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THE ILLUSTRATED STORY IN TRANSLATION: DIALOGUE OR HETEROGLOSSIA

Different phenomena occurring on given border situations are studied either in comparison or contrast. In the first case the likeness and resemblance are found, deeper investigation reveals diversity or uniqueness. Achieving communication is possible by finding both similar and distinctive aspects of a phenomenon. Dialogue, as a means and goal of comprehension, penetrates into the evaluative system of a culture, breaks stereotypes and enriches it with cultural achievements of other nations. Dialogue leads to the unison of similar phenomena, pointing out their heterogeneity. Communication and comprehension are mutually connected; they depend upon interpretation born in dialogue. From a cultural and intercultural perspective the dialogic relations are viewed through the standpoint of *outsideness*. The *outsideness* reveals profoundly the depths of the phenomenon found in communication which presupposes complementation, diversity in meaning through the notions of *polyphony* and *heteroglossia* (Mikhail Bakhtin).

The contemporary scientific research on children's literature refers to a dialogue as a way of comparing and contrasting phenomena of different discourses. A children's book appeals to a young reader both visually (by means of pictures) and verbally (either through reading or listening). These aspects require investigations to discover any given correlation and interchangeability between the textual and visual components in children's books. This paper seeks to apply the theoretical propositions of Mikhail Bakhtin on the problems of dialogic relations and implement the methodological suggestions of Riitta Oittinen on methods of juxtaposing texts and illustrations. The advance statements discuss a possibility of transferring textual information into visual without distortion taking place.

In *Translating for Children*, Riitta Oittinen shares some of her ideas about text and illustration relationship that originate from Mikhail Bakhtin's works:

The verbal and the visual are also part of a greater whole; the original work and its translations and the various individual readers in different cultures. Thus, on the one

hand, there are the visual codes that are part of the reader's entire situation; on the other hand, there is also the interaction of words and images as constructions of the reader's mind. Whatever the situation, the dialogue always includes human beings and their situations. The words and pictures in a book are never just what they seem, but are perceived as this or that kind of words and pictures in a special situation influenced by an infinity of factors. (Oittinen 2000:100)

The research of translating texts into pictures should be started with terminological issues: there is no properly applied term for indicating the process and result of converting one discourse into another. Among the variety of names the most widely spread are *transmutation*, *transmediation* and *semiotic translation*. The potentials and limitations of this kind of translation are discussed in a scientific paper of Vira Savchenko who substantiates the term *interspecific artistic translation*, suggesting that,

[...] distinguishing the problem of word and picture relationship in the aspect of interspecific artistic translation gives a possibility to analyze the problem in such a connection of verbal and visual in which these two components have the same informational task – to convey more or less identical meaning. (Савченко 2003:1)

Book illustrations, comics, screened literary texts are examples of interspecific artistic translation. When talking about the ways transferring one entity into another, Umberto Eco uses the term of *transmutation*. According to the scientist, transmutation implies alteration thus leading to changes and sometimes distortion. In most cases transmutations are translations as they illustrate only one aspect of the original text, proving it to be the most essential whereas others are left aside. Highlighting this or that aspect suggests a personal therefore subjective interpretation of a source text.

Reception of the values of other cultures assumes association of one cultural element with the equivalent in another culture. Comparison is the basis of comprehension and dialogue is a way to provide comprehension. In comparative literature examples of dialogue on the level of different forms of cultural phenomena are the variants of expression and communicative usage of the combinations of literary texts in their screening, theatrical, painting and musical design. In these cases we talk about two levels, two senses of one and the same phenomenon.

