Pettson and Findus go glocal
Recontextualization of images and multimodal analysis of simultaneous action in Dutch and French translations

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Abstract
This chapter focuses on the recontextualization of images and the translation of simultaneous action expressed multimodally in picture book translations. It analyzes several spreads from the globally translated and distributed picture books about Grandpa Pettson and Findus by Swedish author-illustrator Sven Nordqvist and compares their French and Dutch translations using a social semiotic multimodal text analysis examining both words and images. Within the theoretical framework of social semiotics, but also drawing on central thoughts within Descriptive Translation Studies, the authors see translation and the act of translating as motivated by and within its specific social and situational context, depending on the signs that are culturally available within this context. The results of the analyses show that the translated picture books about Pettson and Findus can be described as ‘glocal’ artefacts, combining globally spread images with new meaning depending on the local choices made in the different translations, in this case as expressed through the depiction of simultaneous action.

Introduction
The concept of globalization and its impact on today’s society and cultural production have been discussed widely within several research disciplines, including the humanities. Globalization is often connected to political, economic and cultural dimensions (see Coupland 2013, 3) or more specifically to economic liberalization and Americanization (see Ricento 2013, 123). In connection to the translation of children’s literature and globalization, Borodo (2017, 8) states:
[Globalization] is thus identified with the spread of sameness, the erasure of genuinely local and national cultural practices and referred to as Westernization, Americanization, cultural imperialism, or, to use popular neologisms, the Coca-colonization, Disneyfication and McDonaldization of the world.

These words reflect the ongoing discussion over the last two decades about the influence of globalization on children’s media (see also Davies 2004; O’Sullivan 2005). While some critics initially argued that we are moving towards a more global culture (for children), which threatens cultural diversity, more recent research has focused on the growing countermovement of local forces and so-called ‘localization’ of global media, resulting in ‘glocal products’ (see Borodo 2017; Machin and van Leeuwen 2007). At the same time, an urgent need is expressed for more thorough analysis of the complexity of the relationship between the local and the global in given situations rather than subscribing to “sweeping generalizations” (van Leeuwen and Suleiman 2013, 232).

Against this background our chapter considers some features in the Dutch and French translations of the picture books about Grandpa Pettson and his cat Findus by picture book artist Sven Nordqvist. Originally Swedish, these picture books achieved global circulation (over six continents) and have now been translated for fifty-five different target cultures. Although the pictures in the books depict a typical ‘idyllic,’ quiet and peaceful local Swedish countryside setting, including red wooden cottages (see Källström 2011), a previous study by Gossas et al. (2015) has shown that the Swedishness of the books has been dealt with in various ways in different European target cultures. This earlier study for the most part focused on publishing processes and translation strategies in connection with the translation of cultural specifics in the written text. In our current study, we want to shift the focus to a multimodal approach where meanings created by both words and images can be taken into account (see Kress and van Leeuwen 2006; Van Meerbergen 2010; Painter, et al. 2013; Oittinen, Ketola and Garavini 2017).

1 According to details provided by the publisher Opal after email contact (August 29, 2018), these target cultures include languages from around the globe such as Arabic, Chinese, Persian, Portuguese, Spanish, Somali, Russian and Thai, and several English translations for different target cultures. In this respect, it must be noted that the term ‘target culture’ does not fully coincide with ‘language.’ There are, for example, several English translations of the Pettson and Findus books that are area-specific and also published by different publishers, for New Zealand, the US and the UK.
In contrast to other multimodal studies on picture books and their translation, such as Oittinen et al. (2017), our analytical method is directly inspired by the model for multimodal text analysis proposed by Kress and van Leeuwen (2006) within the theoretical framework of social semiotics and systemic functional linguistics (see van Leeuwen 2005; Halliday and Matthiessen 2004). This implies that we see all signs and forms of communication, including translation and the act of translating, as motivated by and within the social and situational context surrounding it (see Kress 2010; Van Meerbergen 2010, 2014). This social semiotic approach, in its turn, correlates well with the central tenets of Descriptive Translation Studies (DTS), where translational behavior is seen as shaped by social and cultural norms within the context of the target culture (see Toury 1995; Hermans 1999). In line with Toury (1995) and DTS, in our analysis, we will first be looking at the context surrounding and initiating the translation (Toury’s so-called ‘preliminary norms’), before moving on to a comparative multimodal analysis of source and target text (Toury’s ‘operational norms’).

