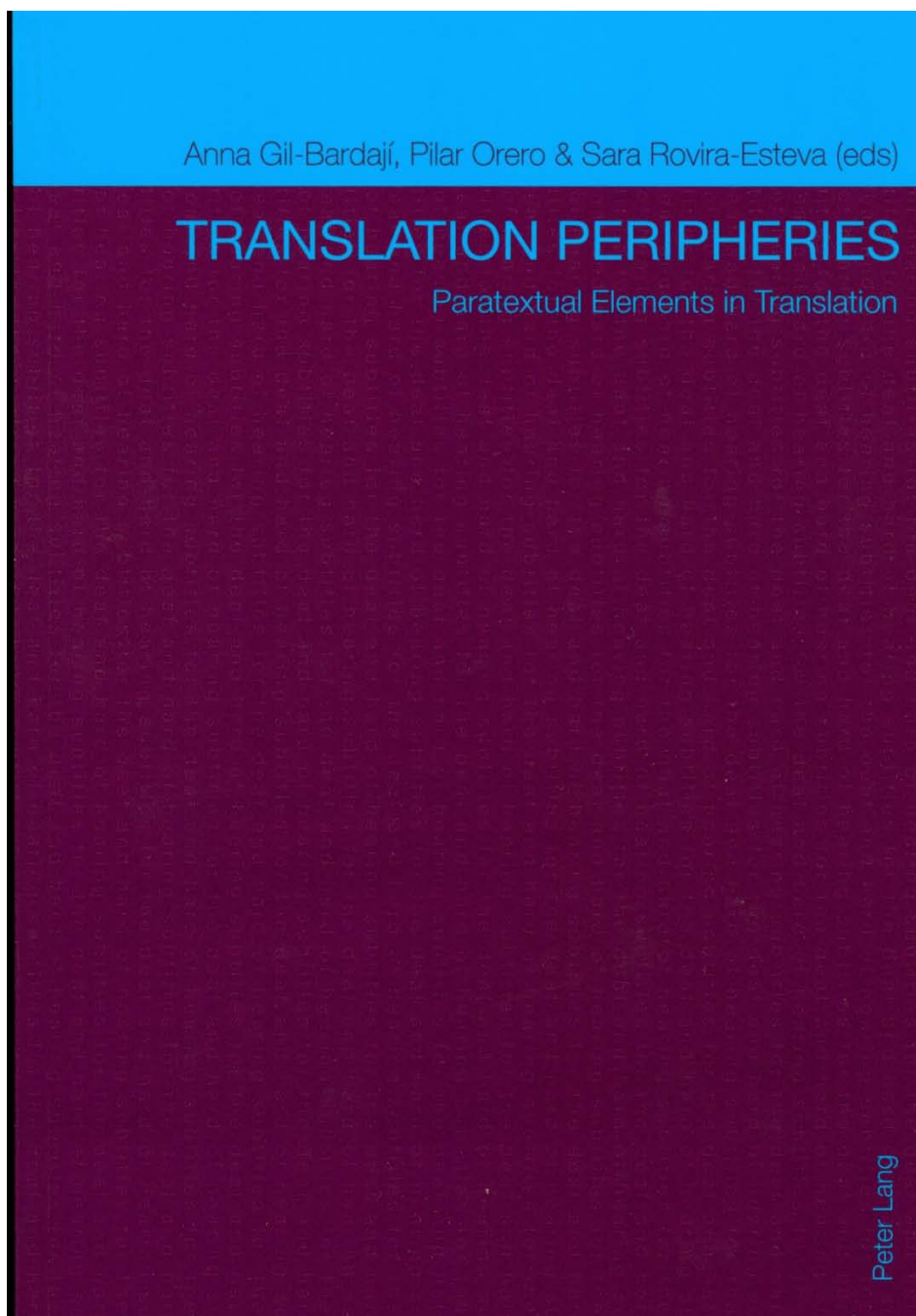


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JOSÉ YUSTE FRÍAS

Paratextual Elements in Translation: Paratranslating Titles in Children's Literature¹

*The aim of this contribution is to prove the usefulness of the concept of paratranslation as a methodological tool for the study of paratextual elements in translation. The contribution opens with a brief introduction to the concept of paratranslation, a new term in translation studies coined by the Translation and Paratranslation research group at the University of Vigo. The readers' attention is then drawn to orthotypography as a key paratextual element in the transmission of meaning in translation. A detailed analysis of the typographical image of the title letters in the covers of *Dans ma maison, il y a...* and *Dans ma forêt, il y a...*, two children's books published by the French publishing house Mila, is then undertaken. An understanding of the essential role played by the meaning of playful stripe symbology in the construction of children's imagery is achieved through the reading and interpretation of the letters' typographical format in both books. Having described the way in which the paratextual component was disregarded by the Spanish publishing house Imaginarium, the contribution concludes by pointing out the pressing need for a permanent dialogue between translators and editors to ensure that no translation is published without its corresponding paratranslation.*