One sense reveals its depth in meeting and collaborating with another, alien, sense: they start a dialogue which overcomes closeness and subjectivity of these senses, these cultures. The alien culture is being asked new questions, the questions it will never ask itself. These questions are answered by opening new sides, new horizons, and new sense depths. [...] In such a dialogic collaboration of two cultures they do not mix up, each ethnicity preserves its uniqueness and opened totality, they enrich one another. (Бахтін 1986:354)

The possibilities of comparing different domains of artistic works raise a number of tasks. The first deals with the framework of comparative literature. Comparative studies broaden the scope of research from literary to wider cultural studies. This presupposes the question of literary and cultural universals. One more task to be solved is the question of *intertextual sediment* which composes the characteristic features of literary and cultural phenomena. These and far more tasks require both a terminological basis and an adequate understanding of interdisciplinary research. Studying comparative literature is directed towards dialogue, cooperation with cultures, languages, literatures and other disciplines and kinds of art. In comparative literary studies the cultural context should be taken into consideration in order to gain a wider scope and avoid subjectivity. The otherness included into the research field provides new dimensions and leads to innovative results.

Scientific research on interrelations between the verbal and visual components in children's literature is based on the methodological ideas of a Finnish scholar Riitta Oittinen. The author of a number of papers on the problems of writing, illustrating and translating for children grounds her reflections on the theoretical works of a Russian formalist Mikhail Bakhtin who substantiated the notions of *dialogue*, *dialogic relations*, *correlations 'me'-'other'*, *heteroglossia* and others. Investigating the notion of dialogue in the scope of international studies one has to deal with *translation* as a means of understanding in a multicultural communication, whereas the suggested issue implies the meaning of semiotic translation.

The authentic texts of Rudyard Kipling's *Just So Stories* about the adventures of animals *in the high and far-off times* were provided with the author's illustrations. A scrupulous analysis and comparison of Kipling's illustrated works with other artists' paintings let scholars suggest that,

[...] Kipling's work reveals the influence of Aubrey Beardsley and other artists of the '90s and after. The large interrupted areas of black and white in "The Cat that Walked by Himself" and "The Whale looking for the little 'Stute Fish'" show the obvious influence of Beardsley, whose style emphasizes the characteristic strengths of the photographic reproductive processes that replaced the wood engraving of earlier Victorian illustration. Both "The Whale swallowing the Mariner" and "The Animal that came out of the sea" resemble the work of Sidney Sime, Lord Dunsany's illustrator. In fact, the illustrations to the *Just So Stories* reveal a very eclectic Kipling: the influence of Japanese prints appears in the composition of "The Parsee beginning to eat his cake" – an influence frequently found in the illustrations of his contemporary W. Heath Robinson; Kipling's page decoration for "The Elephant's Child" resembles European and American folk motifs, and that for "How the Rhinoceros got his Skin" is an obvious borrowing from Navajo art. (Illustrations by Rudyard Kipling)

Kipling's illustrations as well as his texts cast light on the variety of the author's interests; show his knowledge in depth thus complicating the task for

the interpreters. The difficulty implies the problem of interpreting texts into Ukrainian with the authentic Kipling's illustrations on the one hand and the correlation between the Ukrainian translations and the illustrations of the Ukrainian artists on the other. The earlier translations of the texts performed by Yu. Siryy, V. Tkachkevych and Yu. Shkrumelyak were published with the illustrations by R. Kipling. Contemporary Ukrainian publishers prefer to supply new translations with new illustrations. Among them are the works of Tetyana Vodolaz'ka, Olena Kurdyumova, Tetyana Plyska, P. Reprintsev, O. Savchenko, V. Khoroshenko. The improvement of printing culture and time changes have influenced the art of illustrating: pictures in children's books become more colourful, more dynamic though sometimes they are not in dialogic relation to the texts they are supposed to complement and frame.

Picture books present a special challenge to the translator, as the presence and interaction of two media make the process more complex. The more intricate the interplay between words and pictures, the more complex the task of translating. Difficulties arise when pictures and words tell different stories or when the text consistently does not refer to what can be seen in the pictures. (O'Sullivan 2006:114)

Mikhail Bakhtin, developing the idea of dialogue, differentiated two notions: the dialogism of words and dialogism of sense relations. The dialogism of words is oriented towards communication. Every word is intended to be heard and answered. Every uttered word anticipates a reply; it is opened to a hearer and seeks his/her answer. An answer is a sign that what was heard is accepted and understood. According to Mikhail Bakhtin understanding has two forms *passive* and *active*. Passive understanding remains on the level of perception; it does not open the context of a listener and does not enrich the word with new meanings. The passive reaction of a hearer implies neither confirmation, nor objection. Active understanding is comprehension found in an answer. It broadens the context and determines a complex of mutual relations. To put in Bakhtin's words, *preference is given to an answer as the beginning of an active process: it creates the setting for communication. Understanding is born in an answer* (Бахтин 1975:95)