Our reason for subscribing to the multimodal text analysis proposed by Kress and van Leeuwen (2006) is that it provides us with tools to analyze both the visual and verbal depiction of characters and their actions, which will be the main focus of our analysis.

While other studies of (translated) children’s literature using a social semiotic model of multimodal analysis have focused on ideological dimensions related to how picture book characters are depicted by words and images (see Unsworth 2005; Moya and Pinar 2008; Painter et al. 2013; Van Meerbergen 2010, 2014; Lindgren 2016), our present analysis focuses on the depiction of simultaneous action and movement in images and words, being a key feature in the picture books about Pettson and Findus. One of the central questions in our analysis relates to the concept of ‘recontextualization,’ which Bezemer and Kress (2016, 75) in relation to Bernstein (1996) describe as “literally, moving ‘meaning-material’ from one context, with its social organization of participants and its modal ensembles, to another, with its different social organization and modal ensembles.” We will use this concept to describe and analyze what happens with images and their relationship to words when they are re-used within a different context – in other words, within the context of a translated or ‘manipulated’ text (see Lefevere 1992), which in turn is shaped and formed by the social and cultural context of the target culture (see Toury 1995; Hermans 1999). More specifically, we ask: will a recontextualization of images depicting characters performing certain actions give rise to possible new interpretations of these images and will new potential meanings be connected to them within the context of a target text?
Before moving on to the comparative multimodal analysis of simultaneous actions in the Dutch and French translations of some sequences from two books about Pettson and Findus, we will first discuss the publishing context of the books.

**Pettson and Findus go global**

The first book about Pettson and Findus, *Pannkakstårtan*, was published in Swedish in 1984. Over the subsequent years, several books followed, and this series of picture books came to consist of nine titles, the last of which was published in Swedish in 2012. As well as the ‘original’ series, other books and products related to the main characters were produced, such as cardboard books, activity books and audio books. The success and popularity of the series and characters also led to the production of other media, such as theatre performances, songs, (animated) films, computer games, and other typical merchandise products for children. Many of these entered international markets (see also Gossas et al. 2015). These marketing and production strategies can be seen in the light of what Borodo (2017, 11) refers to as a “Total Product,” where characters from children’s literature or other media, such as animated films, are distributed and promoted globally by way of a range of texts and products. Against this background, where global ‘sameness’ seems to be a key factor, we find it interesting to look more closely at the dynamics between the global spreading of images and their local recontextualization and how translated multimodal texts can subsequently be characterized as ‘glocal’ artifacts, in other words artifacts resulting from a process where an internationally distributed product is made suitable and acceptable for its specific local target culture (see Robertson 1995; Roudometof 2016), depending on the choices made by the translator in the translation process.

In their study on the translation of Pettson and Findus, Gossas et al. (2015, 76) have shown that there is a difference in publishing patterns and translation strategies in the Germanic and Romance target cultures included in their study, namely Dutch, French, German, Norwegian and Spanish (all within a European context). Whereas the publication of the translations into Dutch, German and Norwegian followed relatively quickly after the publication of the originals, the French and Spanish translations were published and republished in different translation waves at (often) later points in time and by different publishers (see also Lindgren 2015).

In France, the first Pettson and Findus book to be translated was *Pannkakstårtan* in 1985, one year after the publication of the Swedish original. Since
then, three different French publishers (Centurion, Autrement and Plume de carotte) have been involved in the translation and publication of the books. The books’ success was not immediate, and it took several years and different publishers for the entire series to be translated. Earlier studies have shown that this was partly because the written text parts in the books were deemed too long for a modern French picture book audience, resulting in the shortening of the written text parts in the later French translations (Andersson and Lindgren 2008; Gossas et al. 2015; Lindgren 2015, 2016).