1. Paratranslation: The key concept of the Vigo School

No one would argue against the importance of the notion of text in translation, since it is already a well-known fact that translators do indeed translate texts. That being said, it should be noted that texts do not exist by them-

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selves. Rather, for their presence to be a reality in the publishing world, they are ever dependent on paratexts. After all, texts only exist to be read and there cannot be a reading situation without an appropriate showcasing of the text by its publishers using different paratextual productions. Consequently, if, as Genette (1987) maintained, there can be no text without paratext, neither can there be translation without corresponding paratranslation. The prime objective of the creation of the concept of paratranslation² is to remind ourselves and stress the essential role performed by paratextual elements in translation, that is, their participation, together with text, in the construction of meaning of the published work. Moreover, since paratextual elements contribute to the structuring of the conception and representation of translating activities in a given publishing culture, paratranslation is what makes a translation appear as a complete translation in the publishing world. *Paratranslation* is a new term in translation studies which has contributed to both the creation of the Translation and Paratranslation (T&P)³ research group at the University of Vigo and the start-up of a homonymous MA degree programme at the same university. Right from the beginning, the concept was coined to analyse the time and space needed to translate any paratext that surrounds, wraps, accompanies, extends, introduces and presents the translated text. All this has been put together with the aim of ensuring the translated text's existence, reception and consumption in the publishing world, either in book form or under any other format of digitalized publication (e. g., CD-ROM, DVD, e-book, videogames, websites). In the digital information era, professional translators are growing more aware of the fact that the conception and regulation of meaning in any text vary according to its paratexts, which might consist of particular sets of verbal and iconic units, iconotextual entities or material productions.

The concept of paratranslation was born with the purpose of approaching and analysing the impact of the aesthetic, political, ideological, cultural and social manipulations at play in all the paratextual productions situated in and out of the margins of any translation (see Calle-Gruber & Zawisza 2000). Paratranslation provides information about the activities that are present at the threshold of translation, as well as about what they represent and teach in

2 For the academic circumstances of the creation of the concept of paratranslation in Vigo and a general overview of its different practical applications within the field of Translation Studies see Yuste Frías, 2010b.

3 For more information regarding the T&P research group, created in March 2005, visit <<http://www.paratraduccion.com>>, last accessed 12th November 2011.

terms of the translator's subjectivity and the nature of the translated product. Paratranslation also contributes to the elucidation of the role in power relations played by different ideologies (see Venuti 1998) in the distribution and reception of translations.

Nevertheless, the concept of paratranslation is not restricted to simply the translation of paratexts, but also involves a greater complexity. The aim of paratranslation is to become a symbolic reference to the physical or virtual space occupied by all the possible productions that surround, wrap, accompany, extend, introduce and present a translation. Moreover, and foremost, paratranslation aims at becoming a symbolic reference to the physical or virtual space occupied by all the professional translators within the real, everyday market. Thus, the concept of paratranslation is ideally suited to describe and define the indecisive, inconclusive spatiotemporal area occupied by translators who face a translating assignment with the knowledge that the quality of the final product depends on their taking the appropriate decisions regarding both texts and paratexts. Ultimately, paratranslation allows for the vindication of the translators' visible figure in each and every one of their published translations (see Venuti 1995). With this term, we can also express ourselves, since there is a need for an ethical, political, ideological, social and cultural stance on the far from innocent act of translating, and everything 'near to', 'by', 'next to', 'before', 'in front of', 'within', 'between' or even 'at the margin of' translation ends up being the life that beats in each and every text that we translate. Paratranslation invites the translator – translating subjects and first paratranslating agents – to read, interpret and paratranslate any kind of semiotic code surrounding, wrapping, accompanying, extending, introducing and presenting the text at the margins and on the thresholds of translation: 'au seuil de la traduction' (Yuste Frías 2010b).