In the course of our discussion it is important to find out what is primary and what is secondary in children's books: words or pictures. In case the verbal is primary in creating sense, the visual is an answer to it. Illustration to the text opens the context of words shaping it and creates an integral verbally-visual image. Thus we talk about the illustrated book: the existing textual material is analyzed by an artist who then chooses a concrete episode to be illustrated.

The problem of converting the meaning of one kind of art into another raises a number of questions as to the independence of a word in forming image sense. Some scholars suggest that illustration as an important aspect of children's books has not only to explain or comment the text, but also reshape it. An artist is a co-

author who interprets the textual information and transforms it into the visual. He/she is a translator in some sense: bound to be influenced by the pictures in the original edition and the original text. The visual information receives a relevant independence and becomes an object of optic perception. An exuberant amount of pictures violates the balance of 'word-illustration' and changes the aim of the text: it serves as a detailed description of a picture. Detailed illustrations exist without the text; they create the sense themselves and are popular among small children. Such books are known as 'picture books'. Teenagers prefer textual information more and the pictures help them only in providing an additional aspect upon which to ponder.

An exuberant amount of pictures in children's books alters the task of a book and causes perception to become passive. The aim of an illustration is not to create a sense, but 'give a push' to a child in producing the sense of what was heard and seen. R. Kipling's illustrations are opened to interpretation; they are intentionally left colourless thus involving a child in a game. It is as if the author proposes that the reading child colour the pictures, becoming a member of interplay.

Publishing books with illustrations by R. Kipling was a common practice in 1910–30. In Kolomya publishing house the illustrations of the author together with his comments were published in a series of stories translated by V. Tkachkevych. The same is observed in the editions interpreted by Yu. Siryy and Yu. Shkrumelyak.

The Soviet period of publishing children's books provided changes in printing: Kipling's illustrations were substituted by the pictures of contemporary artists. S. Artyushenko illustrated the translations of L. Solon'ko published in *Veselka*: both translations and their illustrations had been reprinted several times and remained the only available versions of R. Kipling's stories for the Ukrainian children over the years. Being close to the idea of the authentic illustrations S. Artyushenko chose illuminations to be an important element of a book. The characteristic features of them are ornament and decoration patterns suggested in white and black colours with the addition of some dark-green shades. Animal images dominate throughout the illuminations; they are described in accordance with their traits of character. S. Artyushenko's pictures are susceptible to interpretation by those who perceive them, they involve children into the game and prompt them imagine a lot while reading or listening. The visual potential of a book is revealed in the process of audio perception: sense creation starts in the unity of visual and verbal.

The one who speaks opens their understanding and expects an answer. If a reply comes, the communication starts in comparing/contrasting two contexts, two points of view. The speaker is found in dialogic relations with their hearer. In active understanding the speaker's 'territory' broadens and they welcome the listener involving them into a dialogue. In the process of interpretation a writer's

'territory' is opened to an artist who is going to suggest their own understanding and then express it by means of painting. Though if a painting is saturated with colours, detailed with images and interpreted against the writer's suggestions it becomes closed to the readers, it does not give them any idea to develop. Thus, we differentiate a wide *thematic* and a narrower *character* approach to creating pictures in children's books. The first tendency is manifested in broad, detailed pictures; it has developed recently and is becoming very popular among small children who prefer pictures to words. Thematic drawings expand the association context, but they prevent children from cultivating their own views in the process of reading or listening. The character approach is less explicit, lacking colours or images, a drawing is rather sketchy, but at the same time it encourages readers to exhibit their comprehension. The thematic approach serves to entertain children and form their aesthetic outlook, though it obtrudes an artist's visual metaphor and often becomes more influential than verbal essence.