Similarly, in Dutch, the first book to be translated was *Pannkakstårtan*, which was published two years after the Swedish original, in 1986. Contrary to the French translations, over the following years all the other books were translated and published in close succession to their original text. In several cases, translations were even published in co-production the same year as the originals. An interesting aspect of the publication of the Dutch translation of the series is that it was published by the Flemish publishing house Davidsfonds Infodok in Belgium. This is notable because Flanders constitutes only a small part of the Dutch language area, where the literary field has traditionally been dominated by publishers in the Netherlands. While Pettson and Findus, according to the Flemish publisher, are more popular in Flanders, the translated books are also distributed and sold in the Netherlands (personal correspondence with Veerle Moureau, October 22, 2018).

Gossas et al. (2015) connect the differences on the level of the publishing context for the Dutch and French translations to differences in translation strategies on a textual level. Their analysis shows that, when it comes to the translation of cultural specifics, the Dutch translations have kept more closely to the original texts, preserving characters’ names, for example, and thereby adhering to a source-text or adequacy-oriented translation strategy (see Toury 1995). In the French translation, character names were adapted and transformed into more French-sounding names, thus opting for a target-culture or acceptability-oriented strategy (ibid.). When it comes to the study of cultural specifics in translation, DTS offers a well-suited method for analyzing translational shifts and relating them to target text cultural norms. However, when dealing with the translation of multimodal texts, where both words and images create meaning together, it becomes clear that the traditional models for translation analysis within DTS do not always suffice because they are primarily concerned with texts where the verbal mode is seen as the prominent one (see Díaz-Cintas 2004, 22; Van Meerbergen 2014, 99; Dicerto 2018, 4–8). By using parts from the model for multimodal text analysis proposed by Kress and van Leeuwen (2006), we will thus analyze depictions of simultaneous action expressed through *both* words and images in the
Pettson and Findus books and their translations. Our methodology for this is discussed in a more precise manner in the next part of our chapter, where we also present our analysis.

A multimodal analysis of simultaneous action

When Sven Nordqvist first wrote his books about Pettson and Findus in the 1980s, he did so within the context of a long but also changing tradition within Swedish children’s literature. In Nordqvist’s books, we detect elements of nostalgia for Swedish nature and the countryside, thus hinting at the older romantic traditions in children’s literature by Elsa Beskow (Kåreland 1998, 278). At the same time, there is a clear focus on fantasy and the imagination in the humoristic and detailed visual storylines that can be explored freely by readers, as they are not always mentioned or commented on in the verbal storyline. In this sense, the picture books by Nordqvist can be compared to what Rémi (2011) describes as ‘wimmelbooks,’ books crawling with visual details that invite and challenge the reader to engage actively while enhancing cognitive learning at the level of (visual) literacy and language development. Nordqvist’s style can be described as being (early) postmodern, as it uses elements of play, intertextuality (e.g. the use of romantic and stereotypical Scandinavian imagery) and the interactive potential of the pictures, which points readers to forms of creative involvement (see Sipe and Pantaleo 2010; Van Meerbergen 2012).

Sven Nordqvist has often been praised for his (at the time of publication) innovative use of interplay between words and images, and for a visual language that has been described as dynamic, full of pictorial detail, chaotic-like, playful and full of action (see Gossas et al. 2015). Some more specific pictorial elements that are discussed by Nikolajeva and Scott (2001, 143) are the ever-present use of multiple visual side-narratives (i.e. narratives expressed only visually, not verbally) and the frequent use of so-called “simultaneous succession,” where one character is depicted multiple times on one spread in a succession of different actions (Nikolajeva 2000, 204; Lindgren 2015, 97). Originally used in medieval hagiographies depicting the lives of saints, the use of simultaneous succession is something that we nowadays also typically find in comic books (see McCloud 1994).

