

**Exploring the Impact of Translation Strategies on the Reading Experiences of  
Parent-Child Dyads: A Comparative Analysis of Reader's Responses to  
Humorous Picturebooks in Source Texts, Foreignized Translation, and  
Domesticated Translation**

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## Abstract

Once left out of academic studies, the theory of translation of children's literature is now an important research subject. Yet despite the increase in publications, a gap remains. There is still a lack of empirical studies exploring children's responses to translations, necessary to complement theoretical knowledge. To start filling this gap, this study analyzes children's responses to the translation of two humorous picturebooks: *The Bear Who Did* by Louise Greig and Laura Hughes, and *Bunnies on the Bus* by Philip Ardagh and Ben Mantle.

In collaboration with translation students and professional translators, these picturebooks have been translated into two versions: one following a foreignization strategy, and the other following a domestication strategy. As coined by Lawrence Venuti (1995), these strategies have different aims and may therefore produce different reading experiences. The foreignization strategy tries to stay close to the original text, while the domestication strategy aims to accommodate the same reading experience as in the original audience. However, no empirical study has shown which strategy best favors understanding and enjoyment in children's reception of translation.

In this study, these picturebooks and their translations were read to British and French children twice in a week by their parents. The British dyads read the source text, and the French dyads read either the domesticated or foreignized translation. A total of 33 dyads participated in the research. The video recordings of the reading and responses to a semi-structured interview following

the reading were analyzed qualitatively and quantitatively. The study shows that translation strategies offer different reading experiences, influence reading prosody and mediation styles, and impact understanding and enjoyment, particularly in the second reading. The findings shed empirical light on

*Keywords:* children's literature; translation; domestication and foreignization strategies; reader responses; humorous picturebooks; empirical study.

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## Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for a degree or other qualification at this University or elsewhere. All sources are acknowledged as references.

Marina Cartier



# Chapter 1. Introduction

This study explores the responses of French parent-child dyads to picturebooks translated from English to French using two distinct strategies: foreignization and domestication (Venuti, 1995). In order to compare the reception of those translations to the reception of the original texts, this research project also comprises of a parallel study of the responses of British parent-child dyads to the same picturebooks in their original language.

## 1. The study's starting point

In my work as a school librarian and teacher, I have always been interested in how children engage with stories. My first school librarian position was in a French school in Colombia where most of the children were native Colombian. In this context, translation was always part of my job and in view of the low national production in the publishing sectors, most of the books comprising children's literature in Colombia are translations of books with their origin in Europe or the United States.

Hence, as school librarian I was confronted with issues concerning children's reception to these foreign books. I remember once that when reading a humorous picturebook to my pupils playing with the concept of fear, I noticed that the children did not understand the spooky aspect of the story because they did not know what an "attic" was. Indeed, as my students were used to a style of housing and architecture with no attics, this word did not trigger the

scary imaginary that is usually associated with this word in France, the country of origin of the book.

However, when I wanted to delve more into children's reception of translations, I found that there is a lack of empirical research on this subject (O'Sullivan, 2005; Lathey, 2011; Garcia de Toro, 2020). In 1986, Göte Klinberg already pinpointed the need to investigate "The reception and influence of translation in the target language" (p. 9), but this gap has still to be addressed. According to Margaret Meek, "we lack report and substantial analyses of children reading translated books that have different rendering of common experiences" (2001, preface XIV) because, as Gillian Lathey (2015) explains, "In most research to date on translation for children, the child reader has largely been left out of the picture" (p. 27). The objective of my PhD study is hence to gain insights into children's responses to translations in an attempt to start filling this gap.

## 2. Aim of the study

The aim of my study has been to analyse the responses of French children to translated humorous picturebooks and to establish how different translational strategies may impact comprehension and enjoyment. Two different approaches to translation have been chosen for my study: the strategies termed 'foreignization' and 'domestication' by translation theorist Lawrence Venuti. The first strategy can be seen to focus on source text whereas the second one is target oriented. In children's literature in translation, the foreignization strategy can echo with the works of Göte Klinberg (1986),

who claims that children are perfectly capable of understanding foreign concepts so there should be no deviations from the source text. On the other hand, Rita Oittinen (2000) advocates for a domestication of the text if it is judged to be more adaptable to the target audience.

In addition to studying comprehension, it is also important to establish whether one of these approaches favours enjoyment more than the other. This is why I have chosen to use humorous picturebooks for this study. Indeed, humour is the genre preferred by children (Aðalsteinsdóttir et al., 2011; Orekoya, Chan & Chik, 2014) and is considered to be culturally relevant, making it a good option for exposing children to other cultures. At the same time, owing to its cultural relevance, humour can be difficult to translate. Furthermore, understanding humour is very challenging because not only does they require an active reader but humorous texts are complex and require a developed literary, cognitive and cultural background (Marcoin, 2005; McGhee, 1979; Mallan, 1993).

Picturebooks have been chosen as a medium for analysis here because they are a specific category of children's literature with certain peculiarities in terms of translation. For example, the image-text relationship specific to picturebooks makes it possible to include cultural elements not only in the text but also in the images, which are usually not modified (Nières-Chevrel, 2003; Nikolajeva, 2011; Castagnoli, 2019). Furthermore, most picturebooks are made to be read aloud, which needs to be taken into account in the translation (Dollerup, 2019). I was interested in those particular challenges of translation that this medium presents, which also had the potential to enable me to study

the influence of the parent as a mediator in the reception of strategies of translation.

### 3. Research questions

#### ***How does the strategy of translation influence children's reading experience?***

The primary objective of the initial question was to investigate whether the application of the translation strategies of domestication and foreignization had any discernible impact on children's comprehension and enjoyment of a text. In addition, this research question sought to ascertain whether the observed effects aligned with theoretical assumptions. Indeed, domestication is expected to deliver a reading experience closely mirroring that of the source text, according to the principles put forth by Nida and Oittinen. Meanwhile, foreignization is supposed to create a distinct reading experience to remind the reader that the text is a translation, and therefore has its origin else.

#### ***How does the translation strategy influence parents' reading?***

In addition to interrogating the influence of the translation strategy on children's reading experience, I also wanted to understand the impact that such strategies may have on the way that parents read the text and how they mediate the story to their children because, in turn, this might influence children's reception but also enable us to observe whether or not the text can influence the mediation by the parents.

#### ***How does a second reading impact the reading experience?***

Finally, I wanted to determine whether or not the observed reception of these translations changed from one reading to another. Indeed, re-reading may enhance children's understanding of the story which could also influence their enjoyment. Moreover, already knowing the story might modify the way that parents read it.

#### 4. Research design

To answer my research questions, two British picturebooks were selected: *The Bear Who Did*, by Louise Greig and Laura Hughes, published in 2020, and *Bunnies on the Bus*, by Philip Ardagh and Ben Mantle, also published in 2020. These picturebooks were translated into two different versions, following the foreignization and domestication strategies respectively. Hence, there were three versions of each picturebook: the source text, the domesticated translation, and the foreignization translation. These picturebooks were read at home by French and British dyads (20 and 13 dyads respectively), with children aged between 5-7 years old.

Each dyad received one electronic version of each picturebook, one translation for the French dyads and the source text for the British dyads. The dyads read each picturebook twice in a week. Each reading was followed by a semi-structured interview conducted by the parents. For this, parents received training on Zoom to prepare them to act as co-researchers with myself and to be in charge of the data collection.

Both the reading and the interview were recorded by webcam. In total, I received 106 videos. From these videos I analysed children's comments and

non-verbal responses (facial expressions and gestures) during storytime, as well as their interactions with their parents and the way parents read the story and children's responses to the interview.

This data was analysed quantitatively and qualitatively. The comments during the storytime were categorised using Lawrence Sipe's five categories: Analytical, Intertextual, Personal, Transparent and Performative. The parents' comments were also analysed using Sipe's five categories for adult talk, which were adapted to differentiate to distinguish comments initiated by the parent from those initiated by the child (Readers, Managers and Probers; Clarifiers and Encouragers; Fellow Wonderers or Speculators; and Extenders or Refiners).

I also analysed the occurrence of facial and body expressions of the children, such as expressions of enjoyment or pointings to the screen. The prosody of the parents' reading was also analysed, as well as their pointings to the screen and glances to their child. Finally, the children's answers to the interview were coded and analysed.

## 5. Overview of the thesis

The first chapter is this Introduction, followed by the second chapter constituting a literature review which focuses on the current knowledge on domestication and foreignization translation strategies, the specificities of translating for children and the challenges of translating picturebooks in terms of reader response. This second chapter also analyses the central role of the reader, followed by humour and its link to comprehension and appreciation,

particularly in children, and closes by presenting empirical studies on translation of picturebooks.

The third chapter presents the methodology of the study, the primary materials and their translation, as well as the nature of the data collected and their analysis. The fourth chapter shows the findings of the study, starting with the quantitative analysis of children's non-verbal responses during the storytime and parents' interactions, followed by the qualitative and quantitative analysis of children's and parents' comments as well as the parents' prosody. It ends with the analysis of children's responses during the interview.

The fourth chapter draws on these findings to answer my three research questions. It starts with the influence of the translation strategies on children's responses, followed by their impact on how parents read and mediate the story, and how rereading the picturebooks modifies children's responses and parents' ways of reading and mediate.

The fifth and final chapter provides a conclusion and summarises the study's implications. One of the key findings is that the choice of translation strategy has an important influence on how children understood and enjoyed the picture book, and upon how parents read and mediated the story. I had not hypothesised that different translations of the same text would make such a difference in so many aspects of reception. The results underline that the less accessible version (foreignization) was precisely the strategy that children understood best, and that the text evoked different types of pleasure depending on the translation.



## Chapter 2. Literature Review

### 1. Introduction

Previous studies of translation strategies have mainly adopted a descriptive approach. This perspective is criticised by Halla Shureteh (2015), who states that “Two major problems that encounter translation theories nowadays appear to be that they tend to come to conclusions without being derived from experience or practice” (p. 78). Such critiques create a sterile debate where different visions of translation are irreconcilable. To address this concern, I aim to investigate the impact of translation during shared reading sessions between parents and children.

Translation is an act of interpretation, choice and creation. According to translator Anthea Bell (2006), even seemingly small choices may have a significant impact on the translation and its effect on the reader. This is especially true in literary translation, where consideration is given to the meaning, aesthetics and emotions of the text, beyond simply conveying a message as is often the case with informative text. In the context of translating for children, there is a significant focus on translating cultural elements, but the writing style presents a unique challenge for translators because it “reflects differences in cultural perspective and ways of thought” (Hirano, 2006, p. 226). This is a question I intend to explore through the creation of two distinct translations for the same text using two picturebooks, so enabling us to observe

how these translations are interpreted and comprehend the impact of the translation choices on the readers.

To accomplish this, I have chosen to follow the translation strategies theorized by Lawrence Venuti (1995); namely, domestication and foreignization. These strategies were selected because in the history of translation studies, few concepts have been as divisive and provocative as Venuti's strategies. As I show in this literature review, this thesis takes part in the theoretical discussion around those concepts, while adding a crucial dimension by putting them to the empirical test. Indeed, as Myskja (2013) puts it, these strategies are “a reminder of the consequences of translation choices” (p. 2), allowing the exploration of the reception of translations.

## 2. Translation Strategies

### 2. A. Venuti's concepts of foreignization and domestication

Two strategies in particular have arisen in translation studies, those of foreignization and domestication, which are frequently in opposition when guiding the linguistic, stylistic and cultural choices of translators. In being as close as possible to the text or having a free translation), these strategies have a long history in translation practices. However, it was Lawrence Venuti who designated these strategies by these terms in 1995 in the *Translator's Invisibility: A History of Translation*. To define each strategy, Venuti takes up the image developed by Friedrich Schleiermacher who in 1813 describes two

possible options for the translators: “Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (p. 84). The first part of the quotation refers to the strategy of foreignization and the second to the strategy of domestication.

The choice of these strategies of translation is not neutral. Venuti himself politicised them by arguing that a strategy of foreignization is more ethical because it produces translations that are “against ethnocentrism and racism, cultural narcissism and imperialism in the interest of democratic geopolitical relations” (1993, p. 221). On the contrary, Venuti (1993) claims that a domestication translation creates a text that is “an ethnocentric reduction of the foreign text to target language cultural values” (p. 210). The main argument of Venuti here is that a translation should be read as a different literary work in contrast to works written directly in the reader’s language. Hence, it should be read as a translation, and to do so the translation must unveil the translator by applying a strategy of foreignization to the source text during the translation process. For Venuti (1995), by seeking fluency in the translation, the domestication strategy renders invisible the translator and hides the fact that the literary works come from elsewhere. Venuti’s (1995) aim is thus to offer this visibility of translators by creating “resistance” and “remainders” in the translated text to avoid “the narcissistic experience of recognising their own culture in a cultural other” (p. 12).

Venuti (1998) is aware that the act of translation necessitates inevitably “a work of domestication” (p. 5) as part of the process, but he criticises placing emphasis on the fluidity of the translation which creates the illusion of reading a

transparent text that seems to be written originally in the target country's language. Moreover, this approach is what is most praised by the publishing world, reviewers and readers. For Venuti, when translators seek fluency in their translation they are choosing to apply the strategy of domestication where cultural elements and linguistic features of the source text have to be naturalised to offer an illusion of transparency, with the aim of obtaining a smooth, easy reading experience without creating any additional disturbances.

Venuti (2001) traces the use of this strategy to ancient Rome when Latin translators erased specific cultural references from the Greek source text in their translations, but also replaced the names of Greek poets with their own names, giving the illusion of reading a text originally written in Latin. This historical example illustrates the violence that Venuti associates with the strategy of domestication. To avoid this form of violence, he claims that translators should seek "foreignizing effects" to help the act of translation to become visible.

Foreignizing effects are the linguistic and cultural differences that are still perceptible in the translation and offer a resistance that challenges the reader (Venuti, 1995). To obtain this resistance, the translator has to avoid fluidity and the application of the cultural norms of the target language and values. Hence translators should find "domestic remainders" in their translation to produce an effect of foreignness, and as Venuti (1993) puts it, "Discontinuities at the level of syntax, diction, or discourse allow the translation to be read as a translation" (p. 217). For Venuti (1995), translators should be "deviating enough from native norms to stage an alien reading experience" (p. 16).

Kjetil Myskja (2013) adds that resources from the target language and target culture may also be used to express the otherness of the translated text. Here Venuti (1995) concludes that translations should be perceptibly different from the original text, as “translations are different in intention and effect from original compositions, and this generic distinction is worth preserving as a means of describing different sorts of writing practices” (p. 6).

## 2.B. Fluidity or resistance

Other scholars claim that the hierarchisation of these term of fluidity and resistance disregards the value of domestication translation and its clear benefits. Eugene Nida was a scholar and translator whom, contrary to Venuti, advocated for the “naturalness of translation” (1964). In other words, he claimed that translation should seek fluidity through the finding of equivalence; a notion that he developed through the concept of *dynamic equivalence*. For Nida (2000), the aim is to procure to the target readership the same experience as the readership reading in the source language text, so “the readers of a translated text should be able to understand and appreciate it in essentially the same manners the original readers did” (p. 118).

As Venuti would do years later with his own theory, with this approach Nida operated a reorientation in the translation field, offering a new focus that shifted “from the form of the message to the response of the receptor” (Nida & Taber, 1969, p. 738). Nida not only added in his theory of translation the preoccupation for linguistic features, but also the anticipation of the reception of the translation text by the target culture. This presentation of Nida’s concept of translation thus helps us situate Venuti’s theory as a more source-text-oriented practice in contrast to Nida’s theory as a reader-oriented practice.

Venuti criticises Nida because his approach to translation revindicating the “naturalness of translation” also promotes a domestication strategy. Nonetheless, it is valuable for us to underline this other viewpoint on translation strategies because my research questions do not follow the hierarchisation of Venuti and therefore do not assume that foreignization is a better option just

because it is more respectful of the source text and the culture of origin. As we will see in more detail below, the main purpose of the present study is to analyse the different gains and losses generated by the different strategies of translation. And we will also see later that these two different approaches are also present and opposed in the field of translation studies for children.

## 2.C. Domestication and foreignization: two polarised terms that lack a clear definition

Venuti's ethical view of translation offered a new perspective in the field of translation studies but also in the practice of translation. As he said himself, he did not want his theory to stay in the descriptive framework (Venuti, 1995) as he also wanted it to be applicable and to serve as a guide for translators. Nevertheless, a few scholars have underlined that, in practice, it is difficult to use his theory as a guideline for translation. Maria Tymoczko (2000) criticises the term "resistance" because there is no actual definition of it, meaning that it is too vague and open to interpretation. The upshot being that there is no clear criteria to determine if a translation offers enough foreignization features to create resistance.

Abderraouf Chouit (2019) adds that "there are no definite or rigorous methods to quantitatively measure the level of domestication and foreignization in translated texts" (p. 80). Tymoczko (2000) also pinpoints the lack of clear definitions of the concepts of domestication and foreignization as well as the lack of criteria to establish whether a translation can be qualified as domestication or foreignization, so criticising the polarisation between

domestication and foreignization to explain that these strategies are more interesting if we see them as a continuum. Meanwhile, Mona Baker (2010) suggests that presenting these concepts as opposed then flattens the practice of translation because each translation actually presents these two strategies and what changes is merely the degree that each of the strategies are observed in the translation.

These critics demonstrate that Venuti's theory is difficult to use in practice. His definitions of the two strategies lack precision and offer merely a general view without giving any clear guidance whilst leaving room for personal interpretation. We will see in the discussion of methodology that this vagueness of Venuti's theory has been a challenge in my research, whilst one of the first steps in this study was precisely to construct some criteria to serve as guidance for the translations of the picturebooks. To elaborate upon these criteria, I have retained the polarisation of the two strategies, using this opposition in order to offer two different translations of a same text, even though this exercise showed that in the actual practice of translation these strategies are not mutually exclusive and that it is indeed a matter of degrees in the mix of these strategies, which is itself difficult to evaluate.

## 2.D. The effect of a translation is only perceptible through the reader

Venuti's main argument for advocating a foreignization translation is that it prevents cultural hegemony and ethnocentrism. However, Tarek Shamma (2005) interrogates this assumption in his analysis of the translation effect of Burton's 19<sup>th</sup> century translation of *The Arabian Nights* from Arabic to English.



For Shamma (2005), “Burton’s Arabian Nights would seem to be a model case of what Venuti advocates in translation. Its foreignizing strategy was meant to preserve the linguistic and cultural difference of the foreign text” (p. 63).

However, Shamma reveals that the effect of Burton’s translation is in fact “eccentricizing” and “exoticizing”, and thus reinforcing the stereotype of the source culture in the target culture. This effect is in contradiction with the ethical attributes that Venuti accords to the foreignization strategy. Shamma (2005) also comments that some translators seeking resistance in their translation may choose a domestication strategy over foreignization, concluding “that the impact of translation cannot be reduced to the translator’s strategy,” whilst adding that the effect of a translation is only visible in its “socio-political and intertextual dimension” (p. 65).

These critics reveal the importance of a readership to observe and analyse the effects of a text. The place of the reader is also underscored by Abderraouf Chouit (2019), who says that the strategies of translation are not static and will change depending on the audience. For him the act of retaining cultural elements and features in a translation following a foreignizing strategy “will eventually make the target readers familiar with them” (p. 79) and consequently will offer an easy, fluid and familiar reading closer to a domestication strategy than a foreignizing one regarding Venuti’s concept. The foreignizing effect would also depend on the reader’s knowledge, access and prior exposure to the source culture.

It is hence difficult to estimate the degree of foreignness of a given translated text before it is being read by the reader. This opinion is shared by Kjetil Myskja (2013) who claims that linguistic or cultural material from a

dominant culture would not necessarily have a foreignizing effect in a translation because these elements would be familiar to the target audience, at least on a superficial level. Myskja (2013) concludes that the effects of a translation “are dependent on the cultural and political situation of the reader” (p. 2). As reader-response theory thus reminds us, it is the transaction between the text and the reader that makes it possible to highlight the effects of the text (Rosenblatt, 1938). Hence, we need to look at what happens with the reader in order to analyse the effects of a text.

## 2.E. Gain and loss: going beyond what is a good translation

Myskja (2013) criticises the fact that Venuti’s preference for the foreignization strategy “must then be understood as an obligation the translator has towards source text and source culture—to maintain, as far as possible, its separate identity within the target language and culture” p. 5). But this “obligation” may come with the risk of creating misunderstandings for the reader that will erase the “literary merit” of the translation (Shout, 2019), whilst the domestication strategy, which offers a better understanding for the reader, may cause the loss “of the stylistic messages embedded in the source text” (p. 81).

At the heart of the debate is the definition of what defines a good translation. However, it is very difficult to evaluate a translation fully when it is often impossible to say whether a translation is bad or wrong in the absolute sense. For Mathieu Guidere (2016), the best criterion of evaluation of a translation is its purpose, and thus its “skopos”. Katharina Reiß and Hans J. Vermeer (2013) emphasise that the translator has to define the skopos of the

translation, which then serves as the guide to choose the most adequate translation strategies. Interestingly, the theory presented by Reiß and Vermeer transcends the binary definition of a translation as either source text-oriented or target-oriented. Instead, it orients the translation process toward the reception of the text with the *skopos* at its epicentre.

