should be shared among people rather than controlled.

Emotion, Spread	Key Words: Reading the Images	Source Text (Llenas, 2012)	My Direct Translation	Source Text: Word-Image Relationship	English Translation (Llenas, 2018)	English Translation: Word-Image Relationship
Happiness, First Spread	Yellow; warm, bright, energetic; weightlessness; freedom and boundlessness; smile; open body language; object of contemplation; higher, spiritual place	La alegría es contagiosa. Brilla como el sol, parpadea como las estrellas.	Happiness is contagious. It shines like the sun, twinkles like the stars.	Synergistic; relationship between images and words is complementary	This is happiness. It shines yellow like the sun and twinkles like the stars.	Synergistic; relationship between images and words is complementary
Happiness, Second Spread	Yellow; bright, warm, energetic, and playful; stability; vectors direct viewers' eyes to an active Color Monster	Cuando estás alegre, ríes, saltas, bailas, juegas… y quieres compartir la alegría con los demás.	When you are happy, you laugh, you dance, you jump, you play… and you want to share happiness with others.	Synergistic; relationship between images and words is complementary	When you're happy, you laugh and jump and dance and play! You want to share your happiness with everyone.	Synergistic; relationship between images and words is complementary

Table 3 An Overview of Word-Image Relationships, Happiness

Chapter 5: This is Anger

5.1 Introduction

In Chapter 4, I explored the representation of happiness in the selected texts as it was communicated through images, words, and word-image interactions. In this section of the project, I will focus on what the selected texts communicate about the negative emotion of anger. The organization of this chapter will closely follow that of Chapter 4. First, I will do a close reading of the illustrations depicting anger in order to understand their emotional impact. Next, I will focus on the words in the selected texts, exploring how the emotional content of the story changes through the translation of words into English for a North American audience. To that end, I will provide my own direct translation of the source text into English, following as closely as I can the original intent of the words in Spanish, and examine my translation side by side with that of the published North American English-language text. To conclude the chapter, I will examine how changes to the written content in translation have an impact on my reading of the images. Once again, I will use the non-gendered pronouns "they," "their," and "them" to refer to the Color Monster.

In this chapter, I argue that changes observed in the emotional content of the translated text lessen the intensity of how people experience and react to anger and put an unceremoniously positive spin on the ideas expressed in the source text. Adaptations to the written content of the translated text produce a sense of incompatibility in the word-image relationships present in the translated text. Furthermore, they reveal two different sets of attitudes and beliefs, perhaps culturally based, regarding how to talk to young children about what anger is like and what to do with their anger.

5.2 Picturing Anger: A Close Reading of the Images

In the same way that the bright yellow color plays a significant role in conveying

meaning about the emotion of happiness, the intense red color in the first spread depicting anger

immediately grabs the reader and helps set the stage for conveying the ferocity of the emotion

(Figure 3). Bang (2016) writes that red is "a warm color, bold, flashy; I feel danger, vitality,

passion" (p. 3). She suggests that the feelings that red often evokes in viewers may come about

due to the associations we make with the color to things like blood and fire. Thus, the first spread

representing anger sets up the reader for an emotional experience that is passionate and fiery.

Figure 3 Llenas, A. (2012). First spread representing anger. *El monstruo de colores.* [picturebook]. Barcelona, Spain: Editorial Flamboyant. Illustration copyright © 2012 Anna Llenas. Reproduced with permission of the publisher.

The composition of the verso builds up the aggressive and dangerous quality of anger.

When I look at these brushstrokes, I cannot help but imagine blood smeared across the page,

which makes my experience reading this picture one that is intense and overwhelming.

Furthermore, the blood-like smearing of red paint conceals most of the white background. Bang

(2016) argues that white backgrounds feel safer to us because we can see clearly during the day

but poorly at night. Although that white background exists here, the smearing of paint sullies the safe feeling it might convey in other contexts. Thus, on this page, the color evokes a sense of danger and passion that is deepened by the brush strokes. The red cutout circle in the center of the verso adds another interesting element to the illustration. The punched out holes on this cardboard cutout might lead the reader to imagine someone stabbing the cardboard over and over. The act of stabbing is violent and bloody, and the smearing of red paint in the background intensifies that association.

On the recto, the Color Monster's body language is in total contrast to how the character appears in the illustrations for happiness. Their eyes are closed, their arms are crossed in a defensive position, and what appears to be a gray cloud hovers over their head. The body language here is closed off and uninviting to interaction, despite the fact that there is no other character on the page with whom the Color Monster might interact. The image is an offer to viewers, as indicated by the Color Monster's closed eyes (Kress & van Leeuwen, 2006). When it comes to images that are designed as offers, viewers are generally offered the represented participants and objects within the image as "items of information, objects of contemplation… as though they were specimens in a display case" (p. 118). However, the design of this image as an offer and the closed-off body language exhibited by the Color Monster are deceptive. These composition choices position the viewer as passive, someone who looks at the image but does not participate within it.

With the turn of the page, there is a complete reversal in the way the reader is positioned in relation to the Color Monster (Figure 4). The second spread demands the reader's engagement (Kress and van Leeuwen, 2006). With their big round eyes, the Color Monster gazes directly at the viewer, which suggests that the viewer plays an active role within the Color Monster's

experience of anger. There are no other represented participants depicted within this spread.

There are only the Color Monster and the viewer. Although it might appear initially that the

Color Monster is throwing the red paint across the gutter at no one in particular, the gaze of the

Color Monster suggests that the viewer, in fact, is the target of the Color Monster's aggression.

The sudden change of the image from offer to demand with the page turn underscores the lack of

predictability that might come with anger. In the first spread, it appears that the Color Monster

avoids interaction with the viewer, which makes the hostility shown against the viewer in the

second spread all the more shocking.

Figure 4 Llenas, A. (2012). Second spread representing anger. *El monstruo de colores.* [picturebook].
Barcelona, Spain: Editorial Flamboyant. Illustration copyright 2012 Anna Llenas. Reproduced with
permission of the publisher.

Within the composition of the second spread, the depiction of the Color Monster

heightens the sense of danger and violence that is built up in the first spread. The Color Monster

is tilted at a slight diagonal, which suggests movement or tension. Their arms are curved so that

their fingers point downward toward the bottom of the page, which Bang (2016) describes as an

area of the picture that feels more "threatened, heavier, sadder, or constrained" (p. 71).

