

UNIVERSITY OF VAASA

Faculty of Philosophy

English Studies

Heli Pekkarinen

Translating the Bible for Children

A Comparative Study of an English-language Illustrated Bible for Children
and Its Finnish Translation

Master's Thesis

Vaasa 2017

TABLE OF CONTENTS

1 INTRODUCTION	5
1.1 Material	6
1.2 Method	8
2 BACKGROUND OF TRANSLATING THE BIBLE	11
2.1 History of Bible Translation	11
2.2 Special Characteristics of the Bible Language	12
2.3 Translating the Bible for Child Audience	14
3 TRANSLATING PICTURE BOOKS	16
3.1 Picture Books as Children's Literature	16
3.2 Translating Picture Books for Children	17
3.3 The Difference between Picture Books and Illustrated Books	20
3.4 Multimodality and Mode	22
3.5 Pictorial Links	24
3.6 Retention and Re-creation	26
4 ANALYSIS OF THE ILLUSTRATIONS	29
4.1 Pictorial Link Becomes Weaker in <i>PPR</i>	30
4.1.1 Retentive strategies	41
4.1.2 Re-creative strategies	42
4.2 Pictorial Link Becomes Stronger in <i>PPR</i>	43
4.2.1 Retentive strategies	50
4.2.2 Re-creative strategies	51
4.3 Weak Pictorial Link in <i>DDB</i> and <i>PPR</i>	52
4.3.1 Retentive strategies	57
5 CONCLUSIONS	59
WORKS CITED	62

ILLUSTRATIONS

Illustration 1. Rescued from the Deep	8
Illustration 2. Peter and Tabitha	25
Illustration 3. The Story of Beginning	31
Illustration 4. Disaster Follows Disaster	32
Illustration 5. David and Goliath	33
Illustration 6. Riding to Jerusalem	35
Illustration 7. The Death of Jesus	36
Illustration 8. The Shepherds on the Hillside	37
Illustration 9. The Parable of the Sower	38
Illustration 10. Jesus Sees His Mother	39
Illustration 11. Soldiers in the Death of Jesus	40
Illustration 12. The Sun in the Story of Beginning	45
Illustration 13. The Flies in Disaster Follows Disaster	46
Illustration 14. Battle at Mount Tabor	47
Illustration 15. Samson the Strong	48
Illustration 16. Palm Leaves in Riding to Jerusalem	49
Illustration 17. Crossing the River Jordan	53
Illustration 18. Noah's Celebration	54
Illustration 19. The Sky in Noah's Celebration	55
Illustration 20. Crossing the Sea	56

FIGURES

Figure 1. Retention and Re-creation (Holmes 1988: 49)	27
---	----

TABLES

Table 1. Retention and re-creation in pictorial link becomes weaker in PPR	30
Table 2. Retention and re-creation in pictorial link becomes stronger in PPR	44
Table 3. Retention and re-creation in weak pictorial link in DDB and PPR	52

UNIVERSITY OF VAASA**Faculty of Philosophy**

Discipline:	English Studies
Author:	Heli Pekkarinen
Master's Thesis:	Translating the Bible for Children: A Comparative Study of an English-language Illustrated Bible for Children and Its Finnish Translation
Degree:	Master of Arts
Date:	2017
Supervisor:	Nestori Siponkoski

ABSTRACT

Raamattu kuuluu kaikkien aikojen merkittävimpiin teoksiin ja on myös maailman käännetyin kirja. Raamattu tarjoaa siten paljon mahdollisuuksia käännöstutkimuksen alalla, varsinkin liittyen Raamatun kääntämiseen lapsille, jota on tutkittu suhteellisen vähän.

Tämä työ käsittelee lapsille suunnatun kuvaraamatun kääntämistä englannista suomeksi. Tutkimusmateriaaliin kuuluu kaksi lasten kuvaraamatua: englanninkielinen *The Lion day-by-day Bible* ja sen suomenkielinen käännös *Päivästä päivään: Koko perheen Raamattu*. Tutkimuksen tavoitteena on selvittää kuvan ja tekstin välistä yhteyttä sekä lähdetekstissä että käännöksessä. Tätä yhteyttä tutkitaan analysoimalla sitä, kuinka vahvoja tai heikkoja yhteyksiä kuvilla ja teksteillä on eri kieliversioissa. Tämän lisäksi tutkimuksessa selvitetään käännöksessä käytettyjä käännösstrategioita. Näitä tarkastellaan James S. Holmesin säilyttävän ja uudelleen luovan käännösstrategian avulla. Tutkimuksen olettamuksena on, että suomenkielisessä käännöksessä kuvan ja tekstin suhde heikkenee.

Koska tutkimus liittyy Raamatun kääntämiseen lapsille, työssä on esitelty taustatietoa Raamatun kääntämisen historiasta, Raamatun kielen erikoispiirteistä sekä lapsille kääntämisestä. Tutkimuksen teoriaosiossa käsitellään keskeisiä käsitteitä ja aiheita, kuten kuvakirjan kääntämistä lapsille, multimodaalisuutta sekä säilyttävää ja uutta luovaa käännösstrategiaa.

Olettamusten mukaisesti suomenkielisessä käännöksessä kuvan ja tekstin suhde heikkenee. Nämä tulokset eivät kuitenkaan ole yksiselitteisiä, sillä kääntäjä tekee yksilöllisiä ratkaisuja tilanteesta riippuen. Tutkimusaineiston käytetyin käännösstrategia on säilyttäminen. Tämä selittyy sillä, että kääntäjä on pyrkinyt säilyttämään alkuperäistä tekstiä, jotta alkuperäinen sanoma säilyisi mahdollisimman hyvin.

KEYWORDS: translating for children, Bible, multimodality, retention, re-creation

1 INTRODUCTION

In this study I am going to focus on translating for children. More precisely, I will concentrate on illustrated Bible stories that have been rewritten for children. By this I mean adapting the illustrated stories for children so that the main message remains but the content is more suitable and easier to understand for children. This particular topic has not been studied widely and hence it gives more information on Bible translation for children. Translating for children can pose many challenges for the translator because the target audience is children and hence the text must remain short and easy to understand. Another challenge arises from the illustrations that are typical in children's picture books. The translator has to take them also into account while translating which can either simplify or complicate the translating. However, in Bible translation it is significant that the message remains similar to the original and this also causes problems in translation.

The material of this study consists of both an illustrated version of the Bible for children and the Finnish translation of it. The selected books are *The Lion day-by-day Bible* and *Päivästä päivään: Koko perheen Raamattu*. Both of these books are illustrated; each of the chapters include a story of the Bible and contain illustrations that fit the chapter in question. The illustrations are identical both in the original English version and the translated Finnish version. The illustrations do not contain any textual information which also enables their identical usage in the Finnish translation. From these books I have chosen Bible stories that have large illustrations in order to collect as much material as possible. In this study I am going to use abbreviations for the two books: *The Lion day-by-day Bible* is called *DDB* whereas *Päivästä päivään: Koko perheen Raamattu* I am going to call *PPR*.

The aim of this thesis is to study the connections between the visual and verbal modes. I have two research questions in this thesis. The first one is “how closely each language version takes the visual mode into account?” This will be studied by analyzing how strong the pictorial links are in *DDB* and *PPR*. The pictorial link is considered to be strong when the text relates to the illustration as closely as possible. In this thesis I am interested in to see what happens during the translation process and therefore I am analyzing the strength

of the pictorial links from the point of view of the Finnish translation *PPR*. By this I mean that whether the pictorial link becomes weaker in *PPR* or whether it becomes stronger in *PPR*. My assumption is that there are more instances where the pictorial link becomes weaker in *PPR* than the instances where it becomes stronger in *PPR*. This is due to the fact that the *DDB* is the original version and hence I consider it to be more accurate compared to the translated version. Furthermore, my second research question focuses on finding out the translation strategies used in the *PPR*. These will be studied by means of retention and re-creation, which are concepts presented by James S. Holmes. I will go through the examples and analyze whether they are translated according to the strategy of retention or re-creation. The text can be considered retentive when the original meaning remains as similar and equivalent in the target text as possible. Instead, the text is considered re-creative when the meaning in the target text changes.

The material and method of this thesis are presented next in the following sections 1.1 and 1.2. In chapter 2 I am going to describe the background information regarding to this study which includes the history of Bible translation and translating the Bible for children. Chapter 3 will then discuss the theoretical framework of translating for children. This will cover translating picture books for children as well as concepts such as multimodality and pictorial link. The fourth chapter will concentrate on the findings from the material and analyze the strength of the pictorial links. In chapter four I will also discuss the translation strategies used in the material. Finally, the chapter 5 includes the conclusions of the study.

1.1 Material

The material of this study consists of an illustrated Bible for children in both English and Finnish. The books that I have chosen to concentrate on this study are the original English *The Lion day-by-day Bible* and its Finnish translation *Päivästä päivään: Koko perheen Raamattu* which is translated by Tanja Kanerva. Both of the books contain 365 stories from the Bible: one for each day of the year. These stories function as the chapters of the book. They are independent stories and can be read one at a time.

As in children's books in general, illustrations are a significant part of the books. Each of the chapters contains an illustration that fits the story. There are illustrations in many sizes: some of the illustrations are tiny and only refer to one chapter, whereas other illustrations are big and cover both of the pages, thus referring to two chapters. In this study I am concentrating on large illustrations in order to prevent the study from becoming too broad and also because of the assumption that large illustrations offer more to study. By large illustration I mean illustration that covers two pages. However, there are also a few slightly smaller illustrations in the examples but these I have only cropped smaller in order to emphasize the most essential details of the illustration relating to the text. It is worth emphasizing that the illustrations taken from the books are identical in both *DDB* and *PPR*. I have included in my material illustrations from various parts of the books, both from the Old Testament and from the New Testament. In other words, I have taken a sample that represents the whole book. This sample includes 18 illustrations throughout the book. This is related to my personal interest to get stories from both and also to the structure of the books; the division into the Old and New Testament.

The captions of the illustrations are named after the stories from which they have been taken. However, there are couple of exceptions where the two same illustrations have slightly different names. This is due to the separation of the illustration and in these cases I have added a specification in the caption.

The following illustration 1, taken from the story *Rescued from the Deep*, shows an example of an illustration that covers two pages.

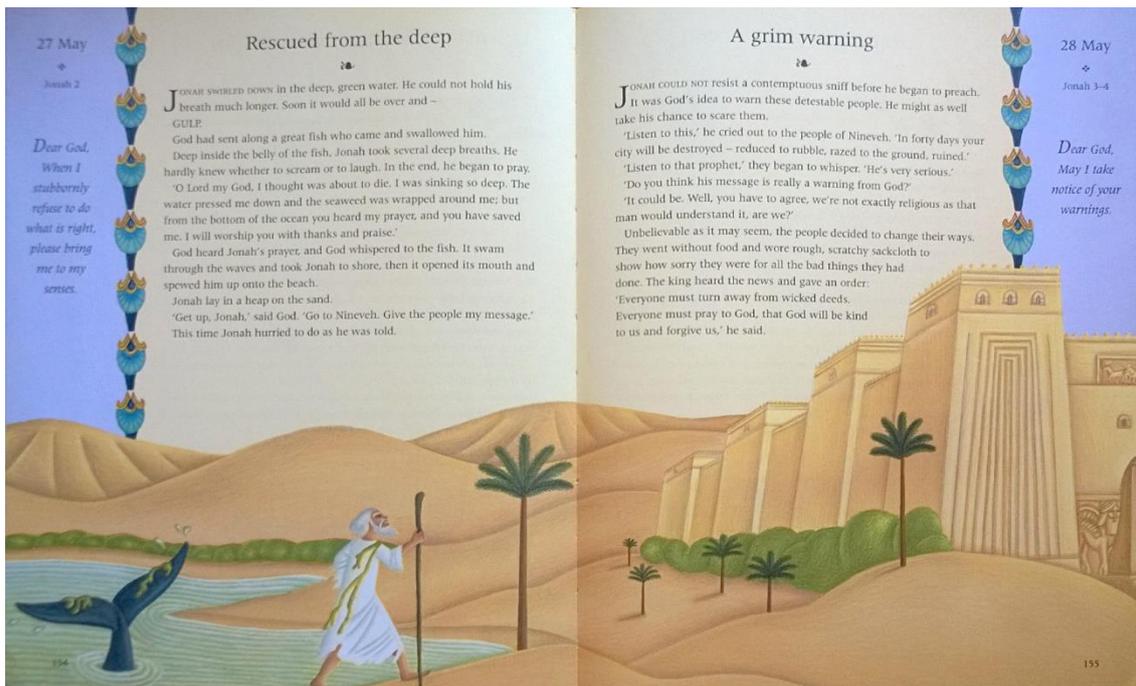


Illustration 1. Rescued from the Deep (DDB: 154–155)

Illustration 1 is only a representative example of the material and even though the illustration is large and covers both pages I have not used it as part of my material of this study. This is due to its strong pictorial link. There are several this kind of illustrations throughout the book but as I am interested in the weak pictorial links and hence the shifts that occur in translation, I have not included these in my material.

1.2 Method

My method was mainly data-driven. I started collecting the material by going through the chapters of the two books. Because every page of the books contain illustrations of different sizes, I decided to mainly concentrate on large illustrations. This was because of the assumption that large illustrations would provide more data. The method was three-staged: first, I compared the illustration to the original English text; second, I compared the illustration to the Finnish text and third, I compared these findings to each other.