In recent editions of R. Kipling's stories the thematic approach dominates: the horizons of depicting events are becoming wider, the very paintings are more detailed and exhaustive. To be explicit, let us refer to S. Reprintsev's illustrations of *The Elephant's Child*. The artist describes the main character in almost all the troubles of his journey. In the beginning of a story we can see a timid tiny Elephant who is very naïve and a simpleton. The picture of the Elephant's Child takes less than half of a page: other animals and picturesque beauty of a place are used as a background. Then we witness changes in the Elephant Child's character, he becomes more confident and strong. The Elephant Child's image over the pages changes to take more space; it is described as a dominant character. The hero becomes to be depicted as particularly colourful and we see how his character is shaped and moulded by events. The harmony between visual and verbal is set in transferring the image of the main character from background to foreground. Widening the framework of the story by means of detailed illustrations, the artist chooses separate episodes, interprets them and suggests his own vision of the text. In the exhaustive pictures the artist is supposed to be very exact, so that the visual aspects correspond to the verbal ones. In the above discussed illustration the artist describes the Elephant's Child who is disappointed by his long nose *sat there for three days waiting for his nose to shrink. But it never grew any shorter; and, besides, it made him squint* (Kipling 1972:84). We consider it would be right if the artist described the Elephant Child's eyes squinted. This would match the text perfectly.

The process of transmitting the text into the picture presupposes the coordination and correlation of two authors: creating pictures an artist becomes responsible for what he/she has described. He/she is not in charge of the authentic text and is not supposed to improve it by drawings, though his/her ideas will be taken into consideration in evaluating a book. Mikhail Bakhtin stresses that dialogic relations are unique and private. Thus, a written work is not

the same as painted, even if the painting is based on the text. In a new kind of art, in a new culture new meanings are found and established. Can we suggest that an artist's position is a kind of an answer that every word anticipates? Can the work of an artist be regarded separately from the authentic text it supposes to add and elucidate?

To see and understand the author of the text is the same as to see and understand another, alien reflection, i.e. another object. In explicating there is only one reflection, in understanding there are two reflections, two objects. There is no dialogic relationship to an object, so explication is deprived of a dialogue, while understanding is always dialogic. (Бахтін 1996:320)

There are no doubts that a writer and an artist are in dialogic relations: an artist comprehends a writer, but he/she has his/her own position to what he/she perceives. An artist creates new images, forms new association links, he works as if in the writer's area. They are bound together: an illustrator is not supposed to cross the text's boundaries, but at the same time a writer's position is viewed not only through the text, but subtly subjugated to that of an artist. A young reader is a receptor of not only the text, but also illustration so his/her reception is mediated by the artist's views. An illustrator is an intermediary between an adult writer and a child reader: the more harmonious an artist's answer is the closer communication between the author and the reader is established.

In transforming textual material into visual, as well as in evaluating its results, the problem of understanding remains. Together with translating, illustrating children's books is involved in a search to discover new meanings. Text and illustration correlation directs research to look for comprehension of the otherness. To follow Susan Bassnett's thoughts about *translation as a literary endeavour that ensures the survival of a work and grants it an existence in another time* (Bassnett 2009:7), we dare say that illustration inspires the literary text to exist in a new dimension, a new discourse that reshapes, rearranges the very text to be regarded as challenging for readers and critics.

Getting deep into the words trying to rearrange them into the colours some artists come to the original ideas. In spite of the generally suggested remark that pictures in children's books are to be flamboyant Olena Kurdyumova takes another way to transmute *The Butterfly that Stamped*. Instead of bright paints she has chosen to combine colour tints into a monolithic cast with pastel domination. An unusual mixture of pink, red, blue and various hues of yellow add much to understanding the exotic nature of the story. The lack of distinctive brush stroke textures gives the drawings an impression of calmness and harmony. The pictures are created without a dazzling colour to distract the eye. Mentioned in the text *O my Lord and Light of my Eyes, eyes twinkle like stars on a frosty night, eyes shining like deep pools with starlight on them, among the red lilies, played*

in the sunlight and other metaphors of colour are closely connected with pastel touches of the artist's paintbrush.