As these instances of simultaneous succession are a typical visual feature in the books about Pettson and Findus, adding to the playful and dynamic character of the imagery in the books (see Nikolajeva and Scott 2001), we decided to focus on this specific feature in our translation analysis. When
looking more closely at the written text in the Swedish source texts, we noticed an extensive use of verb constructions expressing so-called coordinating actions, when two (or more) verbs are linked together by the Swedish coordinating conjunction och [and], expressing several, sometimes ongoing actions performed in close succession or even simultaneously (see Kvist Darnell 2008). An example of this could be: *Han står och tittar på trädgården*, which can be translated literally as: “He is standing and looking [at] the garden” thus expressing that the subject in question is performing both actions simultaneously and continuously. In other words, it seems that forms of simultaneous actions are expressed through both words and images in the picture books about Pettson and Findus. Before moving on to the translation analysis, we first briefly explain some of the terminology that will be used in the analysis drawing on the model for multimodal text analysis proposed by Kress and van Leeuwen (2006).

In the analysis of multimodal texts such as picture books, the verbal mode is typically described as temporally structured, while the visual mode relies on spatially manifested resources to create meaning (Kress 2003, 1–4). In the verbal mode, actions in time are often expressed through the use of ‘processes’ realized by verbs connected to certain participants (Kress and van Leeuwen 2006; Painter et al. 2013, 53–89). Processes can also be expressed visually through the use of visual depictions of participants engaging in actions indicated by vectors or bodily movements (*ibid.*). One participant can be depicted performing several processes simultaneously or at the same time. For example, a character can be shown walking while looking at something or talking to somebody via speech bubbles (Kress and van Leeuwen 2006, 59–113). In cases of ‘simultaneous succession,’ one participant is depicted several times within the same picture book spread engaging in several processes and thus performing several actions in close succession.

Keeping in mind the main goal of our analysis (studying the recontextualization of images in translation), we now present some examples of specific instances in the text where characters are depicted as performing several actions simultaneously or in close succession, and where visual depictions are combined with different verbal processes when the written text parts are translated into Dutch and French. At this point it is also important to highlight that our analysis is qualitative, and that we do not have any quantitative ambitions in this study. In our analysis we have chosen to focus on some examples taken from the books *Kackel i grönsakslandet* (1990) and *Rävjakten* (1986). Both books were translated into Dutch by Griet van Raemdonck under the titles *Gekakel in de moestuin* (2003) and *Vossenjacht* (2005), published by
Figure 1. Spread with simultaneous succession of gardening actions in *Kackel i grönsakslandet* (1990), © Bokförlaget Opal AB and Sven Nordqvist

Davidsfonds Infodok. In French, the first book was translated as *Grabuge au potager* (2014) by Camille Gautier and the other one as *Pettson piège le renard* (2008) by Paul Paludis, both published by Autrement.²

Figure 1 shows Grandpa Pettson engaging in several visual processes.³ On the left side of the spread he is performing several visual actions simultaneously: he is standing in the garden holding what looks like a shovel. He is also holding something in his other hand and is looking at it. On the right side of the spread we see Pettson performing a series of gardening actions in close succession to each other. The actions can be described as: digging the garden, loosening or leveling the soil with a rake and planting some seeds.

The visual depictions of Pettson are combined with slightly different descriptions of action in the verbal text components in the Swedish, Dutch and French texts. Table 1 shows excerpts from the Swedish source text (hereafter referred to as ST) and the Dutch and French target texts (hereafter referred to as TTnl and TTfr). For the sake of clarity, each of the excerpts is provided

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² In the course of finalizing this chapter, a new translation appeared in French published by Plume de Carotte. Unfortunately, we were not able to include this new translation in our analysis.