To understand why Venuti and Nida have different views of translation, we can take into account the literature that they translate and the *skopos* that they define. Nida based his theory on the translation of religious texts such as the Bible, where the *skopos* is to unite different persons around the same narrative. And Venuti works on minority literature which are, by definition, at the margins of the current literary landscape in the English-speaking world, which creates, according to Venuti, a political responsibility that may not be shared by texts translated from, say, English to Italian. Their theories correspond to the texts that they translate.

In my study, the *skopos* of the two picturebooks chosen is the humorous effect when reading aloud to young children (as humour depends on many things, including audience, etc.). Therefore the strategies of translation should be evaluated depending on this *skopos* and the gain and loss that they may generate with regard to this *skopos*. For Venuti, all translation simultaneously involves loss and gain. There is a loss that can affect the form (syntactic, linguistic, sound) or substance (meaning, allusion, intertextuality) of the translated text. Then there is a potential gain in the recontextualisation of the work, as well as the adaptation to a different literary tradition, therefore presenting new possibilities of form and meaning.

Our research would question: “hat will be the loss and gain in the reception of these humorous picturebooks by children? And how can these strategies be applied to children’s literature, which has unique attributes due to its audience and the distinct format of picturebooks, while respecting the humorous skopos of the translation project?”

### 3. Translating children's literature

Birgit Stolt (2006) asks whether the translation of children's books is different from the translation of other texts to conclude that "the original text must be accorded just as much respect as in the case of adult literature, therefore the endeavour should be a translation as faithful, as equivalent as possible" (p. 82), while at the same time observing that "faithfulness" to the original text is not at the heart of the debate around the practice and theory of children's literature. Indeed, it is common to deviate from the source text in translations of literature for children. For Zohar Shavit (1986), these changes are representative of the minor status of children's literature, mainly because it is a literature that is defined by its audience (Nières-Chevrel, 1984).

#### 3.A. Translating for children

Children are not merely a textual trait in children's literature, they are the intended readers and the reason why some scholars prefer to refer to "translation for children" instead of "translation of children's literature" (Alvastad, 2010). For Maria Nikolajeva (2011), "the difference between translating for children and adults is strongly governed by the adults' idea of the implied readers" (p. 405). But these implied readers are not actual children but the judgment that the author has made on the potential reader of their text; a judgment that he or she then codes "into the text itself" (Cheetham, 2013, p. 21).

For Čermáková (2018), this unbalanced literature created and promoted by adults for children differs from general literature in “its didactic nature that is one of its distinguishing features” (p. 19). A nature that is also present in translation for children, where the translator needs to take into account the developmental stage of the audience, with the purpose of having a text that is accessible to children: “It is adapted to the child’s linguistic and cognitive level, thus moving closer to his or her interests” (Garcia de Toro, 2020, p.466). For Stolt (2006) and Isabelle Desmidt (2006), this deviation from the source text is performed in part because of the preconceived opinion that adults have about children and for pedagogical and didactic intentions. But one of the difficulties of this definition by audience or readership is that there is no clear definition of what a child is in accordance with the period and the culture of the time (Hunt, 2005). Nonetheless, this definition is of importance in translation studies, where the vision of the translator or the publishing house can differ from the representation of what is a child and what their capacities and interests are in the culture of the source text, then presenting the possibility of creating a new implied reader in the translation process (O’Sullivan, 2005).

### 3. B. Is There a More Suitable Translation Strategy For Children

This emphasis on modifying the source text to adapt it to the children’s audience seems to suggest that the most suitable strategy of translation in children’s literature would be domestication. Riita Oittinen (2000) advocates this strategy, which favours the target audience over the source text in order to allow for the same reading experience than the original, even if this means

exchanging some foreign elements for elements more familiar to the target audience. Oittinen's (2006) vision of children's translation is thus target-oriented, where "The good of the future reader of the text is the reason behind the whole translation process: we are translating stories for target language-children to read or listen" (p. 95). She claims that the best way of being "loyal" to the author and the source text is to have the target audience in mind, which is the only way to allow the story to be "alive" in the target audience.

Göte Klinberg (1986), on the other hand, focuses on the source text according to the true to text theory. He claims that children are perfectly capable of understanding foreign concepts so there should be no deviations from the source text. For him, children's literature is no different from general literature insofar as he insists that as literature children's literature "should be treated as so and thus also be translated as such." (p. 10) It is when the translator has "pedagogical goals" that problems with the translation may arise.

Interestingly, Klinberg (1986) sees translation as a way to offer more literature to children, and because literary work is at the core of his theory, he defends "a close adherence to the original text" (p. 10). Klinberg (1986) concludes that without this strategy we cannot define the translation as a literary work, whilst another objective of translation for Klinberg is to interest the reader in foreign cultures and, for him, the close adherence to the text is the only way to do it without the removal of the foreignness.

There are many concrete examples of how those two strategies can be applied to children's literature. The following names, for instance, have been profusely studied internationally in children's literature over the past 20 years (Yamazaki, A., 2002 ; Nord, C., 2003 ; Cámara Aguilera, E., 2009 ;

Jaleniauskiene, E. and Čičelytė, V., 2009; Strandberg, Janine A E, 2019 ; Susanti, A. and Kadarisman, A., 2019 ; Dymel-Trzebiatowska, H., 2020 ; Turan, D., 2021 ; Lobato Patricio, J. and Perez Fernandez, A., 2022). Moreover, translators adhering to source-text-oriented strategies will not modify the original names, and they will be translated as the original. In contrast, translators following the target text-oriented strategy will change the original names of the source text in relation to names used in the target culture. This choice is not superficial and may have significant implications for the reception because names can carry meaning that serve the story, such as the names of the ghosts (Nearly Headless Nick, Moaning Myrtle, or the Bloody Baron) in the Harry Potter series of J.K Rowling (González Martínez, 2007).

If these names are translated as in the original, the humour behind them will be lost for the target audience. But Sung, Park and Kim (2015) argue that unchanged names are clues for the readers, letting them know that they are reading a translation. More specifically, the choice is tricky when, in addition to the foreign names, the setting is also in another culture. This may be the case in picturebooks where the illustrations can have a foreign background or elements easily identifiable as foreign. In these instances, the domesticated names may create a double feeling of familiarity and strangeness for the reader.

With picturebooks, another characteristic that must be taken into account is the readability of the names during a read-out-loud encounter with the book (Sung, Park, Kim, 2015). Strategies of translation can also be influenced by the age of the target audience, and here Van Coillie (2006) and Alvstad (2003) have both shown that in their respective countries (Netherlands, Argentina) the great majority of translations used domesticated names when the target audience is



younger than 7–8 years old. This fact is interesting for the present study because the audience of my research will be at this age border.

As seen with the translation of names in stories, we can agree that both translational strategies have important arguments on their side. On one hand, researchers claim that children are discovering the world around them so the whole world seems like a foreign country (Tucker, 2005), making childhood the perfect moment to discover different cultures. Others propose that children will not focus on difference but on similarities, or that they will particularly follow the action and the plot of the story so they will not be discouraged by cultural differences, including foreign names (O' Sullivan, 2005).

On the other hand Meanwhile, others argue that young children not used to translations, such as British children, may find source text translation alienating (Lathey, 2017) or that children may resist a text if they feel it does not reflect their cultural reality (Enciso, 1994). Indeed, according to Jean Piaget's (1972) stages of cognitive development children in the preoperational stage (2 to 7 years) primarily think concretely and are egocentric. Moreover, they may struggle with abstract concepts and have a limited understanding of different cultures.

The focus of this stage on familiarity and simplicity means that overly foreignized elements of the translation may confuse or alienate young readers rather than enrich their experience, adding the fact that foreignized translation strategy, as proposed by Lawrence Venuti, aims to make readers aware that they are engaging with a text from a different linguistic and cultural context through creating disturbances. This approach can significantly impact the appreciation and appropriateness of such translations. Although Piaget's theory

is important for studying children's literary responses (Applebee, 1978), we cannot draw the conclusion from Piaget's theory that children would reject or have difficulties understanding a picturebook translation with a foreignized strategy.

Xiufang Chen (2015) has explored the responses of preschool children to multicultural picture books that present illustrations and textual features different from their daily life. The findings showed that, as theorized by Piaget, children used their experiences and life to make connections to the story; or to spot differences, for example. Having this type of response helped them in their meaning-making process while not disturbing or provoking rejection from the children. Instead, the findings showed that they were engaged and could appreciate this reading of other cultures.

For Mackey Margare (1993), new contemporary picturebooks are productions with new conventions “and in the process may well be creating new and different readers” (p. 28). Meanwhile, reading foreignized translation may also be shaping new readers with new expectations. Hence, reader-response seems to be an interesting framework to gain insight about these two visions. When the objective is to know what is more suitable for children, it would then seem logical to ask them.

### 3.C. A shift from domestication to foreignization

The stages of cognitive and literary development of children are often cited as a barrier to the use of the foreignization translation strategy. This explains why the dominant strategy in the field of children's literature translation

is domestication (Tarif, 2015; Pederzoli, 2010; Lathey 2010). According to Shavit (1981, p. 173), this strategy was once dominant for adult literature before, contrary to children's literature, it "ceased to be prevalent in the adult canonised system". But for Tarif (2015) studying the French context, there is now an ongoing shift towards more foreignizing translations in the practice of translation of children's literature. This change originates in a new vision of children and their capacities, as shown in the United Nations Convention on the Rights of the Child (1989). Choosing this strategy thus aims to preserve the cultural elements of the translation and to be more focused on the source text.

However, this point of view still appears to serve more as a pedagogical approach focused on the target audience and their needs (getting to know a foreign culture). Before domestication it was partly received for its pedagogical aspect in recognition that children would supposedly understand it better because it erased any difficulties linked to the culture of origin. Thus, the main change driving this shift from domestication to foreignization would be our view of children and of their comprehension skills.

Yet enjoyment is rarely discussed concerning the choice of the foreignization strategies in translation for children. We sometimes forget that the choice of the translation strategy also has to be a literary choice which takes into account the aesthetic and poetic aspects of the text to allow pleasure of reading the translation. However, this aspect seems more present with domestication where one of the aims is eliciting a similar reader experience than with the source text.

### 3.D. Translating children's literature is literary translation

Roberta Perderzoli (2010) has pointed out that there is an imbalance in the translation process between the text and the reader, and that in the translation of children's literature the reader is mainly the focus at the expense of the text. For Perderzoli, it raises the question of what attitude to adopt towards the source text regarding this imbalance. Perderzoli warns against translations centred on meaning, such as the domestication strategy which is target-oriented. The risk here is to neglect the form, language and culture of the source text by focusing on meaning, so transforming translation into an act of communication without leaving room for the form.

The central issues here revolve around the aesthetic ambition of translation. Hence, translation strategies focus mainly on the accessibility of the translation and exposing children to cultural differences. Although these are two concerns centred on the recipient of the translation, there has been little discussion of the aesthetics of the translation. This creates an imbalance that overlooks the literary essence of the translated text and the aesthetic value of it. The vision of Perderzoli is important because it repositions translation for children within literary translation.

The position of Perderzoli is that the aesthetics and poetics of a translation are conveyed by the strategy of foreignization because it is closer to the source text. However, both strategies may have interesting aesthetics and poetics. The domestication strategy can create its own aesthetic and poetics, closer to that of the target culture, while foreignization would focus on the aesthetics offered by the source text. My research focuses on taking into

account the aesthetics offered by these translation strategies, taking into consideration the pleasure of reading and seeking to understand where this reading pleasure lies in the picturebook.

#### 4. The specific challenges of the translation of picturebooks

Picturebooks are a form both of literature (Hunt 2005) and of visual art (Salisbury & Syles, 2020) constructed around the interaction of text and pictures (Nikolajeva & Scott 2001; Van der Linden 2006). They are organised in a sequential narrative (Sipe 1998, Nodelman 1988) that commonly requires them to be read aloud by an adult to a child. In one sentence, Oittinen summarises all the challenges concerning the translation of a picturebook:

A picturebook in translation may be depicted as a polyphonic form of art with many different voices to be heard and seen, those of the author, the illustrator, the translator, the editor, and the different readers, children as well as adults.  
(Oittinen, 2000, p. 463)

One of the most important is the text-image relationship, which can be very complex because each element (verbal or visual) may have a different meaning or might complete the meaning of each other. Furthermore, this relation between text and images can be tricky in translation because, according to Oittinen (2000), images may also have foreign elements that will influence the translation choices of the text: “In a concrete sense, translators try to make the written text and illustrations match each other” (Oittinen, 2001). This relationship of interdependence between text and image is key to translation, and the translator should acknowledge that.

#### 4.A. Relation between text and image

Concerning this relationship outlined above, Oittinen (2001) adds that there are many elements in picturebooks that may influence the choices the translator makes, such as the colours used in the images. For this author, colours may be used to underline or focus on some objects, or to tone down some elements and make them hard to notice. Moreover, colours may illustrate the atmosphere of a scene, which may give clues to the translator about the importance and role of the characters. For example, she argues that the reader may think that the characters with similar colour belong to the same group or family.

Owing to this complex link between images and text, translators may have several strategies, pooled together by Oittinen (2001): the translator may use the images for emphasising some features of the story, whilst the translator might also deviate from the original text in order to make pictures and text match, or the translator could deviate from what is shown in the pictures, while the pictures themselves may lead to shortening the text. In response, authors like Agnès Leroux (2019) argue that the process of translation may modify the original relation between text and image, changing the way that children may receive the story.

Leroux analysed two French translations of Julia Donaldson and Axel Scheffler's *The Gruffalo* - one from 2002 and the other from 2013. The main difference for Leroux was the use of two different tenses in each translation. In the 2002 translation, the present tense was used and in the 2013's version the preterite (*imparfait* in French) was privileged. This change had a direct impact

on the text-image relation. With the use of the present tense, Leroux reports that the image gains a function of description of the text. In contrast, use of the preterite tense creates a distance to the event and the text starts to appear to belong to the genre of fairytales or fables.

What is interesting is that Leroux added that these two versions of translation are differently appreciated by adults and child audiences. The children preferred the present tense version, supposedly because it favours the direct relation of the text to the illustration and has a better emphasis on suspense in the storytelling. Nonetheless, this conclusion was not drawn from results taken from an empirical study.

The image in relation to the text can be very challenging because there is rarely the possibility to modify it. Hence, the translator will need to take into account the illustration but can only work on the text. This kind of translation is called constrained translation because the text is not free from the image (Celotti, 2008). Moreover, the translation can be particularly difficult when the image contains cultural elements that may be difficult to interpret for a child audience.

Many researchers disagree on the idea that images are universally comprehensive. To illustrate the claim that numerous cultural codes are present in illustrations, Anna Castagnoli (2019) refers to the example of a character's gestures in the illustrations within picturebooks being influenced by theatre. She defends the idea that even a gesture is cultural and that the way of saying hunger or expressing an emotion like joy can have a great diversity of expressions among cultures. For Castagnoli (2019), an image is a process of recognition prior to being a knowledge. In this sense, she thinks that there is not

a major difference between attributing meaning to an imprint word and an illustration. The example she gives is that looking at a picture of an unknown element is the same experience as reading a Polish word if we do not know the language.

#### 4.B. The importance of vocabulary in translation of picturebooks

Furthermore, a picturebook is composed of a small number of words in comparison to other literary forms. Making reference to the translator Anthea Bell, Penni Cotton (2000) explains why the translation process can be even more complex in picturebooks partly because of the small number of words: “Bell believes that picturebooks present a real challenge for the translator as every word counts and the correct choice is vital in conveying what the author really wants to say” (p. 68). Indeed, with these very short texts the translation process has to ensure precision, being constrained by the illustration, the rhythmic and sonority of the text, whilst at the same time understanding and accessibility must be taken into account, so reducing the repertory of possibilities for the translators (Ketola, 2018). To respect all of these conditions, the translator may hence need to use uncommon vocabulary in the target language, creating complexity in the translated text (Araújo, de Almeida Leite, Brito & Esteves, 2022), or they may construct sentences in a way that is not the norm in the target culture (Puurtinen, 2003).

#### 4.C. A text meant to be read aloud



Another important challenge is the sounds of the text: the translator must keep in mind that it is meant to be read aloud. Dollerup (2003) argues that because of this characteristic feature of picturebooks, their translation may contain more deviations than most other translations. This is mainly because reading aloud should make the story engaging which, according to Dollerup (2003) is essential for establishing a “narrative contract” between children and the reader of the book. The translator needs to study the rhythm, intonation and tone of the original text, which makes it necessary for the translator to read the story aloud. On this point, Oittinen (2001) concludes that the translator of picturebooks should think about how to make the story easy to read aloud - for example, with the use of commas that may indicate to the reader when they should pause and inhale - because this will influence the reception of the story by the child.

#### 4.D. The reading of a picturebook is a performance

A picturebook can be seen as a performance, like watching a play, but with its own specificity where the reading act is as a performance given by the adult that will have an impact on the reception of the story by the child. In *Translating Crossover Picture Books*, Annalisa Sezzi (2020) emphasises that the reading of a picturebook is a performance that the translation should serve. Sezzi compares the source text of a picturebook with two Italian translations, the first one and the retranslation some years later. Her analysis emphasises the choice of the translator, not focused on his vision of the child of the target culture but on helping the adult transmit the information in the story and perform

it. By doing so, Sezzi (2020) argues that a picturebook involves not only the implied reader of the translation but the implied adult who will read aloud the translation, with the cultural representation behind him, as for the implied child reader. Therefore, the translator needs to take into account the cues in the text that the author included for helping the adult to read the text aloud.

It is interesting to note the dual role that she says defines the adult who will be reading the picturebook, as they are both the performer, facilitating the transmission of the story and the mediator. With this approach Sezzi recentres the dual and sharing experience of the adult and child, adding an important dimension to take into account during the translation. Hence, it is not just the child receptor, but also the adult that will perform the text as inscribed in the text and therefore will be influenced by the translation since their performance will be guided by the translated text. As we shall see, this dual role was crucial in my particular study.

#### 4.E. Dual audience, the adult as receiver of the story

Although children are the primary audience for picturebooks, adults will also read them (when reading it aloud to their children, as we saw before). Taking this into account, some picturebooks include references that target mainly the adult, for their own understanding and enjoyment. In the words of Sandra Beckett (2018), “adults are no longer seen only as co-readers or mediators of picturebooks, but as readers in their own right” (p. 217). For Sungyup Lee (2015), these references for the adult reader rely upon intertextuality and create a relation of inclusion where the child and the adult

recognise the intertextuality or exclusion when it is not identified by one of the readers, but usually the child.

However, even though some references are for the adult, the child may have an understanding of them in the immediate context of the story (intratextually). Hence, the expert reader may have both intratextual and intertextual comprehension. One of the questions for a translator is how to translate these elements of the story originally intended for the adult reader. For Lee (2015), there are two options: the translation can maintain the relation of exclusion offered by the source text, or it modify the original text to make it inclusive.

However, in these contexts most of the translated text will not be aimed at the adult but at the child reader, even though the adult will have to read it. Some scholars have asked how parents read a text where they are not the main audience. Responding to the work of Hans-Heino Ewers, Emer O'Sullivan underlines that adults reading children's literature may have multiple ways to do so: "He differentiates between the adult reading as a mediator, as a self-named children's literature specialist, and the adult reading the text to engage with it on his own terms" (1993, p. 110).

This is particularly true when the adult is the parent reading at home. Contrary to the teacher, who probably chose the picturebook in advance with a particular purpose in mind such as a view to the thematic or special features of the picturebook, the parent does not always know the picturebook in advance. The teacher remains more in the role of an expert, while the parent is discovering the book as their child is. What is more, it might be argued that the parent is even in a position below the child because they do not receive all the

information of the picturebook at the same time, as does the child. Indeed, children look at the pictures in the book while simultaneously receiving the textual information from the adult reading the picturebook aloud.

For the parent's perspective then, they see the written text first and then the pictures, and they will not usually have the same amount of time to see the images because they will tend to respect the child's reading pace to ensure a good performance, which would suffer if the adult were to take extra time to look at the pictures. Therefore, the role of the adult (whether they are a teacher or a parent) may also influence how they read the picturebook and how they mediate it. This role of parents as mediators is important, particularly because it is with young children that the domestication strategy is most advised, forgetting that these small children have the mediation of the parent who can help them understand and access the meaning of the text. Meanwhile, older children are more frequently alone with their reading and are nonetheless more exposed to foreignization strategies.

All of these characteristics of the translation of picturebooks will guide my analysis in this research and should be taken into account in elaborating upon the two translations of the humorous picturebooks that I have selected for my study in accordance with the two translation strategies chosen. This research approach will also help me to understand the responses of the children of my study with regard to the particular version of the picturebook that they will explore.

## 5. Reader-response and the central role of the reader

Reader-response theory was developed in the 1970s in opposition to formalism and New Criticism theories where the text had an authoritative posture and the role of the reader was to find meaning in the formal features of the text. In contrast, reader-response theory presented a complete shift of perspective because the reader is now central and the focus is on what happens between the text and the reader. Although there are different approaches to reader-response, they all claim that the reader is active and their interpretation of the text is essential.