2. Translating orthotypography

As in any other published product, in children's books texts create imageries thanks to their paratexts, which, in most cases, become much more important than the texts themselves. Paratexts in children's literature can be of different types; from the most commonly used (iconic peritext) to the funniest (sound

peritext), going through the most sophisticated (olfactory peritext). Some present day's children's books have scents in the form of special icons that activate highly specific olfactory peritexts, in particular some specific smells (tangerine, lavender, candy, soap or droppings) when the children scratch the images with their fingers.⁴

In order to translate paratextual elements, translators need to develop a capacity that has largely been disregarded within their training, the Visual literacy, which Oittinen (2000, 2003) calls for:

Nowadays, the visual is a central issue in many other branches of translation as well, such as audiovisual translation and technical writing. Even interpreters need to interpret peoples gestures and body language. Yet far too often translators are understood as dealing with the verbal only, which is the reason why visual literacy is neglected in translator training. (Oittinen, 2003: 139)

The visual aspect in children's books is not restricted to the shapes and colours of the iconic peritexts present in the final published product. Statements such as '[t]he visual here is much more than just the words and pictures, it is the whole visual appearance of the book including details like sentence structure and punctuation' (Oittinen, 2003: 139) should be taken into account. The slightest typographical detail becomes a paratextual element that translators must read, interpret and paratranslate. From the standpoint of the course *Orthotypography for Translators*,⁵ taught as part of the BA in Translation and Interpretation at the University of Vigo, students are shown how any published text's orthographical rules and their different typographical compositions must be specially taken into account when delivering quality translations. Orthotypography becomes an essential paratextual element in translation, since each letter's typographic writing, size, and style contributes not only to the translation's legibility but also to the success or failure of the translation's presentation on the first and foremost paratextual space in a book – its cover and title page: 'Orthotypography and translation!' (Yuste Frías, 2010a).

The global effect of impact and reception of the final version of a translator's work greatly depends on the good or bad paratranslation of the diverse orthotypographic cultures that the translator works with. When

4 See – scratch and smell – Bardy and Doinet, 2001.

5 A detailed programme for the course *Orthotypography for Translators* is available at <<http://www.joseyustefrias.com/docu/docencia/OrtotipografiaJoseYUSTEFRIAS.pdf>>, last accessed 12th November 2011.

facing the translation of a book, all the orthotypographical details contained in the paratexts and in the text itself constitute extremely relevant visual aspects. Small details, many would say. However, these orthotypographic details are part of the iconotextual materials to be paratranslated since they have a great influence on the editorial presentation of any book, giving it a highly specific plastic dimension. In addition, these small details end up being essential elements in the rhythm of the story by guiding the reader's eyes and by having an emotional influence on the reader. Guiding the reading process and, therefore, the understanding and interpreting of any writing act, orthotypography creates a well-determined image for each letter. Letters become an image and the translator reads, interprets, and translates the letters' image.

3. Reading and interpreting the image of the letters in titles

Writing in its material side is always iconic. Fonts (characters) and layout are still dependent on graphic, ideographic schemes no matter how much new technology has managed to schematize calligraphy to the limit. Despite the fact that they belong to the same style or typographic family, not all letters are the same.

The visual aspect of the final image of the letters used to publish a translated book constitutes an essential paratextual element of any process of translation. When applying diacritic typographic resources the standard value of words, clauses, phrases, paragraphs and titles are crucial. Diacritic typographic resources constitute the basis of highly specific symbolic structures when recreating, for instance, the imagery impregnated in editions of children's books. If extra care is taken (when editing any book) not to make typos when printing the letters on the cover or title page, when it comes to children's books any small mistake in the typographic design might have disastrous consequences on the sales of the best of translations.



Illustration 1.

In the first original French editions (Gerspacher 2001, Witschger 2001) of the two books used as a basis for this contribution, all the letters in the first part of cover the letters of the titles – *dans ma maison* and *dans ma forêt* – (Illustrations 1 and 4) adopt a slanting shape without traces of union, in an attempt to emulate specific handwriting. In fact, the cover letters were printed with title characters and a kind of shape that seems to adapt the typographical character known as italics or cursive to a child's hand. This was done in quite a peculiar way, that is, by filling each letter's sections with stripes providing the titles with a unique visual aspect. Thus, the design of the title is drawn up so that the striped letters are the first element that catches the human eye beholding the cover of the children's book being held by a child's or an adult. In Western cultures, striped surfaces hold a visual priority over other kinds of surfaces as is clear from the following quote:

Dans toute image, l'élément rayé est celui qui se voit en premier. [...] Il est permis de s'interroger sur cette 'priorité visuelle' du rayé par rapport aux autres structures de surface. Ce qui est rayé se voit avant ce qui est uni, avec ce qui est semé et même avant ce qui est tacheté. Est-ce là un phénomène perceptif propre à l'homme occidental ? Ou bien est-ce quelque chose de commun à toutes les cultures, voire à l'homme et à certains animaux ? Dans un tel phénomène, existe-t-il une frontière entre le biologique et le culturel et, si oui, où se situe-t-elle ? (Pastoureau, 1991: 41 and 42-43)

In any image, the striped element is the one that catches the eye first [...]. One might wonder about this 'Visual priority' of the stripes as opposed to other surface struc-

tures. Striped objects can be seen before joint objects, together with seeded objects and even before stained objects. Is this a perceptive phenomenon of the Western man or is it rather something all cultures have in common, namely all humans and some animals? Is there some kind of border between biology and culture? And if so, where is it placed? [my translation]

Translators, being translating subjects and first paratranslating agents, need to be specialists on the use of signs, marks, signals, symbols and images as social codes in human communication. Consequently, it is quite obvious that, before any paratranslation of the visual aspect of particular paratextual elements is even considered, the reading and interpreting of the material and symbolic universe of the stripes figuring on the title letters of the two children's books should be undertaken. Everything is cultural in the reading, interpretation and translation of any symbolic element. Subsequently, its study must always take into account the historical moment and the precise context in which the element has appeared. As in any research on symbol and image translation, certain semiological clarifications must be provided with respect to apparently fortuitous or gratuitous components of human communication that, ultimately, turn out to be essential in the interpretation of Western symbology. Only then can it be ascertained that writing and publishing the titles of both books with each letter filled out with stripes (Illustration 2) constitutes an orthotypographical design of great symbolic value.

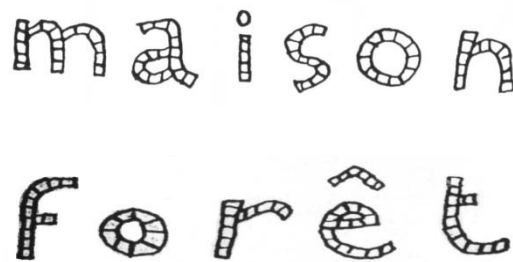


Illustration 2.

4. Paratranslating the symbolism of stripes: Some remarks

Stripes are dynamic surface structures that set in motion and vivify everything that they touch, providing an endless thrust forwards of vital energy. In advertising translation, the paratranslating capacities of stripes are constantly exploited: the brand Adidas consciously places its trademark, three parallel and slanted stripes, in the sportswear that it manufactures to make consumers feel that those athletes who wear their three-striped trainers to the stadium run faster than those who do not.⁶ For a translator – who must be conscious of the fact that no published material is purely a vision or perception but, rather, a (para)translating glance and interpretative reading – stripes may have different meanings depending on the contexts of (para)translating communication.

Stripes may be ‘diabolical’ when they become, for instance, the ignominious mark of the deportees in concentration camps. The striped prisoner uniforms of the Holocaust victims constitute a whole visual clothing motif, which would be used by John Boyne in his ‘young-adult’ book *The Boy in the Striped Pyjamas* (Boyne 2006); translated into Spanish under the title *El niño con el pijama de rayas* (Rovira Ortega [trans.] 2007) and into French as *Le garçon en pyjama rayé* (Gibert [trans.] 2007). In the editions of the paratextual productions of these three books’ covers, we find the paratranslation of the ‘diabolical’ stripes which, during the Middle Ages, were already used to stigmatize and anathematize any person excluded from the social order.⁷

6 ‘La marque d’articles de sport Adidas ne s’y est pas trompée, qui a choisi pour emblème trois bandes parallèles, formant comme des rayures sur les vêtements et les chaussures quelle vend un peu partout dans le monde. Ces trois bandes connotent pleinement l’idée de la rapidité et de performance sportive.’ Michel Pastoureau, *L’étoffe du Diable. Une histoire des rayures et des tissus rayés*, (Paris: Seuil, coll. La librairie du xx^e siècle, 1991), 149-150.

7 ‘Dès avant l’an mille, en effet, l’image occidentale a pris l’habitude de réserver un statut péjoratif à la rayure du vêtement [...] Dans l’image comme dans la rue, sont ainsi fréquemment signalés par un vêtement ou un attribut rayé tous ceux qui se placent hors de l’ordre social, soit en raison d’une condamnation (faussaires, faux monnayeurs, parjures, criminels), soit en raison d’une infirmité (lépreux, cagots, simples d’esprit, fous) soit parce qu’ils exercent une activité inférieure (valets, servantes) [...] soit parce qu’ils ne sont pas ou plus chrétiens (musulmans, juifs, hérétiques). Tous ces individus transgressent l’ordre social, comme la rayure transgresse l’ordre chromatique et vestimentaire.’ Pastoureau, *L’étoffe du Diable. Une histoire des rayures et des tissus rayés*, 31-33.