As stated before, I chose large illustrations as my main focus. First I read the English text from *DDB* and then the same text from *PPR*. After this I looked closely at the illustration and compared it with the texts in both languages and tried to find out how closely the illustration and the texts relate each other. This was due to the fact that the illustrations remain the same; they cannot be changed. I analyzed the relationship between the illustrations and the text according to the strength of their pictorial links. Because the material consist of illustrations, the concept of pictorial link is significant in this study. By analyzing the pictorial links, it can be found out how closely the text takes the visual mode into account.

I listed all the words and text parts that were somehow divergent. By this I mean shifts that occurred between the text and illustration and which affected the interpretation of the illustration. After listing all the differences I tried to find connective factors and hence divide the material into different categories. It should be noted that the criteria for the categories are defined by myself. Some of the text parts might have been suitable for another category as well but I had to make choices. The categories into which I divided the data are (1) pictorial link becomes weaker in *PPR*, (2) pictorial link becomes stronger in *PPR* and (3) weak pictorial link in *DDB* and *PPR*. The reason for choosing the third category to concentrate on weak pictorial links in both *DDB* and *PPR* was my interest to concentrate on the shifts occurring between the visual and verbal modes. More precisely, I considered the situation of strong pictorial link in both *DDB* and *PPR* to be an obvious and ideal situation where the visual and verbal modes would not differ from each other.

Into the first category of pictorial link becomes weaker in *PPR* I included words and text parts where the Finnish equivalents did not relate to the illustration as well as in the *DDB* version. In this category the examples were considered to describe the illustration in question better. As the name already suggests, in this category the pictorial link becomes weaker. Contrary to the previous category, the words and text parts in *PPR* that I considered to relate to the illustration better I put into the second category pictorial link becomes stronger in *PPR*. Thus, in this category the pictorial link becomes stronger. Finally, the last findings were put into the category of weak pictorial link in *DDB* and

PPR which include examples where both of the language versions have their own problems and therefore neither of one relates to the picture accurately.

After collecting and categorizing the material, I analyzed the translation strategies used in the *PPR* examples. These were studied by means of the strategies of retention and re-creation by James S. Holmes. By following these strategies, the examples were analyzed according to the equivalence between the source text and the target text. The criterion for categorizing the example as retentive was the retention of the original idea or message: If the original message did not change, the example was considered retentive. However, the separation into retention and re-creation is not always clear and unambiguous. In retention there might occur some shifts as well. This was the case in my material as well and some of the examples of the target text consisted of some instances where there was divergent concepts used between the languages. However, these did not affect the meaning. Contrary to the strategy of retention, the re-creative strategy focuses on creating something new in the translation. According to this, if there were any significant changes in the meaning of the text, I considered the example as re-creative.

2 BACKGROUND OF TRANSLATING THE BIBLE

This chapter will focus on the background information of the Bible. As my material is collected from the children's Bible and the study deals with Bible translation, it is reasonable to mention about the history as well. I will also discuss the language used in religious texts and more specifically some special characteristics of the Bible language. This will be done mainly from the point of view of the Finnish Bible translations. Lastly, as my material concerns Bible translation for children, I am also going to concentrate more specifically on translating the Bible for child audience.

2.1 History of Bible Translation

The Bible is one of the most significant books ever written, not only spiritually but also historically and linguistically. Because of this, it is essential that the message remains always the same, despite of the language used. As Huhtala (1992: 197) states, the aim of Bible translating is that the original message of the Bible would not change. However, the content of the Bible is also subject to interpretation and is part of the field of study of exegesis.

The Bible divides into two sections: The Old Testament and The New Testament. The Old Testament consists of books of law, history, poetry and prophecy. Instead, The New Testament includes the Gospels, which detail Christ's earthly life, Acts of the Apostles, the Epistles, and the Book of Revelation.

Because the Bible has had many writers, it has been written throughout the centuries. This process has taken approximately 1000 years. The earliest writings of The Old Testament date back to the 10th century BC whereas the newest are from the 3rd century BC. (Agricola-säätiö 2016a)

The earliest Bible translation is from 3rd – 2nd century BC called Septuagint and it is written in Greek. The name is Latin and it means the number 70. According to the story

of Septuagint, there were 72 translators each working independently but still producing 72 identical translations of The Old Testament. However, according to the present knowledge, the process has been much longer and the different parts of Septuagint have translated in different ways. Some of them more literally from the Hebraic source text and some of them more free. Throughout the history, Septuagint has been a significant Bible translation because it gives more information about the early text traditions. (Agricola-säätiö 2016b)

The first Finnish Bible translation was published in 1548 by Mikael Agricola. It consisted of the New Testament and it was called *Se Wsi Testamenti*. As Septuagint was significant to the Bible translation, the first Finnish Bible translation had also a great significance to the Finnish language and the religious life in Finland. Also, all the modern Finnish Bible translations are mainly based on Agricola's translation. (Agricola-säätiö 2016c)

2.2 Special Characteristics of the Bible Language

The special characteristics of religious language shows especially in the lexicon and sentence structures. This kind of language can also be characterized as an institutional language or sacral language. The religious language has its own special position among other forms of languages since its communication differs from other situations of language usage. (Mielikäinen 2000: 237)

The Finnish religious language is very standard by its structure causing hardly any morphological issues. Instead, in English Bible translations there are still some pronoun forms in use that differ from other language usage. (Mielikäinen 2000: 238) For example, according to Hedvall (2007: 2), " In the King James Version from 1611 there are eight different forms of personal pronouns for second person: the singular forms *thou, thee, thy, thine* and the corresponding plural forms *ye, you, your* and *yours*." However, in the New King James Version from 1990 these pronouns have been replaced with only three pronouns of *you, your* and *yours*. (Hedvall 2007: 2)

According to Mielikäinen (2000: 244), the old literary Finnish contains a large number of long sentences and complex sentence structures which can therefore be found from the Bible as well. The Finnish Bible translation from 1938 still contains these kinds of language structures and is hence very conservative. This is partly due to the formal equivalence used in the translation process which follows the syntactic structures of the source languages. (Mielikäinen 2000: 244) However, it should be taken into consideration here that there is a new Finnish Bible translation from 1992 which is nowadays commonly in use.

The word order is also one of the typical characteristics when observing religious language. The Finnish Bible translations have had influences from the old literary Finnish which still shows in the Finnish Bible translation from 1938. With the certain kind of word order, the linguistic expression becomes more solemn, even though the language structure would otherwise follow the standard language. However, the Finnish Bible translation from 1992 has been translated by using dynamic equivalence and it is very contemporary by its language and structure which also reduces its solemnity radically. Instead, the Finnish translation from 1992 contains new kinds of word order structures. The most startling of these is a kind of a word order which has a structure of object, subject and verb. (Mielikäinen 2000: 244–245)

According to Mielikäinen (2000: 246), the religious content of the language is most typically revealed by its lexicon. This is called a religious terminology. It contains various layers: the religious meaning component is stronger in some words whereas other words require a clear context in order to be understood as part of the religious register. These layers form, for example, from loan words and religious neologisms that have spread with Christian concepts. (Mielikäinen 2000: 246)

The Bible is also known for containing plenty of parables and hence symbolism. According to Lempiäinen (2002: 17), the word “symbol” originates from the Greek word “*sýnballein*” which is a verb that means “to compare” by its one definition. The Merriam-Webster dictionary defines symbol as follows: “Something that stands for or suggests

something else by reason of relationship, association, convention, or accidental resemblance; *especially* : a visible sign of something invisible". (Lempiäinen 2002: 17)

Lempiäinen (2002: 20) states, that symbolism is used for several reasons. First of all, symbols help to demonstrate and simplify even difficult subjects and hence making it easier to understand. With the help of symbols it is possible to even express things that are invisible, such as God, which is otherwise impossible to describe with words. (Lempiäinen 2002: 20)

2.3 Translating the Bible for Child Audience

As translating in general, translating the Bible for child audience poses many challenges to the translator. The source text, the Bible, the translator is dealing with consist of ancient and dour text that needs to be adapted to be suitable for child audience. The presumption is that the children's Bible is a very condensed and simplified version of the original book without any change or loss of meaning (Du Toit 2008: 37).

Contrary to translating in general, in translating the children's Bible the author or the translator of the book often remain rather unknown. Because the text is based on the Bible, God is often considered as a direct or indirect author of the text. According to Jaqueline S. Du Toit, this phenomenon is called pseudepigraphal. Therefore the translation is also considered to originate by the divine inspiration in which case the translator receives hardly any acknowledgement for his or her work. (Du Toit 2008: 37)

According to Du Toit (2008: 34–35), the categorization of children's Bibles as part of the children's literature is challenging because children's Bibles are not entirely Bibles or children's literature from the perspective of scholarly discourse. From the viewpoint of religion, it is important that the message remains. However, this becomes a challenge because the pictures need also to be taken into account. (Du Toit 2008: 34–35)

Illustrations are in a significant part in the children's Bibles even though their significance has often been understated. The visual language that the illustrations convey is inseparable part of the whole and this should be taken into account when translating the Bible for children. Children collect auditory clues from the text that the adult reads and with the help of these clues they read the accompanying illustrations. This is the most neglected field in translating illustrated Bibles. It is often thought that the text only needs to be translated to a new target audience or that the illustrations are universal and something that cannot be translated. This might originate from the fact that "the illustrations are most often derivative of the title assigned the story, and titles are additions to the source text." (Du Toit 2008: 38–39)

3 TRANSLATING PICTURE BOOKS

This chapter discusses translating for child audience. First I will focus on children's literature which often has a rather vague definition. Then I will move the focus on translating picture books for children. I will also discuss the differences between picture books and illustrated books. After this I am concentrating on the relationship between visual and verbal modes and discuss multimodality and pictorial links. Lastly, I will focus on the translation strategies and present the concepts of retention and re-creation by James S. Holmes in more detail.

3.1 Picture Books as Children's Literature

According to Oittinen (2004: 94), there are various ways to define of what is considered as children's literature. Generally it depends on the translator's choice of what he or she considers as children's literature. Children's literature may also be literature that the children themselves read. Overall, children's literature is a broad concept: it may refer to anything that goes under the category of children's literature. (Oittinen 2004: 94)

As Oittinen (2000: 62) states, children's literature can also be viewed from the point of view of intentionality. By this she means the intention of the original author: the books that the author has intended to be read by children belong therefore to children's literature and are considered children's books. As Barbara Wall (quoted in Oittinen 2000: 62) states: "If a story is written *to* children, then it is *for* children, even though it may also be for adults. If a story is not written *to* children, then it does not form part of the genre *writing for children*, even if the author, or publisher hopes it will appeal to children." However, the translation process might affect the situation. A book that has been written to adults may turn into a book written to children during the translation process, despite the author's original intention. This is due to the different functions between the original and its translated version. The definition also depends on the reader itself for there are different kinds of readers and reading strategies. If an adult finds a children's book interesting, it might as well be a book for adults. (Oittinen 2000: 62–63) For instance, the

famous series of books of *Harry Potter* can be considered both children's literature and adult's literature. It is the matter of the reader's own interest and how he or she will define the book.

According to Shavit (quoted in Oittinen 2000: 64), children's literature often has two different target audiences: children to whom the books are read and adults who read the books for children. Therefore the text has two different levels and both of these levels exist at the same time. The text that is aimed at adults is more demanding whereas for children the requirements are lowered. Shavit also points out that because adults are mainly the ones who will buy and borrow children's books and literature, the author has to convince the adult first. If the adult finds the text interesting, he or she will also more probably buy it. (Oittinen 2000: 64)

As Oittinen (2000: 69) states, children's literature can be seen as a "power struggle". Children themselves do not get to decide on their literature; the definitions, translations or even what is purchased. The power lies with adults as teachers, parents, authors and translators. It is always based on decisions that are made by adults also because adults are the ones who read the books to their children and therefore the ones who will get to decide. As Nicole Brossard has stated: "like women's words, children's words are 'silenced words, absent words.'" (Oittinen 2000: 69)

3.2 Translating Picture Books for Children

When translating an illustrated book, the translation becomes even more multivoiced since the translator also has to take the voice of the illustrator into consideration. The translator must take the illustrations into account because they affect both the total interpretation and the reading of the target language audience. Oittinen (2001: 136) states, that the picture might either simplify or complicate the translator's work. The picture might give more hints as for the text or it might set more boundaries, for example, by showing some character or situation in detail. Sometimes the influence might be so

significant that the translation needs to be revised in order to fit it to the picture. (Oittinen 2001: 136)

According to Oittinen (2001: 142), pictures and illustrations might have several different functions in illustrated books. Their function might be only decorative or to affect the whole story. The illustration might either follow the text very accurately or then deviate significantly and hence take the story towards a new direction. Therefore the interpretation of the illustrator also affects the interpretation of the reader. Consequently, the illustration always completes the story and gives new dimensions to interpretation. (Oittinen 2001: 142–143)

In illustrated books there are often illustrations that represent motion. This is called motionless motion. As Rudolf Arnheim (quoted in Oittinen 2001: 149) has stated: “the picture is still, but the mind of the viewer is moving”. When looking at a picture that represents motion that is moving, the reader automatically completes the picture moving in his or her mind. For example a picture that represents dancing is easy to imagine to be moving for everyone has some kind of an impression of dancing. It is a matter of a dialogue between the illustrator, author and reader. According to Oittinen, all of these factors complete each other: without the text the picture would not be perfect, without the picture the text would not be perfect and without a human none of these would matter. (Oittinen 2001: 149)

As stated above, the pictures might either help or bring challenges to the translator during the translating process. In retranslating one of the most common problems is how to fit the old picture into the new translation. Especially the given space is causing challenges since the pictures cannot be changed and the translator has to get the translated text fitted into the space that is already there. The restricted space also constrains the translator’s possibility to fill the semantic gaps, that is, explaining the events of the picture in own words. Therefore the translator has to make choices as for the decisions made and, for one’s part, always affect the changes on meaning. (Oittinen 2004: 180)

As mentioned before, there is a multimodal connection between the picture and the text. This combination creates a unique relationship that the translator must take into account while translating. According to O'Sullivan (2006: 113), none of the elements of the picture book, the picture or the text, are not isolated and they cannot be separated during the translation process. An ideal translation takes the relationship of these two elements into account as well as the gaps that the illustrator and the author have intentionally left behind. Thus the translator will not verbalize the extra information but leave it to the reader to find it. (O'Sullivan 2006: 180)

Oittinen talks about hermeneutic gaps that are typical in picture books because in picture books the reader is never told things comprehensively. From the aspect of translating, these gaps are essential because the ability to recognize them requires the translator much practice and training. The translator has to avoid translating things that are meant to be read between lines, even though in translating there are sometimes situations when the translator must clarify things that are unclear due to different linguistic means between the languages. (Oittinen 2004: 121–123) Therefore there is a risk that the translator starts to over interpret or over translate the text.