The thesis presented by reader-response theory leads to all absolute meaning being dismissed with a corresponding focus on the plurality of meaning; in other words, the reader is in charge of constructing this meaning and not just in extracting it from the text (Benton, 2005). My research lies within this framework of reader response in acknowledgement that this theory sees the process of reading as a transaction between the text and the reader where these two parts are equally important. In my research, the text is as important as the reader's responses and it is my aim to focus upon the transaction between the two of them.

### 5.A. The reading stance

As the first to evoke reader-response in her book *Literature as Exploration* (1938), Louise Rosenblatt states that text and reader are interdependent and describes a transactional relationship between the two of

them. Meaning is hence created by the interaction between reader and text as the two elements that are equally important. The words of the text will call upon the memory of the reader and their previous experiences, leading to a readjustment process that operates between the text and the reader in a back-and-forth movement to create meaning. As Rosenblatt (1982) puts it, “This implies a constant series of selections from the multiple possibilities offered by the text and their synthesis into an organised meaning” (p. 2).

This process of selection then depends on the choice of the stance that the reader adopts toward the text. Readers have to respond to the question: What should I look for in the text? This is what Rosenblatt (1986) calls ‘the reader’s stance’ which determines the focus of our selective attention during reading, whether to the “public, lexical aspects of meaning” or to “the matrix of personal overtones, kinaesthetic states, intellectual or emotional associations” (p. 124). These two different stances of reading provide different interests and benefits, so influencing what we keep from the reading.

Within the boundaries of this theory, being in an efferent stance means focusing our attention predominantly on the “public” aspect of the sense of the words when we pursue a reading that seeks informative elements of the text, such as the ideas developed in it, or a reading that connects to advice relating to the factual knowledge in the text. The efferent stance then involves keeping information within the text, which is why Rosenblatt uses the Latin word efferent, which means “to carry away”. The role of the reader is hence to extract “the public meaning of the text.”

Secondly, the aesthetic stance focuses our attention as readers predominantly on the more “personal” aspects of the word. This stance is

mainly adopted when engaging with literary texts where the reader's attention is focused on different elements, and where the aesthetic stance allows for "feeling, ideas and attitudes" to emerge from the text. From this stance, a new experience is created by and for the reader. The word 'aesthetic' was chosen by Rosenblatt to describe this stance because in Latin it means to "sense" or to "perceive." The role of the reader is then to integrate their personal experiences into the text.

### 5.B. Efferent over aesthetic?

A reading stance is not necessarily imposed by the text. We can choose a text with a purpose in mind and then adopt a reading stance according to this purpose. But "clues or cues" from the text can influence the stance we choose. According to Rosenblatt (1982), we can also be influenced by the "broad margins and uneven lines, and automatically fall into the stance that will enable us to create and experience a poem" (p. 3). For Rosenblatt, any text can be read from both stances, but it may be that the wrong stance is adopted by the reader and they will fail to notice the point of the text. For example, Rosenblatt (1982) deplores that some readers read a literary text efferently as, according to her, this is in large part influenced by the educational system that encourages and favours the efferent stance. At the origin of this preference is the presumption that "first the child must 'understand' the text cognitively, efferently, before it can be responded to aesthetically" (Rosenblatt, 1982).

We can also interrogate whether the arguments claiming that children are not ready to read foreign literature are also based on this false idea,

criticised by Rosenblatt, that the most important information in a text is efferent information and that understanding this information is a requirement for the reading process. For the majority of researchers promoting reading international books for the awareness of other cultures, we might add that the reading position tends more to be an efferent one, as if it the reader were engaging with a sociological text rather than an aesthetic one. Some might even venture to deplore the lack of available authentic foreign literature, which has easily identifiable cultural elements (Short and Tomas, 2001), as if the foreign literature lacking cultural elements could not be labelled as authentic. Here again, an efferent stance of reading is manifest where the information present in the book is more valued than the experience of reading for pleasure or for aesthetic gratification. For Rosenblatt, books give people the key to being respectful of others, but this is more effective with readers who can read aesthetically.

### 5.C. Is reader response individual or social?

The revolution not only started with Rosenblatt giving power to the reader and sharing it with the text in an equal relationship from which meaning emerges. In fact, Roland Barthes went further by declaring “the death of the author” (1967), as does Stanley Fish (1980) who removes all power from the text to give it to the reader. It is still the reader who bestows the status of literary text upon a text depending on the stance that they have developed toward the text. Nevertheless, this does not make the reader an autonomous entity, for the reader is part of something bigger within their culture and their society which will



determine how they should read the text. It is not then the reader who has the authority of determining the meaning but the community to which they belong.

On the one hand, Rosenblatt views the reader's response as individual, constrained by the relation between text and reader. The two then have to fit together to be acceptable. On the other hand, for Stanley Fish the reader's response is social and their acceptance depends on the validation of the interpretive community. In this instance, neither the text nor the reader is fully independent or autonomous.

At the origin of this radical change is Fish's (1980) question: "Is the reader or the text the source of the meaning?" (p. 1). This reasoning led Fish to think that if the text is in charge of the meaning, then it would be possible to identify it and this will lead to a single and unique meaning present in the text. Applying the same authoritative power of meaning towards the reader leads Fish (1980) to conclude that "there are as many meanings as there are readers" (p. 305), which proves to be a problematic hypothesis because if each response is unique then we will end up by "giving up the possibility of saying anything that would be of general interest" (p. 8). In other words, the reader cannot be the one who gives meaning to literature because this opens up to endless interpretations that are all equally valid.

For Fish (1980) then, it is the community that decides what literature is rather than the text itself or the individual reader. It is not the text that determines the stance that the reader will assume but the norms of their community that predispose them towards a particular stance. This position explains the variability of responses to literature whilst, at the same time, it shows why some responses may have a common ground. Members of the

same community will necessarily agree because they will see (and by seeing, make) everything in relation to that community's assumed purposes and goals. Conversely, members of different communities will disagree because, from each of their respective positions, the other 'simply' cannot see what is obviously and inescapably there. For Fish (1980) then, this is the explanation for the stability of interpretation among different readers (they belong to the same community) (p. 15).

This variability of individual responses within a common ground makes it possible to categorise those responses and thereby analyse them, as I will do in my research study.

#### 5.D. Interpretive communities

One study by Wanda Brooks and Susan Brown (2012) has tried to develop a theory that takes into account "how culture enables literary interpretations of text." The children of the study were middle-grade African American pupils and the task was to respond in a group to multicultural texts from African American writers. According to researchers, the children approached the text with four different positions: ethnic, family, community and peers. Some passages call upon the ethnicity of the children and have responded to the text through this prism. However, with another story that evoked a family theme, the response shifted to the family prism, where they responded as a son or a daughter and not according to their ethnicity identity. The article concluded that some features of the text call for different identities of the reader. Stanley Fish was never mentioned in this study but for me, this

research highlighted how the different interpretive communities within each reader can create interpretation.

If, as Fish (1980) claims, the reader is social, then their response will necessarily be social too. This is also seen in research conducted by Lowry Hemphill (1999), who investigated students' responses to poetry and found that their socioeconomic status had an important influence on their reading and that the selection and focus of interest was not the same depending on that status. For working-class students, the emphasis was on characters' actions and thoughts, whilst middle-class students were more interested in the general theme of the text.

Nonetheless, according to Michael Benton (2005), most empirical research on reader-response uses Rosenblatt and Iser's framework (1978). Meanwhile, Fish's interpretive communities are only used as a pedagogical tool where interpretive communities are created in the class by creating a conversational group to determine how the responses of each child helps the interpretation process and the acquisition of literary competence.

### 5.E. Underreading and overreading

The process of selection of what a reader may find more important in a text and what the reader chooses to put in the text is essential to the process of reading, according to Rosenblatt. Moreover, this could be influenced by the interpretive community of the reader, as described by Fish (1980). Porter Abbott (2002) states that while reading a text, the reader tends to underread and

overread, absorbing “the information in the narrative discourse but, invariably, we overlook things that are there and put in things that are not there” (p. 79).

Underreading is inherent to any reading because we cannot remember or focus on every single detail or element of a story. In other words, there are elements that go unnoticed. Concerning overreading some elements of the narrative, Abbott (2002, p. 82) defines this as seeing qualities, motives, moods, ideas, judgments or even events for which there is no direct evidence in the discourse. For Abbott, both phenomena are linked to closure. It is because we need a full stop to end the reading of a story that we fail to recognise some important elements, or even imagine others that are not there. For Rosenblatt, this would be an illustration of the transactional relationship between the text and the reader in a back-and-forth movement, where the reader puts himself in the text imagining things that have not necessarily been presented for them. And for Fish, this process would be influenced by the interpretive community of the reader.

We also overread because of the gap that exists in any narrative and where we sometimes tend to overread the text to fill this gap. For Abbott (2002), “as we read the narrative discourse gives us some guidance for filling in the gaps” (p. 84), but even with this guidance we need to rely on our knowledge and imagination to fill the gaps. Nevertheless, the exercise of interpretation should find an equilibrium between filling the gap with imagination and knowledge without overpassing, over-exaggerating or stepping on the text.

In my study, it would be very interesting to observe the processes of underreading and overreading the narrative from the children’s perspective. A picturebook is a very interesting medium to do so because of the relation

between text and image. It would be interesting to see which elements are going to lose or gain importance in the illustration and in the text. Hence depending on the illustration, determining whether it is minimalist or full of details could add a challenge to the selection of relevant and secondary elements.

It would also be pertinent to study these elements through humour because humour can be construed as a puzzle of clues that needs to be put back together. Therefore, it is essential to identify all these important elements and keep them in mind because they guide the reader toward understanding humour. When reading a translation we might also wonder whether or not cultural elements will attract the children's attention, whether children pay attention to those elements or whether they will avoid them because of cultural differences or because of non-comprehension of those elements. Humour is particularly interesting to take into account when using the framework of reader response because it demands an active reader and its reception determines whether a content is humorous or not.

## 6. Humour: Can you laugh at a story that you do not understand?

From a reader-response perspective, one of the main interests of using humorous picturebooks is because humour depends on reception. Hence, it is the audience who says what is funny or not. In addition, the comprehension of humour is very challenging because humour requires an active reader and humorous texts are complex, needing developed literary, cognitive, and cultural backgrounds (Marcoin, 2007; McGhee, 1979; Mallan, 1993).

### 6.A. Why study humour in children's literature?

In order to address translation and reception issues, there are several reasons why I have chosen to work with humorous texts in this research. One such reason is that humour is believed to be culturally relevant (O'Sullivan, 2005), which makes it an interesting option for exposing children to other cultures. Owing its cultural relevance, humour is also difficult to translate, and yet humour has been shown to facilitate group cohesion (Romero, 2008) and empathy (Hampes, 2001 ; Clark & Rumbold, 2006).

Thus, Jerry Palmer (2004) proposes that understanding humour is important for inclusion, being associated with mutual understanding which, for Palmer, is the purpose of a joke. This mutual understanding is based on knowledge of the background and values shared in the culture of an individual. In this sense, we can understand why humour is believed to facilitate group cohesion and why it could generate interest and sympathy toward other cultures.

Humorous books are often said to be children's favourites (Aðalsteinsdóttir, 2011). Moreover, humour is also seen as motivation for reading and a tool for teaching children the pleasure of reading. Perry Nodelman and Mavis Reimer (2003) argue that reading for pleasure is not treated as central in the educational field due to a common misconception that separates pleasure from thinking; namely, that pleasure is recreational while thinking is serious. Still, Nodelman and Reimer (2003, p. 23) also defend the proposition that “thinking is a pleasure.”

Pleasure and humour share an interesting relation of interdependence here, as humour gives us pleasure and without pleasure there is no humour. The only element that creates humour is the appreciation of it in the pleasure it generates. Therefore, one question central to humour addresses what is required to enjoy it. It seems that two ingredients are key: comprehension, which implies cognitive capabilities and cognitive development; and knowledge, being cultural knowledge, shared knowledge, knowledge of the words and knowledge of how language works.

## 6.B. What is humour?

There is not a stable or consensual definition of humour, as it is constantly changing owing to its link to a specific context, such as time, society or language. Therefore, humour is too variable to be defined and has the paradox of being both universal and cultural. The only general agreement about humour would be that humour makes us laugh or smile, and that it makes us

feel well and playful. Therefore, humour depends on the reaction of the recipient.

However, this definition does not explain which features of a text produce this positive reaction or how we experience this reaction because of a certain cognitive process. Some researchers in children's literature define humour according to its transgressive content, which is always presenting something subversive: "Humour is always about breaking some kind of rules, about some kind of transgression" (Casson, 2004, p. 145). According to Luis Pescetti (2007), humour is linked to power and is not morally neutral; it can open the receptor/reader's eyes and help them develop a critical thinking. For Pescetti (2007), humour attacks any kind of authority, defined as something that imposes a limit. This can be applied to the rules of language, grammar and spelling, as well as to principles of reality, death, etc. This view is shared by other authors, like María Dolores González Martínez (2007), who claims that humour is a form of rebellion against established order, going against the norm. She also adds it is the idea of tension or threat that underlies humour.

Another characteristic element of humour is its need for an object of reference to distort. Humour is built upon a relationship of tension between the starter element and its new humorous form. Without this allusion, there would not be humour. Hence, humour is born from this incongruity, which is also the model proposed by humour psychology. According to humour psychology, humour is social and constitutes a mental game as opposed to being anything serious. (Martin & Ford, 2018)



## 6.C. From superiority to relief

In past times, the dominant idea proposed by Thomas Hobbes with regard to humour was that the feeling of superiority is at the core of humour because humour makes fun of the inferiority of others. This theory was in part pushed to the side because it hardly constitutes a general theory of humour, although there is evidence that people do laugh from the misfortune of others or can enjoy derision. However, it is interesting to note that this claim is still relevant in children's literature, where the reader may be in a position of superiority because they have more information than the characters of the book. This can also be the case when there is identification with the main character, who is morally superior to the villain. Thereby, children can laugh at what happens to the villain, which would not be the case if it happened to the main character.

Over the centuries, Hobbes's theory gave way to relief theory, developed by Sigmund Freud (1916) and Herbert Spencer (1860), which placed the release of tensions or nervous energy at the centre of humour. Although this release came from the punchline or conclusion, tension relief is not at the core of all kinds of humour. What is at stake then is an incomplete theory that is left behind in current research about humour, even though the authors claim that relief mechanism has to be taken into account when studying humour. Nevertheless, I think this theory is important in children's literature because humour can be used as a tool to release tension, or at least to reduce anxiety when engaging with difficult subjects.

Gail Munde (1997) finds that in children's literature humour underlies fears and anguish, and that its function is to relieve some tension. Kerry Mallan (1993) also states that comedy exists to minimise anxiety. She goes further by saying that when dealing with an element of tragedy, a writer uses humour as a way of lifting up the reader in the intention or purpose of making them pursue the reading.

#### 6.D. Incongruity and resolution

Later again, a shift has been made toward incongruity theory, previous to which theories of humour focused on the gain of humour, such as relief or a sense of superiority. The focus was now laid on cognitive models that describe "the elements that the respondent needs to perceive and understand, to 'get' the joke" (Suls, 1983, p. 60). Today, the most accepted condition for humour is incongruity. It is at the core of humour and occurs when our expectations are unfulfilled because what we are expecting is different from what is presented to us. Nevertheless, there is currently a debate about whether resolution of incongruity is essential to generate humour.

Some researchers such as Mary K. Rothbart (1976) argue that incongruity is a sufficient condition to create humour, presenting the interesting argument that the "resolution of incongruity may not make the incongruity completely meaningful and may sometimes add new elements of incongruity" (p. 37) so that incongruity never ends and the resolution never comes anyway. This can be interesting to explore when engaging with children's literature that offers an open ending or multilevel meanings tied up in an ending. On the other

hand, other researchers propose an incongruity-resolution theory, where humour is the result of an incongruity and its resolution, either by retrieval of information or using existing knowledge: “According to this account, humor results when the incongruity is resolved” (Suls, 1983, p. 50)

Some studies tend to demonstrate that resolution is as fundamental as incongruity. For instance, the study conducted by Wicker and al. (1980) asked a large group of adults to rate a series of jokes on their degree of funniness but also on different emotional aspects of the jokes. The jokes that obtained the best rates were associated with resolution, as well as painfulness and anxiety, much as tension relief theory proposes. These results not only show that incongruity and resolution are important in the appreciation of humour, but that cognition is not sufficient to build a theory of humour because emotions can influence it (Suls, 1983).

Another study supporting incongruity-resolution theory is that of Thomas Schultz (1976), who studied the folklore literature of very different cultures, from Western culture to Chinese and Japanese cultures, concluding that incongruity and resolution are both found in the vast majority of riddles and folk tales. This finding potentially highlights the possible universality of humour and how verbal humorous narratives are constructed.

#### 6.E. Is comprehension essential for humour?

One of the main questions around these models of incongruity or incongruity-resolution is: should they be considered as models of humour comprehension or models of humour appreciation? Furthermore, if resolution is

needed for humour then the implication is that comprehension is also essential. Palmer (2004) says that a theory of humour is also required to study when humour fails. Hence, changing the perspective and studying whether or not the receptor finds a humorous stimulus from something that is supposed to be funny might help to elucidate this question and to understand whether or not comprehension is necessary for humour.

At present, we simply do not know whether things or not are funny for the recipient because the methodology models are based on rating, which creates the non-possibility of qualifying one of the jokes as non-funny. Another criticism that has been formulated (Suls, 1983), and which may be important to keep in mind, is that these models are cognitive and do not take into account the emotions when studying the mechanisms of humour.

It is also important to underline that existing research about humour is focused mainly on jokes, and so on verbal humour which works mainly with punchlines. Thus, their findings are relevant for studying verbal narrative but not entirely reliable for the study of picturebooks, which seem more complex because they include visual humour. We should also highlight that these studies of humour are fairly old and conducted mainly in the United States. Owing to cultural differences, this may have an influence on the materials used in these studies and the responses of the participants.

Even if the models on incongruity dominate today's research, no current theory can be considered complete. In pursuit of this aim, Charles Gruner (1997) has taken all the characteristics of the different theories of humour and puts them together under one main element: namely, that humour will be humorous only if it allows something to be won, either a feeling of superiority or

where self-esteem is boosted; or if humour provides tension relief, which reduces anxiety; or if humour presents the pleasure of understanding something challenging because if the incongruity-resolution conflict is too easy to resolve, then it will be less enjoyable and will not be humorous.

## 7. Children and humour

To this day there is no final definition of humour. There are only different aspects of humour that should be taken into account when studying children's reading, and one of them is that humour changes with age.

### 7. A. The development of humour

There is no consensus about when a child experiments with humour for the first time. For some researchers this occurs around 18 months, while for others it starts with the first intentional laugh of the baby at around 4 months. The difference is due to the different requirements that researchers believe are necessary for recognising incongruity. For some, make-believe games are necessary which develop at around 18 months (McGhee, 1979). But for others, the necessary condition is the playful response to incongruity that appears at around 4 months. Although the researchers do not explain why such response occurs around 4 months and not before (or after), they claim that this response shows that the baby is capable of recognising incongruity (Martin and Ford, 2018).

What is certain is that humour arises at the same time as cognitive and emotional development. Humour is linked to development in children because we can see that it changes over time and that a 2-year-old and a 5-year-old would not find the same things funny. To describe that difference, Paul McGhee (1979) developed a four-stage model of humour development, which is still a reference in humor studies (Sahayu et al., 2022; Chang et al., 2023; Uçar

Çabuk & Eskidemir Meral, 2023). Only the last two stages of his model are of interest for my research because the two earlier stages occur during babyhood and toddlerhood.

Stage 3, which occurs around three years old, is named Conceptual Incongruity. The child plays with words but instead of just mislabelling them, they make these play-on-words more complex by adding wrong attributes to them on purpose. For example, following a playfulness objective a dog becomes a cat and the game continues by making this dog-cat meow. The model also suggests that at this age children experiment with the sound of words, creating different rhythms for words or experimenting with nonsense words.

Stage 4 is when a child can understand that the same word or event can have multiple meanings. This is supposed to occur at around 7 years of age and is linked to a less egocentric view allowing children to understand that another person can have a different point of view. The wordplay that contains double meaning starts to be understood then and there is a better access to abstract incongruity. According to the model, a preschooler may know both meanings of a word, but may not be able to hold on to both meanings at the same time, or at least not until they are about 7 years old. In this case, it may be interesting to understand irony or wordplay where the primary meaning is not the one to take into account.

McGhee's model is based on Piaget's developmental theory, which says that incongruity is perceived when information does not fit existing schemas. Once new information is integrated, then incongruity is eliminated by the child's increased knowledge of the world.





## 7.B. Incongruity and challenge

We may observe that even for children's humour incongruity seems essential, although some studies have tried to determine whether or not resolution is equally important. One of them (Schulz & Horibe, 1974) used jokes to explore this question. These same jokes have now been presented in three different versions. In one, the joke has incongruity and resolution; in another version they only had incongruity but not its resolution; whilst the last version had the resolution but not the incongruity.