³ We want to express our gratitude to the publisher Opal AB and Sven Nordqvist for granting us the permission to publish the images in Figures 1 and 2.
Table 1. Parallel extracts from Swedish, Dutch and French texts (Example 1)

<table>
<thead>
<tr>
<th>Text</th>
<th>Backtranslation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ST</strong></td>
<td>Gubben Pettson stod i grönsakslandet och tittade och kände på jorden.</td>
</tr>
<tr>
<td><strong>TTnl</strong></td>
<td>Opa Pettson keek naar zijn moestuin. Hij voelde eens aan de aarde.</td>
</tr>
<tr>
<td><strong>TTfr</strong></td>
<td>Pettson se tenait là, au milieu du jardin, à observer le sol.</td>
</tr>
</tbody>
</table>

with our own English backtranslation. In Table 1, we can see the written text parts in ST, TTnl and TTfr that accompany the visuals on the left side of the spread where the simultaneous processes of ‘standing,’ ‘holding a shovel,’ ‘holding something in the other hand’ and ‘looking at the hand’ are depicted (see Figure 1).

Table 1 shows that the written text part in the ST expresses three coordinated actions, which can be directly related to the visual depiction of Pettson: “stood,” “looked” and “felt.” ST thus creates a specific form of what Van Meerbergen (2010, 86; 2014) has referred to as “referential interplay” between words and images, meaning that certain of the visually depicted objects, in our case depicted actions, are picked up on and referred to directly in the written text. The only process that is not directly picked up on in the verbal text of ST in Example 1 is the visual process of ‘holding a shovel.’ On a verbal level, the three processes are all coordinated and connected by the Swedish conjunction *och* and are presented as ongoing actions succeeding each other closely in time. In connection to the visual depiction of Grandpa Pettson, these actions are even likely to be interpreted as happening simultaneously, as we can clearly see Pettson depicted as performing these three actions at the same time.

Looking at TTnl and TTfr in Example 1, we can notice some differences in the written text when it comes to the rendering of the verbal processes, which subsequently also influence the referential interplay with the visuals when it comes to the depiction of action. In TTnl, the number of processes in the written text is reduced from three to two: ‘looked’ and ‘felt.’ The process of standing is thus not picked up on explicitly in the verbal text and is therefore only expressed visually in TTnl. An observant reader will also notice that Pettson is described as looking at his *vegetable garden*, not at the soil in his
hand, as is the case in ST. This thus creates a partly different interpretation of the visual depiction of Pettson where we can see him looking at something dark in his hand, or it might suggest a different action that is not depicted visually. Interestingly, too, the coordinated aspect of the actions is not present at all in the written text part of TTnl, where the processes of ‘looking’ and ‘feeling’ are presented without any coordination, nor as ongoing actions. Instead of choosing a possibly more complicated syntactic construction to render the ongoing aspect in the actions (in Dutch this would be an infinitive construction with an auxiliary), the processes are split up and divided over different sentences in TTnl, which also gives them a less close connection in time to each other. Altogether, it seems as if closely coordinated and ongoing aspects of actions are neutralized in the written text where only the process of ‘feeling the soil’ has a direct connection to the visually depicted processes in TTnl.

Contrary to TTnl, the translator of TTfr clearly opts for a rendering of the ongoing and simultaneous aspect of the processes and actions in the written text part. Here a rather complex construction can be found where a position verb *tenait* [stood] is used as auxiliary in an infinitive construction with *à observer* [to observe] expressing a simultaneous and ongoing action (see Kortteinen 2005): “He was standing there (…) while observing.” In relation to the visual depiction and the processes that Pettson is engaged in, the process of ‘standing’ is picked up on in the written text part of TTfr while the processes of ‘looking’ and ‘feeling’ are summarized and rendered together through one more general process ‘to observe’ (*à observer*), which can be interpreted as rather referring to ‘looking’ than to ‘feeling.’ This makes the referential interplay to the images partly different from the ST, as the visually depicted actions of ‘looking’ and ‘feeling/holding something’ are referred to in a more general way in TTfr rather than named specifically.

Table 2 shows the descriptions in the written text in ST, TTnl and TTfr accompanying the simultaneous succession of Pettson’s gardening actions depicted visually on the right side of the spread in Figure 1. On a visual level, a succession of three actions following closely after each other in time is depicted: ‘to dig up,’ ‘to rake’ and ‘to plant.’