Over translating and over interpreting create the text more unambiguous and leave less possibilities to interpreting. Vinay and Darbelnet (quoted in Klaudy 1998: 80) have created a translation strategy of explicitation. According to this strategy, something that is expressed in the target is only referred in the source text and it can be concluded from the context. In the strategy of explicitation the most important motive of the translator is to fulfil the reader's expectations towards the text. As the result, the text might become longer and more unambiguous than the original text. (Pápai 2004: 145)

According to Oittinen (2007: 491), there are three main things that are emphasized in the process of translating a picture book: the child image of the translator or society, readability and the interplay between the picture and the word. (Oittinen 2007: 491) These all affect translating and hence the result of the final text.

The translator's own child image affects the choices he or she makes as well as the interpretation of the picture or text. If the translator considers the understanding level of the child to be low, it might show as over-explaining the words and pictures. Alternatively, if the translator overly depends on the child's ability to understand, he or she might choose to leave rather many things unexplained. This is also a matter of reading aloud situation. At the same time the translator has to make the text to fit the mouth as well as possible and to take the pictures into consideration. The translator can leave some things unexplained and thus assume that the adult, who will read the text aloud, explains these things to the child. The translator can also depend on the information that the illustration conveys in which case the child is able to understand things through the illustrations. (Oittinen 2004: 181)

As mentioned above, the translator of a picture book has to think about the text's suitability for the mouth. The reading of picture books is a dialogic interaction situation between a child and an adult for the children are read a large number of picture books. The translator has to make some verbal choices concerning the length of words and sentence structures. The visual typography also affects the fluency of reading aloud. The visual elements affect the way the person who is reading aloud perceives the whole. (Oittinen 2004: 96)

3.3 The Difference between Picture Books and Illustrated Books

Children's books are generally known for containing pictures along with the text. These books are considered either picture books or illustrated books. Even though in both of these the pictures are obviously in a significant role, there is essential difference between picture books and illustrated books.

The main difference seems to be in the age of children for whom the book is targeted. Picture books are for children of early ages and to those who are not able to read themselves yet whereas illustrated books are for children slightly older and those who possibly already are able to read on their own. According to ALAP (2017), in picture

books illustrations together with words form a meaningful story. The function of the illustrations is to bring out the story. From illustrations the child will get visual clues that will help him or her to follow the story. Picture books do not always necessarily contain text; there are also wordless picture books. Other types of picture books include for example pop-up books which have three-dimensional pages, musical books that play music and texture books that are fully or partly made of textures. (ALAP 2017) According to Bader and Nodelman (quoted in Graham 2014: 54), an illustrated book usually contains a written text that, however, can survive without the illustrations. It is even possible that these books have already existed for many years without any illustrations. (Graham 2014: 54)

In illustrated books the main function of the illustrations is to enhance the story. They are not as essential as they are in the picture books for the lack of illustrations does not affect understanding of the story. In illustrated books the illustrations usually concern a particular scene of the story and describe it. (ALAP 2017)

According to Oittinen (2007), one of the difficulties of defining a picture book and an illustrated book is the unawareness of these concepts. Picture books and illustrated books are often categorized into the same category with all the other children's books. The challenge of defining a picture book also results from the fact that it contains many different kinds of genres. A picture book can be either fiction or non-fiction, a toy book or a viewing book, containing a story or not. What also matters is the amount of pictures the picture book has with relation to words and the fact whether the picture or the text is more significant to the narration. The pictures affect the text even if there were only a few. However, there seems to be at least one connective factor between all the picture books: the language used in them. In picture books the language is usually very simple and it resembles speech. (Oittinen 2007: 490)

3.4 Multimodality and Mode

The concepts of mode and multimodality have quickly spread in the fields of different humanities as well as in other fields. As simplified, a mode can be understood as a resource that gives a meaning. Modes include, for example, written and spoken language, image or moving image, music and gestures. All of these also shape and are dependent on the cultural and social context. (Kress 2009: 54) Hence the concept of mode can be understood in various ways.

According to Jewitt (quoted in Kress 2009: 1–2), multimodality can be defined as a message that consists of several modes. The basic idea in multimodality is that all modes, such as speech and writing, consist of several semiotic resources. (Kress 2009: 1–2)

Although multimodality has always existed, it is only recently that it has increased the interest among researchers and academics. To be precise, multimodality is not a theory even though it might be considered as such. It is rather a field of study. For instance, from the perspective of psychology, the research subject can be to study people's ability and way to perceive different modes. (Kress 2009: 1–2)

A semiotic resource is understood as a means for making a meaning. At the same time it is always a material, social as well as cultural resource. According to van Leeuwen (quoted in Glossary of Multimodal Terms 2017), a semiotic resource can be defined as follows:

Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime.

For example, in illustrations there are semiotic resources such as space, size, form and color. There can also be connections between these resources which generate affordances. (Glossary of Multimodal Terms 2017)

The modes in picture books, the picture and the text, can express several different things due to their different kind of affordances. Affordance describes the potential and restrictions of the material or the matter in general. Modes are not an exception in this case. (Kress 2009: 58)

Pictures might intentionally only express things that the text has already brought out but, as a rule, pictures are more ambitious and they aim at carrying something exceptional, another story, irony or other addition. The writer is also aiming at concentrating on the strength of the text and words such as describing the names that things and people are referred to or what people are saying and what has happened a moment ago. With the help of a picture it is easier to illustrate different kinds of emotional states and atmosphere by using colors and their different shades. (Graham 2014: 55)

In the field of social semiotic theory of communication there are certain requirements for mode to fulfill in order to be a mode. The main focus is on communicational requirements. There are three functions that any of the communicational resources has to fulfill: ideational function, interpersonal function and textual function. The ideational function represents of what is going on in the world, the interpersonal function represents the social relations in communication whereas the textual function represents both of these as message entities. (Kress 2009: 59)

According to Kress, a multimodal research has lot to offer but at the same time all the limitations included should be taken into consideration as well. Multimodality is often criticized of its analysis that seems rather impressionistic which, in other words, is based on individual impressions and ideas. Therefore it is justified to question the meaning of a certain gesture or an image. This originates from the linguistic heritage of multimodality. Because the semiotic resources of modes are seen contextual and flexible, it is difficult to define any “stable analytical inventories”. However, these restrictions exist on other

fields of study as well. The principles for establishing the meaning are the same for multimodality as they are, for example, for linguistics and philosophy. (Jewitt 2009: 26)

One significant principle in multimodality is that no mode is stronger than another but all of them are as equal. This means that a text, picture and speech can be as important. However, this depends on the situation; they might not always be as important in every communication situation. Sometimes there is more text than pictures and therefore the significance of the words in communication emphasizes. (Jewitt 2009: 13)

Another important principle is that the meanings of the mode are always dependent on other modes present existing at the same time. The interaction per se between modes is part of the process of creating a meaning. (Jewitt 2009: 15) When children's illustrated books and their multimodality are taken for example, all meanings cannot be studied and analyzed only by studying the text of the book. The illustration and the text together form a whole affecting each other and hence creating new meanings to one another.

According to Lemke (2002: 303), culture can create a basis for the way the images and things are verbally described. However, the text is never completely equivalent to the image because the text does not have similar affordances compared to the image. Also, there is no image or visual representation that can illustrate the same meanings as the text. This essential incommensurability enables the combination of modes to create genuine new meanings. (Lemke 2002: 303)

3.5 Pictorial Links

The connections of the visual and verbal modes can be studied by analysing the pictorial links of them. That is to define how accurately the picture, or illustration, takes the textual part into account. Pictorial links can be analysed for example by categorising them into strong and weak. This study also concentrates on these two categories: pictorial link is considered strong when the visual and verbal modes support each other as closely as possible whereas in weak pictorial link it is rather the opposite causing contradictions

between the two modes. However, it is obvious that the division is not all explicit and unambiguous but open to various interpretations.

The following example 1 shows a weak pictorial link as an illustrative example. It should be noted here that even though the material of my study consists of illustrations with weak pictorial link, this particular illustration is not part of my material due to its size; it is rather small and hence does not cover both of the pages. The story is taken from the story of *Peter and Tabitha*. In this story a woman named Tabitha has died and Peter comes to see her. He prays for a moment and then tells Tabitha to get up. Right after this Tabitha comes to life again. The example tells about all the pieces of clothing that Tabitha has done:

(1) ST: “All these **shirts** and **coats** that she made – see the tiny stitches! [...]”
(DDB: 318)

TT: “Kaikki nämä **paidat** ja **takit**, jotka hän teki – katso näitä pienen pieniä pistoja. [...]”

BT: “All these **shirts** and **coats** that she made – see these tiny stitches. [...]”



Illustration 2. Peter and Tabitha (DDB: 318)

In the example 1 the ST and TT examples are very similar and almost literally equivalent. In both of the examples it is mentioned that Tabitha has made shirts and coats. However, from the Illustration 2 it can be seen that the piece of clothing the woman is holding is neither a shirt nor a coat. Instead, it seems rather a skirt because it has no sleeves on it and it is too short and small to be a cloak either, which could also be considered as some kind of a coat. Because of this weak reference to the illustration, it can be argued that the pictorial link here is rather weak in both of the ST and TT examples.

3.6 Retention and Re-creation

When translating text from source text to the target text, the translator has to continuously make decisions on several different levels and take the possible effects into account on the final translation. Holmes (1988: 48) divides translation strategies into two main categories that are retention and re-creation. The strategy of retention aims at holding on to the origin of the text and culture leaving less freedom to the translator whereas in re-creation the translator aims at adapting the translation to fit the target culture and language and hence giving the translator the possibility to use more creativity in his or her text. (Holmes 1988: 48)

Retention and re-creation consist of a horizontal and vertical axes in which exoticizing and naturalizing are on the x-axis and historicizing and modernizing on the y-axis. Exoticizing and naturalizing define how much the translation contains cultural adaptation whereas historicizing and modernizing define the temporal connection to the source text used in the translation. This co-ordinates formed also consists of three levels of translating: linguistic context, literary intertext and socio-cultural situation. (Holmes 1988: 47–48)

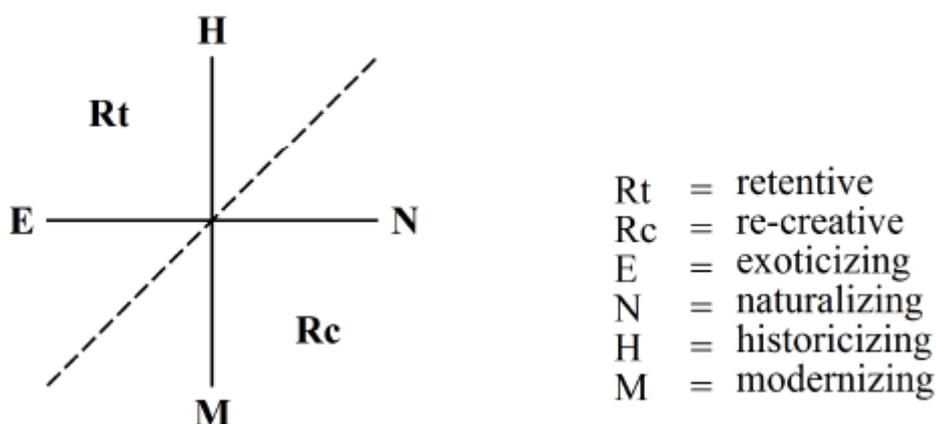


Figure 1. Retention and Re-creation (Holmes 1988: 49)

As it can be seen from the Figure 1, there is no clear distinction between the strategies of retention and re-creation. Instead, it is possible that these two will overlap or intersect at some point. Translations can never be considered completely retentive or re-creative. It is rather a matter of the degree of translation. For example, with the help of the sliding scale it can be qualified how retentive a translation is.