The results showed that children 8-9 years old find the incongruity jokes with resolution of the funniest and that jokes without incongruity were rated as not being funny. But children 6-7 years old rated as equally funny the jokes with incongruity, and with or without resolution. This last result can be explained by the fact that the resolution has not always been understood by the children, especially when it is about a wordplay. Moreover, children have had difficulty with the two possible meanings of a word, which have been essential for the joke. They concluded that for this age group the resolution of the first version of the joke was not a resolution because of children's difficulty in understanding it. It is also important to note that in another study of jokes more appropriate for this age group, the incongruity-resolution jokes were rated as the funniest.

This research shows us that even for children resolution can be an essential part of humour, and that another important aspect of humour is the challenge that it presents. Even if comprehension seems to be central to humour, it is not enough because a joke that is too easy to understand will not be funny to children (or adults). To illustrate this phenomenon, Zigler et al.

(1967) proposed a “cognitive congruency hypothesis” using an inverted-U relationship between cognitive difficulty and enjoyment of humour. This is well illustrated in McGhee’s research with jokes using the concept of conservation. Here the jokes were graded as funniest by children who had only recently acquired the concept, but not by children who did not yet possess the concept of conservation or had learned it previously.

As Jerry Suls (1983) points out, it is still necessary to specify whether challenges occur during the incongruity or the resolution phase, or during an interdependent relation between both of them. These findings also illustrate one of the issues that children encounter with humour which is linked to their knowledge of the world; namely, that if the child lacks this knowledge then it is possible that humour will not emerge. The field of psychology has not come to an agreement about the importance of comprehension for the appreciation of humour, although researchers in children’s literature do agree that comprehension is essential to create humour. Furthermore, the comprehension of humour is very challenging because humour needs an active reader, while humorous texts are complex and require a well-developed literary, cognitive and cultural background.

For now, four different aspects appear to be vital when studying humour and its reception. The primary aspect is pleasure while the other aspects, which may explain this pleasure, are comprehension of the humour, the difficulty of the challenge that it requires, and the emotions underlying this humour.

### 7.C. Visual humour

The major studies of humour focus on verbal humour, but with picturebooks the visual is also vital. Most studies say that the images are the key to understanding the verbal humour and hold several of the humorous elements of the story. Frequently, images are seen as easy to understand and read. Moreover, Katharine Kappas (1966) says that visual humour is more important before entering high school and that afterwards, verbal humour is preferred. Hence, studies show that 5- and 6-year-old children are able to identify the incongruity of a funny picture. It would be interesting to ascertain whether this would also be the case were incongruity to be created from the interaction between verbal and visual stimuli, as found in picturebooks (Loizou, 2006).

### 7.D. Interpreting narrative in humorous picturebooks

In the reader-response theory, the construction of the meaning of the text comes from the interaction between readers and text. Both of them have power, and none of them can extend it to the other one. A literary text cannot force a single and only interpretation, while at the same time a reader cannot elaborate infinite possibilities of interpretation. But when we read we absorb the information in the narrative discourse. We then overlook things that are there and put in things that are not there.

Hence, we underread and we overread. Underreading is inherent to any reading because we cannot remember or focus on every detail or all the

elements of a story. In other words, there are elements that go unnoticed. With regard to overreading some elements of the narrative, Abbot (2002) defines this tendency in terms of seeing qualities, motives, moods, ideas, judgments, or even events for which there is no direct evidence in the discourse (p. 82).

For Abbot, both phenomena are linked to closure. It is because we need a final stop to any story that we do not perceive some elements of the text, or that we can imagine other ones that are not there. Abbot (2002) also notes that we overread because of the gap that exists in any narration and sometimes we tend to overread the text to fill this gap: “As we read the narrative discourse gives us some guidance for filling in the gaps” (p. 84). But even with this guidance, we need to rely upon our knowledge and imagination to fill the gaps. Nevertheless, the exercise of interpretation should aim to find an equilibrium between filling the gap with imagination and knowledge without over-exaggerating or ‘stepping’ on the text.

For the purposes of my study, it would be very interesting to observe the processes of underreading and overreading the narrative from a child’s perspective. A picturebook is a very convenient medium to do so because of the text-image relation. It may be interesting to see which elements are going to lose or gain importance in the illustration and in the text. And depending on the illustrations, if they are minimalist or full of details, this could add a challenge to selecting between relevant and secondary elements. It would also be relevant to study these elements through humour because it can be constructed over a game of clues that need to be rebuilt. Therefore, it is essential to identify these important elements and keep them in mind because they can provide a guide to understanding humour.



## 8. Empirical studies: Analysing children's actual responses to translation

As we have discussed in the section above, in translation for children there is more to take into account than just the content of the picturebooks. There is also the question of children's cognitive abilities to understand the stories, as well as the importance of knowing how they face unknown cultural elements that have an influence on the interpretation of the story and the pleasure derived from it. Although the pleasure is different from the comprehension, with humorous content the two of them can be linked and it is interesting to analyse the relation between them.

Pleasure is also very important because it can influence our way of reading, being the most essential element for humour. Indeed, if the audience did not enjoy the humorous content then it would not be received as humorous. For that reason it is also vital to explore humour with a reader-response framework in mind because humour is completely dependent on its reception.

### 8. A. Do children know when they are reading a translation?

As yet, no major study has focused on reader-response theory about translation or humour, although there have been a few interesting studies providing valuable insights. Most studies about the reception of translation seem to conclude that children are not aware of reading a translation. Emer O'Sullivan (2005) claims that even adults may not be aware of reading a translation.

Joosen (2019) interrogated a small group of 10- and 11-year-old readers to show that the children are not aware that they are reading a translation. The children in Joosen's study (2019) use the name of the author to determine whether or not they are reading a translation, and the setting and names of the characters can also help. The children then expressed their interest and pleasure in reading translations. Some of them were concerned about the quality of the translation, as well as of the importance of adapting the translation to make it accessible and understandable for them. But they rejected domestication, due to respect to the author's work, so they wanted the translation to be closer to the text and they did not want to lose the cultural elements in it. Furthermore, they expressed concern about issues of consistency in translation. One of the children, Tanja, added a comment to this: "Or if you change some things and others not, then it gets complicated. 'Is this an English one or a Belgian one?' You get confused." (Joosen, 2019, p. 9).

#### 8.B. Children's strategies when reading a translation

Their study showed that when children are confronted to a foreignising translation, as promoted by Oittinen, they have strategies to overcome some of the difficult elements to understand, such as skipping those difficult elements. Another strategy was found by Rhonda Bunbury and Reinbert Tabbert (1989). In one part of their study, they wanted to analyse the reception of the Australian novel *Midnite* by Australian and German 12-year-olds and by adults, observing the difference of reception between the source and the translated version. One question in particular was posed: "How dependent is the understanding of

*Midnite* on the background knowledge of bushranging and Australian life in general?”

Even if the Australian audience thinks that this knowledge is essential to understand the story, the German audience did not find it as important to access the story. Finally, as observed by the researcher, the “universal qualities and the fantastic element of the story lines” are the elements that the German readers liked, while the cultural term “bushranger” was simply received as being equivalent to a robber.

Elvira Cámara Aguilera and Pamela Faber (2015) posed similar research questions in wanting to know how the reception of literary works by children (7–8 years) can be affected by the three different translation strategies in a scholar context. The strategies were domestication, foreignization and a mixture of both. They collected the responses of children using a questionnaire centred on comprehension and memorisation of the stories.

Their findings showed that for that age group, recall, motivation and comprehension were higher with domesticating translation, while the foreignizing translation produced less satisfactory results. Nevertheless, Sung, Park and Kim (2016) arrived at a different conclusion and found that either if the names are domesticated (in Korean names) or foreignized (in Japanese names). Moreover, there was not a significant difference in memorisation or understanding of the story, for children aged four or five years old.

### 8.C. Children’s responses to picturebooks



The framework of reader-response has allowed for a new vision of the reader. Now they have an active role where their experience, sensibility and “encyclopaedic knowledge” (Eco, 1979) can influence their interpretation. This change has allowed the emergence of a new field of research in the form of empirical research that collects the responses of real readers. In this field, most of the studies of children’s responses have focused on the process of meaning-making between the text and image when reading picturebooks. Indeed, as Maria Nikolejeva (2010) puts it, picturebooks have two semiotic codes to decode (text and image) during the process of meaning making, in a process that is mainly invisible (Marshall J., 2000).

In order to make this process visible, researchers have privileged the children’s verbal responses, but sometimes their writings or drawings are chosen to elucidate the transaction process between the visual code, the written code and the children reading the story. Most of the time this oral, written or artistic answer is collected after the reading, with the exception of Sipe with his work collecting children’s responses during the reading time. The privileged setting to study this response is the classroom while the methodology chosen is principally qualitative (Margallo, 2013), with a few exceptions such as Lawrence Sipe (2008), Martina Fittipaldi (2008) and Barbara Kiefer (1993) who categorised the reader responses of the children to allow for statistical analysis and interpretation of these responses.

But the majority of studies on empirical research on children's responses to picturebooks are qualitative and are closer in character to case studies, focused mainly on descriptions. As explained by Kiefer (1993) when describing her work (which was not quantitative despite the creation of her categories), her

study showed the responses that were possible rather than probable. They are a repertoire of some of the possible responses (not necessarily exhaustive), but we cannot draw any conclusions on their frequency or their proportion among children's responses. We can extrapolate this description to most of the qualitative studies in the field. These studies focus on the personal response and are less interested in their common features since they do not examine the occurrences of these responses. It is therefore difficult to generalise the findings of these studies.

Nevertheless, these studies give us some idea of how children respond to picturebooks. In Evelyn Arizpe and Morag Style's work, for example, we learn that children attach a great deal of importance to images and that they seem more interested in images than in text (2015). Kiefer, meanwhile, observes that children are more attentive to the details of illustrations than adults (1993). But without categorisation, it is difficult to compare children's responses having read different versions of the same picturebook (source text and translation, for example).

#### 8.D. Sipe's categorisation of children's responses

As underscored by Clementine Beauvais (2015), there may be a gap in the data from children's responses partly caused by possible verbal "limitations" of the children. Researchers thus have to interpret what they think the child is trying to say. This interpretation may be too subjective, particularly if it emerges from the response of only a handful of children, which may not be

representative. So there is no assurance that another researcher would interpret these responses in the same way.

On the other hand, research that categorises children's responses may generate more reliable and reproducible results. This is observed for example with Sipe's work. The responses of 4- to 6-year-old children in the classroom allowed Sipe to identify five categories of literary understanding - analytical, intertextual, personal, transparent and performative - which I explore below because they were used to analyse children's responses in my study.

**Analytical:** This category reflects an analytical stance. For Sipe (2008), it includes "all responses that seem to be dealing with the text as an opportunity to construct narrative meaning" (p. 85). In his study, this category comprised over 70% of children's responses.

**Intertextual:** Sipe defines this category as "children's abilities to relate the text being read aloud to other cultural texts and products: other books, the work of other artists and illustrators, movies, videos..." (p. 85). This intertextual perspective suggests that any given text may be interpreted within the matrix of another.

**Personal:** The third category groups all the responses where children link personal elements of their life to the text, or from the text to their life. Sipe (2000) notices that "in the more extreme of the reader-response positions, readers are thought to read themselves into any text (Bleich, Holland), and the primacy of the subjective experience of literature is asserted" (p. 256). Nevertheless, this category represented only 10% of the children's conversational turns of Sipe's study, constituting a small amount that would seem to contradict the supposedly egocentric aspect of children. But this could

be explained by Coosje Van der Pol's (2012) remarks about how children need to stay in the story to integrate its conventions and set of rules, and that by focusing on integrating the text to our lives or our lives to the text the reader can miss important elements of the story; for example, Van der Pol describes one child using this personal stance to enter the story who was otherwise unable to understand the irony in it.

**Transparent:** This category represents intense immersion. For Sipe (2008), these responses suggest "that the children had entered the narrative world of the story and had become one with it" (p. 86) Interestingly, Sipe noted that only 2% of the responses were representative of this category. His explanation then being that the best indication of such an experience is not verbal response but silence, so showing why it could be interesting to also study non-verbal language, such as children's facial expression and attitudes.

**Performative:** As Sipe (2008) observes, the last category refers to the creative appropriation of the text by the children, when they "are entering the world of the text to manipulate or steer it toward their own purposes." (p. 86).

For Sipe (2000), each category reflects a stance of reading and a purpose that the children follow. The Analytical response and the Intertextual response are linked to the Hermeneutic impulse, while the children's purpose is to understand the story and to interpret the "meaning" of the text. The Transparent and the Performative responses are derived from an aesthetic impulse where the children experiment the "power" of the text. Finally, the personal impulse represented by the Personal responses is a tendency to personalise the story.

Those three impulses, according to Sipe, interact synergistically with each other during literary understanding. From this extensive and brilliantly detailed and developed research, we can see that there are different entry points into a story. These can sometimes even be contradictory, such as the pleasure of finding oneself in the text and the pleasure of freeing oneself thanks to the text, procured by the aesthetic impulse.

These five categories elucidate how children engage with the story and construct meaning, and since Sipe takes into account the occurrences of these categories, his results show the probability of the occurrence of a certain response. His categories have been used by other studies since, showing their reproductibility (as will be discussed in the Methodology section). In fact, Sipe's categories emerge from children's responses to a high variety of picturebooks. My study will thus use his categories to delve more deeply into their responses to humour, to determine the loss and gain of the domestication and foreignization strategies of translation.

#### ***8.E. The importance of rereading stories to children for literary comprehension and the development of sophisticated responses***

Research on the impact of repeated readings on children's comprehension and engagement with texts reveals significant changes in their responses as they become more familiar with a story. Initially, children tend to listen more attentively rather than discuss the story. However, as children became familiar with the text, Martinez (1983) observes that they became more verbal. In a study by Martinez and Roser (1985), the comments of the children nearly doubled, indicating an increased willingness to discuss the story.

The focus of children's discussions also evolves with repeated readings. Initially, children might concentrate on characters, events or details. But as they gain familiarity, their discussions broaden to include aspects such as story language, settings and themes. This shift suggests that as children master the basic elements of the story they can direct their attention to more complex dimensions.

In addition, repeated readings allow children to deepen their understanding and processing of the story. They use these opportunities to clarify, fill gaps and make connections, which enhances their overall grasp of the narrative (Martinez & Roser, 1985). This repetition can allow children to move from literal comments during the initial reading to more non-literal comments during subsequent readings (Martinez, 1983). According to Beaver (1982), "The repetitions permit them to attend to more and more parts and to slowly gain control over the whole story" (p. 143). When studying children's responses, it is important to include re-reading to allow children to reach a better understanding, and to explore where and what are the focus of their interest once they are familiar with the story (Arizpe & Styles, 2015).

Furthermore, repeated readings with pre-readers are particularly beneficial in helping children understand and learn new vocabulary (Flack, Field, & Horst, 2018). Research by Horst, Parsons and Bryan (2011) has demonstrated that repeated exposure to the same stories helps children acquire new vocabulary more effectively. Horst et al. (2011) hypothesise that during rereading, children require fewer attentional resources to understand the story which allows them to focus more on the new words offered by the story. This process of reduced cognitive load during re-readings facilitates a deeper

understanding and retention of the story's language elements. This is especially relevant when dealing with translations in children's literature, where vocabulary and sentence structures can present additional challenges (Araújo, de Almeida Leite, Brito & Esteves, 2022; Ketola, 2018; Puurtinen, 2003).

## Chapter 3. Methodology

### 1. Initial design of the study

#### 1.A. Impact of the Covid-19 crisis

The original aim of my study was to analyse the responses of French and British children to four picturebooks (two from each country) in three different versions (source text, domestication translation and foreignization translation). My research was originally planned to collect data at their schools, but owing to the Covid-19 crisis it was no longer possible to meet any participants physically and still protect their health and the health of the researcher.

In response, I had to adapt and change the research design to virtual encounters. However, contact at a distance would not be possible in a school setting lacking the right materials for virtual communication and data collection. In addition, this virtual approach would create more complications for teachers who were already very busy with a rigorous Covid protocol at school.

Another option was to do the research at the home of the children by recruiting dyads of parents and children willing to participate, read electronic picturebooks and record themselves. The greatest benefit of this protocol was the possibility of being able to follow the aim of my study and the research questions without major modifications. This turned out to be a great asset for my research, as we will see in the findings.



## 1.B. Other changes undergone by my research

My decision was to change the study design despite one of the aims of my research being to compare the responses of French and British children to translated humorous picturebooks during a shared reading at their homes. The purpose of this comparison between the two nationalities was to know if their response to the translations would be different depending on their exposure to translations. Here, French children are used to being surrounded by translations of books from the United Kingdom (Lévêque, 2016) while British children are not used to reading books in translation (Lathey, 2018).

Finally, however, the decision was made just to study the British picturebooks. In view of the pandemic, I chose to focus on the reception of the two British picturebooks and put aside the two French picturebooks because the recruitment of British parents was difficult under these conditions. I simply did not have enough parents interested in being part of my study at that moment in time. Thus, I lacked sufficient data from the British side to read the translations of French picturebooks, entailing that it was not possible to exploit the videos already collected (mostly from French dyads who had read the source text) because the number was too small to allow comparability. Whilst they could be part of research for an article, they were not exploitable for this study.

The problems did not end there as the protocol, lasting three weeks, was deemed too long by several British families. Recruitment became a little easier when families were given the option of reading only one picturebook. Hence,

only one of the British picturebooks was sent, enabling a number of participants to be closely aligned with the groups of foreignization and domestication.

This decision to focus on the British side was made possible because the parents reading the story to their children in their homes generated several sets of data that were not initially planned, such as the way parents read and how they interacted with their children. This was not anticipated by the pilot study because the relevance of this data only emerged when the number of participants was big enough to show patterns. During the analysis of the data collected, it became clear that the quantity of data collected was very large, massively so for a single study. So I decided to focus the study on the analysis of the effect on reception of translation strategies using the British picturebooks.

## 2. Research questions

Following the pilot, a new research question was added addressing the influence of the translation on the way parents read a picturebook. The following then are the final research questions of this empirical study:

### **How does the strategy of translation influence children's reading experience?**

This first question aimed at determining whether the translation strategies (domestication and foreignization) had any impact on children's enjoyment and understanding, and to confirm whether or not the effect of these strategies accords with what is assumed by theory. As proposed by Nida and Oittinen, domestication is supposed to offer a similar reading experience to the source text although some scholars, such as Petros Panaou and Tasoula Tsilimeni (2011), argue that a translation could never provide the same reading experience as the source text. Moreover, foreignization is supposed to create a different reading experience, following Venuti's idea that reading a translation should be different than reading a source text which in the process of translation could create a less accessible reading.

### **How does the translation strategy influence parents' reading?**

The second question focuses on the impact that the translation strategy may have upon the way that parents read a picturebook and on their roles as

mediators of the story in order to observe whether the text has an influence on parents' mediation.

### **How does a second reading impact the reading experience?**

The third question intends to analyse whether or not a rereading would change children's reception and parents' reading and mediation. Repeated readings allow children to move beyond basic story elements to explore more complex dimensions such as language, settings, and themes. This evolution in children's responses suggests that rereading could also influence how parents mediate the reading experience. By examining the impact of a second reading, this research seeks to explore changes in children's reception and the potential alterations in parents' reading practices and mediation strategies.

### 3. Research design

In being designed to answer these research questions, the study was set up to collect data on shared reading at home of a picturebook. Parents were to read the same picturebook to their child twice in the space of a week on their computer or tablet, then record on camera the sessions of the storytime and the interview part that followed.

For parents, doing these recordings by themselves while reading the picturebook might have made it difficult to obtain rich data on facial and body expression because the picturebook was likely to have covered up a part or even the totality of the children's faces. In addition, there was the possibility that many parents did not own a good recording device. The solution found was to use an electronic version of the picturebook which had the advantage of being an easy and affordable way to send the picturebook to multiple families in two different countries. Moreover, this simplified the need for a good recording device and the search of the right angle for the recording.

With an electronic reading on a computer, the webcam could be used to record the reading. This camera also allowed the facial expressions of the children to be seen in their interaction with the pages of the electronic picturebook, as well as their interactions with their parents. Both the computer (to turn the pages) and the webcam were controlled by the parent.

#### 3.A. Parents as co-researchers

Parents were in charge of data collection expressly in the design of this research, including the conducting a semi-structured interview at the end of the reading. I considered having a video-call with the children after the reading to conduct the interview this way, but it quickly seemed not to fit to the situation because it would require additional schedule planning and present more complications for the parents. This protocol was already demanding enough for the parents, so it was essential to offer them the flexibility to choose the best moment for both the parent and the child to do the reading. The upshot was that the parents would be conducting the interview, which would change the role of the parents in the research.

This kind of participation can be seen in Participatory Action Research (PAR) which, according to Markey, Santelli and Turnbull (1998), is “a method of conducting research that involves researchers and the constituencies of the research as equal partners in all phases of the research—requires an understanding and respect for the unique perspectives and resources that each PAR team member brings to the effort” (p. 20). This method implies having another person with the same roles as the researcher, such as gathering the information, identifying any problems and analysing the data. This is a wide definition of PAR and others study use the term ‘co-researcher’ for participants that are involved in some phases of the research process. This definition seems relevant because it illustrates that it is possible to integrate participants in different roles, and to accept that the knowledge is not always academic and can also be found in other people.