Moreover, the Color Monster's teeth are quite menacing in this image. In the entire book, this is the only illustration in which we can see the Color Monster's two upper teeth, which transform the Color Monster's toothy open-mouthed grin that we observed in the illustrations representing happiness into a threat of violence and pain. At any point, these sharp teeth could close onto and bite into anything or anyone in the Color Monster's path.

Overall, the composition of the illustrations for anger conveys aggression, hostility, and the threat of danger. These two spreads elicit strong feelings, which are intensified by the associations viewers might bring to their reading. Furthermore, the drama of the page turn, which is created through the unexpected shift in the illustrations from offer to demand, highlights the unpredictability of anger. What we see in the second spread appears to be an uncontrolled reaction to anger, and a peaceful resolution of that anger is not made evident to the viewer within the illustrations.

5.3 Writing Anger: A Close Reading of Words in Translation

In the selected texts, anger is illustrated as red, passionate, and hostile. In some ways, the words in both the source text and the translated text convey similar qualities in the emotion. However, the changes to the emotional content of the written language in translation result in a translated text that censors the intensity of anger and puts a positive spin on the way with which anger is dealt.

The translated text includes phrases to describe anger that are less poetic and powerful than those present in the source text (Table 4). In the Spanish text, Llenas uses descriptive words that convey the extremity and forcefulness of anger. For example, in the Spanish text, anger is described as burning "al rojo vivo," or red-hot. Just as in English, "al rojo vivo" describes the

severity of heat. When something is red-hot, it is so scorching hot that it is not safe to touch. The phrase also can be used metaphorically in both English and Spanish to emphasize the quality of being ferocious or passionate. Thus, the phrase "al rojo vivo" in the source text signals to the reader that anger is an extreme emotion. It is unapproachable and unsafe. Llenas also uses the phrase "feroz como el fuego," or *fierce like fire*, in the source text to describe anger. If a fire is fierce, it is intense, powerful, and destructive. In the English translation, however, these two phrases – "al rojo vivo" and "feroz como el fuego" – are reduced to just one line. According to the English language text, anger "burns red like fire." The terms "red-hot" and "fierce" are eliminated altogether so that the translated text still conveys a sense of passion and destructiveness but to a lesser degree.

Emotion & Spread	Source Text (Llenas, 2012)	My Direct Translation	English Translation (Llenas, 2018)
Anger, First Spread	La rabia arde al rojo vivo y es feroz como el fuego, que quema fuerte y es difícil de apagar.	Anger burns red hot and is fierce like fire, which burns intensely and is difficult to put out.	This is anger. It burns red like a fire and is hard to stamp out. When you're angry, life can feel unfair.
Anger, Second Spread	Cuando estás enfadado sientes que se ha cometido una injusticia y quieres descargar la rabia en otros.	When you are angry, you feel like an injustice has been committed and you want to unleash the anger on other people.	Sometimes, you want to take out your anger on others. But I'll be nice to you, Color Monster, and your anger will disappear!

Table 4 Words in Translation, Anger

Similarly, although both selected texts connect the emotion of anger to a lack of fairness, the words communicate this to different degrees. In the English translation, this idea is introduced in the first page opening: "when you're angry, life can feel unfair." There is

something almost ambiguous to this idea. I am left wondering why and in what way life might feel unfair. Moreover, the wording implies that the feeling of life being unfair is simply a reaction to being angry. On the other hand, the source text treats the feeling of injustice as something that fuels our anger. According to the source text, "Cuando estás enfadado sientes que se ha cometido una injusticia." *When you are angry, you feel like an injustice has been committed.* This wording seems to convey that something has actually taken place — or perhaps someone has done something — to provoke anger.

The notion of injustice leads to one of the most interesting pieces of the selected texts' written content: that is, how each text handles emotional control. The source text wraps up the exploration of anger with the idea that we want to unleash our anger on others when we feel angry (i.e. "quieres descargar la rabia en otros"). This line communicates that anger can be so powerful that it leads to a reaction that can affect our interactions with others. Within the story world, it implies that there is an unchecked desire for the Color Monster to take the rage they feel and turn it against others. The speaker does not suggest that this is a good or bad thing, and we do not see what happens next as a result of this lack of emotional control. Rather, the speaker simply acknowledges the way anger can overtake someone and have an impact on others. On the other hand, the English translation acknowledges that the desire to unleash anger on others exists, only to dismiss it quickly with a big "but." The narrator says, "Sometimes, you want to take out your anger on others. But I'll be nice to you, Color Monster, and your anger will disappear!" According to the translated text, the kindness of others can vanquish anger. Thus, anger becomes something less intense, less fierce, and less threatening. It is a feeling that we can control rather than a feeling that controls us. Furthermore, kindness is presented as being a more powerful force than anger in that it can make the bad simply disappear.

The addition to the translated text of this last statement ("but I'll be nice to you, Color Monster, and your anger will disappear") accomplishes at least two things. First, this idea conveys that anger is something we should make go away as quickly as we can. Whereas the Spanish text leaves space for the reader to think about what anger feels like and imagine what the result of taking our anger out on other people might be, the English language text closes the door on that exploration. Second, the narrator's words reflect core social and emotional learning competencies: impulse control, social engagement, and relationship-building, among others (Collaborative for Academic, Social, and Emotional Learning, n.d, "Core SEL Competencies".). To build on an idea touched on in Chapter 4, could it be that social and emotional learning frameworks have influenced translation choices observed in the English language text? After all, not only does the translated text more explicitly teach readers to identify emotions (i.e. "this is happiness…", "this is anger…"), but it also directly supports the building of social and emotional learning competencies such as those put forth by the Collaborative for Academic, Social, and Emotional Learning. The addition of written content that reflects social and emotional learning competencies further contributes to the explicitly didactic quality of the translated text that I described in Chapter 4.