Since the Middle Ages, the symbolic structure of stripes has symbolized ideological segregation and social discrimination and it has been inflicted as an infamous mark on Jewish (and Muslim) people in Western symbology.⁸ The well-known striped pyjamas were the clothing that the Nazis imposed on all deportees in concentration camps.⁹ The covers in the cited translations reproduce the original edition's paratextual construction (Illustration 3): alternating blue and white stripes to write each word in the title in English, Spanish, and French (*The Boy* / *El niño* / *Le* [white stripe] *in the* / *con el* / *garçon* [blue stripe] *Striped* / *pijama* / *en* [white stripe] *Pyjamas* / *de* / *pyjama* [blue stripe] *rayas* / *rayé* [white stripe]).



Illustration 3.

Notwithstanding the information above, stripes may convey other symbolic meanings in everyday communication. Ever since the creation of the T&P Research Group, we have collected numerous examples where the

8 'Le rayé, quels que soient son périmètre et ses couleurs, est plus fortement marqué – et donc plus "efficace" – que la couleur jaune, le bonnet pointu ou la rouelle *partie* Pastoureau, *L'étoffe du Diable. Une histoire des rayures et des tissus rayés*, 29. Emphasis in the original.

9 A striped pyjamas onto which the corresponding triangle or star of David was sewn, stigmatizing the racist and social hierarchy established by the Nazis: a blue triangle for stateless deportees; a brown triangle for gypsy deportees; a black triangle for asocial deportees; a red triangle for political deportees; a pink triangle for homosexual deportees; a green triangle for common-law deportees; a purple triangle for Bible sectarian deportees; a yellow star for Jewish deportees; a yellow and red star for resistant Jewish deportees.

stripe's structure paratranslates highly specific messages.¹⁰ Thus, while driving our car we may find 'dangerous' stripes on the roads – such as those used by the Highway Code where, red and white signpost danger, or where white and black warn us about the possible presence of pedestrians at a crossing, which, not by chance, is called *paso de cebra* in Spanish or *Zebrastreifen* in German. As interpreters of daily life, translators are also aware of the existence of 'hygienic' stripes, such as those on the sheets that we sleep under, on the towels that we dry ourselves with, or on the underwear that we wear.¹¹ As specialists on social codes, translators interpret 'emblematic' stripes whenever they appear on uniforms, badges or flags.

However, the stripes which figure in the titles of the children's books that we are analysing in this contribution are dynamic, essentially playful stripes. As Pastoureau (1991) accurately points out, the relationships between childhood and striped surfaces are ancient, but stripes do not acquire a positive and essentially playful meaning until well into the nineteenth century:

Les relations entre l'enfant et la rayure sont anciennes. [...] Il faut vraiment attendre la seconde moitié du XIXe siècle pour que s'instaure entre l'univers de la rayure et celui de l'enfance des rapports privilégiés. Depuis cette date, ils n'ont cessé de se consolider. [...] Saine et propre, donc «bourgeoise», la rayure des enfants possède également quelque chose de ludique [...] ce n'est pas un hasard si un personnage comme Obélix, compagnon d'Astérix dans la bande dessinée de ce nom, porte un gigantesque caleçon rayé verticalement bleu et blanc. *Ces rayures-là [...]peuvent s'exprimer sur le vêtement mais aussi sur d'autres supports ayant à voir avec l'enfance*, la fête et le jeu : les bonbons (pensons aux berlingots), les jouets, les baraques de fêtes foraines, les accessoires de cirque et de théâtre. Aujourd'hui *la rayure des enfants est donc tout à fait saine et sereine, ludique et dynamique*, toutes qualités sur lesquelles s'appuient les firmes commerciales pour vendre des produits destinés aux plus jeunes et à tous ceux qui souhaitent le rester. (Pastoureau, 1991: 120-126. Emphasis added)

10 See the three chapters devoted to the intersemiotic translation of the stripe symbology published in EXIT <<http://www.joseyustefrias.com/index.php/web-tv/exit.html>> (last accessed 12th November 2011), the second Web-TV programme by the T&P Group.