Nevertheless, Berry Mayall (2000) argues that it is necessary to separate children from parents to fully understand childhood. This is principally because

of the fear that parents may influence the child's response which could be determined by their relationship or their parenting style. On the other hand, parents have great knowledge of their children (the study's subject), much more than what any researcher could learn in the time of a study. For Abigail Hackett (2017), using parents as co-researchers emphasises the similarities between parenthood and research involving children because parents are constantly observing and interpreting their children's behaviour, just as a researcher would observe and try to understand the child's perspective (Nichols, 2002).

Furthermore, parents acting as co-researchers could help as facilitators of the research in being more reassuring than a researcher, which could greatly help the interview. The fact that they are experts of their child, which according to Michelle O'Reilly and Nisha Dogra (2016) could be an advantage as they note that "parents are probably best placed to get more detailed answers out of their child and will know the best ways of asking your questions" (p. 16), and a good relationship between the child and the interviewer "can encourage a more forthcoming response" (p. 109). Building such a relationship would take a considerable time for a researcher, while the parent may already have it.

However, to include parents as co-researchers means that it is necessary that they understand which data is important and how to capture it. As Given et al. (2016) put it, "researchers need to carefully consider how they describe relevant, potential data to the co-researchers, to ensure that emergent design within the scope of the research problem can be facilitated" (p. 5). In addition, Freeman and Mathison (2009) observe that parents needed to learn how to conduct the interview with the child because even if children at that age are perfectly capable of being "participants in a research, to understand what is



being asked of them, and to share their experience in response” (p. 92), the context is essential, and it has to be respectful so it can free the speech.

In order to create this context, children need to be in a position where they understand that they are the ones that know best, that what is asked from them is only their view and interpretation of the story, and that there is no right or wrong answer (Arizpe and Styles, 2015). Aidan Chambers (1993) notes that children are often looking more at what the adult wants from them than searching through their own knowledge and impressions. Parents hence need to be instructed to let the children know that their thoughts, comments and emotions are listened and valued. Therefore, training for parents as co-researchers was included in the protocol.

### *3.A.1. Parents’ training*

An introductory workshop lasting between 30-45 minutes was undertaken using Zoom with the parents to train them as co-researchers of the study. The workshop started with the parents being presented with the main interest of the research, explaining that the most important element was to understand the child’s view and appreciation of the picturebook and how they make sense of the story, not if they understand the story or not. As they were in charge of data collection, it was key for the research to make sure that they understood what they were looking for, to play their roles as co-researchers.

This part was also focused on the pragmatic aspects of the recording of the reading and interview sessions. They were advised to use the software

camera if they had a PC, or a Quicktime player if they had a Macintosh. The parents were told how to find the software and how to make sure that they are recording the session. They were also reminded that all this technical information would be presented in the presentation before the picturebook. The different phases of the research were explained; namely, the first reading followed by a second reading a few days later.

One important topic was the consent to participate in the project and possibility of volunteers withdrawing without justification. Afterwards, we spoke about the child's consent, explaining that prior to the reading there would be a short video introduction where I would explain the project to the child, reminding them that their participation was not mandatory but voluntary, and that they could withdraw by telling their parent if they did not want to read the story, answer the questions, or be recorded. All the while I reminded the parent to be careful of the willingness of the child to participate and that it was fine if they did not want to, and that if they did not want to do the second reading of the story then this was also perfectly acceptable (and could be even interesting for the research).

The second part of the workshop was focused on the training, with two main topics: how to read the story and how to conduct the interview. First, they were given the advice to let the children comment freely. My objective was to use such comments with Sipe's categorisation, as he studies the spontaneous response of children during storytime. Notions such as expressive reading were also explained with the focus on articulation, intonation and reading while playing with tone and volume of the voice, finding the right rhythm and respecting pauses in the story, in order to help the text come to life.

Afterwards, the focus was on helping the children articulate their answer with the notions of active listening, such as not being afraid of silence, using nodding and tokens of encouragement, reformulating the answers of the child to help them develop them more thoroughly, paraphrasing and providing feedback. To help the parents elicit their children's responses, the question slides also showed prompts they could use. This section of the training, on how to conduct the interview, draws on Berry Mayall's (2008) recommendations laid out in his book *Conversation with Children*.

### 3.B. Participants

The children participating in the study were between 5-7 years old, being pupils of Grande Section and Cours Préparatoire in France and of their equivalent levels of Years 1 and 2 in England. Bicultural families were excluded to avoid bias. Most of my sample consisted of self-selected volunteer parents who responded to online posts (through posts on social media). With the exception of seven participants—five who I knew personally before the study and two who were recruited through the contacts of my participants, so creating a small snowball effect.

This process resulted in a double selection: initial self-selection by the volunteers and recruitment through my and their personal networks. The recruitment was limited to online parental groups with the double selection process seeking to create a homogenous sample that would arguably exert an influence on the findings because it limited the diversity of socio-economic backgrounds among the participants. Future research could address this limitation by employing a larger and more diverse sample to build on the findings of my PhD study. However the advantage of a homogeneous sample in a study such as mine, with a small number of participants, is that it allows for comparisons.

The final number of participants who did the reading and rereading of their picturebook was 33 (20 French dyads and 13 British dyads). Parity was obtained (although this was not looked for) with 17 girls and 16 boys. Parents

were mostly mothers, with the exception of two fathers in France and one in the UK.

The parents were asked their profession during the workshop. Here the vast majority were highly educated (with at least a master's degree), with almost half of them (15) working in education. There was homogeneity here between the two nationalities. To respect the anonymity of all the participants, they are referred to by pseudonyms in the study.

All of the French parents read the two picturebooks studied (in each case a different strategy of translation for each picturebook), but the videos of the second picturebook were not usable for four of them as one skipped part of the story without noticing, while the other ones had framing or sound issues. Of the British parents, only five of them read the two picturebooks, but the videos of two of them were not usable for the second picturebook (one had no sound, while the other one was cut at the middle of the interview).

In total, nine dyads read the source text of *The Bear Who Did*, nine read the *Cet ours-là* book (the foreignization version) and ten read *Ourse-ci, ourse-là* (the domestication version). For *Bunnies on the Bus*, seven dyads read the source text, nine read *Lapins dans le bus* (foreignization) and nine read *Les lapinous font les fufous* (domestication), as summarised in the table below. It is important to underline that the parents did not know if they were reading an original or a translation.

	Source text	Foreignization	Domestication
The Bear Who Did	9	9	10

I used British dyads as the control group. This approach allowed me to compare the reading experiences between an original text and its translations. By doing so, I aimed to maintain consistency in the control conditions and provide a clear benchmark for evaluating the impact of translation on reading enjoyment and comprehension. This design choice was crucial for isolating the variables related to the translation process to ensure that the observed differences could be attributed to the translations themselves rather than other extraneous factors.

### 3.C. Ethics

In conducting research involving minor children, it was essential to prioritise their rights and well-being. Ensuring the ethical integrity of the study was a primary concern throughout the research process. Since I had never met the child participants and would not meet them during the study, a comprehensive consent procedure was crucial to respect their comfort and ensure their willingness to participate.

The consent form explicitly stated that both parents and children had the right to withdraw from the research at any point. To ensure the children understood this, an introductory video was created, which the dyads watched before engaging with the picturebooks. This video clearly communicated that participation was voluntary and not mandatory, emphasising that they could

withdraw at any time without any consequences. Additionally, it was specified that they had the right to refuse to answer any or all questions posed to them.

To further safeguard the children's consent, parents were informed during their training sessions about the critical importance of respecting their children's willingness to participate. They were instructed not to compel their children to continue with the research if the children expressed a desire to stop. It was also communicated to parents that children had the right not to answer all questions, not to listen to the story, or not to participate in the rereading.

What happened with one dyad highlighted the strict adherence to these ethical standards. A child's data was excluded from the study because it was clear that the child's consent was not respected; the mother forced the child to remain until the end of the questions, despite the child's repeated requests to leave. Another participant withdrew from the study due to her child's discomfort with being filmed, thereby respecting the child's consent.

Ethical clearance and formal approval for the study were obtained from the University of York in April 2021, underscoring a commitment to upholding ethical standards and ensuring the research was conducted with the utmost respect for the rights and well-being of the child participants. The information page and consent form provided to parents are included in Appendix 23.

## 4. Material for data collection

The research participants received an internet link to a Powerpoint presentation online (using Powerpoint's website). This presentation started with a video of myself where I presented the project to the child and reminded them their consent was needed and that they could refuse to participate in the research or any part of it just by telling their parent. The following slide was a reminder of the technical steps to record the session using the computer's webcam, including how to be sure that framing and lighting were adequate. They then had access to an electronic version of the picturebook where they could control the turning of the pages.

A set of questions was presented at the end of the picturebook with the prompts that could be used by the parent to elicit their child's answers. The last slide thanked the participants and reminded them how to save the video and how to send it to me. For the second reading, a new link was sent. The device was the same presentation but with different questions (some were suppressed, and new ones were added). The participants were reminded of my phone number at the beginning and at the end of the presentations, and my email address in case they needed any technical help. The total number of usable videos was 106.

### 4.A. Primary material



Two British picturebooks were selected. The picturebooks needed to be recent in order to show the participants a book that they have not seen before and to avoid the possibility of them already encountering the translation. The books were chosen for their humorous content and the challenges that they presented for translation. Finally, the picturebooks were selected for the target audience of ages 5–6. The final selection is presented below:

- *The Bear Who Did*, by Louise Greig and Laura Hughes, published in 2020 by Egmont UK Limited.
- *Bunnies on the Bus*, by Philip Ardagh and Ben Mantle, published in 2020 by Candlewick.

For both picturebooks, the endpapers are part of the narrative and show all the elements of the plot at the beginning just before we jump into the action. As I will develop below, we then follow a series of chaotic situations that provide the humour and funniness of the story,

#### 4.B. Picturebook translation

It was decided that the translation of the picturebooks was to be conducted by independent translators with knowledge of the concepts of domestication and foreignization in translation, either as professional translators or master's students working in translation. Their collaboration was voluntary

without any monetary compensation and their participation will be acknowledged in any articles using their translations.

A total of four translators were required for the translation of the picturebooks, one for each type of translation (domestication or foreignization) for each picturebook. Each translator had only one picturebook to translate, with only one strategy of translation to avoid any artificiality of the translation that might transpire if the same translator had been asked to translate the same text twice using both strategies of translation. Indeed, the risk was that a translator would do the second translation in comparison with the first strategy used, creating two translations that would be exaggeratedly differently to correspond to each strategy.

In France, a total of eight leaders of master's degrees courses in Translation were contacted. Two of them wanted to participate but could not do so before September 2022 because of the pandemic situation. Two other universities transmitted the request to their master's students and one university (University of Angers, in France) decided to participate in the project by integrating it into the course of their second-year master's students in translation. In doing so, they received a specific lecture on domestication and foreignization strategies, and they did the translations by groups in close collaboration with their English lecturer (Ludivine Bouton-Kelly). This collaboration resulted in two translations, each following each strategy, for the two picturebooks. In addition, the lecturer of this master also sent her version of the domestication translation of *The Bear Who Did*. And two students from the other universities (Bordeaux) worked on the translations of *Bunnies on the Bus*. The students who participated were Lou Zabé, Estelle Carn, Marine Vaslin,

Juliette Bisali, Maya Proupain, Chloé Barault, Marynne Ber, Camille Frappier, Amélie Marnier, Morgane Vannier.

Once the translations were received, both translations of *Bunnies on the Bus* and the foreignization translation of *The Bear Who Did* were tweaked by me in consultation with my supervisor (Clémentine Beauvais, who is also a professional literary translator, including of picturebooks) to be in adequacy with the criteria that we developed to apply to domestication translation and foreignization translation (see below). The domestication translation of *The Bear Who Did* is mostly similar to the version produced by the MA lecturer and researcher on translation, Ludivine Bouton-Kelly, with just minor changes. The translation of *Bunnies on the Bus* was the most tweaked. All the translations are available in the appendix, as well as the pages of the original versions of the two picturebooks.

#### *4.B.1. Criteria of translation*

One challenge was to design a systematic way of creating domestication and foreignized translations. In spite the importance of those two concepts in contemporary translation theory and in the works of Lawrence Venuti, the specific criteria defining these two strategies are not actually very clear in Venuti's writings. Furthermore, up until now researchers have mostly focused on analysing existing translations in order to isolate special features of the text to determine whether the cultural items were following a domestication or a

foreignization strategy. But no researcher has tried to apply these strategies as guidelines for translation itself, even though Venuti advises the following:

No practice can develop without an interrogative reflection on the theoretical concepts that make it possible, that inform its selection of materials and its transformative methods. By the same token, however, no theory can develop without the proof of practice, of the specific case. (Venuti 2002, p. 6).

The vagueness of these two concepts is also criticised by Kjetil Myskja (2013), who reviews different points of view of translator scholars about Venuti's concept and defines the lack of criteria as "...a theoretical problem: if one cannot establish what constitutes foreignization, how can translators then take it in use to achieve the desired resistance?" (p. 7). Therefore, the first step was to establish criteria to allow the translations to be defined either as a foreignization translation or as a domestication translation.

For Venuti (1998), the definition of a domestication strategy deals with source texts by making them more familiar and less foreign to the target culture. Here we can deduce that with a domestication strategy, we are less constrained by the original text and that following the literary norms of the target countries is expected. Another important point mentioned by Venuti is the fluidity and the transparency of the text; an aspect that he criticises as, for him, fluidity is just an illusion.

Even so, it was important to create a fluid text in order to achieve a domestication translation. So for the domestication version, it was decided that

the skopos of the translation was to focus on rendering the text fluid. This translation strategy should generate a translated text that feels as much as possible as if it was originally written in the target language and culture.

### **Domestication translation (DT) criteria**

The main aim was to focus on changes that created fluidity in the text:

- Modification of names
- Modification of spelling of onomatopoeia
- Modification of poetic strategies to fit the target culture's poetic norms
- Modification of tense
- Translation of the text in the illustrations
- Playing with the gender
- Different text-image relations.

The strategy was different for the foreignization translation because the main interest was to leave remainders showing that the text comes from another culture. Therefore, this strategy retains foreign elements from the original work to remind the reader that they are reading a translation, being a written text that comes from somewhere else. This can be secured by leaving some words or expressions in the source language, or by retaining elements like syntax in order to create a feeling of strangeness during the reading.

The translator must release a domestic remainder that doesn't simply approximate the features of the foreign text but compensates for the irreducible differences between languages and cultures... The translator must decide how to preserve the foreignness of the foreign text... (Venuti, 2002, p. 15).

### **Foreignization translation (DT) criteria**

The following criteria were thus decided for the foreignization translation (FT), with the main aim of staying as close as possible to the original text:

- Retain the names
- Retain the source spelling for onomatopoeia
- Follow the poetic conventions of the source text and culture: same rhyming and metrical/ rhythmical schemes, same sound effects, etc.
- Retain the tenses
- Retain the text in the illustrations in the source language
- Retain the gender
- Retain the text-image relation.

### **Criteria deduced from theory**

Most of these criteria were derived from translation theory, particularly from children's literature translation theory. The criteria for gender and text-image relationships are notably induced from practical experience, as previous translational choices might influence these aspects. They were established to ensure that the translations adhered to the concepts of domestication and foreignization strategies.

These criteria guided the translation from English to French. Upon receiving the translations from the students and their professor, modifications were made based on these criteria. The translations considered not only the meaning but also the form, rhythm, sounds, harmony, tone of the text and the text-image relationship.

### **Criteria regarding cultural elements**

Criteria concerning the translation of culture-specific items involved an active choice: to retain or modify them in accordance with the culture of the target audience. Descriptive translation research analyses translation strategies in published works and is quite clear about the techniques to adopt with regard to names in a text. If names are retained, this indicates adherence to a foreignizing translation strategy. Conversely, if names are modified to adapt to the target culture or to create a new poetic effect, it follows a domesticating strategy. As Fourment Berni-Canani (1994) states, "We speak of nomination or re-nomination when an adaptation is made, whether graphic or phonetic, or when a new name is invented or forged" (p. 556, translated by the author).

As the name suggests, onomatopoeia is clearly defined as following either a foreignization strategy if retained, or a domestication strategy if modified with its official equivalence in the target culture. An official equivalent is a translation technique where a term in the source language has a pre-established equivalent in the target language. According to Jan Pedersen (2005), an official equivalent is a “pre-fabricated solution” to translate a cultural reference (p. 3).

Translation of the text in the illustrations. For domestication, which avoids creating disturbances in the reading experience due to the translation, the technique is to find an equivalent in the target language. Regarding the foreignization strategy, the bold choice has been made to follow Laurence Venuti’s advice to maintain reminders that the text is from elsewhere by using the technique of retention. Therefore, in the foreignized translation, the text in the illustrations has been retained in its original version. According to Pedersen (2005), “Retention would be the strategy that displays the most fidelity towards the source text, as the translator is true not only to the spirit but indeed every letter of the source text” (p. 4). It would be interesting to see if this choice would influence the reading experience and if it is adapted to a child audience.

### **Following or not Following the Norms of Translation**

Poetic strategies refer to the translation of style. Foreignized translation aims to preserve the stylistic elements of the source text, which may lead to deviations from the conventional norms of the target culture’s translation practices. This approach seeks to reveal a unique aesthetic and poetic dimension from the original language. The primary techniques employed in the foreignized



translation include direct translation methods such as calque, borrowing and literal translation. These source text-oriented strategies strive to recreate the effect of the original text in another language.

In contrast, domesticated translation focuses on adapting the text to align with the norms of translation in the target language; in this case, French. This approach often involves reconfiguring the construction, rhymes and rhythms of the text to fit the target culture's literary conventions.

Tense serves as a good example of adhering to the usual norms of translation. As Gillian Lathey (2003) notes, "tense in narratives is linked to dominant literary conventions within languages, and that tense shifting in translation is one means by which a text is assimilated into the target culture" (p. 234). Therefore, domesticated translation will typically follow the French convention of favouring the present tense in picturebooks. Conversely, foreignized translation will translate the tense of the original text into its French equivalent, maintaining the tense of the source material.

### **Criteria Induced by Practice**

The next two elements are more deductive from the practice since they are determined by the previous choices made. Indeed, as expressed by Lance Hewson (2011) style, for instance, "comes across as the key factor explaining choices, even to the detriment of what is taken to be the fundamental meaning or orientation of the source text" (p. 75).

**Gender:** Induced by the translation process, French, being a language that assigns genders to all nouns can pose specific problems in translation. This could influence the poetics of the text, impacting prosody or obscuring information about a character's gender in spoken language because it is represented in writing and not extendable to speech.

**Relation Text-Image:** The relationship between text and image may be impacted depending on what Hewson (2011) refers to as overriding translational choices, which are choices that take precedence over other categories of decisions. For Pedersen (2005), this could change the text-image relationship; for example, using addition or explanation strategies “involving expansion of the text, or spelling out anything that is implicit in the ST” (p. 4).

Furthermore, the application of these criteria involved specific translation choices for the two selected picture books and is detailed below. For each picturebook, the strategies chosen reflected these criteria.

#### *4.B.2. Translation of *The Bear Who Did*, by Louise Greig and Laura Hughes*

##### **Synopsis**

This picturebook tells the story of two opposing bears: the one who stole the honey and the one who did not. Whilst the thief hides with his treasure and ends up falling peacefully asleep, the other searches everywhere for the honey, causing more and more accidents or catastrophes which will add up to the complete destruction of the house.

In this story, the child reader knows from the start who is the thief but the main character does not, so creating a playful intimacy with the reader and complicity with the thief. This complicity is reinforced by the way this bear looks directly at the reader with an amused expression while he hides from the other bear. At the end of the story, the opposition between the two bears is maintained in terms of one that works and one who relaxes, but it is reversed where it is *The Bear Who Did* who now has to be the reasonable one and the other bear who can enjoy herself freely.

## **Text-image relationship**

The text is mostly descriptive of the illustrations, pointing toward the different elements of the illustration: the bear thief, the bear who is not the thief, the milk that spills, the tree branch that snaps... The text depends on the illustrations to show the consequences of what happens. For instance, the text tells us that the walls shake which evokes the future destruction of the house, but this destruction is never actually referred to in the text; it is only explicit in the images. The comic aspect of the story is based on the sequence of absurd domestic catastrophes produced by the sole disappearance of a pot of honey and is reinforced by the expressions of the characters. The illustrations carry most of the narration and they could almost work by themselves without the text.