Overall, the Spanish text portrays anger using poetic and descriptive words that emphasize the intensity of the emotion and the extreme power it can have over our feelings and impulses. Although the threatening and passionate quality of anger is also communicated in the English translation, it is a censored passion. In the English language translation, the descriptors that portray anger as an overwhelmingly intense experience are eliminated. More significantly, the final line of the translated text seems to take away anger's power over the Color Monster and advocates for treating others with kindness and controlling emotions and impulses. These

translation choices could reflect that the translated text was produced with the intention of being a didactic tool for supporting social and emotional learning objectives. Furthermore, they could be evidence of two different emotion cultures: one in which individuals allow themselves space to experience anger, as threatening and hostile as it may be, and the other in which they must make the negative disappear quickly by seeking out support and positivity.

5.4 The Effect of Translation on the Word-Image Relationship

In the selected texts, the two spreads for anger function in different ways. The integrity of the word-image relationship in the first spread is upheld in the translated text. However, the dynamic between images and words in the second spread of the translated text changes significantly (Table 5, p. 59).

In the first spread of both the source text and translated text, we can observe complementary relationships between pictures and words. Essentially, the pictures and words fill in each other's gaps (Nikolajeva & Scott, 2001). On the verso, the illustration calls to mind blood, which we associate with passion, danger, and threat. Without the words to guide our reading of the image, however, we would not necessarily understand that the image is serving as a metaphor for anger. The words help the reader contextualize the image, while the image adds intensity to the words. This complementary relationship also exists for the recto, which portrays Color Monster in a defensive, closed-off stance beneath a gray cloud. The image tells us what the words do not: the Color Monster is not happy. At the same time, the words deepen our understanding of the intensity of anger, revealing in the source text that anger burns fiercely inside of us and is difficult to put out, and in the translated text that life can feel unfair when we are angry.

Turning the page to look at the second spread representing anger, we encounter two totally different word-image relationships. In the source text, the relationship between the illustrations and words in the second spread is complementary. The words and images convey similar information. That is, when we are angry, we want to take out our anger on others. However, without the words, the illustration is not able to convey the idea that we might feel like an injustice has been committed when we are angry. The words are necessary in order to communicate that idea, in the same way that the images are necessary to show that the reader is the target of the Color Monster's hostile and destructive reaction. Here, the words support the pictures, and the pictures support the words.

The dynamic is flipped in the translation, however, due to the addition of the final line: "But I'll be nice to you, Color Monster, and your anger will disappear!" The integrity of the word and image relationship is completely undermined with the addition of these words. Instead of complementing each other, the words and pictures lack synergy altogether. Although the information communicated through the words does seem to contradict the meaning conveyed in the images, it would be inaccurate to use any of Nikolajeva and Scott's (2001) categories to describe the interaction. Rather, it would be more accurate to say that the words and images in the second spread of the translated text have no relationship at all. The illustration communicates to the reader violence, rage, and imminent threat through the depiction of the Color Monster throwing red paint across the page and at the reader. The splatters and smears would not be cleaned up or wiped away easily once the paint is thrown. Yet, according to the translated text, the violence, rage, and imminent threat the Color Monster experiences – along with the reaction it has produced – can simply disappear if someone shows a little kindness. Perhaps in some cases this might be true, but the illustration makes this possibility difficult to fathom. When we look at

this image, we see that the Color Monster has reacted to their experience of anger impulsively by taking action and throwing paint across the page. We do not see any hints of kindness in the image, any social interaction between the Color Monster and the narrator, nor any suggestions that the paint can be wiped away. Though an ironic or combative relationship between words and images can often enrich a story, as Nodelman (1988) would argue, the combative dynamic produced in this particular spread of the translated text is incongruous. Ultimately, the translation of the written content of the story for the target culture leads to a disconnect between words and images.

5.5 Conclusion

The jarring word-image relationship that is produced in the translated text illuminates the challenges that arise in translating multimodal stories such as picturebooks. When the image "remains unchanged and anchored to the source culture" (Oittinen, Ketola, & Garavini, 2018, p. 87) yet the translated words communicate an altogether different story from the source text, the overall meaning of the story may change. In the case of *The Color Monster: A Story about Emotions,* this is truer for some emotional environments in the story than others. Whereas the meanings produced by the pictures, words, and word-image dynamics remain essentially the same surrounding the positive emotion of happiness, these communicated meanings are significantly altered in the portrayal of the negative emotion of anger.

If we consider Lewis's (2001) idea that a picturebook functions as its own ecosystem, we can accept that the interaction between pictures and words may change from page to page. As Lewis writes,

Word and image, organism and environment, mutually shape each other but there is no

reason to suppose that the dynamics of this relationship remain the same from page to

page, let alone from book to book. (p. 48)

In *The Color Monster: A Story about Emotions*, we begin to notice a unique ecosystem in which

certain emotions, like anger, are censored or watered down to suit a new audience, whereas other

emotions, like happiness, are treated more or less the same as they are within the ecosystem of

the source text. The question, then, is why. Why is happiness handled in a similar way in the

source text and translated text while anger is rewritten, even though the words do not end up

making sense when paired with the illustrations?

I would propose that this rewriting of anger in the translation for a North American

audience is evidence of a domesticating strategy, in which a foreign text has been rewritten "in

accordance with values, beliefs, and representations that preexist it in the translating language

and culture" (Venuti, 2018, p. 14). The English language translation seems to show evidence of

the agencies involved in the production of the text (i.e. writers, translators, and editors) deleting,

cleansing, or adding in phrases that lessen the intensity and aggressiveness conveyed in the

source text's words and pictures, perhaps in an attempt to appease intermediary readers like

teachers and parents.