According to Holmes (1998: 49–50), translators' tendency to favour the strategies of retention and re-creation has varied over the years. Even though there has been a tendency to follow only either one, the single choices can still differ from the main principle. This suggests that retention and re-creation are consequences of translating rather than the aim of translating. (Holmes 1998: 49–50)

Holmes (1998: 47, 50) states, that the translator's aim is to produce an acceptable translation. The translator also has to shift the source text on all three levels of translation by using the strategies of retention and re-creation. These three levels consist of socio-cultural situation, linguistic context and literary intertext. (Holmes 1998: 47, 50)

Translating can be seen as a game that has the following main rules. The translation has to be as equivalent to the source text as possible in order to be considered a translation of

the original. For this there is a criterion of minimum matching or minimum fit. Also, the translation must follow the same type as the original text, for example, a poem has to be a poem in the translation as well. This is called the poetic criterion. The aim is to use the translation strategies and create an illusion of a coherent text. (Holmes 1998: 50)

The concepts of retentive translation and re-creative translation are rather broad concepts and they can be roughly compared to Nida's formal-equivalence translation and dynamic-equivalent translation. (Holmes 1998: 43) Nida (1964: 144, 149) defines the formal-equivalence as source-oriented translation which has been planned to retain as much elements from the original source text as possible. This is similar to Holmes's strategy of re-creation. Instead, the strategy of re-creation by Holmes is similar to Nida's concept of dynamic-equivalence. According to Nida (1964: 150–151), in dynamic-equivalence the purpose of the translation is to create as natural and equivalent translation from the source text as possible. (Nida 1964: 150–151)

As stated above, Holmes's strategies of retention and re-creation and Nida's strategies of formal-equivalence and dynamic-equivalence are very similar to each other. Furthermore, these concepts can also be seen equivalent to theories of foreignization and domestication by Schleiermacher. According to him (quoted in Venuti 2008: 15–16), there are only these two methods in translating.

4 ANALYSIS OF THE ILLUSTRATIONS

This chapter will focus on the findings based on the material analysis. In this chapter I will discuss the findings of the material. I will go through the categories into which I have divided the material. First I will look at the category of pictorial link becomes weaker in *PPR* then the pictorial link becomes stronger in *PPR* and lastly the category of weak pictorial link in *DDB* and *PPR*. I will also discuss the translation strategies used in the examples of each three categories. These strategies consist of retention and re-creation. However, in the category of weak pictorial link in *DDB* and *PPR* there is only one translation strategy analyzed; retention. This is due to the lack of re-creation in the examples of this category.

The examples divide in three parts: text from the source text (ST) that is the original English version *DDB*, text from the target text (TT) that is the Finnish translation *PPR* and the back translation (BT) that is the literal translation I have made from Finnish into English. In the examples I am going to use bolding to show the parts where the shift has happened.

The first and following category of pictorial link becomes weaker in *PPR* contains examples of differences in visual and verbal modes where the pictorial link is considered being strong in *DDB*. However, the division of pictorial link is not always strong and weak: the *PPR* examples are not automatically weak. In many of the cases they are rather considered only weaker than the *DDB* examples. This is due to the fact that both of the examples relates to the illustration – only the *DDB* example being stronger. Because I am interested in to see what happens during the translation process, I will observe the strength of the pictorial links from the point of view of *PPR*.

At the beginning of each subchapter of retention and re-creation there is a table that shows the number of these instances in each category. The main criterion for categorizing the example as retentive is that the original idea and the message of the ST remain in the TT as similar as possible. By this I mean that even though there are some different concepts used or added some extra information, the strategy might be retentive if the original idea

does not change. On the contrary to this, the criterion for the strategy of re-creation is about changing and re-creating the meaning. These are, for example, extra information in the text or the usage of different concepts.

4.1 Pictorial Link Becomes Weaker in *PPR*

The category of pictorial link becomes weaker in *PPR* consists of words or text parts from *DDB* that have different meaning than in *PPR* and which also differ from the illustration. This category consists of words or phrases that relate to the illustration better in English than in Finnish. In most cases the meaning also changed and the English text proved to be more accurate.

The following Table 1 shows the division of the translation strategies used in the category of pictorial link becomes weaker in *PPR*. In this category the total of examples is nine. In six of the examples the translation strategy used is retention whereas in three examples the strategy is re-creation. These will be discussed in more detail in subchapters 4.1.1 and 4.1.2.

Table 1. Retention and re-creation in pictorial link becomes weaker in *PPR*

Pictorial link becomes weaker in <i>PPR</i> in 9 instances	Retention: 6 instances
	Re-creation: 3 instances

The following example is from the chapter of *The Story of Beginning*. This chapter is about the creation story and the text describes how God created the nature and animals. The illustration is big and it has many details. However, the appearance of birds is expressed differently between the *DDB* example and *PPR* example:

- (2) ST: In a great whirl of wings, flocks of birds **came down** as if from heaven. (DDB: 8)

TT: Ja niin kuului siipien havina, kun lintujen parvet **ilmestyivät** taivaalle. (PPR: 8)

BT: And so a whirl of wings was heard when flocks of birds **appeared** to the sky.

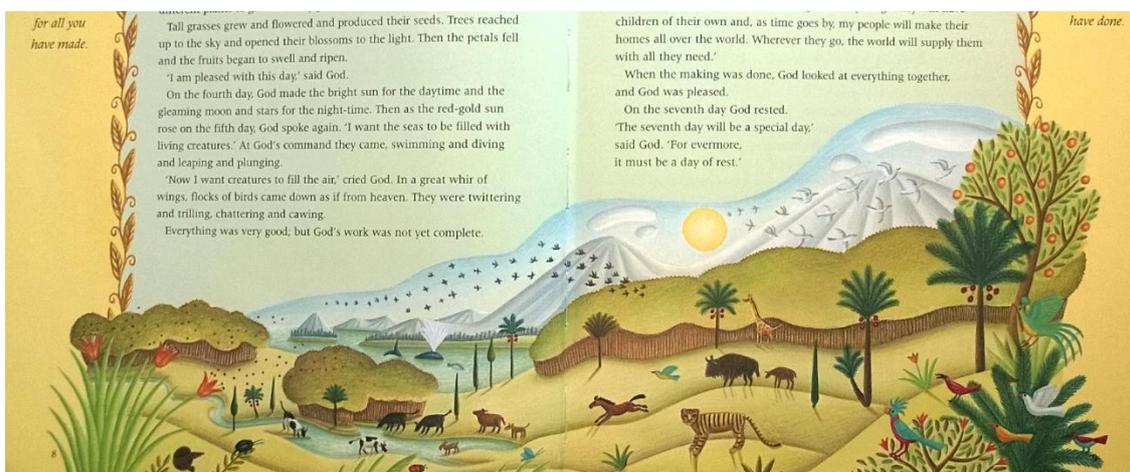


Illustration 3. The Story of Beginning (DDB: 8–9)

In the example 2 the birds are “coming down” in the ST version whereas in the TT version the birds only “appeared” (in Finnish: ilmestyivät) to the sky. The illustration 3 shows how the flocks of birds are flying in the sky and their route seems to be heading from up to down. Therefore the English expression of “came down” describes the illustration better.

The example 3 is taken from the story of *Disaster Follows Disaster*. This story is about the disasters that followed after the king had refused to set the Israelites free. In the story the people and animal began to suffer a skin disease. This disease was related differently in the following examples:

- (3) ST: Then all the Egyptians and their animals suffered a terrible skin disease, with **sores** that were slow to heal. (DDB: 55)

TT: Sitten kaikki egyptiläiset ja heidän eläimensä saivat kamalan ihotaudin: **paiseet**, jotka parantuivat hyvin hitaasti, **peittivät heidän ihonsa**. (PPR: 55)

BT: Then all the Egyptians and their animals got a terrible skin disease: **abscesses**, that healed very slowly, **covered their skins**.



Illustration 4. Disaster Follows Disaster (DDB: 55)

In the illustration 4 there are couple of women and a cat that are surrounded by different kinds of insects. Women are scratching themselves and the illustration shows how their skin is covered in red colored wounds. The English ST example tells about sores which are equivalent to wounds. The Finnish TT example instead suggests that they are abscesses. Abscesses rather create an image of raw and swollen lumps on skin which, however, cannot be seen from the illustration. However, the reason for the usage of these words originates from the Bible. The English *New King James Version* of the Bible seems to use the word “sore” in this story whereas the Finnish *Uusi Kirkkoraamattu* uses the word “paise” (In English: abscess) in its text (Bible Gateway 2017, Raamattu 2017). The Finnish example also adds that the abscesses covered their skin. This reminds of people

and animal being entirely covered in these abscesses. Instead of this, the illustration shows how the other woman has sores in her arms and the cat in its body but the second woman does not seem to have any yet. This observation supports the English version and makes it more loyal to the illustration than the Finnish translation and hence having a strong pictorial link compared to the Finnish version.

The example 4 tells about the story of David and Goliath. Young David has volunteered to confront Goliath, the great soldier of the Philistines that everyone is afraid to face. David has a sling and some pebbles with him and as the giant Goliath begins to stride towards him, David launches his weapon and it hits:

(4) ST: His aim was on target. (DDB: 103)

TT: **Kivi** osui tarkasti kohteeseensa. (PPR: 103)

BT: **The stone** hit the target accurately.

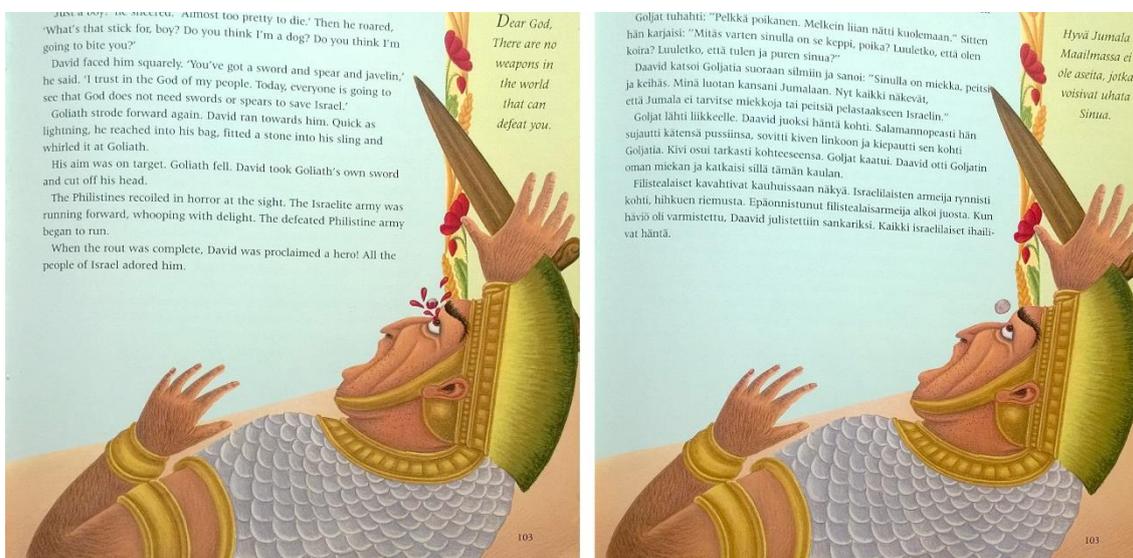


Illustration 5. David and Goliath (DDB: 103)

As seen in the example 4, the *DDB* version only states that David's aim was on target whereas the *PPR* version elaborates that it was particularly the little stone that hit the target. It is worth noting though that the stones were mentioned in the *DDB* version, too,

only a while earlier. However, the major problem in this example is more in the illustration and this is the main reason for categorizing this example into the category of pictorial link becomes weaker in *PPR*. The illustration in this example is the only one in the book that has been edited and which also differs between the language versions. In illustration 5 the illustration from the original English version *DDB* is on the left side and the illustration from the Finnish *PPR* is on right. In the original English version there is blood bursting from the eye of Goliath when the stone hits but instead in the Finnish translated version there is no sign of any blood. If looked very closely to the illustration in the *PPR*, one is able to see how the drops of blood around the little stone has been erased. The *DDB* illustration suggests clearly that the stone has already hit because of the blood drops. However, it is impossible to say from the *PPR* illustration whether the stone will hit or not. It is also possible that Goliath is dodging and the stone never hits. Therefore the *DDB* illustration is more accurate and has a strong pictorial link because the stone has clearly hit him in the eye.

The fifth example is from the story *Riding to Jerusalem* which is about the journey of Jesus and his disciples to Jerusalem to celebrate Passover. The illustration is quite large and covers both of the pages. In the illustration there is a large crowd of men, women and children, all enthusiastic and prepared to meet Jesus. However, the excitement is described slightly different in the examples:

- (5) ST: Grown men cheered and shouted, women clapped their hands and children **danced round in glee at all the excitement**. (DDB: 274)

TT: Aikuiset miehet hurrasivat ja huusivat, naiset taputtivat käsiään ja lapset **tanssivat**. (PPR: 274)

BT: Grown men cheered and shouted, women clapped their hands and children **danced**.

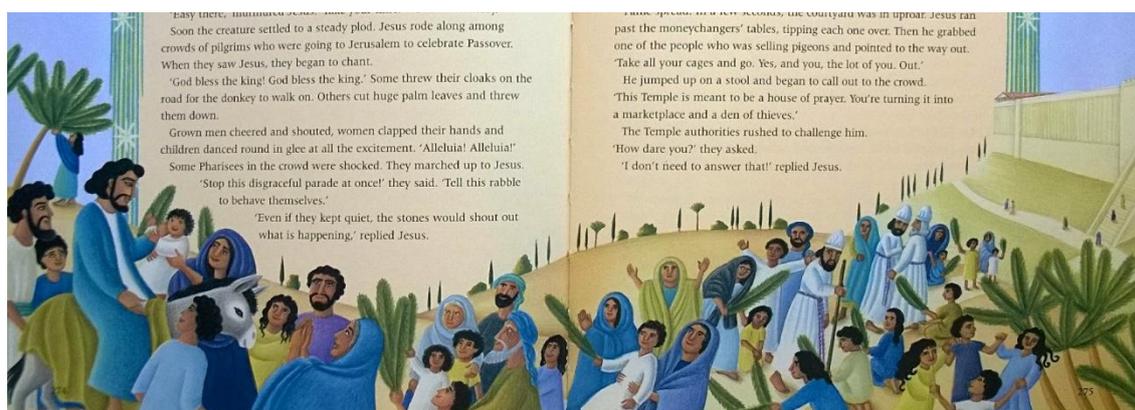


Illustration 6. Riding to Jerusalem (DDB: 274–275)

The illustration 6 shows how the children show their excitement by dancing around in circle. This is also the case in the source text. However, in the target text the excitement is not described that explicitly. The TT example only states that the children danced, which is obviously also true, but since there are children in a circle in the illustration, the TT is not as accurate in describing the illustration as the ST. Therefore the pictorial link in *DDB* is strong.