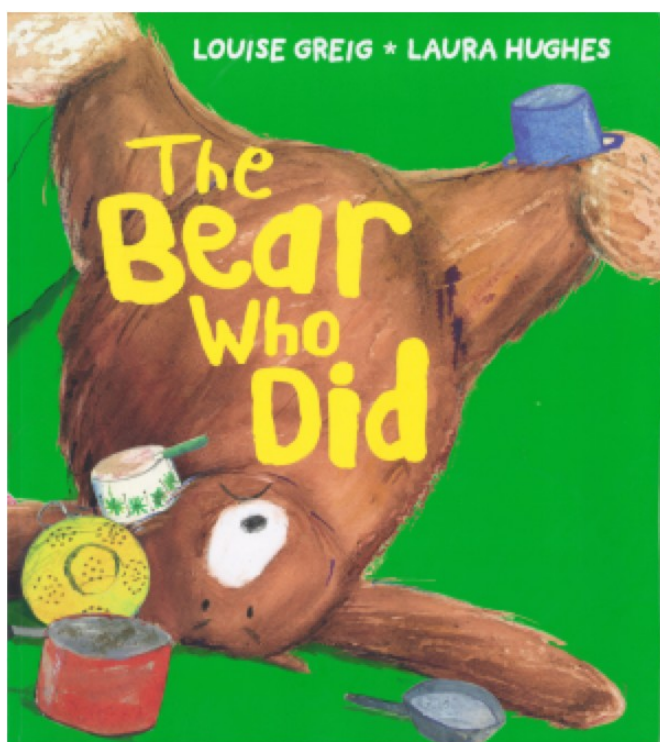
Nevertheless, the text is not superfluous because it brings rhythm and sonority to the story while also focusing the reader's attention, guiding them through the different elements in the illustrations and pointing out which to look at first to best follow this sequence of catastrophes. In some pages, this succession would be much harder to follow without the text. For instance, at one point the action seems paused while one of the bears is falling down, where the text tells us first to look at the mouse hypnotised by the fall, then the cat who sees this as an opportunity to attack the mouse, and finally the dog who joins in the action.

The humour is thus driven by both the images and the text. On the one hand, the illustrations show this sequence of catastrophes, like dominos falling one after the other, while the one responsible for this chaos sleeps quietly under

the reader's gaze. From henceforth, they will illustrate the contrast between these two characters, the reasonable one and the irresponsible one, the one that panics and calls for help, and the other who snores peacefully under the table. On the other hand, the text also guides the reader, leads them through the rhythm and verbalises the action with onomatopoeia.

Furthermore, the text culminates in the story's catastrophe, pointing out how absurd it is that the pear at the beginning of the story is also the punchline at the end, while uncovering where the thief is hiding with the honey (the whole text and the translations are available in the annexe). It is hence necessary that the translation recognise these elements in order to respect the relationship between text and image.

## The title



When discovering a picturebook for the first time, the young child who does not yet read will first see the illustration while the adult will have access to the title. This title will be available to the child during the reading time after the cover image has already generated expectations and imagination around the story. The title would either reinforce these expectations, drive the child away from them, or create a sort of mystery for the child. In the translation, this function of the title can be respected or changed, presenting the narration in a different light.

In some cases, it is possible to translate the title in a literal fashion. But, according to Ionela-Gabriela Arganisciuc (2018), this could be difficult for those “titles which choose an intertextual approach, a symbolic approach, or even sometimes an enigmatic approach ... and very often, a change in translation would be involved” (p. 183). The title *The Bear Who Did* fits in the enigmatic

category. It raises the question of what the bear has done. The cover illustration comes from the middle of the story: we see a bear who has fallen upside down and who looks directly at the reader, surrounded by kitchen items that must have crashed down because of the bear's tumble.

We do not yet know what it is that the "bear who did" actually did, but we can imagine that it led to the fall and all the mess, so we might launch the interpretative machine trying to figure out what could have happened and whether there were any other consequences. This title evokes naughtiness and catastrophe as it is catchy and enigmatic and calls for further explanation. These explanations arrive in the first double page, where we find out who stole the honey. It is then that we discover that *The Bear Who Did*, the thief, was not the one on the cover.

In English, the title might make us think that the bear on the cover is the one responsible for whatever is going to happen. Max Roy (2009) warns us against such titles that might be misleading because a young reader may not accept a book that does not deliver on the expectations it has created. This might occur if the deceit is revealed rapidly, as in this case where there is an apparent contradiction between the illustration in the title, which shows this bear as responsible, and the first page where we find out this is not the case. Should we keep this contradiction in the translation? This is an important question, particularly because this inconsistency could be more an editorial choice than an artistic one that really serves the story.

The sentence in the title is built in a way as if an element was missing, either the "it", for *The Bear Who Did*, or "this is" for "this is". In fact, the image replaces the "this is". This language transgression might prove humorous for the

child reader who has already understood how the language works and who would be able to recognise that the sentence sounds weird (Gillian Lathey, 2016). Moreover, if this construction is kept in the translation it would result in the truncated sentence “L’ours qui a fait”, which could be unpleasant for the reader who could just think that this is due to a bad translation. Therefore, we might also choose to modify slightly the sentence to “L’ours qui l’a fait”, making it more correct. This is an important question because such a choice would have an impact on the book’s appeal for any potential reader.

In the original version, the whole construction of the book is based on the rhyme created by the title: most of the sentences end with a verb in the past tense like *did*, *hid*, *tipped*, or *slipped*. Could the rhyme be based on such a title in French, or would it be better to modify it in order to allow for rhymes during the story? Indeed, a title like *L’ours qui l’a fait* would allow for rhymes ending with the sound “é” or “ai”, quite frequent in French. If we want to stay as close as possible to the original text (foreignization strategy), we should therefore leave the title as it is. But, in this picturebook the whole text is structured according to the words “this is”, which do not appear in the title but are implied in the image. So choosing *L’ours qui l’a fait* would respect the rhymes but not the structure of the text.

For the foreignization translation, we chose the title *Cet ours-là*, which respects the descriptive function of the original title as well as its enigmatic aspect, so inviting the reader to imagine what has happened to the bear and to ask themselves what it is about this bear. The structure of the text is respected as most of the sentences in the story could start with *Cet ours-là*, much as “This is...” in the English version. But the rhyme from the title is lost in the text. The



male version of the bear was chosen (*ours* instead of *ourse*) in order to respect the original text where the sentence in the title does not speak about the bear on the cover but the one who steals the honey, who is a male bear.

For the domestication translation, the title *Ourse-ci, ourse-là* is much farther away from the original title. It is not descriptive or accusing, but it presents both characters of the story focusing on their antagonism. With the illustration, this antagonism is shown as the source of the catastrophes that will follow. In this version, we have made both characters female to facilitate reading the story aloud because it is fair to say that “ourse-ci” and “ourse-là” are inarguably more melodious when read out loud than the masculine versions “ours-ci” and “ours-là”.

With these translation choices, the foreignization translation of the title can raise similar questions than the source text and the domestication translation can raise questions about the identity of this bear and how he is related to the other bear mentioned by the title. The FT respects the structure of the text by having the same repetitive segment of the sentence, while the DT reinforces the opposition of the two bears that is at the roots of the humorous effect.

### **The characters' gender**

As we have seen, the gender of the characters is retained in the foreignization version of the translation: the black bear is male, and the brown bear is female. These two bears, however, are both female in the domestication

version. These decisions have consequences for the translations and will have an impact on the whole narrative. In the source text, it is only by the end of the story that we find out that one of the bears is a female because the neutral “bear” does not give any indication before then, and we have to wait for the sentence “This is the Bear who slipped on her tummy into *The Bear Who Did.*”

But we cannot do quite the same thing in French. The female version of bear, “ourse”, in most contexts, sounds the same as the male version “ours”, so the reader will see the difference but the child hearing the story will not hear it. Meanwhile, the clue used in English, “on her tummy”, translates to “sur son ventre”, which gives no indication of the gender of the bear. Therefore, it is important that this information is given orally at some point, not only by writing, particularly for children who do not yet read.

One possibility is to add a female adjective when talking about a female bear, which would be clear during the read-aloud. For instance, we could join the feminine adjective “brune” (brown) to “ourse”, which would give “Voici l’ourse brune qui n’a pas volé le miel” in the first sentence of the story. We could do this in the domestication version, but this addition may introduce an imbalance the text and could have an impact on the comical effect of the text. Hence this choice was not made in order to avoid making the text clunky and hard to read, particularly because a central objective of the domestication strategy is to make the reading as fluid as possible. Thus, it was decided to keep a clue about the bear’s gender in one sentence, “ourse-là, elle, est cachée” even if it is at the beginning of the story.

As previously said, it is only at the end of the story that we find out that the bear on the cover is female. So it was important to do the same thing in the

foreignization version because if we say too early that she is female, then we might make gender a central element of the narrative, which would arguably modify the story. This may confirm or at least imply a stereotyped vision of gender, with the reasonable girl and the irresponsible boy. Gender elements are indeed shown in the book but only at the end: in the illustrations we see a blue book and a pink one, a pink teddy bear and a blue one. But since these elements come only at the end, their gender does not become central to the reading of the story. By changing this, would the humour be reinforced by these well-known roles that are often used? Or might this make the story predictable and boring, hurting the comic effect of the story?

Since gender is not the main focus of the original version, it was decided that the foreignization version should respect this artistic choice. Therefore, the reader only discovers one of the bears is female thanks to the images at the end and through one sentence in the first part of the story, “Voici l’ourse qui s’est mise à hurler”, where the verb is conjugated for a female, which can be heard orally.

In the domestication translation, the two bears become female to improve the fluidity of the read-aloud but this does not necessarily help the listener to realise that both bears are females. There is just one clue in the sentence: “Ourse-là, elle, est cachée”. We will see if this element is noticeable or if it would be missed by the children. It is also important to underline that for a pre-reader there is no clue in the oral text to understand that this second bear (ourse-là) is also a female in this version.

On the other hand, the parents have the information with the writing text, and may give this information to their child. If the children realise that both the

bears are female, the question would be whether this creates incomprehension for them because even if the text does not reinforce the stereotypes of the story, they are still present, and a contradiction may be present between text and image. Another possibility is that this text could be read as a more progressive picturebook that does not limit colours to gender attribution, for example.

### **Inscriptions in the illustrations**

This picturebook includes inscriptions in the illustrations, for which we have six different possibilities: to translate them in the image; to translate them as a footnote; to adapt them culturally; to leave them in English; to erase them; or a mixture of these previous options (Celotti, 2008, p. 39). The presence of inscriptions will depend on whether or not their function is more visual than verbal; we could leave them in English if their role is to serve as a reminder of the context of the story and that they are not really necessary for the comprehension of the narrative, or that they will not create any incoherence with the text (Celotti, 2008, p. 39).

Lathey (2016) then claims that leaving them in the source language would be the best option and that translating them would be an appropriation that would take from “the children readers the feeling of difference that is one of the pleasures of reading a translation. The titles of magazines and other surrounding printings serve as a reminder that a translated text takes place in its country of origin.” (p. 64). To respect the strategy of foreignization, no element of the illustrations has been translated into their equivalent in the target language or erased in this version of the translation. The contrary was chosen

for the domestication version, where all of these inscriptions have been translated into the target language.

Regarding elements that are important for comprehension, Lathey (2016) clarifies that it would be necessary to turn them into the target language but only if they are considered essential information, vital for the narrative, entailing that this requirement depends on the significance of the element to be translated. As an example, Lathey cites the picturebook *Voices in the Park* by Anthony Browne (1998), in which there is an image of Santa Claus with a sign where he asks for help sustaining a wife and millions of children. Lathey (2016) criticises the German translation for having translated this sign into German, creating incoherence with the English surroundings seen in the book. But if the translator had not translated the sign, then German children would not have been able to access the humorous aspect of the image.

This book has also been translated into French, but the meaning of the sentence has been modified. The translation “Une femme et des millions d’enfants à nourrir” (A woman and millions of children to feed) may lose some of the original humour because Santa Claus does not actually feed children. Meanwhile, the more general term “sustain” makes the sign funnier, but the equivalence of sustain does not exist in French.

Isabelle Nières-Chevrel (2003) thinks differently. She says that translating the inscriptions in the text allows access to several clues in the story and a “third level of the text” necessary for finding the meaning of the story. After analysing the picturebook *In the Night Kitchen* by Maurice Sendak, she concludes that by not having translated the inscriptions of the book “it is a whole secret and a little enigmatic dimension of the text that is refused to the French

or German reader.” (p. 156) (*my translation from French*). Indeed, she follows by arguing that if we only translate the inscriptions that are most vital for the comprehension of the plot, we may block the access to different levels of reading and maybe focus the translation excessively on the plot.

In the picturebook *The Bear Who Did* we have several inscriptions. For the domestication version, the first one to translate was the word “honey”, written on the label of a pot of honey in the first illustration present in the endpapers. The pot is located in the right corner with three bees flying around it. In the foreignization version, keeping this word in English has no impact on comprehension because the pot of honey is easily recognisable as such, with honey even dripping from it.



In the title page, the illustration represents a close-up of a corkboard in the kitchen placed over the stove where we can see, amongst other items, a small bag with the inscriptions “Wildflower seed mix”, as well as the phrase

“bee-friendly”, some photos of the bears’ friends who will participate in the last part of the story and funny photobooth pictures of the two bears. All of these elements are clues of what will happen in the story, especially the sentence “Remember the honey!” and the ticket which says: “Admit one”.

None of these elements is essential for the comprehension of the narrative, but understanding their function as clues of what will happen adds a lot of humour to the books; particularly during a second reading when bridges of comprehension may be built between these items and the rest of the story. They can all be translated easily, except for “bee-friendly”, which is written on the bag of wildflower seeds. Three options are available here: we can keep it in English even though the other elements are in French; we might erase it to facilitate the coherence of the translation; or we could find some new wording, such as “aimées des abeilles” (loved by bees), which would help to keep coherence in the translation but loses the wordplay of “bee-friendly” and its humour. Indeed, when we find out the role that the bees will play in the chaos at the end of the story, then we might see this inscription as a warning to be friendly with the bees and not to upset them too much.

Other English inscriptions are present in the rest of the story, such as a bag of flour, with the inscription “Flour” on it. Others are more decorative and less important, such as the title “recipes” on top of a notebook on the table, which appears twice. There is also a drawing of the house with the inscription “Home”, shown as a poster lying on the floor among the debris of the house after its destruction. Another unexpected translation difficulty arises here because “home” does not have a real equivalent in French, the closest

expression would be “chez soi”. So for the domestication version, we chose “chez nous” and the closer literal translation in English would be ‘our home’.

In terms of the other elements, we can choose to retain the English words “flour” or “honey” without affecting comprehension because the illustration is very clear about the nature of those items, avoiding any misinterpretation. “Recipes” could also be left in English without interfering with comprehension. However, failing to translate the other elements into French might make the reader miss the clues about what will happen in the story. While this should not affect comprehension of the plot, translating these elements into French might encourage the reader to engage in a more expert reading by connecting these elements and the story. This might reinforce humour, especially during a second reading.

### **Onomatopoeia**

Something equivalent to the inscription in illustration could also be done with onomatopoeia, which is often associated with comics and children’s literature, particularly in English. Historically, English spellings of onomatopoeia in comics have been kept unchanged in translations, even if sometimes the spelling could change, but the sound would stay the same (Valero Garcès, 2008).





More than simple sounds, onomatopoeia carries the emotional expression of pain, rage or joy, amongst other emotions, indicating that they can be important for the comprehension or the impact of a picturebook. According to Klaus Kaindl (1999), onomatopoeia and inscriptions in the illustrations are the least translated elements, but this depends on the genre of the book. It is mostly true for adventure or horror stories, less for humorous ones where they are translated more often into their equivalents for the target language. But the choice is often made word by word, like in the *Tintin* books, translated by Turner and Lonsdale-Cooper, where the spelling of some onomatopoeia is very slightly modified (“boum” becomes “boom” and “crac” becomes “crack”) while others change much more (the sound “plouf” made by a stone falling into the water is transformed to “splash”) (Valero Garcès, 2008). According to Lathey (2016), it is essential for translators to know these expressions both in the original language and in the target one in order to better translate those elements that give life to the illustrations.

As is conventional in the source language or in the target language, the choice of spelling onomatopoeias should also consider whether or not they would be easy to read, nor if they were too hard to pronounce. Moreover, not opting for the target language spelling may serve as a reminder that we are reading a translation, such as the inscriptions in the images, but the fact that English onomatopoeia has colonised stories in other languages questions but how this might block the creation of onomatopoeia specific for each country.

In the story *The Bear Who Did*, a double page is almost entirely filled with onomatopoeia, when the bees attack the characters of the story:

“This is the squeeze that upset the bees

Buzzzzzz!

This is the help that shrieked!

Eeeek!

Ouch!

Run!”

In the domestication version, this is translated as follows:

“Les abeilles s’affolent.

Bzzzzzz

Et tous crient

Aïe !

Sauve qui peut !”

Here, “Ouch” is used to express a sudden pain, for which the French equivalent would be “Aïe”, “Eeeek” which is used to express surprise and fear, can be erased in the domestication version and replaced by “Hiiiiii” in the foreignization version because “Eeeek” is too complicated to pronounce in French and might block the reader who would not understand what it meant. While “Ouch” is easy to pronounce in French and can be kept unchanged, it is possible that the young reader may not understand that this is an expression of pain.

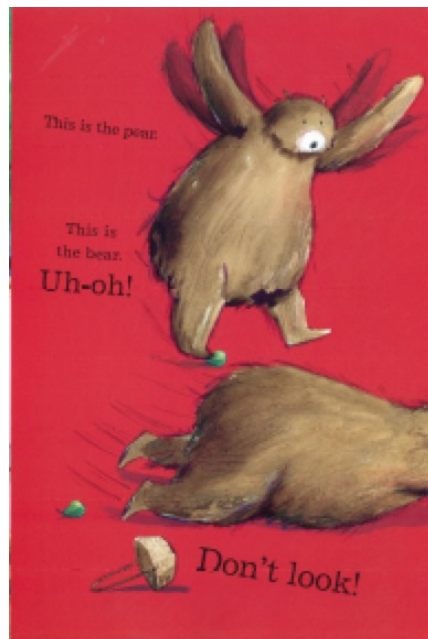
## **Rhymes**

The text of this picturebook built with rhymes that give musicality to the story and which may be lost if the rhymes are taken out in the translation. Thus, respecting the rhyme scheme is essential for the foreignization translation if we want to be close to the original text. With an additional complication, in picturebooks the translated text has to match the images while respecting this rhythm. Usually, the difficulty of translating rhymes is choosing the words, but in a picturebook the illustrations are an added difficulty as they impose some words that have to stay unchanged. About this, Nièvres-Chevel (2003) warns us that a translation too focused on the form given by the rhymes of the original

text might lose sight of other important elements of the story including, in the case of picturebooks, some elements from the illustrations.

One example of this complexity can be found at the end of the picturebook when the final catastrophe is caused because the bear steps on a pear and trips. The illustration shows the bear in balance on top of the pear, waving her arms trying not to fall down, while the text says:

“This is the pear  
this is the bear.”



The rhyme cannot be made with any other word than pear if we want to respect the illustration. It would make no sense to use a more general word as “fruit”, especially since it is with a pear that the book starts insofar as the bear is picking pears, and the other bear takes advantage of her being busy to steal the honey while she is not watching. So the pear is important because it forms an

amusing narrative loop. Who would have thought that a simple pear would be the main cause of the final catastrophe, responsible for the fall of the bear and the destruction of the house?

Therefore, the foreignization approach needs to keep the word “poire”, so the rhymes have to be made with the sound OIR. This results in: “Voici la poire du début de l’histoire” (This is the bear from the beginning of the story). In the domestication version, the poetic strategy chosen meant that the rhyming scheme was different: not based on the final “poire”, but on the repetitive sentence from the title “ourse-ci, ourse-là”. At this point, the first part of the sentence, “ourse-ci”, was kept, and the second part, “ourse-là”, was replaced by “...la poire, là!” (...The pear, there!). In the two versions, the relationship between text and image is respected: the image shows us the action while the text points out the importance of the pear, but without saying that this encounter will result in the fall of the bear. This example shows that it is essential to consider the illustrations during the translation process because sometimes the illustration can restrict the translation.

The rhymes in the original version give the text its musicality, and the rhyming scheme was followed as much as possible in the foreignization version. Here rhymes were placed in the same sentences and in the same places in these sentences to reproduce the sonority of the English version. On the other hand, the domestication version also has rhymes, but these do not follow the same pattern as the original ones, giving to this version its own poetic makeup.

## **Repetitions**

The source text is based on the anaphora “This is...” or “These are...”. In the foreignization version, the sentence that was chosen because it was close to the source text, is: “Voici...” This helps to maintain the same relation text-image as with the ST. The two formulations from the ST and the FT play with the designation of the different parts of the illustration but also require a part of elaboration from the reader that can be illustrated by this example:

“These are the wings that flapped.

These are the bees high in the trees.

This is the branch that snapped.”



Or the foreignized translation:

“Voici les ailes qui ont claqué.

Voici les abeilles dans le soleil.

Voici la branche qui a craqué.”

(Here are the wings that flapped. Here are the bees in the sun. Here is the branch that cracked.)

The two texts do not reveal that the birds flying out to the branch where there is a comb of bees make the branch crack under their weight, which makes the comb fall onto the house. It is the combination of the illustration and the text that can create this meaning-making for the reader.