Emotion, Spread	Key Words: Reading the Images	Source Text (Llenas, 2012)	My Direct Translation	Source Text: Word-Image Relationship	English Translation (Llenas, 2018)	English Translation: Word-Image Relationship
Anger, First Spread	Red; fiery, bold, dangerous, and intense; smeared blood-like paint against white background; closed/defensive body language; gray cloud overhead; recto is an offer	La rabia arde al rojo vivo y es feroz como el fuego, que quema fuerte y es difícil de apagar.	Anger burns red hot and is fierce like fire, which burns intensely and is difficult to put out.	Synergistic; relationship between images and words is complementary	This is anger. It burns red like a fire and is hard to stamp out. When you're angry, life can feel unfair.	Synergistic; relationship between images and words is complementary
Anger, Second Spread	Drama of turning page reflects unpredictability; Color Monster's eyes are a demand; teeth are threatening; positioning of Color Monster evokes a sense of hostility and aggression against viewer	Cuando estás enfadado sientes que se ha cometido una injusticia y quieres descargar la rabia en otros.	When you are angry, you feel like an injustice has been committed and you want to unleash the anger on other people.	Synergistic; relationship between images and words is complementary	Sometimes, you want to take out your anger on others. But I'll be nice to you, Color Monster, and your anger will disappear!	Unintentionally combative relationship; jarring lack of connection and synergy

Table 5 An Overview of Word-Image Relationships, Anger

Chapter 6: This is Fear

6.1 Introduction

In Chapters 4 and 5, I examined the way two emotions — happiness and anger — are handled in *El monstruo de colores* and its English translation for a North American audience. I found that the translation of happiness and the translation of anger are approached in two different ways in the selected texts. Whereas the written content surrounding happiness in the translated text remains very close to the source text, the written content surrounding anger exhibits a number of changes, including a cleansing of the descriptive language and an addition of words to the text that may affect the emotional impact of the story on the reader. These changes also influence the word-image relationship produced in the English language translation. In the translated text, the addition of new ideas to the written content on the second spread depicting anger results in a disconnect between words and images.

In this section of the project, I will explore how another negative emotion, fear, is handled within the selected texts. The organization of this chapter will mirror that of Chapters 4 and 5. First, I will examine the design and composition of the illustrations portraying fear in order to understand how they bring the emotion to the surface. Then, I will shift my attention to the words, looking at how the emotional content of the story changes in the translation into English for a North American audience. As in the previous chapters, I will provide my own direct translation of the source text into English, following as closely I can the original intent of the words in Spanish, and examine my translation side by side with the American English text. To conclude the chapter, I will describe how changes to the written content in translation have an impact on my reading of the images. As in Chapters 4 and 5, I will use the non-gendered pronouns "they," "them," and "their" to refer to the Color Monster throughout the close reading.

The findings of this chapter further support the findings of Chapter 5. The translation of the written content surrounding fear lessens the intensity and negativity of fear and leads to a jarring lack of connection between images and words. I argue that these changes are evidence of a domesticating strategy on the part of the translated text's producers.

6.2 Picturing Fear: A Close Reading of the Images

Just as yellow and red contribute to the emotional impact of the images representing happiness and anger, color plays an important role in setting the tone for fear (Figure 5).

El miedo es cobarde.
Se esconde y huye
como un ladrón
en la oscuridad.

Figure 5 Llenas, A. (2012). First spread representing fear. *El monstruo de colores.* [picturebook]. Barcelona, Spain: Editorial Flamboyant. Illustration copyright © 2012 Anna Llenas. Reproduced with permission of the publisher.

Rather than the vibrant colors that are used to represent other emotions in the book, shades of gray, brown, and black are the dominating colors here. What associations might viewers of this illustration make with these colors? When we think of gray and black, we might think of mystery and the unknown. Gray could remind us of a foggy morning, and black, of course, is the absence of light. These associations lend a sense of apprehension to these

illustrations. The dark colors match the metaphorical darkness we often associate with negative emotions like fear.

This sense of apprehension is further magnified by the presence of branches, which fill up the white space in the image. The branches are reminiscent of a forest, which can sometimes be a place of danger, especially in stories for children. In fairy tales, for example, what happens when characters go walking alone through woods? They might run into a wolf in disguise or encounter an alluring house of sweets wherein lives a witch. Beyond these associations, the compositional aspect of the branches may affect the emotional impact the illustration has on viewers. Whereas curved, rounded objects tend to give viewers a sense of security and comfort, pointed objects more often are threatening and scary (Bang, 2016). This is not necessarily because the object itself is frightening; rather, these feelings come about from the associations viewers make between the represented object and the real world. For example, we associate curves with rolling hills, boulders, and our mothers' bodies. Pointed objects, on the other hand, "can easily pierce and kill us. What do we know that has sharp points? Most weapons are pointed..." (p. 89). In this spread, then, the points of the branches elicit feelings of fear and danger, which are magnified by the angle of the branches that reach directly toward the Color Monster as if they are arms grabbing and poking at the character. Moreover, the branches encroach on the Color Monster's space, physically overlapping with the Color Monster on the recto. Bang observes that "the overlapping object 'pierces' or 'violates' the space of the other, but this also joins them together into a single unit" (p. 107). If we apply this idea to the illustration, then, we can see how the branches not only violate the Color Monster's personal space but also threaten to overtake the character in the same way that our fears can overtake us in real life.

The depiction of the Color Monster suggests that the character feels overwhelmed and vulnerable in the midst of the dark, twisty branches. The Color Monster appears to hug one arm across his body, his hand covering his heart. As a viewer, I look at the way the Color Monster places his hand on his heart and think of my own beating heart, which beats faster when I am anxious or afraid. The line of the Color Monster's mouth is oriented downward in a frown, and their eyes are wide open. The Color Monster's open-eyed gaze toward the viewer demands engagement and pulls the viewer into the picture-world. This sense of viewer involvement is heightened by the use of the frontal angle, which Kress and van Leeuwen (2006) call "the angle of maximum involvement" (p. 145), to situate the viewer in relation to the Color Monster. Furthermore, the positioning of the Color Monster looking up at the viewer signals a relationship "in which the interactive participant [i.e. the viewer] has power over the represented participant [i.e. the Color monster] – the represented participant is seen from the point of view of power" (p. 140). Based on the Color Monster's gaze toward the viewer along with the use of the high, frontal angle to show that the Color Monster is in a position of lesser power, we might infer that the Color Monster is in a vulnerable situation and needs the viewer's help.

This unequal power dynamic between the Color Monster and the viewer continues into the second spread depicting fear (Figure 6). Like the previous spread, this image is a demand. The Color Monster's eyes peer directly at the viewer, demanding more than just a passive contemplation of the image. Both of the Color Monster's arms seem to hug inward, which could be read as a gesture to the viewer to come closer. Kress and Van Leeuwen (2006) note the importance of gestures in establishing what kind of relationship the represented participant (in this case, the Color Monster) is demanding. They write,

A hand can point at the viewer, in a visual 'Hey, you there, I mean you', or invite the

viewer to come closer, or hold the viewer at bay with a defensive gesture, as if to say,

'Stay away from me.' In each case the image wants something from the viewers – wants

them to do something (come closer, stay at a distance) or to form a pseudo-social bond of

a particular kind with the represented participant. (p. 118)

What social bond, then, might this gesture form between the Color Monster and the reader?