Understanding as a component of the interpretation process implies the ability to clear up the text's problems. The translator's comprehension of the text presupposes the establishment of communication with its author. Suggesting an answer to the text is sharing reflections on it, the reflections that are usually different from what was implied by the author. Every interpretation attempts to be exhaustive in order to manifest as much sense as possible, but it does not exclude subjectivity. In the editor's introduction to Hans-Georg Gadamer's *Philosophical Hermeneutics*, David Linge states,

Like the game, the text or art work lives in its presentations. They are not alien or secondary to it but are its very being, as possibilities that flow from it and are included in it as facets of its own disclosure. The variety of performances or interpretations are not simply subjective variations of a meaning locked in subjectivity, but belong instead to the ontological possibility of the work. Thus there is no canonical interpretation of a text or art work; rather, they stand open to ever new comprehensions. (Gadamer 1977:26)

The illustrator whose interpretation is a new performance of the text is presented with a great deal of possibilities not only to realize his artistic potential, but also suggest concretization to what has been written by the author. Thus in *The Cat that Walked by Himself*, R. Kipling narrates, *Of course the Man was wild too. He was dreadfully wild. He didn't even begin to be tame till he met the Woman, and she told him that she did not like living in his wild ways* (Kipling 1972:182). Then the author speaks about their family establishment and housework, but he does not dwell on the details of man's appearance after his being domesticated. One of the illustrators V. Khoroshenko refers to a contrast description of male and female characters: a woman is depicted to be good-looking, smartly dressed and wearing a knick-knack whereas a man is untidy, scruffy and either embarrassed or gloomy. Such an approach is regarded as neither right, nor wrong since the text's framework does not confine the artist to only one strategy of painting. Furthermore, considering illustrations of another painter P. Reprintsev to the translations of V. Panchenko we can admit a different point of view. P. Reprintsev's male character looks neat, well-organized and seems to be a good manager.

The term *heteroglossia* implied by Mikhail Bakhtin for linguistics describes the coexistence of distinct varieties within a single code. In terms of literary texts heteroglossia represents conflict between different types of speech, to put it in Bakhtin's words, *another's speech in another's language, serving to express authorial intentions but in a refracted way* (Heteroglossia). A children's book as a unity of verbal and visual can also be traced through the notion of heteroglossia. In this issue we oppose the terms of *dialogue* and *heteroglossia* to

represent the cases of comparison (found in dialogic relations of ‘text’-‘illustration’) and contrast (established by inconsistencies between verbal and visual). Riitta Oittinen puts forward an idea that every piece of work should be treated in a broader context since the meaning would be different under other conditions.

To divorce word and dialogue, word and context, would be artificial, because words are heteroglot: they are always situated in time and place; they are always born between the own and the alien. Detached from its context, a word is empty or, rather it simply does not exist. But when it is in a dialogic interaction with an alien word, it continually takes on different meanings. (Oittinen 2000:30)

An artist whose ‘alien’ vision is added to the writer’s ‘own’ sometimes implies not just a different, but distorted meaning. Examples of what we are talking about can be easily found in the illustrations to children’s books. Some artists omit important aspects of the book and do not include the episodes which would be explicit in illustrations; others exaggerate the written words and create complicated illustrations which overload the book. It sometimes happens that artists do not pay much attention to what the author says, but the discrepancy is shrewdly marked by a young reader. In *How the Rhinoceros Got His Skin*, R. Kipling depicts the appearance of one of the main characters, *In those days it buttoned underneath with three buttons and looked like a waterproof* (Kipling 1972:52), though in P. Reprintsev’s illustration an attentive reader finds *four* buttons to be fastened by the Rhinoceros. This certainly makes an amused reader laugh and discuss both the story and its illustration.

The ideas of Mikhail Bakhtin and their further methodological implications implied by Riitta Oittinen open new dimensions in the field of children’s literature within the framework of comparative cultural studies. The advance investigations would be of definite value if they included films and cartoons into the research area in order to study other extensions of children’s entertainment and education.

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