11 'Faut-il aller jusqu'à penser que ces rayures pastellisées qui touchent notre corps ne répondent pas seulement au souci de ne pas le souiller, mais qu'elles ont aussi pour rôle de le protéger ? Le protéger contre la saleté et la pollution, contre les attaques extérieures, mais le protéger aussi contre nos propres désirs, contre notre irrésistible appétit d'impureté ? [...] Longtemps, du reste, les vêtements rayés garderont la réputation d'être moins salissants que les autres. Idée évidemment fautive sur le plan chimique et matériel, mais idée qui ne l'est pas complètement dans le domaine perceptif. La rayure joue toujours un rôle de trompe-l'œil. Elle montre et elle cache à la fois, et peut donc aider à dissimuler les taches.' Pastoureau, *L'étoffe du Diable. Une histoire des rayures et des tissus rayés*, 108, 122-123.

The relationships between children and stripes are ancient. [We] must wait almost until the second half of the 19th century for the relationship between stripe and child universes to converge. From that moment onwards, the relationship has tightened [...] Children's stripes, clean and healthy, and therefore 'bourgeoise, possess a certain playful sense as well [...] it is not by chance that a character like Obelix, Asterix's companion in the comics entitled with their names, wears huge blue and white vertically striped stockings. This type of stripe [...] can be presented on garments but also on other surfaces related to childhood, parties and games such as candy (the French *berlingots*), toys, stalls, circus and theatre accessories. Nowadays, children's stripes are completely healthy and serene, playful and dynamic, which are all qualities upon which commercial brands base their sales of products addressed to a younger audience or to those who want to feel younger, [my translation]

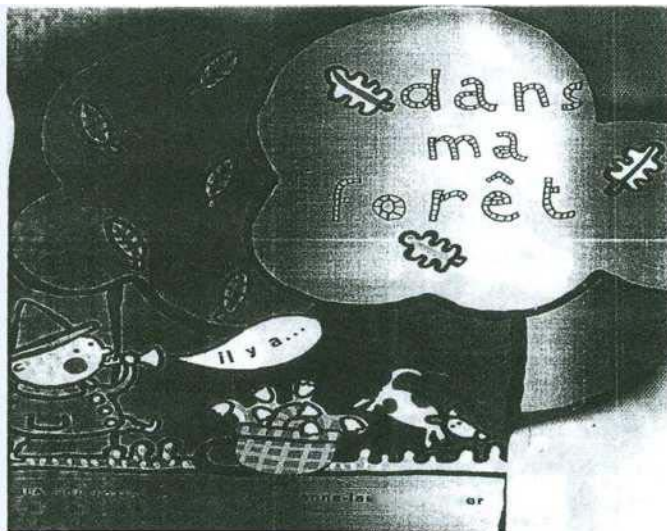


Illustration 4.

The dynamic and playful quality instilled by the striped design provides certain proximity and familiarity to the process of the child glancing at the covers of each of the books. A first, superficial glance could interpret the striped design of the iconotextual units in the italicized title letters as follows: a series of tiny bricks that build the house in the cover of the book *dans ma maison, il y a...* (Illustration 1) and, some tracks or little paths that will help one find one's way in the forest in the cover of *dans ma forêt, il y a...* (Illustration 4). A second, much more focused and profound glance would enable us to see that, with the use of stripes in each of the cover's titled letters, a drawing is being made. It seems as if the 'hand' of a child had retouched the letters creating different silhouettes resembling a game

board, redecorating them by painting small and irregular unnumbered squares in order to form tiny hopscotch courts with different shapes (circular, straight, square, curved or spiral) in each letter's geometric section.



Illustration 5.

Drawing imaginary hopscotch courts using little stripes (Illustration 5) – as, consciously or unconsciously, was done in the typographical presentation of the letters in the first part of the titles of the original works published by Mila Éditions – becomes a gesture of great symbolic value within an essentially playful imagery such as that of childhood. As in any other game, the playful act of drawing the silhouettes of unnumbered hopscotch courts is performed in a well-determined spatiotemporal context: the space and time of children's reading and writing. The stripes which fill each of the letters in the title initiate the book and initiate the child. Being on the cover, those letters are the physical and material beginning of the book, and also the child's initiation since this will prepare the child – instinctively and unconsciously – for one of the most crucial activities in its future life, reading and writing, thus fulfilling one of the most important pedagogic and educative aims of children's and young adults' literature. Striping these books' title letters is in itself an act of recreation and reconstruction, in an essentially playful manner, of the act of writing, since the latter may be seen as a long succession of drawn stripes:

Ce qui est rayé n'est pas seulement quelque chose de marqué et de classé. C'est aussi quelque chose de créé, de construit, [...] comme l'écriture [...] : mise en ordre des connaissances et sillon fertile de la pensée, l'écriture n'est souvent sur son support qu'une longue suite de rayures. (Pastoureau, 1991: 144-145)

What is striped is not just something marked and classified. It is something that has to do with what is created, built [...] like writing: [...] ordering of knowledge and fertile groove of thinking, writing, on any media, is often nothing more than a long series of stripes, [my translation]

It is of the utmost importance to realize that we are before a genuine initiation to reading and writing implemented through the drawing of the many different shapes of a specific traditional children's game: hopscotch. It is a

game that receives different names according to the geometrical shapes used to draw its court¹² and different translations into the languages of the many countries where it is played.¹³ Since time immemorial, games have been selfless, voluntary activities; they are unfolded in accordance with certain rules in order to reveal long-forgotten symbolic meanings that are brought up to date in specific types of writing, as is the case here. The squares drawn by playful stripes in each of the title letters have the same symbolic meaning as the hopscotch game itself: an individual path of initiation in which the child goes from one grade to another, from one square to the next, within its own human being conscience, stepping along a labyrinthine though essentially playful individuation process. We should not forget that the hopscotch game – with its variegated square, rectangular, circular, or spiral shapes – has become one of the most recurrent playful representations used to ‘illustrate’ stories about labyrinths and the myth of Daedalus.

Ainsi, le ‘jeu du ciel et de l’enfer’ au cours duquel les enfants dessinent sur le sol une spirale et poussent en sautant sur un pied un caillou à travers douze cases jusqu’au centre, renvoie à l’origine à l’exploration du labyrinthe au cœur duquel on devait trouver le secret de son propre destin et la lumière surnaturelle qui surgit dans l’obscurité de l’inconscient au plus profond de l’âme. [...] La marelle à laquelle jouent encore les petites filles d’aujourd’hui, et qui simule un parcours d’épreuves entre ‘l’en-

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- 12 The hopscotch game is known in Galician under diverse names such as *rollo*, *mariola*, *cotelo*, *truco*, *roleta*, *peleire*, and a long etcetera. Many of those names were created according to the geometrical shape used to draw the game’s court. Hence the variety of Galician names to designate this game: the hill-fort (*o castro*, *o castrillo*), the world (*o mundo*), the snail (*o caracol*), the wardrobe (*o armario*), the cap’s game (*o xogo da chapa*, *a chapa de nove*, *a chapa chinesa*, *a chapa do aeroplano*), the boy and girl doll (*o boneco e a boneca*), the months (*os meses do ano*), the transatlantic game (*o transatlántico*), and, naturally, heaven and earth (*o ceo e a terra*).
- 13 Henceforth, the names *calajanso*, *calderón*, *cascayu*, *coroza*, *coxcox*, *coxcojilla*, *cruceta*, *chinche*, *escanchuela*, *futi*, *infernáculo*, *monet*, *palet*, *pata coja*, *pico*, *pique*, *pitajuelo*, *rayuela*, *reina mora*, *tejo*, *teta*, *toldas*, *trillo*, *truco*, *truquemele*, *xarranca* in Spain; *jogo do homen*, *jogo da mulher*, *macaca*, *da macaca*, *do diablo*, *do homen morto*, *da gargalo*, *da cuadrado*, *do truque*, *pulgarcillo* in Portugal; *aeroplano*, *gambeta*, *luche*, *lucho*, *rayuela*, *tejo*, *tilín*, *tuncuna* in Argentina; *coxcojilla*, *luche*, *lucho*, *mariola*, *tejo* in Chile; *la golosa*, *coroza*, in Colombia; *tejojijeje* in México; *mundo*, *changala* in Peru; *peregrina*, *trúcamelo* in the Dominican Republic; *la grulla*, *la vieja* in Venezuela; *Munzenivurspiel*, *Hinspiel*, *Himer an hollé* in Germany; *hopscotch* in Australia, the United States and the United Kingdom; *hinkelen* in the Netherlands; *marelle* in France; and so forth.

fer' et 'le ciel', mais selon un schéma linéaire où l'enfer est en bas et le ciel en haut (sans doute sous l'influence de la représentation chrétienne du monde), en est d'ailleurs dérivée. (Cazenave, 1996: 335-336)