Based on our reading of the previous spread along with the visual information we are given here,

it appears that the Color Monster may be gesturing for the reader to come toward him, perhaps in

a request for help.
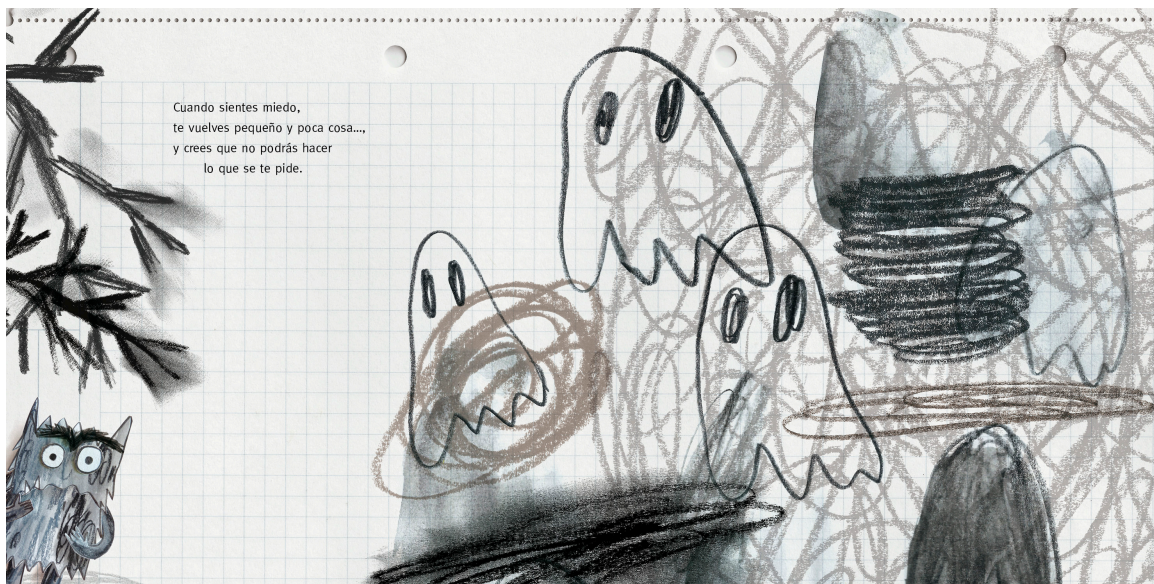
Figure 6 Llenas, A. (2012). Second spread representing fear. *El monstruo de colores.* [picturebook].
Barcelona, Spain: Editorial Flamboyant. Illustration copyright © 2012 Anna Llenas. Reproduced with
permission of the publisher.

On the verso, the branches that we observed in the previous spread continue to point

down toward the Color Monster. However, in the context of the entire spread, the branches are

no longer the most threatening presence in the picture world. Rather, the crayon-drawn ghosts,

scribbles, and shadowy figures that appear across the verso and recto create an overwhelming

sense of apprehension in the viewer. The scene is chaotic and there is no clarity to what is happening in the image. Are the ghosts looking at the viewer, or are the ghosts looking at the Color Monster? It is difficult to read the gaze of the ghosts, which heightens the feelings of uncertainty and disorder this image might evoke in viewers.

The size of the ghosts contributes to the impression that the Color Monster is vulnerable. As Bang (2016) notes, we associate size with strength. We generally feel that larger objects are stronger in pictures whereas smaller objects are more vulnerable because, in the real world, larger objects often physically overpower smaller ones. Bang writes,

> One of the easiest ways to make a protagonist – or a threat – appear strong is to make it very large. The same figure appears much more vulnerable or less important if it is made very small. If we want to show a protagonist facing a terrible danger, the danger will seem much more threatening if it is huge and the protagonist is very small. (p. 91-92)

In the case of this spread, the ghosts appear to be much bigger than the Color Monster. As viewers, we might look at this image and associate the larger size of the ghosts with their strength and with their potential ability to physically overpower the Color Monster, who is much smaller and, therefore, more vulnerable than the ghosts.

Adding to the quality of vulnerability within this image is the Color Monster's positioning in the bottom left corner of the verso. The Color Monster is cornered – both literally and metaphorically – with no visible escape from the potentially overpowering chaos that appears to be approaching. The lack of space constrains the Color Monster, intensifying the feeling of being cornered. Bang (2016) writes, "As space enables us to move, so limited space makes us feel hemmed in, squeezed" (p. 112). The chaotic amalgamation of gray scribbles and ghosts takes up over half of the space on the spread, squeezing the Color Monster into the corner.

Furthermore, the space between the Color Monster and the ghosts both isolates the Color Monster and makes the fear of the chaos feel all the stronger in the viewer. As Bang observes, "A threat doesn't feel so scary when it's right next to the victim, because there is no time for the victim to move before it gets devoured – and no time for us to be scared" (p. 108). Within this image, then, the use of space and the positioning of represented participants within it elicit a sense of vulnerability, isolation, and apprehension.

6.3 Writing Fear: A Close Reading of Words in Translation

The same qualities described above – vulnerability, isolation, and apprehension – are also reflected in the words of both the source text and translated text (Table 6). In some ways, the words in both texts communicate similar information about fear. For example, both texts convey that fear produces an internal sense of smallness and that fear is something that hides. However, as explored in Chapter 5's findings on anger, the translated text seems to downplay the negative or threatening aspects of the emotion through the watering down of descriptive language and the addition of ideas not present in the source text.

Emotion	Source Text (Llenas, 2012)	My Direct Translation	English Translation (Llenas, 2018)
Fear, First Spread	El miedo es cobarde. Se esconde como un ladrón en la oscuridad.	Fear is cowardly. It hides like a thief in the dark.	This is fear. It hides and runs away like a mouse in the night.
Fear, Second Spread	Cuando sientes miedo, te vuelves pequeño y poca cosa… y crees que no podrás hacer lo que se te pide.	When you feel fear, you become small and insignificant and you believe that you won't be able to do what is asked of you.	When you're afraid, you feel tiny. You think you don't have the courage to face the gray shadows. But I can help you find your way.