The enumeration in the texts rarely makes explicit the links between the different parts of the narrative or explain the consequences. This part is left to the illustration and more often it has to be done by an association between text and illustration by the reader. This proceeding is also part of the humour. To take the example of the “This is the help that shrieked!” sentence that does not carry all the fuss caused by the bees chasing the animals who are ruining in distress. All these elements are in the illustration while the minimalism of the purely descriptive sentences contrasts with the catastrophes of the illustration creates an ironic and funny effect. We have a detached narrator that keeps his role to a minimalist description of the illustration.

The domesticated translation is constructed differently: there is not a repetitive pattern but a few repetitions that rhyme in the text. We can observe for example that sentences beginning by “Et” (and) are present at different moments. The text does not focus mostly on the designation of the elements of narrative but also shows the succession of the catastrophes, their chain of

events and their causal link. The text feels, arguably, more accessible to the reader. The translation of the passage below illustrated this difference:

“À tire d’aile, les oiseaux

Rejoignent les abeilles tout là-haut.

Et la branche s’est cassée.”

(Flying, the birds/ join the bees up there. And the branch broke.)

The relation between the elements here is more transparent and easier to grasp here than with the source text or foreignization translation. This approach also has an impact on the relationship between text and image, as it makes the illustration redundant with the text. The text could function on its own, but accompanied by the image it can facilitate the humorous aspect.



## Different tense

The use of tense can be considered a cultural literary norm, while a shift of tense can be applied in the process of the translation to respect the conventions of each country. *The Bear Who Did* is written in the preterite tense, placing the story in the past, which is common practice in English stories (Agnès Leroux, 2019; Lathey, 2003). The choice we made was to retain the past tense for the FT, using mainly the “passé composé” that corresponds to the perfect tense as another past tense would have altered the narration.

With the DT, the choice made was to use the present tense to follow a cultural convention of many contemporary French picturebooks. As Lathey (2003) notes, “tense in narratives is linked to dominant literary conventions within languages, and that tense shifting in translation is one means by which a text is assimilated into the target culture” (p. 234). This is exactly what the DT needs to achieve to propose a translation that inscribes the story in the literary practice of the country.

Both translations start in the present tense, telling the reader that the theft of the honey has just happened and when the consequences of the robbery start in the DT, the narration continues in the present to unfold the consequences. This version aligns the time of the reader with the time of the main character. The present tense in the picturebook allows the text and the illustration to be in the same timeline. Leroux (2019) explains that this tense can give the impression of being a description of the illustration. This aspect seems particularly interesting because the description function of the text in the story of *The Bear Who Did* is particularly important in the source text but is expressed

differently by the formula of “This is...” which is not present in the DT. Hence, the change of tense can also be seen as a strategy of compensation.

In the FT, the tense followed the ST. The narration uses the past tense. For Leroux, when telling a story in the past, a distance opens with the events of the story and evokes the fairytale tradition to tell a story from another time than our own time as readers. The passé composé is the time that dominates the narration, it is a tense that is close to the present and can create a small lag between the text and the illustration that can reinforce the effect of cause and effect of the story. The past is interrupted twice for the use of the present in the ST and FT with the sentences “Don’t look!” and “Il vaut mieux ne pas regarder !” This creates a suspension in time, or a pause before the catastrophes continue. This repetition in the narration is absent in the DT; hence the translation opted for a general description of the situation (“...Quel fourbi !... Quel tracas !”) (What a mess!)

### **Vocabulary**

As mentioned previously, both translations rhyme. The FT tried to reproduce the same rhyming pattern as the ST while, on the other hand, the DT creates its own pattern of rhyme as a direct consequence of the choice of language. The vocabulary is more complex in the FT because of the restraint of respecting the rhymes of the ST, which restrained the possibility of words that could be used. Ludivine Bouton-Kelly (2019) arrives at the conclusion that to respect the rhythm sometimes requires a change in the register of language. As

a consequence, the language in the FT can be viewed as more complex than the ST.

#### *4.B.3 Translation of **Bunnies on the Bus**, by Philip Ardagh and Ben Mantle*

### **Synopsis**

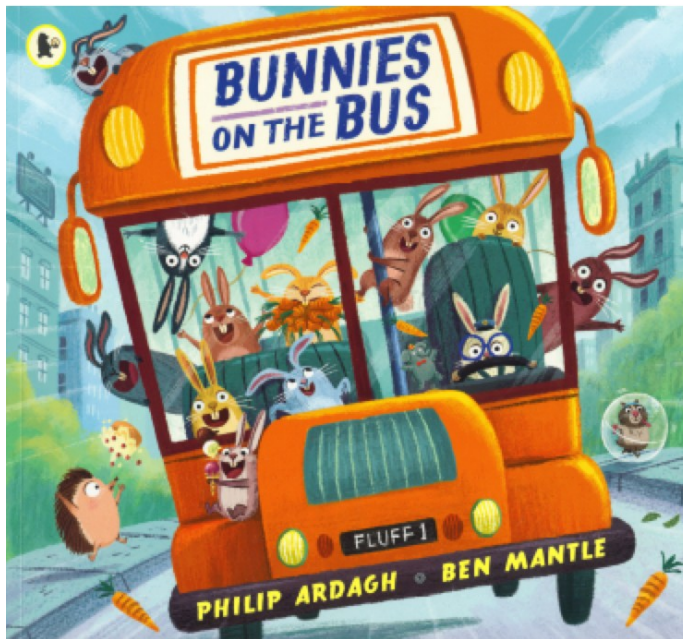
The first page presents the calm atmosphere of a city, as well as the characters who will appear over the pages and the buses parked under the railway bridge and the train. But this scene of tranquility quickly changes from the moment when, on the second double-spread, a group of happy and sassy bunnies steals a bus. In a crazy race, the bunnies create a nice mess all over town causing fear and surprise among pedestrians. The picturebook alternates the chaos outside the bus and inside with bunnies jumping around, creating the festive atmosphere of a party. Finally, the bus race ends at a bus stop at the train station, and the crazy band of bunnies take possession of a train. It is left to the reader to imagine the same kind of story again with a new vehicle.

### **Text-image relationship**

Text and image have a complementary relationship in this picturebook. The text could work on its own, like a song. It has the musicality, but also the construction in verse and chorus. Although illustrations follow the bus and its adventures through the city, they also add many other elements that form parallel narratives, such as the following: a postman pig who follows the bus to retrieve a letter; thieving squirrels who organise a robbery; a dog policeman who eventually arrests them; a lion, star of a hair advertisement; a bear getting

ready for a romantic date. These parallel stories are not mentioned in the text entailing that it is possible that the translation strategies may not have an influence on the children's capacity to spot them and follow the stories of these characters through the pages.

## Title



If that much emphasis is placed on the title here then it is because, as with *The Bear Who Did* and many other children's books, the title is repeated several times in the story and the punchline refers to the title, creating a looping narrative. This shows how important it is in children's books to include the whole story at each stage of translation, so reinforcing the idea that even if there are few words to translate, one of the difficulties is that every word counts and every word has its own place in the story.

According to Ionela-Gabriela Arganisciuc, titles have to be dynamic in children's literature and can be either internally or externally oriented, i.e., directed towards an element that is part of the novel, or externally oriented towards an aspect that is outside the text. In the case of this picturebook, the title *Bunnies on the Bus* is a description of the illustration, so it reinforces the

illustration. Meanwhile, the choice of the lexicon, “bunnies” instead of “rabbit”, is also a way of showing the humorous nature of the picturebook. For the foreignization version, the title chosen is “Lapins dans le bus” (*Rabbits on the Bus*), which is in line with the descriptive and humorous nature of the source title. As for the domestication version, the title was changed to: “Les lapinoux font les fous” (*Rabbits Act Wacky*). Lapinoux is a cute and childish word, while fous is a humorous and, again, a very childish way to say wacky. Interestingly, there is no mention of the bus in this title, which focuses on what is happening inside the bus.

The rest of the translation helps us to analyse the implications of these different choices because, as with *The Bear Who Did*, the title is repeated several times in the picturebook. In fact, this paragraph/chorus is repeated identically three times throughout the narrative:

“Bunnies on the bus!

Bunnies on the bus!

No wonder there’s a fuss

About the bunnies on the bus!”



Bunnies on the bus!  
Bunnies on the bus!  
No wonder there's a fuss  
about the bunnies on the bus!



In the translation “Lapin dans le bus”, this paragraph is as follows:

Lapins dans le bus !	Rabbits on the bus!
Lapins dans le bus !	Rabbits on the bus!
C'est fou ce qu'ils s'amusement	It's amazing how much fun
Les lapins dans le bus !	The rabbits have on the bus!

The rhyming text is respected, and the semantic content works with the story. On the penultimate page when the adventure continues on the train, the same phrasing of *Bunnies on the Bus* is repeated, but this time with the train so the sentence with the Foreignization strategy becomes, “Lapins dans le train !” (*Bunnies on the Train*). It thus retains from the source text the comic effect of looping and repetition, which allows the child to imagine the adventures that will follow.

With the domestication version, the chorus is:

Les lapinous font les fofous !	The bunnies are going crazy!
Les lapinous font les fofous !	The bunnies are going crazy!
La ville est sens dessus dessous	The town's turned upside down
Les lapinous font les fofous !	The bunnies are going crazy!

Concerning the end when the bunnies are on the train, since the title does not mention the bus, the choice made to create the loop effect is:

Les lapinous font les fofous !	The bunnies are going crazy!
Les lapinous font les fofous !	The bunnies are going crazy!
Dans le bus ou bien dans le train,	On the bus or on the train,
On chante encore avec entrain !	We still sing with enthusiasm!

### **The translation of wordplay**

This book is particularly rich in detail, making it interesting to reread because of the illustrations that are full of details and parallel stories and resemble the search-and-find picturebooks. In the illustrations, we see several characters from which several narratives follow. One of these narratives, the lion's, seems to wink at the adult readership, particularly the inscription on the newspaper ("Leo panther no longer the mane man"). The first page of the story shows him styling his mane at his window, and we also see him posing on an advertising poster, a bottle of shampoo in his hand, with the slogan "Roar-some hair", which may be a pun on "grow some hair" or "awesome hair". Either way, it is particularly difficult to reproduce in French.



Then we find him at the hairdresser's, losing part of his mane under the stylist's clippers, who is distracted by the mad dash of the busload of rabbits. Further on, by the penultimate page the wind created by the moving train blows his hat off and we discover that he is bald. And finally, on the last page and in the centre of the illustration, a newspaper is being read by one of the rabbits on the train. On the right-hand page, an article is dedicated to the loss of his mane. Easily identifiable in the photograph of the newspaper, we see him surrounded by paparazzi and unable to hide his bald head because of his flying hat. The headline reads: "Leo panther no longer the mane man". It is also a particularly difficult sentence to translate because it uses paronymy, a play on words with the same pronunciation but very different meanings. In the foreignization version, the choice was made to retain it as the original language, while for the domestication version the translation is: "Léo Féline a perdu sa couronne" (Leo Féline has lost his crown), playing on the fact that he is no longer the king of the jungle, and therefore no longer the main man.

## Translation of the inscriptions in the text

In this picturebook, there are multiple inscriptions in the illustrations which refer mainly to the parallel stories present in the illustrations or that create more humorous content. In the foreignization version, the option of using the English words in the translated version seems more relevant for *The Bear Who Did* because the potential for situating the picturebook as coming from elsewhere is greater, but at the same time this can make this humorous content present in the illustrations less accessible. For the domestication version, the choice of translating them into French was made because these inscriptions can reinforce the humorous content of the story. Here is the list of the inscriptions translated into French in this version:

Fluff 1 (on the bus): *Touffu 1*

Roar-some hair (on an advertising with the lion posing): *Des cheveux qui font rugir*

Sunny Town (on the bus): *Sunny ville*

Bus stop: *Arrêt de bus*

Olive's (on the front of a shop): *Chez Olive*

Am I driving well? (on the bus): *Reporter ma conduite ?*

Daily Tail (Name of the newspaper): *L'Echo des animaux*

Escaped! (on the front cover of the newspaper): *Alerte Evasion !*

Barbers: *Barbier*

Open: *Ouvert*

Coco's: *Chez Coco*

Goldiflops and the three bears (the cover of a book): *Pompom d'or et les trois ours*

Bank: *Banque*

Mega city: *Giga ville*

Leo Panthera no longer the Mane Man (in the newspaper front page) :  
*Léo Féline a perdu sa couronne*

Rabbits Run Riot! (on the newspaper): *Lapins Dingos créent le chaos !*

## 5. Data collected

For data collection, I followed Spyros Spyrou's recommendation (2011) to use different methodologies and consider different kinds of response which were not only verbal but also gestural and facial expressions. I focused on the questions: Who reacts, When, and Upon What? (Sauter, 2002.) In my study, the Who are different readerships, being French and British children and parents with different familiarities to foreign literature. The When, reflected the ritual of storytime. My methodology also allowed me to identify at precisely what page the participants react. I looked specifically at the Upon What they reacted to in terms of which exact elements of the story, and How they react.

### 5.A. Children's verbal responses

#### *5.A.1. Children's comments during storytime*

Lawrence Sipe (2000) deplores that for the great majority of researchers literary understanding is limited to analysing if children can identify the central elements of a narrative, such as the plot, setting, characters and theme. For Sipe, this is a restrictive representation of what literary understanding is, and in his research he considers the traditional elements of narrative and creates a theoretical perspective of literary understanding as a social construction. His central research question revolves around the nature of literary understanding of a class of first and second graders, as indicated by their verbal responses

during storybook read-alouds. From the comments of the children, he creates five categories that “emerged from the analysis of the children’s talk representing five different facets of literary understanding” (p. 264). For Sipe these categories reflect stances of reading and the purposes that the children follow.

Sipe particularly developed his categorisation system. For Evelyn Arizpe and Morag Styles (2015), Sipe’s categories are some of the strongest and can arguably be replicated in cross-cultural studies. For instance, Christine Braid and Brian Finch (2015) have used them to analyse the responses of older children (9-10 years old) from another culture (New Zealand). Their conclusion is that Sipe’s work is relevant and applicable in other circumstances than his own research.

The main interest is to observe the emergence of meaning when it arrives, as defined by Stanley Fish (1980) during the reading in a process of simultaneity, not after the reading. It can highlight the reading process with its “moment of error or questioning or hesitation,” as the moment of understanding when an element makes sense, as the story and the meaning unfold. Sipe (2000) also explains that “because the children’s responses in the study were so often of the moment and in the moment, to hold the response to the end of the reading would have been, in many cases, to lose it.” (p. 272)

#### *5.A.2. Children’s interview*

After the reading, the questionnaire for the child appeared on the screen and the questions were asked by the parent. I created a repertory of questions to help the children verbalise the reception of the story. The first challenge of a literary discussion is to enable children to verbalise their responses. In my study, I wanted to see if children understood and enjoyed the picturebooks but I also wanted to determine what attracted them, what were the elements that challenged them, and what were their responses. What I wanted most was the expression of the interest of the children without being interventionist, for that I needed to have neutral questions that would not influence the children. But at the same time, these questions needed to help the children express and articulate their thoughts and impressions of the story.

My questions were mainly drawn from Aidan Chambers' book *Tell Me* (1993). To help children articulate their responses to the story, Chambers advocates banishing the use of "why?" For him, the effect on children of this interrogative word creates discomfort and could inhibit the children's expression. He argues that "Why?" is aggressive and threatening and does not provide children with a starting point, leaving questions too open as "the question why gives you no help to explain why" (p. 48). The alternative defended by Chambers is using instead of "why," "tell me..." is more appropriate for creating collaboration and desire to exchange thoughts and feelings about the story. "Tell me," allows for a "conversational dialogue rather than an interrogation" (p. 49). With the same arguments, Aiden recommends using neither "What do you mean?", nor "What is it really about?" nor "What do you think the author is trying to say?" Some of the points made by Evelyn Arizpe and Morag Styles (2015) with regard to the successful study of children's



response are that “What” seems more comfortable than “Why” but also that “sometimes, all that was required was a simple ‘Why’”. All of the above points helped formulate the questions but I also shared this information with the parents during their training.

Another guidance of Chambers is to state the obvious. He deplores that we see the obvious as uninteresting and unnecessary, as he recognised that “The only thing that people say is what is obvious for them” (p. 50). And because we only start by what we know and what we understand before being able to go further and to create new understandings and new thoughts, he encourages the expression of what is obvious about the story. Arizpe and Styles have some similar advice, we should start with the easy questions. For Chambers, a good starting point is with the dislikes and likes of the story in order to start the conversation. He said that the children want to talk about these aspects spontaneously during the exchange. This approach is particularly interesting because it answers the question about how I will know if the children understand and like the story.

## 5.B. Children’s non-verbal responses

Since children’s responses started to be studied by research, one of the privileged responses has been the verbal comments of the children, but one response has commonly been left out: the non-verbal responses of children to stories which include facial expressions and gestures (Hickman, 1981).

Research on non-verbal reactions has been used in a few studies with the aim

of comparing the reaction of children to different supports such as electronic or paper versions of a story (Moody, Justice & Cabell, 2010; Roskos, Burstein, & You, 2012). To my knowledge, however, there has been no research conducted on reading activity that places children as an audience or spectators. Moreover, the gestures considered in the studies mentioned above, such as pointing to the book, turning the pages, getting closer to the book or where the child's gaze goes to are limited. Hence, I was required to create my own observational grid.

I had to turn to theatrical studies to gain knowledge about children as spectators. Children's theatrical studies view children's engagement in a performance through their reactions as a form of participation that is vital to consider (Schonman, 2006). In this context of children as an active audience, Shifra Schonman raises the "question of whether reception and participation are two separate entities or whether they should be considered as two elements on the same scale of the reaction process" (p. 52). Willmar Sauter (2014) offers an interesting approach: Perception for him is an immediate response unfolding during the performance, while Reception is the process taking place after the performance: "Reception describes the consequence, the result of the perception." (p. 5).

There is a whole spectrum of reactions during a timeline (Hickman, 1981), which were the following in my study. First, non-verbal reactions and spontaneous comments during the unfolding process of comprehension of the story. Secondly, the reception of the story collected with the questionnaire after the first encounter with the book, and finally the reactions while listening again to the story in a rereading of the picturebook which is suitable for allowing a response that goes beyond the literal level of the interpretation (Arizpe, Styles &

Mackey, 2015). I wanted to study these three different responses over the time of engagement: the perception during the reading; the reception during the interview, which would enhance the children's critical awareness of the story; and the more profound reception during the rereading.

Non-verbal expressions can be seen as another type of response to explore the reading experience from the children's own perspectives. Young children tend to use their body to express themselves, entailing that it is necessary to analyse their speech as well as their movements, gestures and facial expressions (Gulløv and Ljosdal Skreland, 2016). With different sets of gestures and facial expressions, we may analyse a degree of interest and engagement in the story; for example, by spotting if the children's gaze is focusing on the picturebook or looking away (Gianvecchio and French, 2002). For another type of book than picturebooks, the gaze could be less relevant with the children absorbing the story in a more introspective way, but a picturebook is made in part of illustrations that are crucial to understanding the story. Hence, if children are not looking directly to the story, then we already can assume that their interest for the story is low and, hence, comprehension would suffer. As Gulløv and Ljosdal Skreland (2016) put it, "Noticing the various expressions is, thus a prerequisite for understanding human engagement." (p. 153).

Nevertheless, as Lhommet & Marsella (2014) observe, all the body postures are not relevant to code during the storytime, while only the gestures can be defined as "a movement that communicates information, intentionally or not" (p. 424). They claim that two things are essential when observing gestures, such as spotting and describing the gesture in order to analyse which emotion

is behind it. And this can be done even if the children are sitting down because it is well accepted that some emotions can be reflected in a static body posture such as joy, sadness and boredom (Lhommet & Marsella, 2014).

Whilst facial expressions and body gestures can, in part, be universally understood there is also a cultural variable that is illustrated by the existence of emblems. According to Margaux Lhommet and Stacy C. Marsella (2014), emblems are gestures that represent a special meaning for a group of persons or for a culture, being that they are to the body what idiomatic expression is to the language. One example is the “hand purse gesture” which in France and Belgium represents fear but a quarrel in Italy and nothing particular in the United States (Lhommet & Marsella, 2014). Owing to the cultural elements that can underline body and facial expression, my coding system was checked by French and British coders to avoid the analyses of gesture and facial expression codes to be subjective.

An observational grid of gestures and facial expressions depending on their occurrence was thus created to collect this non-verbal data. This data was only collected during the read aloud storytime. In addition, the comments of the children were transcribed and analysed during the two phases of my research design (storytime with questionnaires, and the rereading of the story). In terms of making an analysis of the comments, I used the sophisticated categories created by Sipe (2000) while analysing the response of children of the same age as in my research.

## 5.C. Parents' reading, comments and non-verbal interactions during storytime

Parental interactions with their children during storytime can change depending on their socioeconomic and cultural background (Heath, 1982; Bonn ery and Joigneaux, 2015). But there is yet to be a study focused on how the text can influence these interactions and parents' comments during the reading. Parents' comments and interactions during storytime were collected and analysed to study whether the text had an influence on them and/or whether their individual parental styles dictate their comments during the reading, as well as determining whether their responses could influence children's reception of the story.