The example 6 is from the story *The Death of Jesus* that tells about the last moments of Jesus. He has been crucified and the soldiers at the foot of his cross are arguing about Jesus's belongings and that who will get those. To settle the argument, they decide to play with dice.

- (6) ST: "Let's play for it so one of us gets it whole," said another. "I've got **dice**." (DDB: 295)

TT: "Heitetään arpaa, kuka saa sen kokonaisena", ehdotti yksi. "Minulla on **arpakuutio**." (PPR: 295)

BT: "Let's throw the dice who will get it whole", suggested one. "I have a **die**."

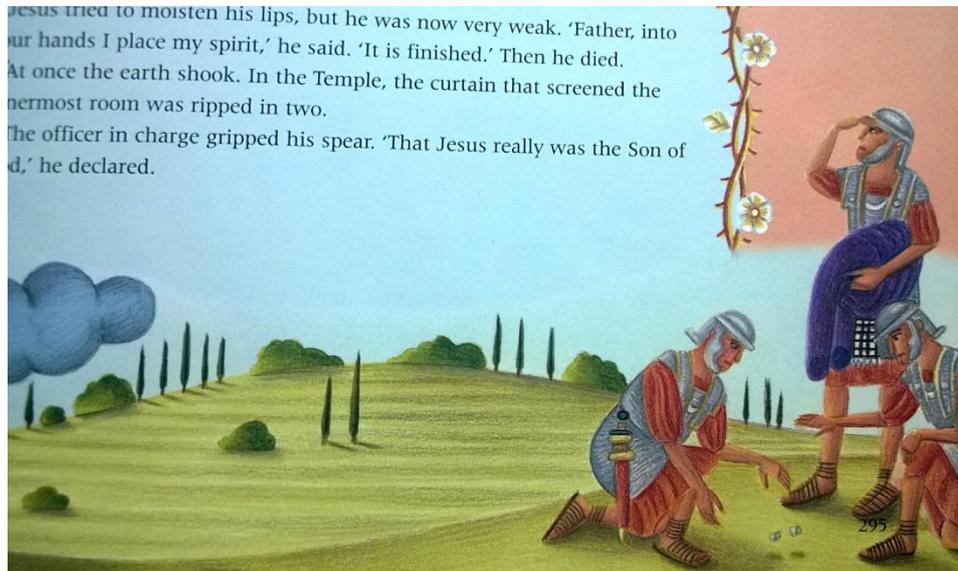


Illustration 7. The Death of Jesus (DDB: 294–295)

In the illustration 7 there are two men bent down to throw the dice – two dice to be more accurate. As the ST example suggests, the men are playing with the dice in plural. However, the TT example tells about one die. According to MOT dictionary, “dice” is used both as singular and plural. However, without the article in front of the word it suggests that the word is a plural. The use of “dice” proves the pictorial link being strong in the *DDB* version whereas in the *PPR* it is considered to be weak.

The example 7 tells about the story of an angel appearing to the shepherds on the hillside. The angel has come to inform good news to the people; the new king is born in Bethlehem, Jesus Christ. Suddenly, a multitude of other angels appear to the shepherds:

(7) ST: All at once, **a multitude** of angels appeared. (DDB: 211)

TT: Yhtäkkiä **taivas oli täynnä** enkeleitä. (PPR: 211)

BT: Suddenly **the sky was full of** angels.



Illustration 8. The Shepherds on the Hillside (DDB: 211)

The illustration 8 shows three people on the hillside and a group of angels above them. Both of the examples mention about the multitude of angels, but only the TT example specifies that the sky is full of them. However, this seems to be an unnecessary insertion. In the illustration the angels seem to be rather close to the shepherds and only few meters above them for they are about the same size than the two grown men on the ground. If the sky was full of angels, they should be much higher above and hence there would also be more angels: in the illustration there are only ten angels. Also, because the illustration is large and covers both of the pages, the sky continues to the other page as well. However, there are no angel to be seen there which supports the categorization of this example into the category of pictorial link becomes weaker in *PPR*.

The next example is from the story *The Parable of the Sower*. In the story Jesus is speaking to a crowd and telling the parable of the sower:

- (8) ST: He walked **up and down the ploughed earth**, flinging handfuls of seed from his basket. (DDB: 240)

TT: Hän kulki **edestakaisin pellollaan** ja viskoi kourallisia siemeniä koristaan. (PPR: 240)

BT: He went **back and forth on his field** and flung handfuls of seed from his basket.

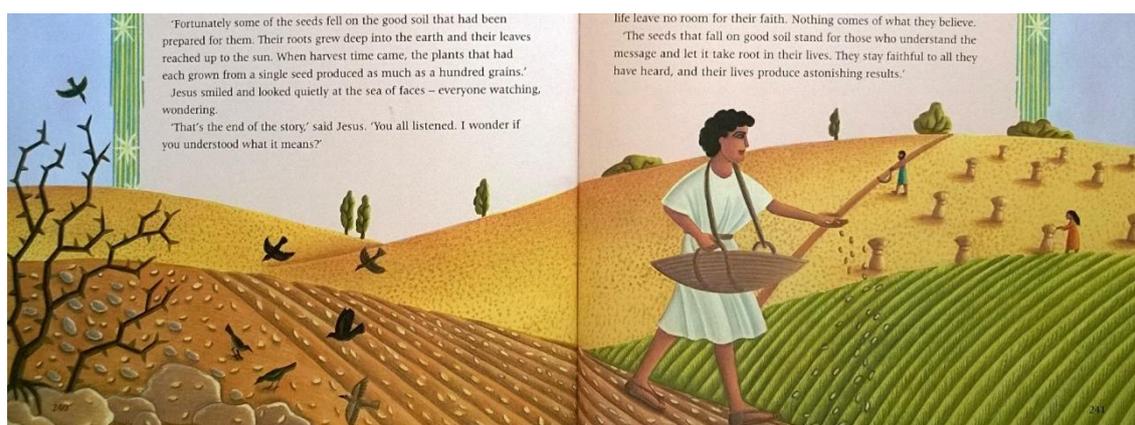


Illustration 9. The Parable of the Sower (DDB: 240–241)

The ST example specifies the situation and surroundings more accurately than the TT example. In the illustration 9 there is a man planting seeds in the field. The fields are hilly and the illustration gives an appearance of the relief of the soil. The ST example supports this view by stating that the man was walking “up and down”. The TT example, however, talks about going “back and forth” which would rather create an impression of an even soil surface. Also, the TT and ST have a different view on the soil itself: the ST example talks about “ploughed earth” whereas the TT example uses the word “pellollaan” (In English: on his field). The illustration shows there is a landscape of undulating fields that go up and down. The soil on which the man is walking is ploughed for there are clear lines to be seen. Also, The TT’s word choice of “field” does not define of what kind of a field is in question. “A field” could be either ploughed or unploughed; with or without growing grain. The use of more accurate definition of “ploughed” in *DDB* suggests it having a strong pictorial link.

The following example 9 is from the story of *Jesus Sees His Mother*. It shares the same illustration with the story of *The Death of Jesus* since they relate to the same event. Therefore the illustration is spread-sized; the illustration on the left side relates more to the story *Jesus Sees His Mother* whereas the illustration on the right side relates rather to *The Death of Jesus*. In this story, *Jesus Sees His Mother*, Jesus has recently been crucified and his mother and other men and women who were close to him have come to see him. In the following example the *DDB* and *PPR* have different kind of a view of people who were present:

- (9) ST: There were **others**, too – doubtless the ones who had come with him all the way from Galilee. (DDB: 294)

TT: Siellä oli myös muita **naisia**, epäilyksettä ne, jotka olivat seuranneet häntä koko matkan Galileasta. (PPR: 294)

BT: There were other **women**, too, undoubtedly those who were following him from all the way from Galilee.



Illustration 10. Jesus Sees His Mother (DDB: 294)

In the illustration 10 there are some people gathered around the cross in which Jesus has been crucified: two soldiers, four men and two women. The ST mentions about “others” whereas the TT suggests that these other people are specifically women. However, as the illustration shows, the women that are present seems to consist of only two and hence they are in minority. Instead, the majority of the people seems to be men. Therefore the pictorial link is strong in the *DDB* version.

The next story is from the same story as the example 6 above. In here the soldiers are arguing about a piece of clothing that belongs to Jesus.

(10) ST: “[...] **A coat** for a messiah – or, should I say, FROM a messiah!”
(DDB: 295)

TT: “[...] Messiaan **vaippa** – tai pitäisikö sanoa, Messiaalta!” (PPR: 295)

BT: “[...] A Messiah’s **cloak** – or should it be said, from the Messiah!”

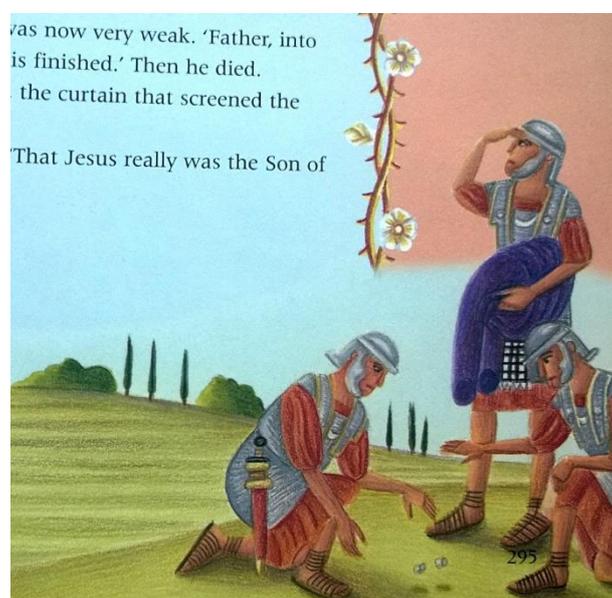


Illustration 11. Soldiers in the Death of Jesus
(DDB: 295)

The ST example uses the word “a coat” whereas the TT uses “vaippa”. However, in Finnish the choice of the word “vaippa” is quite problematic. According to MOT dictionary, “vaippa” may refer either to a diaper that is used for babies, a piece of clothing or to some kind of a cover. From these alternatives, the first one is probably the most familiar definition for the word for a Finnish speaker. Also, because the text is aimed to children, they will most probably associate the word with the definition of a diaper. The illustration 11 itself does not reveal the truth explicitly either: The third man is holding some kind of a purple piece of clothing, bundled in his arms, and apparently it has sleeves in it. Therefore the ST’s choice of word “coat” supports the illustration better and does not leave that much room for interpretation. In the BT I have used the word “cloak” which could mean both a clothing and a cover. However, according to the Merriam-Webster dictionary, “cloak” is “a piece of clothing that is used as a coat, that has no sleeves, and that is worn over the shoulders and attached at the neck”. Consequently, “a cloak” should have sleeves in it and as the illustration shows, the piece of clothing does have ones. Here the pictorial link is strong in *DDB* whereas in *PPR* it is considered weak because of the use of word “vaippa”.

4.1.1 Retentive strategies

As the Table 1 shows, there are six instances in the category of pictorial link becomes weaker in *PPR* that contain retentive strategy. These are the examples 2, 4, 5, 6, 8 and 10. In all of these cases the original message and idea remains. There is some variation between the word choices used in the examples. This, however, does not affect the meaning of the text.

In the example 4 the ST uses the expression “His aim was on target”, without any specific mention about the tool that is used. However, in the TT example it is particularly mentioned that the tool that hit was a stone: “Kivi osui tarkasti kohteeseensa” (in English: The stone hit the target accurately). This is also the case in the example 10 in which the soldiers are talking about the messiah’s piece of clothing. The ST uses the word “coat” while the TT uses “vaippa” (in English: a cloak, a diaper), which is quite problematic from the point of view of translating. The words are equivalent by their meaning if the

Finnish word “vaippa” is understood as “a cloak”. Hence the meaning of both words is a piece of clothing. However, the Finnish speaking children most probably first associate the word with the concept of “diaper” which is more familiar to them. Despite the risk of using too difficult word, the translator has decided to retain the original concept that is used in the Finnish Bible. Also, as stated before, children’s books are often read aloud by adults to their children and thus the translator is able to leave the responsibility to the adult to explain difficult parts and words to the child.

In two of the examples, the examples 5 and 8, the ST was more specific on describing the situation. In the example 5 the children “danced round in glee at all the excitement” whereas in the TT the children only danced (in Finnish: tanssivat) without any specific additional information. This omission does not affect the meaning because in both of the examples dancing is the main issue. Similarly, in the example 8 the TT is rather generalizing things. The ST talks about “ploughed earth” whereas the TT uses more generalized form of field; “pellollaan” (in English: on his field). In both of these examples the main idea concerns sowing. The translator has chosen to use more general concept “pelto” (in English: field) which is also more commonly used in Finnish when talking about sowing.

4.1.2 Re-creative strategies

In the category of pictorial link becomes weaker in *PPR* there are three instances in which the strategy of re-creation is used. These are the examples 3, 7 and 9. In these examples the meaning has slightly changed. This is mainly due to some additional information in the text.