Table 6 Words in Translation, Fear

The most significant change in the source text is observed in the figurative language used to describe the quality of fear as something that hides. While the Spanish text compares fear to "a thief in the dark," the English text compares fear to "a mouse in the night." What feelings might these two different similes arouse in readers? Thieves take things that do not belong to them and claim them as their own. Thieves might be stealthy, lurking in the darkness without giving any indication of their presence. Thieves in the darkness are threatening, so the idea of a thief in the darkness might build a sense of discomfort and worry in the viewer. Who or what is skulking around in the darkness without our even knowing? On the other hand, mice are not generally seen as threatening. Rather, they are more likely to be threatened or vulnerable due to their small size. Even in children's literature, mice are more often protagonists of stories rather than villains. We root for the mice in stories like *The Tale of Despereaux*[3], *Stuart Little*[4], *Angelina Ballerina*[5], and *If You Give a Mouse a Cookie*[6]. Whereas thieves might be scary to a young reader, mice are more likely to be seen as cute or approachable. Thus, in changing the simile used to describe darkness, the English text conveys a less menacing quality to fear.

The selected texts also address the idea of courage in different ways. The words in the Spanish text personify fear as "cobarde," or cowardly. What is a coward? It is someone who lacks the courage to do or endure dangerous or unpleasant things. To describe someone as cowardly is often to insult that person. It is a word that cuts to the core. Just think of the Cowardly Lion from *The Wonderful Wizard of Oz*[7], who finds his fear and lack of courage shameful. The words in the translated text, however, do not explicitly refer to fear as cowardly,

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[3] DiCamillo, K. (2003). *A Tale of Despereaux*. Cambridge, MA: Candlewick Press.
[4] White, E.B. (1946). *Stuart Little*. New York, NY: Harper & Brothers.
[5] Craig, H., & Holabird, K. (1983). *Angelina Ballerina*. New York, NY: Clarkson N. Potter, Inc.
[6] Bond, F., & Numeroff, L. (1985). *If You Give a Mouse a Cookie*. New York, NY: Harper & Row Publishers.
[7] Baum, F.L. (1900). *The Wonderful Wizard of Oz*. Chicago, IL: George M. Hill Co.

thus cleansing the text of a potentially insulting descriptor. Moreover, the wording of the translated text suggests that a lack of courage comes down to one's mindset: "You think you don't have the courage to face the gray shadows." The implication here is that you might think you do not have the courage to face a fear even when you are more than capable in reality. This rewording of the translated text calls to mind social and emotional competencies related to self-awareness. The description of self-awareness from the Collaborative for Academic, Social, and Emotional Learning (n.d.) is especially relevant. It says that self-awareness is "the ability to accurately assess one's strengths and limitations, with a well-grounded sense of confidence, optimism, and a 'growth mindset'" ("Core SEL Competencies). In a subtle way, the wording of the translated text portrays the Color Monster as an individual who is able to assess his own limitations. At the same time, it underscores the character's potential for becoming more confident and optimistic when facing challenges.

The biggest change exhibited in the translation of fear in the English language text is the addition of an entire idea that was not present in the source text. After exploring what it feels like to experience fear, the translated text adds an interpersonal element that is not present in the source text for a Spanish audience. As in the written content for anger, the written content for fear in the English language translation includes a big "but": we might feel tiny and powerless, but we can find our way with help from others. The words added to the text do not try to vanquish fear, as do the words that are added to the written content surrounding anger. Still, they put a decidedly positive spin on how to respond to fear, indicating to the reader that, as tough as things get, there is a way forward. The way forward starts with reaching out for help.

Overall, both texts communicate similar ideas about what it feels like to be afraid, but choices in wording cleanse the translated text of negativity and lessen the intensity of how we

experience and respond to fear. Furthermore, a comparison of the written content in the source text and that of the translated text reveals an addition of material that redirects the reader to a more positive outcome and puts a spotlight on interpersonal relationships.

6.4 The Effect of Translation on the Word-Image Relationship

Because the translated text lessens the intensity of fear in the first spread but does not significantly alter the overall emotional content of the words, the integrity of the word-image relationship is maintained in the translated text (Table 7, p. 73).

In both selected texts, the relationship between pictures and words in the first spread that depicts fear is complementary. In both texts, the words convey the feeling of wanting to hide, which can come about when someone feels fear. The words alone, however, do not capture the depth of emotion that the images convey. The images add a sense of isolation, vulnerability, and powerlessness that is not made clear through the words alone. The words, meanwhile, contextualize the image for viewers, giving a clear idea of what emotion the Color Monster is experiencing and offering figurative language that is not reflected in the illustrations. In this way, the words add meaning to the pictures, and the pictures add meaning to the words.

Similar to what was explored in the previous chapter of this project, a comparison of the second spread that represents fear reveals a change in the word-image relationship from the source text to the translated text. The addition of the words "gray shadows" in the English language text is the first instance of a disconnect between the words and images. "Grey shadows" implies to the reader that there is no real danger present within the spread. Though gray shadows could perhaps be mysterious or frightening to some people, they pose no inherent danger. The addition of this material to the translated text minimizes the threat that could

otherwise be perceived within the words and images. This choice in words is awkward because, in fact, there are no gray shadows depicted within the illustrations. What we see is very clearly a chaotic cluster of scribbles and ghosts. Thus, the words and images do not make sense when paired in the translated text.

Moreover, the additional words in the translated text (i.e. "but I can help you find your way") change the relationship of words and images from one that is complementary to one that quite simply lacks synergy. The categories proposed by Nikolajeva and Scott (2001) do not properly capture what has occurred in the translated text between pictures and words. The addition of the last line of written text results in a jarring and disjointed quality to the pictures and words when read together. Though, as discussed in Section 6.2, the illustrations in the second spread deepen the vulnerability, isolation, and apprehension elicited by the first spread, the addition of the written text "but I can help you find your way" contradicts the illustrations by conveying a sense of safety and togetherness. This is not a purposefully ironic relationship between pictures and words that would enrich the text in the way that Nodelman (1988) describes in his work. Rather, there is simply a lack of connection between the two modes. The words do not support the images, and the images do not support the words.