The written text of ST rendered in Table 2 starts by referring to two of the visually depicted actions: ‘dig’ and ‘rake,’ before then moving on to describe each of the actions separately in direct reference to the visual depiction: *grävde upp* [dug], *jämnade till* [levelled out] and *sände* [planted]. This same structure is followed closely by TTnl, although here more specific temporal markers (‘first (…) and then’) are added in order to depict the actions in a clearer temporal order in line with the order in which the actions are presented visually. This
Table 2. Parallel extracts from Swedish, Dutch and French texts (Example 2)

<table>
<thead>
<tr>
<th>Text</th>
<th>Backtranslation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ST</td>
<td>‘… Men först ska vi gräva och kratta. Pettson grävde upp grönsakslandet och jämnade till jorden. Han sådde fröna i raka fina rader. Morötter och lök, ärtor och bönor.’</td>
</tr>
<tr>
<td>TTnl</td>
<td>‘… Maar eerst moeten we alles omspitten en harken.’ Pettson spitte eerst de moestuin om en dan harkte hij de aarde. Hij zaaide de zaden in mooie, rechte lijnen. Wortels en uien, erwten en bonen.</td>
</tr>
<tr>
<td>TTfr</td>
<td>‘… Mais d’abord, au travail’. Pettson sarcla et ratissa la terre. Il planta les graines, bien alignées en rangs: carottes, oignons, petits pois et haricots verts.</td>
</tr>
</tbody>
</table>

adheres to a Western reading tradition from left to right (see Kress and van Leeuwen 2006, 179–185). In contrast to ST and TTnl, the written text in TTfr does not include any direct initial references to the depicted actions. Instead the actions are initially referred to on a more general level with the words *au travail* [let’s get to work]. After this there is also a succession of gardening verbs. An interesting choice is made in the first verb describing the series of gardening actions in French where *sarcler*, meaning ‘to weed,’ is used while ST and TTnl describe this action as ‘to dig up.’ Here one could argue that the TTfr names and interprets the visually depicted action of ‘digging’ in a different way. Overall, we can thus see that the depiction of verbal action in TTnl is following the ST rather closely in Example 2, whereas TTfr makes some different choices creating a partly different referential interplay with the images and providing a different interpretation for one of the visually depicted gardening actions.

In Figure 2, a spread with a visual depiction of simultaneous succession from the book *Rävjakten* (1986) is shown. On the right side of the spread we can see Grandpa Pettson as a participant in three visual processes depicting typical thinking behavior marked by his specific body language. The last action suggests an expression of shock, where Pettson’s feet are up in the air and his hands are in a cramped position, also combined with an invisible speech bubble rendering the exclamation “UH?”.
In Table 3 the written text parts from ST, TTnl and TTfr describing the simultaneous succession of actions on the right side of the spread in Figure 2 are displayed. While the ST names each visual action separately as a coordinated series of processes (‘think and ponder and reflect’), these three processes are reduced to one process summarizing all three in both TTnl and TTfr (‘think for a long time/deeply’) as is shown in Table 3. Hereby, again an element of repetition is reduced and neutralized, and the written text is also shortened. The last line in ST describes the fourth visual depiction of Pettson with an instance of three simultaneously performed processes: *bet i luften* [grasping for air], *morrade* [groaned], and *sen ett förskräckt “Uh?”* [then (producing) a startled “Uh?”]. TTnl only includes the first two processes and does not mention the exclamation which is also removed visually from the picture in TTnl. TTfr reduces this last sequence entirely, shortening the text even more, and also here the exclamation is omitted from the image. To conclude, also in Example 3 we find different forms of referential interplay between actions depicted in words and images in the instance of simultaneous succession depicted in Figure 2. Again, it seems as if the target texts, in these instances, have chosen to avoid repetition and to reduce the written text.
In this chapter we investigated the recontextualization of images when globally distributed picture books displaying seeming ‘sameness’ through their visual make up are translated and when certain choices are made in the local versions of the written text in the picture book. Using parts of the model for multimodal text analysis proposed by Kress and van Leeuwen (2006), we looked more specifically at the depiction of simultaneous action through words and images in some of the picture books about Pettson and Findus and their Dutch and French translations. Although the idyllic pictures of the Swedish countryside and its many aspects remain physically the same (apart from, for example, speech bubbles), our analysis clearly shows that these pictures are used and referred to in different ways in the ST and the TTs. In line with earlier research, we notice some reductions in the written text of the TTs when it comes to repetition and the depiction of action, creating