The ST in the example 3 tells about “sores that were slow to heal” while the TT uses a different concept to the word “sores”: “paiseet” (in English: abscesses). The word “sore” is rather some kind of a raw wound whereas the Finnish equivalent, “abscess”, reminds of swollen lumps on skin. However, the reason for the usage of different kind of concepts is most probably the same as in the example 10 discussed above. The translator has chosen to retain the original concept as it exists in the Finnish Bible. In this case, however, the

words are not equivalent by their meaning and therefore the translation strategy can be considered to be re-creative. In addition to the different concepts in the example 3, the TT also has some extra information regarding the abscesses and the multitude of them: “-, peittivät heidän ihonsa” (in English: covered their skins). This addition does not occur in the ST.

The example 7 also includes some extra information. In the ST “a multitude of angels appeared” whereas in the TT “taivas oli täynnä enkeleitä” (in English: the sky was full of angels”. Both of the examples mention about the multitude of angels but only the TT elaborates that the angels are in the sky and it is full of them. The sky is huge and it can be considered to extend endlessly. Therefore the number of angels is also much bigger in the TT example than it is in the ST. Also, because the ST does not mention about the location of the angels, they can be considered to be anywhere; also on the ground.

In the example 9 there is a significant difference of the people that are present between the ST and TT. In the ST example “there were others” but these “others” are not defined any more accurately whether they are men or women. However, in the TT example “the others” are defined as “naisia” (in English: women). This is rather surprising because considering the dominant era, the status of men and women was very different. At the time women were often at a distance and even the disciples of Jesus were all men. Therefore the word choice of women is surprising and the assumption would have been that the others consisted of men.

4.2 Pictorial Link Becomes Stronger in *PPR*

Contrary to the category of pictorial link becomes weaker in *PPR*, the category of pictorial link becomes stronger in *PPR* is about the text parts in *PPR* that I consider to relate the illustration better in Finnish than in English. The differences found from the following examples relate to different point of views about colors and more accurate description of the matter in the *PPR*.

The Table 2 shows the translation strategies used in the category of pictorial link becomes stronger in *PPR*. As seen from the table, the total of instances where the pictorial link became stronger in *PPR* is five. In three of these instances the translation strategy used is retention. The rest two instances included the strategy of re-creation.

Table 2. Retention and re-creation in pictorial link becomes stronger in *PPR*

Pictorial links become stronger in PPR in 5 instances	Retention: 3 instances
	Re-creation: 2 instances

The example 11 is from the very beginning of the book from *The Story of Beginning*, the same as in example 2. The story is from the beginning of the Bible and it tells about the creation story of the world. The illustration of the story is very colorful and it has many little details. The most notable difference between the language versions is in their different view about the color of the sun:

(11) ST: Then as **the red-gold** sun rose on the fifth day, God spoke again. (DDB: 8)

TT: Kun **kirkkaan keltainen aurinko** nousi viidentenä päivänä, Jumala puhui jälleen: [...] (PPR: 8)

BT: When **the bright yellow sun** rose on the fifth day, God spoke again: [...]

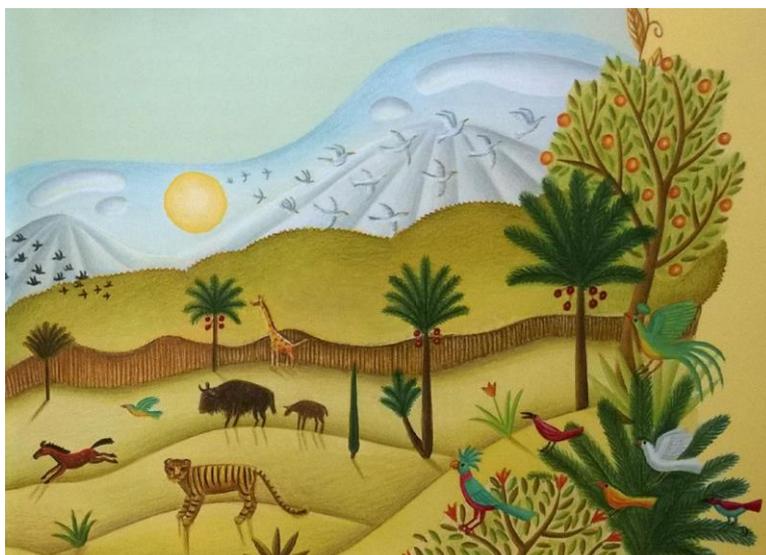


Illustration 12. The Sun in the Story of Beginning (DDB: 8–9)

The ST example 11 considers the sun to be rather multi-color schemed, red-gold, than one colored yellow alone. Because the illustrations do not change between the language versions, the color of the sun is completely the same in the English version as well as in the Finnish translation version. The illustration 12 itself suggests that the color is a bright yellow which proves the pictorial link in *PPR* being strong. In this case the pictorial link in *DDB* is considered weak.

The next example 12 is taken from the same story of *Disaster Follows Disaster* from where the example 3 was as well. As mentioned before about the story and the illustration of it, there are insects flying around the people and the cat. Some of them are enormous whereas others are rather small. The difference between the examples from ST and TT is particularly in the way they describe the insects:

(12) ST: The next disaster was **a great swarm of flies**. (DDB: 55)

TT: Seuraava vitsaus olivat **suuret paarmat**, jotka valtasivat valtavana parvina koko Egyptin pöristen ja suristen. (PPR: 55)

BT: The next plague were **big horseflies** which in great swarms conquered the whole Egypt by buzzing and humming.



Illustration 13. The Flies in Disaster Follows Disaster (DDB: 55)

The *DDB* example tells about flies that were in a great swarm. Firstly, the example suggests that the insects are in a great swarm and secondly that they are flies. In the *PPR* example the insects are also mentioned to be in great swarms but the difference is in the way the insects are classified. Unlike in the English version, the Finnish translation consider the insects being specifically horseflies (in Finnish: paarma). The illustration 13 shows how the size of the hovering insects is relatively big. Horseflies are known for their big size and their unpleasant habit of biting. The ordinary flies, however, are not that big by their size and they usually do not cause any bother, at least not by biting. However, the reason for this different kind of interpretation about the insects can be found from the Bible again. As the *DDB*, *The New King James Version* also tells about flies whereas *Uusi Kirkkoraamattu* supports the *PPR*'s idea of horseflies. All in all, these facts support the *PPR*'s view of the insects being horseflies and therefore the pictorial link in *PPR* version can be considered to be strong.

The example 13 is taken from the story *Battle at Mount Tabor* which, accordingly its name, is about a battle at Mount Tabor. A woman named Debora led her troops to defeat the troops of a cruel king of Canaanite. The following example tells about the part where one of the soldiers gets hit:

(13) ST: **A missile** struck the charioteer on the head and he slumped down.
(DDB: 75)

TT: **Kivi** osui ajajaa päähän, ja hän lysesähti kasaan. (PPR: 75)

BT: **The stone** hit the driver on the head and he collapsed.

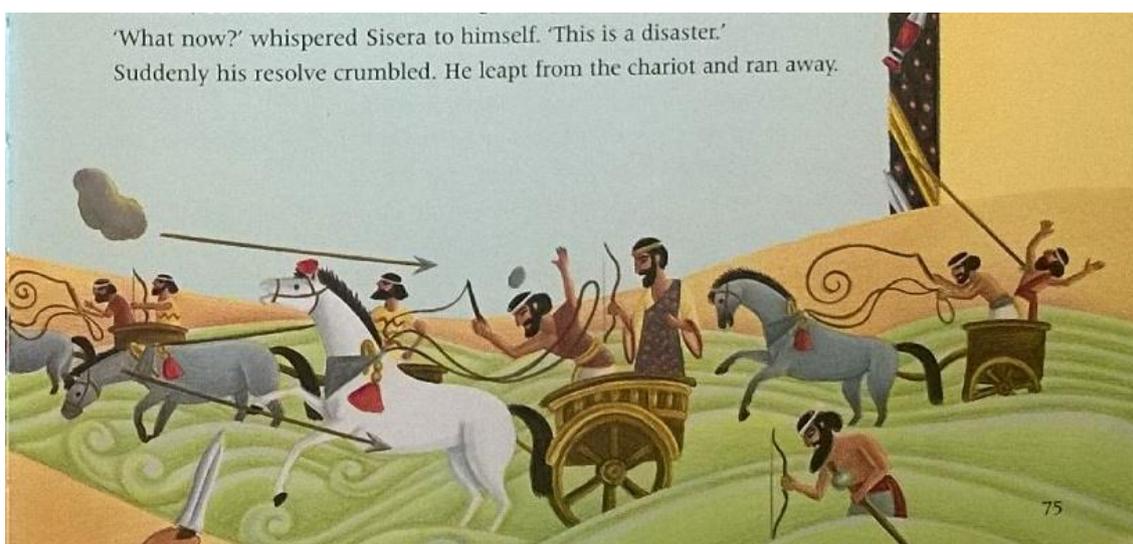


Illustration 14. Battle at Mount Tabor (DDB: 74–75)

Here, the item that collapsed the soldier is viewed differently. In the ST example the item is thought to be “a missile” whereas in the TT it gets a more exact definition “kivi” (In English: a stone). The illustration 14 supports the idea of the stone for the item is small, grey and round. The word “missile” instead is a wider concept and could mean any kind of an item. Therefore the TT’s choice of word can be considered to relate to the illustration more accurately. Here, the pictorial link in *PPR* is strong whereas the pictorial link in

DDB is considered only weaker because the word “missile” also relates to the illustration – only not as well as the *PPR*’s “stone”.

The next example 14 is the story of Samson the strong. An angel appeared to a woman to tell her that she will give birth to a baby boy, Samson, who will grow tall and strong. He is described as follows:

(14) ST: He grew up tall and strong, with dark hair that grew to his **waist**. (DDB: 80)

TT: Simson kasvoi pitkäksi ja vahvaksi, ja hänellä oli tummat, **paksut** hiukset, jotka ulottuivat hänen **lanteilleen** saakka. (PPR: 80)

BT: Samson grew up tall and strong and he had dark, **thick** hair that reached to his **hips**.

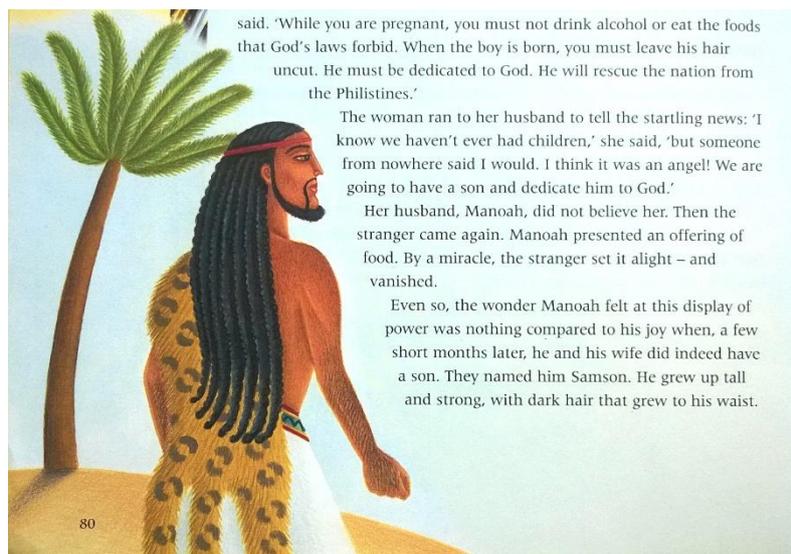


Illustration 15. Samson the Strong (DDB: 80)

In the illustration 15 there is a tall and strong-looking man with long, dark hair. His hair is remarkably thick and it seems that he is having dreadlocks. The original ST example does not mention about the thickness of the hair whereas it is added into the TT version. Also, there is a divergent opinion about the length of the hair: the ST example states that

the hair grew to his waist while the TT example talks about the hips. It is difficult to tell which one is closer to truth and more loyal to the illustration because it is hard to tell from the picture where the waist and hips are exactly. However, it seems that the longest hair reach at least to the waist and even over it. The emphasis of the thickness and length of the hair are the key factors that support the idea of the pictorial link being strong in *PPR*. However, because the *DDB* example relates to the illustration as well, it is considered only weaker.

The example 15 is from the same story of *Riding to Jerusalem* as the example 5. Jesus is on his way to Jerusalem and the people are excited to meet Jesus and they praise and make way to him by laying cloaks and palm leaves on the road.

(15) ST: Others cut huge palm leaves and **threw them down**. (DDB: 274)

TT: Jotkut katkoivat suuria palmunlehviä **tielle**. (PPR: 274)

BT: Some people cut huge sprigs of palm **on the road**.