Ultimately, the findings for fear are similar to the findings for anger described in Chapter 5. The integrity of the word-image relationship is maintained in the translated text in the first spread for fear. The words and illustrations in the first spread play off each other to create meaning and contribute to the overall sense of apprehension and chaos that is present in the source text. On the other hand, the integrity of the word-image relationship is overturned in the second spread representing fear. The illustration in the second spread conveys vulnerability, isolation, and other negative qualities, which are minimized by the written language. The

addition of the words "gray shadows" and "but I can help you find your way" problematize the relationship between words and images in the second spread of the translated text.

6.5 Conclusion

The findings of this chapter further exemplify the fact that translation affects more than the written content of picturebooks. In picturebooks, the illustrations are rich sources of meaning that work with the written text in different ways to communicate the overall story. Thus, when the emotional impact of words changes or when new ideas are added in translation, the way we read the illustrations may change, as well. The synergy of words and pictures must be taken into account when translating a picture book for a target culture in order to avoid the risk of producing a story in which the words and images simply do not fit together.

Changes observed in the written language surrounding fear also support the idea that the way we talk about emotions may vary from one culture to another. Although both the source text and translated text communicate similar qualities to fear – that it is something that makes us feel apprehensive and small, as if we wanted to hide – they do so to different degrees. In the source text, the exploration of fear conveys more intensity and threat than in the translated text. On the other hand, the translated text downplays the sense of isolation and vulnerability that comes with fear and highlights the importance of reaching out for help to overcome difficult experiences. Changes in the written content not only minimize the intensity of the experience of fear but also simplify the way we respond to fear. I propose that, like the emotional content surrounding anger, the emotional content surrounding fear is domesticated in the translated text to meet the needs and expectations set by the larger emotion culture within the North American context. Ultimately, two different philosophies toward fear are reflected in the selected texts. In the first,

the power of fear is acknowledged, and there is recognition that, though overwhelming and confusing, fear is something we must face at times in life. In the second, there is almost a fear of fear itself and an instinct to downplay its heaviness and move on to more positive things. Research on emotion socialization shows that reaching out for support is one way of managing emotions (Levenson, 1999). At the same time, however, I would point out that fear can be our body's hard-wired response, telling us quite rightly to run away from a dangerous situation and protect ourselves. Fear is powerful, and there are times where it runs so deep that not even the help of a friend can make it go away.

Emotion, Spread	Key Words: Reading the Images	Source Text (Llenas, 2012)	My Direct Translation	Source Text: Word-Image Relationship	English Translation (Llenas, 2018)	English Translation: Word-Image Relationship
Fear, First Spread	Bleak colors; fogginess, night, the unknown; rapid heartbeat; branches pointed toward Color Monster; danger and violation of space; unequal power dynamic between viewer and Color Monster; image is demand	El miedo es cobarde. Se esconde como un ladrón en la oscuridad.	Fear is cowardly. It hides like a thief in the dark.	Synergistic; relationship between images and words is complementary	This is fear. It hides and runs away like a mouse in the night.	Synergistic; relationship between images and words is complementary
Fear, Second Spread	Apprehension, chaos, and vulnerability; Color Monster is cornered; confusion created by unclear vectors; gesture demanding help from viewer	Cuando sientes miedo, te vuelves pequeño y poca cosa… y crees que no podrás hacer lo que se te pide.	When you feel fear, you become small and insignificant and you believe that you won't be able to do what is asked of you.	Synergistic; relationship between images and words is complementary	When you're afraid, you feel tiny. You think you don't have the courage to face the gray shadows. But I can help you find your way.	Unintentionally combative relationship; jarring lack of connection and synergy

Table 7 An Overview of Word-Image Relationships, Fear

Chapter 7: Conclusion

7.1 Discussion of Research Questions

Having completed my close reading of the words, images, and word-image interactions present for three of the emotions discussed in *El monstruo de colores* and *The Color Monster: A Story about Emotions,* I will revisit my research questions and expand on the ideas that I have explored in my analysis.

7.1.1 Emotional Content

1. In what ways is the emotional content of a Spanish picturebook changed in translation to the North American market? If so, how is it changed, to what degree, and to what end?

My findings reveal significant differences in the emotional content that is communicated in the selected texts. The illustrations representing each emotion are tied to the source text's author and illustrator, Anna Llenas. Therefore, the interpretations invited by the images remain the same in both the source text and translated text. On the other hand, a side-by-side comparison of the written content of the selected texts reveals a cleansing of the descriptive language used to convey what negative emotions feel like. Anger and fear are portrayed in the translated text as less intense and powerful than how they are portrayed in the source text. Furthermore, the addition in the translated text of ideas not present in the source text completely changes the emotional impact of the story when it comes to negative emotions like fear and anger. The words used in the translated text brush away the negative qualities that the Color Monster experiences with each emotion and put the focus on more positive outcomes.

The findings of this project reveal two different sets of beliefs about emotions, in particular about how we should express and control our emotions, represented in the selected

texts. The source text, which was produced in the Spanish context, communicates that negative

emotions like anger and fear can be powerful and unpredictable. Fear can lead us to dark places

where we feel vulnerable and isolated, and anger can drive us to act out in ways that are

destructive to relationships. The language, both verbal and visual, in the source text reflects an

acceptance that, in life, we will feel every color of emotion – happiness, anger, fear, sadness, and

calm, among others. It allows space for readers to connect their own experiences of these

negative emotions with those of the Color Monster. On the other hand, the translated text, which

was produced for a North American audience, shows a resistance to the expression of negative

emotions like anger and fear. The written language used in the translated text seems to favor the

control of such emotions. Perhaps there is a belief that, by controlling emotions like anger, we

can limit their potential destructiveness to our own well-being and the well-being of others.

Furthermore, the translated text puts a spotlight on strategies for emotion regulation and

management, in particular reaching out to others for support.