This way, the 'heaven and hell game', in which children draw a spiral on the ground and then, pushing a stone and jumping on one foot, move forward through twelve boxes until they reach the centre, is related in its origin to the exploring of a labyrinth in whose core each individual should find the secret of his own destiny and the supernatural light that comes out of the darkness of the unconscious mind lying in the depths of our souls. [...] The hopscotch little girls still play today, which emulates the testing journey between 'heaven and 'hell' but following a linear scheme where hell lies below and heaven lies above (undoubtedly influenced by the Christian representation of the world), is nothing more than a derivation, [my translation]

5. Translation without paratranslation

To sum up, the playful striped design filling each of the title letters of the abovementioned books, in the original editions in French, is instilled with all the symbolic charge of the primeval imagery of the hopscotch game. The final symbolic interpretation of the playful stripes' design involves the perfect symbiosis of the two readings performed by the first and second glances already mentioned. The symbolic reference to the hopscotch game helps the child find his way on his external space: the possible labyrinthine paths that a child may come across when walking through the forest (Illustration 4). In addition, the representation of the hopscotch game collaborates towards the verticality of the poetical construction of the child's most intimate space: its own house, its home (Illustration 1).

Notwithstanding the above, the publishing house owned by the Imaginarium group kept only the use of lowercase letters and decided to publish the first editions of the translations into Spanish of the mentioned titles (Yuste Frías [trad.] 2002a, 2002b) using rounded bold letters (Illustrations 6 and 7). Despite the preservation of the roundness and the initial lowercase in the original edition, we find a much more common font in the Spanish version that, on the cover, univocally stresses the linearity of a far from playful or childlike typographic writing. The new, imposed, visual aspect breaks with the original iconotextual unity, thereby drawing text and image further apart in the Spanish translation.



Illustration 6.

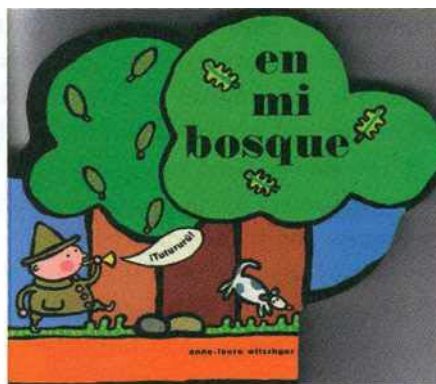


Illustration 7.

The translator had performed the visual reading and interpretation, but the publishers did not paratranslate the visual element. There has not been a paratranslation of the typographical diacrisis that had been, indeed, interpreted during the translation process. In order to show translation at its best, the original French covers' paratext required a paratranslation that would have conveyed the set of symbolic entailments of the playful and striped design in the title letters. If we maintain that there cannot be translation without paratranslation, in the final edition of these two children's books translation, a paratranslation of their visual elements was called for to provide a better translation of their verbal elements. Therefore, the dialogue or negotiation between translator and publisher becomes of the utmost importance in order to fulfil the main aim of any process of paratextual mediation: always publish translations with their corresponding paratranslations (see Gerber 2008).

6. Conclusions

To ensure the success of a translation, translators must read and interpret each and every one of the textual and paratextual elements that conform the imagery of the work to be translated: the words, images, sounds, movements, and even, in the case of children's books, smells present in every text and paratext. Translators of children's books translate texts and

paratranslate paratexts with the future interaction of the child and the adult with the totality of the iconotextual material that they are recreating in mind. As a matter of fact, translators of children's books should be acknowledged as second authors, both of the verbal and the visual aspects.

Translators need to paratranslate paratexts well in order to translate the text better. Being aware of paratranslation may raise the translators' awareness about the editorial manipulation that impoverishes the majority of the contents eliminating the reading, interpretation, and paratranslation of the symbolic structures in the imagery of the paratranslated paratexts from the final, published edition of their translated texts. The editing of paratextual elements in the final publication entails not only symbolic, but also ideological, political, social, and cultural implications. Hence, the fact that – for translators – the concept of paratranslation may come across as suitable when attempting to describe and define that imprecise and indecisive zone in the translating time and the publishing space in which all professional translators find themselves when their work is finally going to be published. The possibility of taking decisions with the editor will affect the quality of the final product. Thanks to the concept of paratranslation, translators can vindicate, once and for all, their visible figure within the books' physical and material space. Thus, given that they are second authors, the translators' names should appear not only on the copyright page but also on the title page and even – why not? – on the cover, next to the first author's name and on a par with it, as is already the case for the name of the author and that of the illustrator in children's books. This visibility would put an end to most readers' ingenuous impression that they have read the work of such and such a French, English, German or Italian author when, in fact, they have read a text written by an author whose name that they will not even recall because the hideout where the editor has placed it – the paratext of the copyright page – is a hardly frequented place when reading a book.

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