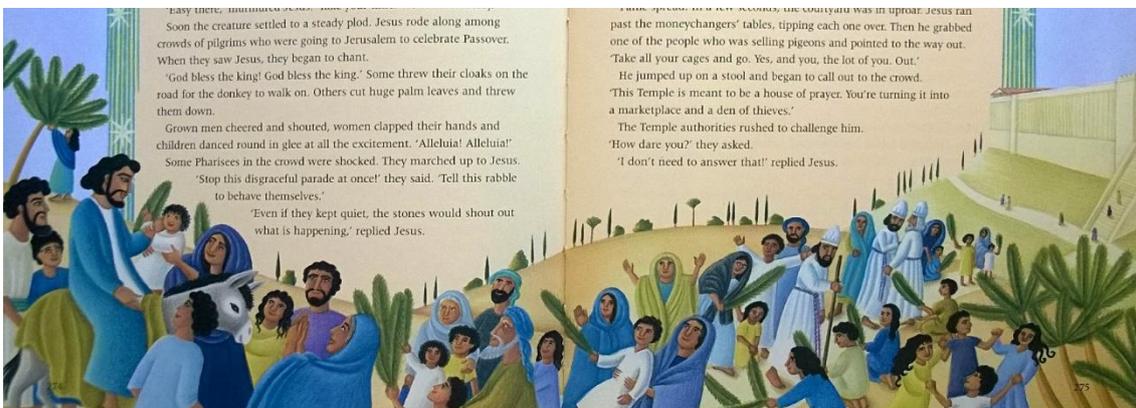


Illustration 16. Palm Leaves in Riding to Jerusalem (DDB: 274–275)

In the ST example the people are cutting palm leaves and then throwing them down whereas in the TT example the palm leaves are cut on the road. The *DDB* version does not define the place where the leaves are thrown whereas the *PPR* version states it explicitly that the palm leaves are placed on the road. In the illustration 16 there is a

woman reaching up to a palm to get a leaf while other people are crowded along the road with palm leaves in their hands and placing them on the road. The *PPR* version relates to the illustration better for most of the people in the illustration are gathered on the both side of the road in order to cover the road with palm leaves and cloaks. Because both of the examples relate to the illustration, the pictorial link in the *PPR* is considered strong whereas the pictorial link in the *DDB* is only considered weaker.

4.2.1 Retentive strategies

As the Table 2 above shows, there are three instances of retentive strategy in the category of pictorial link becomes stronger in *PPR*: the examples number 13, 14 and 15. As mentioned before, these are the examples where the original idea of the text remains. In all of these examples the Finnish TT example is slightly more accurate than the original ST example. However, this can be considered to result from the illustration which has given the translator a more specific idea of the situation.

The example 13 tells about a charioteer who got hit by something. According to the ST the charioteer was hit by some kind of a missile: “A missile struck the charioteer on the head –“. However, the TT example specifies the missile as a stone: “Kivi osui ajajaa päähän –“ (in English: The stone hit the driver on the head). Even though the TT is more accurate with the mention of the stone, the original idea of the text and situation remains.

The example 14 tells about Samson and his long and gorgeous hair. Again, the TT uses a slightly more accurate description. The ST example lacks the information about the thickness of his hair: “– with dark hair that grew to his waist” whereas in the TT example it is mentioned: “– ja hänellä oli tummat, paksut hiukset, jotka ulottuivat hänen lanteilleen saakka” (and he had dark, thick hair that reached to his hips). However, the thickness of the hair does not give any more valuable information that would affect the meaning. This is also the case in the example 15 in which the people are cutting palm leaves and placing them down. In the ST “Others cut huge palm leaves and threw them down” while in the TT “Jotkut katkoivat suuria palmunlehviä tielle” (in English: Some people cut huge sprigs

of palm on the road). The difference can therefore be found from the place the leaves are put.

4.2.2 Re-creative strategies

The Table 2 shows that there are two instances of re-creative strategy in the category of pictorial link becomes stronger in *PPR*. These are the examples 11 and 12. As stated before, re-creative strategy affects the meaning and slightly changes it. In the following examples the differences arise from color distinctions and differences between the concepts.

In the example 11 the ST and ST define the color of the sun differently. In the ST the sun is “red-gold” whereas in the TT the sun is described as “kirikkaan keltainen” (in English: bright yellow). There is a clear distinction between these two colors. It might be that in English speaking countries the color of the sun is rather perceived as red-gold or other shades of reddish whereas in Finland and in Finnish the sun is always perceived as yellow. It is also very probable that the divergent opinions about the color of the sun originate from the illustration. The translator has had the illustrations as part of the translating process and as the sun in the illustration has seemed to be yellow, the translator has changed the color according to the illustration.

The next example 12 is about the disaster that concerned insects. These insects and the size of them are perceived differently in the ST compared to the TT. The ST defines the disaster as “a great swarm of flies” whereas the TT states about “suuret paarmat” (in English: big horseflies). This causes divergent associations. In the ST the swarms are great whereas in the TT the insects themselves are great. Also, in the ST the insects are defined as flies which differs significantly from the TT’s definition of horseflies. These divergent concepts, however, originate from the Bible. The New King James Version in English uses the word “fly” whereas the Finnish Uusi Kirkkoraamattu uses the word “paarma” (in English: horsefly) (Bible Gateway 2017, Raamattu 2017).

4.3 Weak Pictorial Link in *DDB* and *PPR*

The last category is the category of weak pictorial link in *DDB* and *PPR*. This category contains differences found from the *DDB* and the *PPR* which are considered to have weak pictorial links in both versions. These differences are not necessarily in the texts or between the languages. Many of the examples are equivalent by their languages but the difference is rather to be found from the illustration. In this category neither of the examples relates to the illustration properly.

Table 3. Retention and re-creation in weak pictorial link in *DDB* and *PPR*

Weak pictorial link in <i>DDB</i> and <i>PPR</i> in 4 instances	Retention: 4 instances
	Re-creation: 0 instances

The weak pictorial link in both *DDB* and *PPR* shows in the example 16. Neither of the examples follow the illustration properly due to the color of the river:

(16) ST: The river was in flood: its swirling waters were **brown** and menacing.
(*DDB*: 68)

TT: Joki tulvi: sen pyörteiset vedet olivat **ruskeat** ja uhkaavannäköiset.
(*PPR*: 68)

BT: The river flooded: its swirling waters were **brown** and menacing.

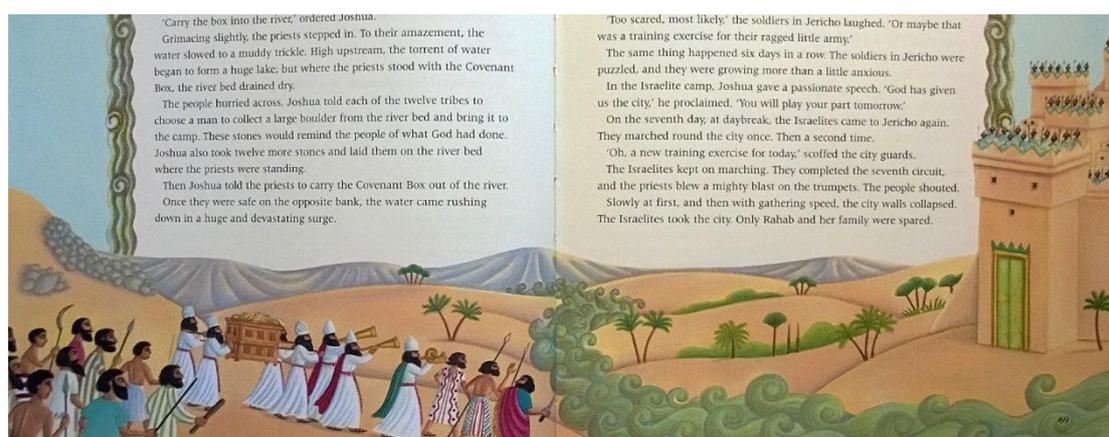


Illustration 17. Crossing the River Jordan (DDB: 68–69)

Both of the examples from ST and TT are equivalent by their meaning: both of the texts state that the waters were brown and menacing. However, the illustration itself implies something else. In the illustration 17 there is a flooding river but instead of it being brown, it is rather green. Because the illustration differs from the both of the texts, the translation or the cultural interpretation is not to be blamed. The pictorial link is weak in both of the examples here.

In the example 17 the Finnish translation is also very similar compared to its source text. The only significant difference is the lack of the word “brown” in TT example. Instead of categorizing this example into either of the two other categories, I decided to include it into the category of weak pictorial link in *DDB* and *PPR*. This is because in this case the word “brown” as an additional description does not give any additional value.

(17) ST: The animals ran and leapt and hopped **onto the moist brown soil.** (DDB: 17)

TT: Eläimet juoksivat ja ryömivät ja hyppivät **vetiselle maaperälle.** (PPR: 17)

BT: The animals ran and crawled and jumped **onto the moist soil.**

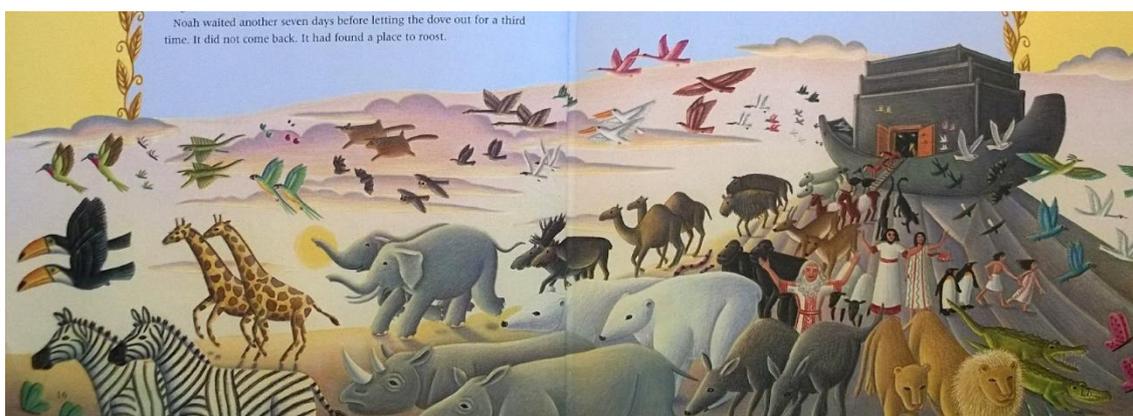


Illustration 18. Noah's Celebration (DDB: 16–17)

The examples are taken from *Noah's Celebration* where Noah starts to build the Ark and to load it full of animals. In the illustration 18 the soil seems more greyish than the mentioned brown and it does not look like it is wet. This is proved by the fact that the feet of the animals and people do not sink into the soil. Also, earlier in the story it is mentioned that the land was dry so it is in contradiction with the later information about the soil being moist.

The next example is also from the same story as the previous one, the example 17. The following passage is right from the beginning of the story which describes the overall scenery after the flood and when all the animals and people are leaving the Ark.

(18) ST: The birds flew into **the clear, clean air**. (DDB: 17)

TT: Linnut lensivät **kirkkaalle, kirkkaalle taivaalle**. (PPR: 17)

BT: The birds flew **into the clear, clear sky**.

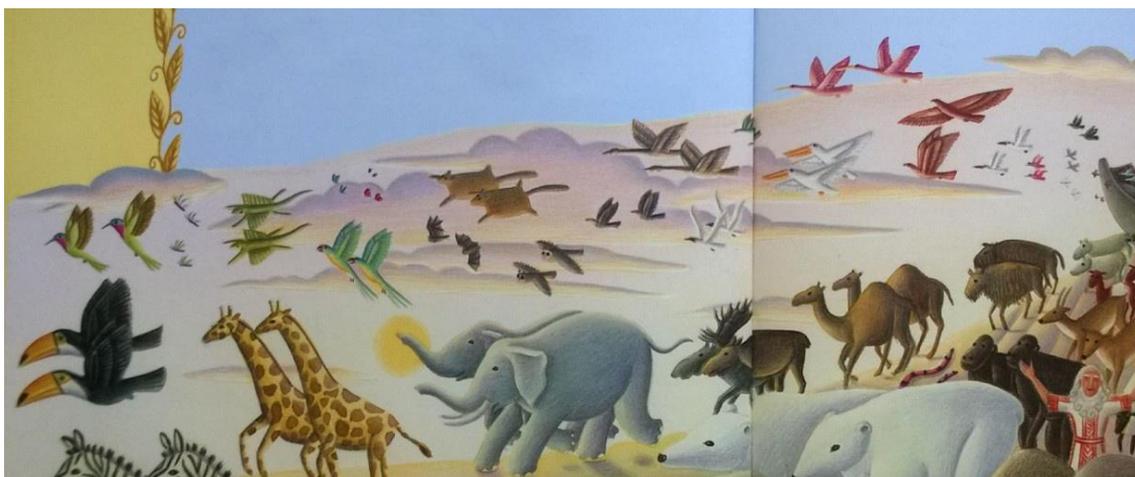


Illustration 19. The Sky in Noah's Celebration (DDB: 16–17)

The ST example suggests that the air in the illustration is clear and clean. This gives the reader an idea of a light blue sky with no clouds in view. However, the illustration 19 shows how the sky is rather pink than any blue and there are also multiple clouds in the sky. The reason for categorizing this example in the category of weak pictorial link in *DDB* and *PPR* is the similarity of the ST and TT examples. The only difference is the latter adjective: In the ST example it is “clean” whereas in the TT both of the adjectives are the same; “kirikkaalle” (in English: clear). The repetition of the word “kirikkaalle” might be only a careless mistake and a result of the similarity between the English words “clear” and “clean”. However, the most essential reason for not including this example into either of the two other categories is the fact that either of them did not relate to the illustration itself properly. Therefore the pictorial links in both cases are considered to be weak.

The example 19 is taken from the story *Crossing the Sea*. In the story Moses leads his people, the Israelites, out of Egypt to the freedom in Promised Land. The king of Egypt had set them free to stop the ongoing disasters in Egypt. However, when the king realizes that the Israelites are indeed leaving and that he is losing his slaves, he summons the army and orders them to stop their leaving – without any success:

- (19) **ST: When the Israelites reached the other side**, Moses lifted up his stick. As he did so, the waters flooded back and swept the Egyptian army away. (DDB: 57)

TT: Kun israelilaiset olivat päässeet toiselle puolelle, Mooses kohotti jälleen sauvaansa. Meri syöksyi takaisin paikalleen ja pyyhkäisi mennessään koko egyptiläisarmeijan. (PPR: 57)

BT: When the Israelites had got to the other side, Moses raised his stick again. The ocean rushed back and swept the whole Egyptian army away.