As I explored in the Literature Review in Chapter 2, children's literature reflects the

voices of the adults who create it (Nodelman, 2016; Nodelman & Reimer, 2003). The same is

true for translated children's literature. As Oittinen (2000) argues, "[Translators] bring to the

translation their cultural heritage, their reading experience, and, in the case of children's books,

their image of childhood and their own child image" (p. 3). Based on my findings, I would argue

that translators also bring to their translation the language, beliefs, and norms that make up their

emotion culture. Ultimately, the findings suggest that both the source text and translated text

serve as "forum[s] for emotion socialization" (Garner & Parker, 2018). Both *El monstruo de

colores* and *The Color Monster: A Story about Emotions* seem to have the purpose of

contributing to children's knowledge of what emotions are; however, the translated text puts a greater focus on educating children on how we should respond to our emotions.

Ultimately, although these picturebooks are illustrated by the same author and follow the same character and plotline from start to finish, *El monstruo de colores* and *The Color Monster: A Story about Emotions* are two different stories, underscoring the notion that translation is a form of rewriting (Oittinen, 2000).

7.1.2 Challenges in Word-Image Relationships

2. How do changes to the story in translation influence the word-image relationship? Are there differences in the word-image relationship? If so, what is the effect on the overall meaning of the text?

Scholarship in the field of children's literature highlights the intricate connection between words and images in picturebooks (Bader, 1976; Kiefer, 1995; Lewis, 2001; Nikolajeva & Scott, 2001; Nodelman, Oittinen, Ketola, & Garavini, 2018; Sipe, 1998). The multimodality of picturebooks leads to dynamics between pictures and words that "allow the reader to come away with more than the sum of the parts" (Kiefer, 1995, p. 6). Similarly, Sipe (1998) describes the relationship between pictures and words as synergistic. In other words, the meaning produced by words and pictures together is greater than the meaning that can be conveyed through words or pictures alone.

The findings of this project show that, in the translated text, the domestication of the written content surrounding negative emotions disrupts the synergy of the word-image relationships. When the images remain tied to the source text, yet the words surrounding anger and fear are cleansed of their intensity and new ideas are added, the result is a jarring disconnect

between words and images. In some spreads in *The Color Monster: A Story about Emotions,* it would be difficult to say that the words and images interact at all, as they seem to belong to two entirely different stories.

These findings also suggest that word-image relationships in picturebooks do not always fit comfortably into categories like the ones Nikolajeva and Scott (2001) propose. As Lewis (2001) argues, the interaction between pictures and words may twist and turn in various ways throughout a picturebook. There is a "degree of flexibility" (p. 48) to the way the dynamics of these interactions may change throughout a book. In the case of the translated picturebook *The Color Monster: A Story about Emotions*, the emotional landscape of the story drives changes in words that, in turn, affect the way we read the pictures.

7.2 Limitations of the Study and Possibilities for Future Research

While I have endeavored to provide a thorough close reading and analysis grounded in theory, I must acknowledge several limitations to this research that may be addressed in future scholarship.

First, I bring to this research my own subjectivity. As Doonan (1993) notes, "Properly speaking, [a composite text] exists nowhere but in the reader/beholder's head" (p. 83). I have approached my reading of these texts with my own knowledge and experiences that shape my interpretations. Another person could find entirely different meanings within these texts. There are two particular directions of study that I propose could address this limitation. First, a study looking at how children in the Spanish and North American context engage with *El monstruo de colores* and *The Color Monster: A Story about Emotions* – and, moreover, the way intermediary readers engage with children while reading these stories – could bring new insights into how

these texts might serve as tools for emotion socialization and how the images and words together influence the meaning that children draw from the stories. Second, an interview with the producers of the selected texts – for instance, the author/illustrator of the source text, the translator of the story *The Color Monster: A Story about Emotions*, and the publishers behind the translation – could enrich the investigation of how and why the emotional content changes so significantly in the translation for a North American audience.

Another limitation of this study is its scope. The story *El monstruo de colores* has been translated into many languages across many countries. Although it would not be feasible for me to pursue given time and knowledge constraints, a comparative study of translations of the story in different cultural contexts might deepen the connections I have attempted to make in this project between language, culture, and emotion.

7.3 Concluding Remarks

To conclude this project, I would like to reflect briefly on the complexity of picturebooks and emotions.

Firstly, when I was planning this project, I was drawn initially to the different ways that the selected texts communicated about emotions through words. The illustrations were an afterthought. There was even a period of time that I considered ignoring the illustrations of the selected texts altogether to focus on the words. In doing so, however, I would not have been able to explore so deeply the emotional impact of these stories. Llenas's nuanced illustrations reminded me that the language of a picturebook is more than just its words. Illustrations provide rich sources of meaning that can be just as powerful as words, and sometimes even more powerful. What we find in images can change and develop with every rereading. Thinking back

to my initial favoring of the written text, I realize that the translation choices in *The Color Monster: A Story about Emotions,* which I have discussed in this project, also reveal a favoring of the written language over visual language and an unfortunate disregard for the synergy of words and illustrations in picturebooks. Although the multimodality of picturebooks can complicate translation, I hope that translators and publishers will rise to the challenge and find ways to respect the integrity of stories from outside their own cultural and linguistic context.

Secondly, while exploring the selected texts of this project, I could not help but think about the way I interact with children in my professional life as an educator. What types of beliefs about emotions do I model, and what expectations do I impose on children? More importantly, do I recognize the diversity – socio-economically, culturally, linguistically, and otherwise – of these children and acknowledge that we may bring to the table different ways of understanding emotions? As this project underscores, our beliefs about emotions and their suitability are not necessarily universal, and it is important for educators to be aware of this fact in order to better connect with and serve the children and families with whom they work.

Finally, I would like to borrow a widely shared quote from Fred Rogers, who was known affectionately to many viewers as Mr. Rogers. His work in television in North America involved talking to generations of kids about their feelings and what to do with their feelings. He said:

> Anything that's human is mentionable, and anything that is mentionable can be more manageable. When we can talk about our feelings, they become less overwhelming, less upsetting, and less scary. The people we trust with that important talk can help us know that we are not alone.

Perhaps no other quote could sum up as wholly the tenets of the emotion culture in North America that are reflected in the translated story of *The Color Monster: A Story about Emotions*.

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