Table 3. Parallel extracts from Swedish, Dutch and French texts (Example 3)

<table>
<thead>
<tr>
<th>Text</th>
<th>Backtranslation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ST</td>
<td>And Pettson started to think and ponder and reflect. Sometimes some sounds could be heard coming from him, when he came up with something good, or when he came up with something that was not so good. At last he grabbed for air and groaned, then (he produced) a startled “Uh?” then he laughed a whinnying laugh and said: …</td>
</tr>
<tr>
<td>TTnl</td>
<td>Pettson was thinking for a long time. Sometimes he mumbled a bit when he came up with something good or when he did not like the thing that he just came up with after all. At last he grabbed for air, grumbled and then chuckled quietly.</td>
</tr>
<tr>
<td>TTfr</td>
<td>Pettson started to think deeply. Then he groaned. That was what he did every time he was convinced that he had a genius idea. That was also what he did when he realized that his idea was not so great after all.</td>
</tr>
</tbody>
</table>
different forms of referential interplay between words and images in the ST and the TTs. In some cases, this leads to different possible interpretations and potential meanings of images.

Some interesting differences between TTnl and TTfr are evident when it comes to the rendering of ongoing and simultaneous actions in the written text. Here the examples from TTnl show a tendency towards neutralizing and reducing ongoing simultaneous actions, reformulating these instead into actions performed one after the other, but also splitting up and dividing the actions over different sentences. This results in less complex verb structures compared to the option of rendering the actions as simultaneous and ongoing, which could be achieved using a more complex Dutch infinitive structure with an auxiliary. This tendency towards reduction of repetition in coordination – which we also noted at several other instances in TTnl and TTfr – can be seen in the light of the translation law of “growing standardization” proposed by Toury (1995, 267–274) and further discussed by Chesterman (2004). Together with the avoidance of “more difficult” syntactic constructions, which was particularly evident in the examples from TTnl, the avoidance of repetition has also been described as a typical feature in translation for children (O’Sullivan 2005, 88). While these tendencies could partly be related to a difference in linguistic norms between languages, they could also be interpreted as related to educational and didactic norms in translating for children, in other words reflecting expectations of what is deemed as suitable language in a text for children in a specific social and cultural context (see Van Meerbergen 2014). An interesting contrast to TTnl that can be noticed in TTfr is the active presence of rather complex stylistic verb structures used to depict simultaneous and ongoing action in the written text. This seems to be in line with translation norms noticed in previous studies about French translation of Swedish children’s literature (Andersson et al. 2006; Lindgren et al. 2007; Renaud et al. 2007).

To conclude, this chapter has shown that while going global, the picture books about Pettson and Findus can certainly be described as ‘glocal’ artifacts, where globally spread images receive different meanings due to local choices made in the translations. We looked specifically at depictions of simultaneous action to illustrate this. Our conclusions come into sharper focus when seen from a social semiotic point of view. Translation, like all other forms of communication, is a social practice. Translators make motivated choices depending on the signs and resources that are culturally available within their social and situational context, be it through language, views on childhood or translation norms (see van Leeuwen 2005; Kress 2010). Furthermore, it is our hope that this contribution also adds to the understanding of picture
book translation as a multimodal and a glocal text practice, where the visual and the verbal, but also the global and the local, intertwine in complex ways.

Bibliography