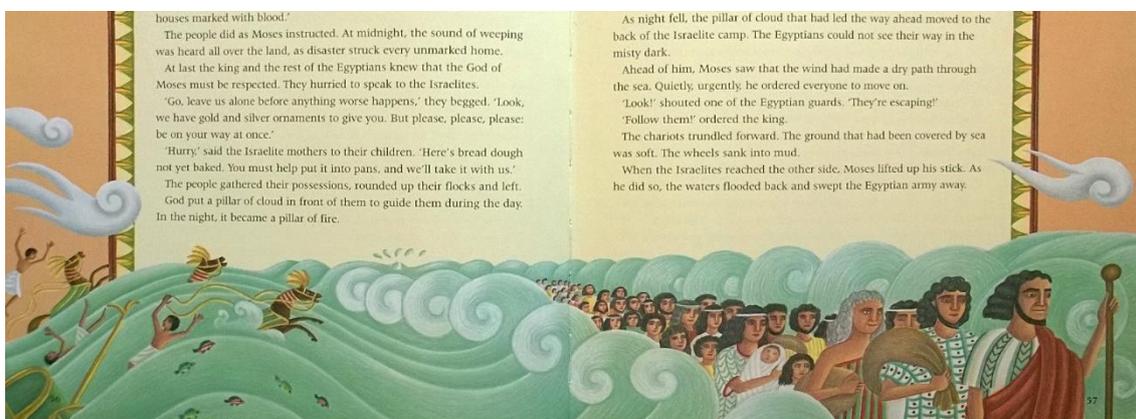


Illustration 20. Crossing the Sea (DDB: 56–57)

The illustration 20 shows Moses and his people crossing the sea. The sea is divided from the center forming a path for people to get to the other side. Both the ST and TT examples are equivalent and state the same; after the Israelites had got to the other side, the ocean rushed back and swept the whole army away. However, as the illustration shows, the Israelites are still on their way to the other side when the Egyptian army is swept away. This creates contradiction between the visual and verbal modes in both *DDB* and *PPR* resulting weak pictorial link in both of them.

4.3.1 Retentive strategies

As the Table 3 shows, there are only retentive translation strategies in the last category of weak pictorial link in *DDB* and *PPR*. This includes four instances which are the examples 16, 17, 18 and 19. The translator has decided to follow the original text as closely as possible and translate the TT directly from the ST.

The similarity between the ST and TT example is seen, for example, in the example 16. There is a mention about the flood and menacing waters in both ST and TT examples. The ST states that “The river was in flood: its swirling waters were brown and menacing” and the TT follows: “Joki tulvi: sen pyörteiset vedet olivat ruskeat ja uhkaavannäköiset” (In English: The river flooded: its swirling waters were brown and menacing). The translation can be seen as a very accurate and literal. This is also the case in the example 19 in which the ST and TT are almost literally identical.

In the rest two examples there are some differences between the ST example and the TT example. These differences, however, are only minor ones and they do not affect the meaning. Therefore the translation strategy in both of these can be considered retentive as well.

In the example 17 there is an extra adjective of “brown” in the ST example: “The animals ran and leapt and hopped onto the moist brown soil.” In the Finnish TT the color does not exist: “Eläimet juoksivat ja ryömivät ja hyppivät vetiselle maaperälle” (In English: The animals ran and crawled and jumped onto the moist soil). It is possible that the translator has chosen to omit the adjective because of the illustration. The illustration does not support the author’s opinion of brown soil.

The example 18 shows a slightly different kind of description of the sky. In the ST “The birds flew into the clear, clean air” whereas in the ST “Linnut lensivät kirkkaalle, kirkkaalle taivaalle” (in English: The birds flew into the clear, clear sky). In the TT the translator has used the same word “clear” twice. Although the words “clean” and “clear” are not literal equivalents, their meaning can be considered very similar. The sky is clear

in both of the examples; in the TT the clarity is only emphasized slightly differently. It is also possible that the translator has unintentionally used repetition for the consecutive words of “clear” and “clean” in the ST example might look the same at first sight.

5 CONCLUSIONS

In this study I focused on translating the illustrated Bible for children. The material of the study consisted of two illustrated Bibles for children: the original English version of the book, *The Lion day-by-day Bible*, and the Finnish translation of it, *Päivästä päivään: Koko perheen Raamattu*. The aim of this thesis was to study the connections between the visual and verbal modes. Because the material consisted of illustrated books for children, I was interested in to find out how closely the two different language versions of the same book take the visual mode into account. This was studied by analyzing the strength of the pictorial links in *DDB* and *PPR*. Above all, my main interest was to find out the reasons for these possible differences. These were studied according to James S. Holmes's strategies of retention and re-creation.

My assumption was that there are more instances where the pictorial link becomes weaker in *PPR* than instances where it becomes stronger in *PPR*. Therefore the original English version, *DDB*, would be more loyal and accurate regarding the connections between the visual and verbal modes and hence have stronger pictorial links compared to the links found from the Finnish *PPR*. This assumption proved to be right. The category of pictorial link becomes weaker in *PPR* was the largest category of the three; it consisted of nine examples. The English examples in this category were more accurate. In some cases the Finnish example had less descriptive language or some additional information that did not relate to the illustration. However, these shifts did not affect the original meaning of the source text. In most cases the specifications arose from the illustrations.

The category of pictorial link becomes stronger in *PPR* was the second largest category of the three. However, it was a surprise how many examples the last category, weak pictorial link in *DDB* and *PPR*, consisted compared to the second category. The category of pictorial link becomes stronger in *PPR* consisted of five examples whereas the weak pictorial link in *DDB* and *PPR* consisted four. The examples in the last category were the ones that did not fit to either of the two other categories. For example, couple of the examples contained a different view about colors. In this category the already weak

pictorial links remained the same and did not become stronger or weaker. This was due to the similarity of the examples: the translation can be seen as a very accurate and literal.

The reasons for the found differences between *DDB* and *PPR* are not unambiguous. Some of the differences are explained by the usage of different biblical terms. For instance, a closer scrutiny showed that the English Bible version, *The New King James Version*, uses the word “fly” whereas in Finnish Bible, *Uusi Kirkkoraamattu*, it is systematically replaced with the word “paarma” (in English: horsefly). Also, the same is true with the words “sore” and “coat” and their Finnish equivalents “paise” (in English: abscess) and “vaippa” (in English: a diaper, a cloak). The English Bible prefers the word “sore” and “coat” whereas in Finnish the Bible uses the words “paise” and “vaippa” which have not, however, the exact meanings. In these cases the translator has decided to leave the concepts as the way they occur in the original Bibles. However, especially the word “vaippa” was problematic because children will most probably associate the word with the word “diaper”. In this case the translator has left the responsibility to the adult who will explain the word to the child when reading aloud.

The most often used translation strategy was retention. In these cases there occurred some shifts between the texts but these changes did not affect the meaning. In many cases the translator has translated the text with the help of the illustrations. This is an example of the situation where the translator transforms the visual elements into verbal modes. The accuracy of the text arose from the illustration. This is probably due to the fact that the translator presumably has had the illustrations accompanying the source text whereas the author might not have had them for they have been added later. However, these results are not unambiguous because the translator makes individual choices depending on the situation.

One of the main restrictions of this study was the small sample which consisted of only 18 illustrations. Even though both of the books, the *DDB* and *PPR*, contained a large amount of illustrations, it was difficult to find examples of weak pictorial link because in most of the cases the pictorial link was strong. Also, the analysis method of this study was heavily interpretative which affected the end results. The categorizations into

retention and re-creation was done according to my interpretation. Some of the examples were ambiguous and could have been categorized into either of the two categories, for instance, some of the examples that consisted of biblical terms. Therefore, because of the small sample size and the heavily interpretative analysis method, it is not possible to make any generalizations on the basis of these results.

For future study it would be interesting to study the quality of the translation of the illustrated Bible for children. The children's Bibles have not been studied widely and it would be interesting to see how well the translation follows the biblical source text. The quality of the illustrated Bibles for children often vary because the translator has to take several things into account: children as the target audience, illustrations as part of the translation and the original message of the Bible. As seen in this study, the material consisted of words that originated from the original Bibles and therefore affected the translation.

WORKS CITED

Primary sources

DDB = Joslin, Mary (2007). *The Lion Day-By-Day Bible*. Oxford: Lion Hudson.

PPR = Joslin, Mary (2008). *Päivästä päivään: Koko perheen Raamattu*. Translated by Tanja Kanerva. Helsinki: Aurinko Kustannus Oy.

Secondary sources

ALAP (2017): *Picture Book Vs Illustrated Book*. [Cited 20.3.2017]. Available at: http://alap.bookcouncil.sg/images/uploads/resources/Picture_Book_Vs_Illustrated_Book.pdf

Bible Gateway (2017): Available at: <https://www.biblegateway.com/>

Du Toit, Jaqueline (2008): "Content Follows Context": Translating the Bible for Children. In: Maria González Davies & Riitta Oittinen (eds.). *Whose Story? Translating the Verbal and the Visual in Literature for Young Readers*. Newcastle: Cambridge Scholars Publishing.

Glossary of Multimodal Terms (2017). Available at: <https://multimodalityglossary.wordpress.com/semiotic-resources/>

Graham, Judith (2014): Reading Contemporary Picturebooks. In: Reynolds, Kimberley (eds.). *Modern Children's Literature. An Introduction*. 2nd edition. New York: Palgrave MacMillan.

Hedvall, Eila (2007). *Thou, Thee, Thy, Thine, Ye, You, Your, Yours: Second Person Pronouns in Two Bible Translations*. [Cited 24.4.2017]. Available at: <http://www.diva-portal.org/smash/get/diva2:3508/FULLTEXT01.pdf>

Holmes, James S. (1988). *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi.

Jewitt, Carey (2009): *The Routledge Handbook of Multimodal Analysis*. London: Routledge

Klaudy, Kinga (1998): *Explicitation*. In: Baker, Mona (eds.). London: Routledge.

Kress, Gunther (2009): What is a Mode? In: Carey Jewitt (eds.). *The Routledge Handbook of Multimodal Analysis*. London: Routledge.

- Lemke, Jay L. (2002): *Travels in Hypermodality*. [Cited 4.4.2017]. Available at: <http://hem.bredband.net/sigrunr/lemke02hyper.pdf>
- Lempiäinen, Pentti (2002): *Kuvien kieli. Vertauskuvat uskossa ja elämässä [The language of the pictures. Parables in faith and life]*. Helsinki: WSOY.
- Merriam-Webster Dictionary (2017). Available at: <https://www.merriam-webster.com/>
- Mielikäinen, Aila (2000): Miten kieli hengellistyy [How the language spiritualizes]. In: Matti Punttila, Raimo Jussila and Helena Suni (eds.). *Piipäkielestä kirjakiieleksi [From Bible language into literary language]*. Helsinki: Kotimaisten kielten tutkimuskeskus.
- Mikael Agricola-säätiö (2016a): *Raamatun synty [The origin of the Bible]*. [Cited 3.12.2016]. Available at: <http://www.agricola.fi/raamatunkaannostyo/raamatun-synty/>
- Mikael Agricola-säätiö (2016b): *Varhaiset raamatunkäännökset [Early Bible translations]*. [Cited 3.12.2016]. Available at: <http://www.agricola.fi/raamatunkaannostyo/varhaiset-raamatun-kaannokset/>
- Mikael Agricola-säätiö (2016c): *Käännöstyö Suomessa [Translation work in Finland]*. [Cited 15.12.2016]. Available at: <http://www.agricola.fi/raamatunkaannostyo/kaannostyo-suomessa/>
- MOT-kielikone [dictionary] (2017). Available at: <https://mot-kielikone-fi.proxy.uwasa.fi/mot/vaasayo/netmot.exe/> (limited access)
- Nida, Eugene (2012). *Principles of Correspondence*. In: *The Translation Studies Reader*. 3rd edition. London: Routledge.
- Oittinen, Riitta (2000). *Translating for Children*. New York: Garland.
- Oittinen, Riitta (2001): Kääntäjä kääntää kuvia. [Translator translates pictures]. In: *Tutkiva katse kuvakirjaan. [Critical perspectives on picture books]* (eds.). Kaisu Rättyä & Raija Raussi. Helsinki: BTJ kirjastopalvelut.
- Oittinen, Riitta (2004). *Kuvakirja kääntäjän kädessä [A picture book in the hand of the translator]*. Helsinki: Lasten keskus.
- Oittinen, Riitta (2007): Kuvakirjan kääntäminen Suomessa [Picture book translating in Finland]. In: H. K. Riikonen, Urpo Kovala, Pekka Kujamäki & Outi Paloposki (eds.). *Suomennoskirjallisuuden historia 1. [The history of Finnish literature]*. Helsinki: Suomalaisen kirjallisuuden seura.
- O'Sullivan, Emer (2006): *Translating Pictures*. In: Lathey, Gillian (eds.). *The Translation of Children's Literature. A Reader*. Clevedon: Multilingual Matters Ltd.

Pápai, Vilma (2004): Explication. A Universal of A Translated Text. In: Mauranen, Anna & Kujamäki, Pekka (eds.). *Translation Universals: Do They Exist?* Amsterdam: John Benjamin's Publishing Company.

Raamattu (2017): Available at: <http://raamattu.fi/1992/>

Venuti, Lawrence (2008): *The Translator's Invisibility: A History of Translation*. 2nd edition. London: Routledge.