The above is important because if parental comments and interactions do have an essential influence on their children's responses, then individual differences between parents could have too strong an influence on their children's reception which would make it difficult to compare them. Considering these parental comments and non-verbal interactions has also allowed us to determine who started each interaction during the reading (parent or child) because children's comments were divided between those that arose spontaneously from the child and those that were in response to their parents' requests. Parents' non-verbal interactions were collected in a grid specifically created for these responses, as previously explained for children's non-verbal expressions.

Parents' prosody was also analysed. According to Ann Wennerstrom (2001), prosody is "a general term encompassing intonation, rhythm, tempo,

loudness, and pauses, as these interact with syntax, lexical meaning, and segmental phonology in spoken texts” (p. 4). These features of the way parents read the stories were then collected and analysed to determine how the text and the cues that it may encode influence the parents’ reading.

## 6. Pilot Study Protocol

I started the recruitment for the participants of the pilot study when I received the approval of the ethics committee from the University of York (29/04/2021). Three dyads in France and three in the United Kingdom participated in the pilot study. The main questions that needed to be answered by the pilot study were:

- Is the protocol suitable and adapted to the children?
- Can parents be good readers and co-researchers?
- Does this protocol allow for the production of rich data?
- Is the type of data produced, the one anticipated?

### 6.A. The protocol is adequate

In the first training with French mothers, I did not include a part about expressive reading in the workshop. After watching the first recording of a reading of one of these participants, I thought of including this topic in the workshop. Indeed, it was obvious in the video that during the first part of the reading the parent lost the attention of the child because the reading was slow and without any play of tones or cheerful rhythm. But in the second part of the reading, she wanted to regain the attention of her child by changing the way of her reading, which worked perfectly when the attention of the child shifted back

to the book. From then on, I added this part about expressive reading to the training and this problem became less apparent in future videos.

The analysis of the video during the storytime showed that framing and lighting were good enough to see the facial expressions of the children and to hear what they said, despite there being some unintelligible words. During the readings, we could see that the children were reactive to the picturebook, they looked attentively at the screen, they smiled at some elements of the stories, looked surprised and repeated some of the wording of the text. It was concluded that the format worked and gave interesting data. In addition, the parents and children seemed happy to participate and it seemed like a nice moment of exchange between them without any stress.

The interview phase showed that the questions chosen always elicited interesting answers from the children. Although some of them worked only with some of the children. When it did not, the child felt free and comfortable answering "I don't know" to pass to another question. The children seemed to enjoy these moments, and one of them even told her brother that she did not want to go and play with him because she was answering the questions (even if it was already the end of the recording, but she wanted more). Hence the questions seem well formulated to be understood by children, whilst the number of questions did not seem long enough to create boredom or tiredness. So the answer to the first question, "Is the protocol suitable and adapted to the children?" is Yes, the protocol is adequate for the children as they feel relaxed and seem to enjoy their participation.



## 6.B. The role of the parent as a reader and interviewer

It was evident that parents strive to bring these texts to life. They are aware of the concentration and attention of the child, and if needed they can bring the child's attention back by looking at them or touching their leg. This was always a gentle reminder and never a disciplinary approach. These distractions were not because the child was losing interest in the story but because of external distractions.

As interviewers, the parents were attentive and let their child think about their answers without pushing them. But at the same time, we could see that they were relieved when they got an answer and thought they could go to the next question, although sometimes the answer could have been more fully developed by the child, but the parent was already passing on to the next question. We can see that during the second interview, parents were very good at remembering the previous responses of their child, which helped them to gain more insights into the child's views. Therefore, the answer to the second question, "Can parents be good readers and co-researchers?" was also Yes, that parents succeeded in making the child comfortable and in eliciting interesting responses.

## 6.C. Phases of data collection

The protocol allowed for capturing data at three different levels, producing data that was richer and richer. First, the perception phase during the

first reading, when the child and the parent discover the story and the child reacts with non-verbal responses and with verbal comments. Then the first interview phase, where we capture the reception of the child. Finally the second reading was where the parents read more expressively (because they already know the story) and the children reacted more to the picturebook.

On average, there were about 30% more non-verbal reactions and comments than during the first reading. In addition, they take more time to look at the illustrations during this second reading. As if during the first reading they wanted to discover the story, turning the pages quickly and following the plot, while on the second one they wanted to explore it by pausing and observing the illustrations before turning the pages.

The second interview produced more insights rather than being a simple repetition of what had been said during the first interview. It confirmed which elements the children liked and added other elements on which they focused. During the first reading, they focused on the main humorous elements of the book while on the second one they enlarged their focus to two or three more elements in the picturebook. Therefore, we can conclude that this protocol does allow the production of rich data and that the type of data produced is the one anticipated with verbal and non-verbal responses.

#### 6.D. Recruitment was longer than expected

The pilot study showed that the recruitment would necessitate a lot of time. The protocol was demanding on parents while, at the same time, the very

specific participant profiles required (not bicultural, with children in years 1 or 2) reduced the number of participants that might have participated. This finding was confirmed during the main study where the recruitment process was very long, particularly for the British dyads.

## 7. Data analysis

In order to ensure rigour of analysis, a mixed-method was chosen, in a concurrent triangulation design in which as Taherdoost (2022) notes, “data from qualitative and quantitative methods are gathered at one phase and concurrently. Next, the provided databases are examined to find differences, convergences, and possible combinations.” (p. 61). Thereby, covering the demerits of each single method while adding their individual strengths. Indeed, every method has its qualities and its limitations, entailing that every research question was addressed using both a quantitative and a qualitative approach, combining different data sets to compensate for each method’s weakness while taking full advantage of each method’s strengths. The combination of these complementary methods will allow to have a clearer picture of children’s and parent’s responses to the different translation strategies. This process, known as triangulation (Newby, 2014), allows an exploration from different perspectives in order to corroborate results obtained using different methods.

Therefore, each research question was addressed through several different data sources collected during each phase. For example, children’s responses to the picturebooks were captured using three different data sets at two different moments. Firstly, children’s facial expressions during the reading, which reflect the feelings that the reading elicits, such as enjoyment, surprise or boredom. Secondly, their comments during the reading, reflecting their feelings and thoughts about the different parts of the story, as well as the questions that may rise from the story or the illustrations. Thirdly, their answers to the questionnaire after the reading, which also reflect their feelings, thoughts and

interrogations about the picturebook. These three data sources are complementary and capture children's responses throughout the reading and post-reading experience, which enables the validity of the data to be tested, confirming or refuting the results from the different data sets, and thereby giving additional strength to the conclusions drawn from them.

The same can be said about how parents read the different translation strategies. This was captured through their interactions with their child during the reading; for example, whether or not they point to different elements of the picturebook, guiding them through the story; or if they look at their child during the reading, verifying their understanding or assessing their response; or in consideration of the prosody they used to read the story, as well as through their comments during the reading (which reflects whether they have a more managerial way of reading, or if they just react to children's comments). This combination of different data sources to answer the same research questions improve the reliability of the study and of its results and conclusions.

## 7.A. Analysis of non-verbal data during storytime

### *7.A.1. Children's facial expressions and gestures, and parents' non-verbal interactions*

I developed my own observation grids for collecting the children's facial and body expressions and parents' non-verbal interactions during storytime on an Excel spreadsheet (see appendix 6-7). This was used to collect the occurrences of these reactions for each page of the picturebooks. In general,

sampling units are units of time (Heyman, Lorber, Eddy & West, 2014); for example, recording the behaviour of the children every sixty seconds. Instead, each page of the book was used as a sampling unit. In this way I was able to answer the question: Upon what are the children reacting? Therefore, for each page I recorded the gestures and facial expressions of each child as well as the parents' non-verbal interactions. This approach provided me with valuable information about how the children and parents reacted to specific elements of the story while also giving me a general vision of their reactions for the whole story.

The facial expressions collected were the following: smiles and laughs (which were coded together as expressions of enjoyment); raised eyebrows, eyes wide open and open round mouth (expressions of surprise); and frowns (expressions of dislike or incomprehension). Other gestures were also collected, such as whether the child looked elsewhere (which could show disengagement) and whether the child pointed to the screen or initiated a glance to their parent (and not in response to a parent's glance). The parents' interactions collected were identified as the following: parent pointing to the screen; parent glancing at their child; and any other gesture towards the child. To identify the occurrences of the above, the video of the reading was watched separately for the more frequent facial expressions and gestures from parents and children. For example, smiles and laughs were collected at the same time, but categorised separately from the other expressions and gestures. The ones that were less frequent were then collected together, such as frowns and children looking away from the screen,. In total, each video was watched

approximately five times for the completion of the grids, making a total of approximately 40 hours of video watching.

#### *7.A.2. Coding reliability*

To ensure reliability in the coding of children's facial expressions and their interactions with their parents during the readings, a subset of videos was coded by two independent coders in order to verify that the coding of this data was rigorous, transparent and sufficiently well specified (Joffe & Yardley, 2003). One coder was French and the other British to ensure that the children's expressions were truly observable by any neutral coder and did not depend on any cultural differences between France and the United Kingdom. Coders received a blank copy of the spreadsheets used to count the number of occurrences of facial expressions and interactions which were explicit enough so that any coder could observe them (laughs, smiles, frowns, etc.). But they were not told of the hypothesis underlying the study, as advised by Luker (2008) who said that blind coding should be done by coders who have no idea of the ideas or hypothesis of the researcher.

The subsets of videos that they coded (each coder received a different subset) were selected randomly, representing the two readings of the three versions of both the picturebooks studied. These subsets consisted each of around 10% of the total number of videos analysed in this study (10 videos each), therefore respecting the recommendations of Clodhna O'Connor and Helene Joffe (2020) in their article "Intercoder Reliability in Qualitative

Research: Debates and Practical Guidelines”, published in the International Journal of Qualitative Methods: “Depending on the size of the data set, 10–25% of data units would be typical. It is important that this subsample is selected randomly or using some other justifiable criteria (e.g., selecting a member of each group in a stratified sample) to ensure representativeness of the entire data set.” (p. 5).

The most common method of assessing intercoder reliability is reporting the percentage of agreement in the data subset analysed between the researcher and the second coder (Kolbe and Burnett, 1991; Feng, 2014), although other more sophisticated methods exist that take better account of the possibility of both coders agreeing because of pure chance. But percent agreement is considered a good method when the coding task is easy, as is the case with our data (presence or absence of a smile or a laugh, for example). Zhao (2012) and Feng (2013a) then claim that chance agreement is negligible when the coding task is straightforward.

The percentage of agreement was high for all the facial expressions and interactions (over 90%), above what is recommended by Miles, Huberman and Saldaña (2014) who argue that intercoder agreement should be above 85%. The only exception was frowns (around 70%), arguably because these expressions were rare in the recordings and therefore any disagreement would have an exceedingly important impact on the percentage of agreement. This high percentage of agreement, obtained from two independent coders from different countries (France and the United Kingdom), ensures reliability in the coding of children’s expressions and their interactions with their parents, while



excluding any major bias that could have arisen from the main coder's subjectivity.

## 7.B. Analysis of verbal data during storytime

### *7.B.1. Analysis of parents' reading prosody*

The study on prosody focuses mainly on the acquisition of language and reading skills. However, according to a review written by Erika Godde, Marie-Line Bosse and Gérard Bailly (2019) there are very few studies about the prosody of adults, who also highlight the “difficulty involved in objectively assessing the expressiveness of a reader” (p. 407) mainly because of the intra- and inter-reader variability.

I thought of using the software Praat, specialised in speech analysis and phonetics. But this software is mainly used to analyse small snippets of speech and is inadequate for studying longer sequences of speech (Atria et al., 2022), such as reading a picturebook. Atria has created a plugin (Prosodyad) to allow this type of study on Praat but, as said by its authors, this software is still a work in progress. In addition, it does not encompass important features of prosody, such as the tone which better express emotions. Therefore, I decided to create my own coding grid for prosody (see appendix 5) which considers pace (acceleration or deceleration of speech), volume, pitch, and tone (sad, joyful, assertive, concerned, angry, serious, and cheeky). During the analysis it was

seen that some parents sang during the reading, so this was also included in the analysis.

### *7.B.2. Coding of children's and parents' comments during storytime*

Children's and parents' comments were transcribed in their entirety because there were no off-track comments (with counted exceptions of disruptions by other siblings, for example). The transcriptions were then coded in Nvivo.

As previously explained, children's comments were coded according to Sipe's categories (2000). His first category is called analytical where the text is the object of the responses and reflects an analytical stance from the reader perspective. One of the subcategories is in relation to the language of the story. For Sipe (2000), this refers to the "understanding that the specific language an author chooses is worth close examination, and that the richest understanding of a text is partly dependent on knowing what the language of the text means in some detail, as well as appreciating the specific choices that the author has made" (p. 264). Sipe also reports that some children's comments were about offering alternative words.

The second category is intertextual. Sipe defines this according to the "abilities of the children to relate the text being read aloud to other cultural texts and products such as other books, the work of other artists and illustrators, videos..." (p. 266).

The third category for Sipe (2000) encompasses all the responses that link personal elements of their life to the text, in two directions “from their lives to the text, and from the text to their own lives” (p. 266). According to Sipe, this represents 10% of the children’s conversational turns of his study.

The fourth category is called transparent and represents an intense immersion in the story. For Sipe, children live the “experience of being lost” in the story. Interestingly, Sipe noted that only 2% of the responses were representative of this category, his explanation here being that the best indication of such an experience is not a verbal response but silence. This is one interesting argument which can also be applied to analyse body language and facial expressions of the children.

Finally, the fifth category is a creative appropriation of the text by the children, named performative comments.

Parent’s comments were also coded according to categories developed by Sipe to analyse the adult’s role in mediating the story. These categories are Readers, when the adult is focused on the text and the material aspects of the book such as publishing information; Managers and Encouragers, comments that help manage the discussion and encourage the children; Clarifiers and Probers, where adults ask the children for more information or explanation; Fellow Wonderers or Speculators, which help children speculate about the story; and Extenders or Refiners, when the adult uses the story as “teachable moments.” The first two categories (Managers and Encouragers, and Clarifiers and Probers) showed important overlap during the analysis because both had

responses that came from the parent (Managers for the first and Probers for the second) and responses that originated in a comment from the child (Encouragers for the first, Clarifiers for the second).

In relation to my data, it seemed more practical to separate those responses according to their origin; namely, in accordance to whether the parent or the child was the initiator of the interaction. So it was decided to modify these categories to group parents' responses that originated from the parent (Managers and Probers) and those that originated from the child's comments (Clarifiers and Encouragers). Moreover, some of the parent's comments did not fit in Sipe's categories. Indeed, these were comments about their impressions of the picturebook. To code these comments, I created a new category named: Parents as receivers of the story.

### 7.C. Analysis of children's responses to the interview

The whole of the interview was transcribed and was coded using Nvivo. Different to children's and parent's comments, there was no preestablished coding framework for children's answers applicable during the interview. Codes and themes for this phase emerged partly from the questions of the interview (see appendix 16–17), which were used as general coding and allowed for the first step of open coding of this data, according to Johnny Saldaña's (2021) definition: "A code in qualitative analysis is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language- based or visual data" (p. 5). These

questions asked the children about their enjoyment and understanding of the story. Some of them questioned their recalling of the story to identify the elements that marked them the most (What will you tell a friend about this picturebook? or, after the second reading, What do you remember of this story?)

Others asked them if they were surprised or puzzled by any elements of the story or the text, whilst others delved into the elements they liked (or disliked) or found funny (or not funny) in the story or the text. Finally, some questions asked them if they would suggest this story to a friend (and why) and how many readings they would advise (and why).

Other codes emerged inductively, after a pre-coding stage where I read through all the transcribed data of this phase, as suggested by Dörnyei (2007) who states that “These pre-coding reflections shape our thinking about the data and influence the way we will go about coding it” (p. 250). This first look at the data allowed me to identify data units that could be coded with descriptive labels which best described them (such as expressions of enjoyment or of dislike concerning parts or elements of the book) and that were complementary to the codes emerging from the questions asked to the children, guided by my research questions in order to determine what was important to code in order to answer them as completely as possible.

After this first part of the coding framework and the emergence of codes that reflected the children’s answers in their globality, I started the second step, named axial coding, which is described as an exploration of “how the categories and subcategories related to each other” (Saldaña, 2021, p. 301). Identifying these relations allowed us to connect codes that were related and group them

into broad categories, such as funny elements of the story, elements that children liked or disliked, elements related to the vocabulary of the text, elements related to the illustration, or in function of the moment of the story that they concern (particularly the endings).

This categorisation allowed me to perceive patterns and to define core categories (Strauss and Corbin, 1990) with codes that had common themes. For example, the answer “I liked about when the house collapsed: It was very funny” was coded as “Funny elements” because it came as an answer to the question about the elements they liked, while comments such as “I like the cover” were coded as “Elements they liked” in relation to the elements the respondents liked the most. However, both responses are related to elements that elicited enjoyment, so both responses would fit under that category of “Enjoyment”. The labels of these categories summarised the central concept of related codes, organising them into a higher level.

After these two phases of coding, the final layer was selective coding where, with the research questions in mind, I selected the codes that should and should not be included in each of these core categories. The resulting codes and categories allowed me to analyse quantitatively and qualitatively the occurrences and patterns of response between the participants of each group in order to compare them between the groups and thereby have a better idea of children’s opinions and understanding of the picturebooks depending on the translation strategy read. An example of the coding book is available in the appendix, as well as a table showing the number of codes applied to each child’s answers to the interview.



## Chapter 4. Findings

### 1. Non-verbal expressions and interactions

#### 1. A. The Bear Who Did and its translations

##### 1. A.1. Children's expressions during reading time

A total of 28 dyads of parents and children were recorded during the reading of the picturebook *The Bear Who Did*: 9 for the source text version; 9 for the foreignization translation, «Cet ours-là»; and 10 for the domestication translation «Ourse-ci, ourse-là». The first thing to be analysed in those videos was the facial expressions of the children during the reading time to determine the engagement of the children in the story, their enjoyment and overall reactions to the picturebook. This was achieved by taking into account three different types of expressions: smiles and laughs, expressions of surprise, and frowns which could indicate that the child is either unhappy or facing a comprehension challenge.

There were also categories for boredom and lack of concentration, although finally these categories were not retained because all the children showed a very high focus on the story during the two reading times, keeping an intense visual attention toward the screen all through the readings. There were two exceptions, one in «Cet ours-là» and one in the source text. Both of these children could see the recording of themselves on a separate screen, although



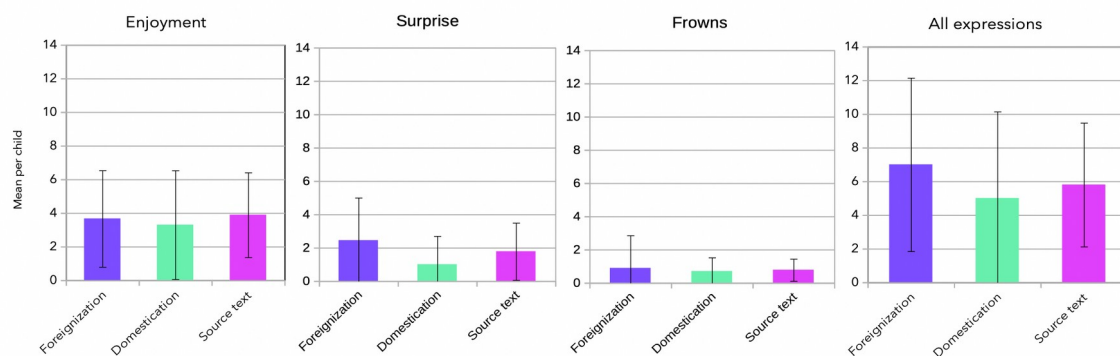
the parents were advised to avoid these situations during the reading time to keep the attention of the children on the picturebook.

One of the children (Lila) used this approach to engage to the story during the second reading of «Cet ours-là», performing all the text, resulting in a very engagement to the story. She was very focused on the text to be able to express it, while her gaze was going back and forward from the screen where she could see the illustrations and the one where she could see herself. At the beginning of the reading, Lila opened her eyes wide at the line «voici l'ours qui pour le miel s'est mis à hurler» (here's the bear who's screaming for honey), as she herself was outraged. She then started mimicking everything that happened in the story, such as the falling objects and the scream of the mouse, building up until completely embodying the female character of the story, acting out her rage and repeating her lines.

In the case of the second child, Alexander, the image of him being recorded was more of a distraction. At the beginning of the *The Bear Who Did* he rearranged the collar of his shirt, while at the end of the same reading he rearranged his hair. Nonetheless, he was attentive to the story and the gaze toward his recording were very short. Other dyads were also able to see their recordings but the children were not interested by them.

### **Facial expressions during the first reading**

On the other hand, all the children showed several expressions of enjoyment, surprise and some frowns, as shown in Figure 1.



**Figure 1.** Mean of children's facial expressions during the first reading of *The Bear Who Did* (pink), «Cet ours-là» (purple), and «Ourse-ci, ourse-là» (green). Enjoyment represents the occurrence of smiles and laughs. Surprise represents the occurrence of wide opened eyes, raised eyebrows, and open round mouth. All expressions is the sum of the expressions of enjoyment, surprise, and frowns.

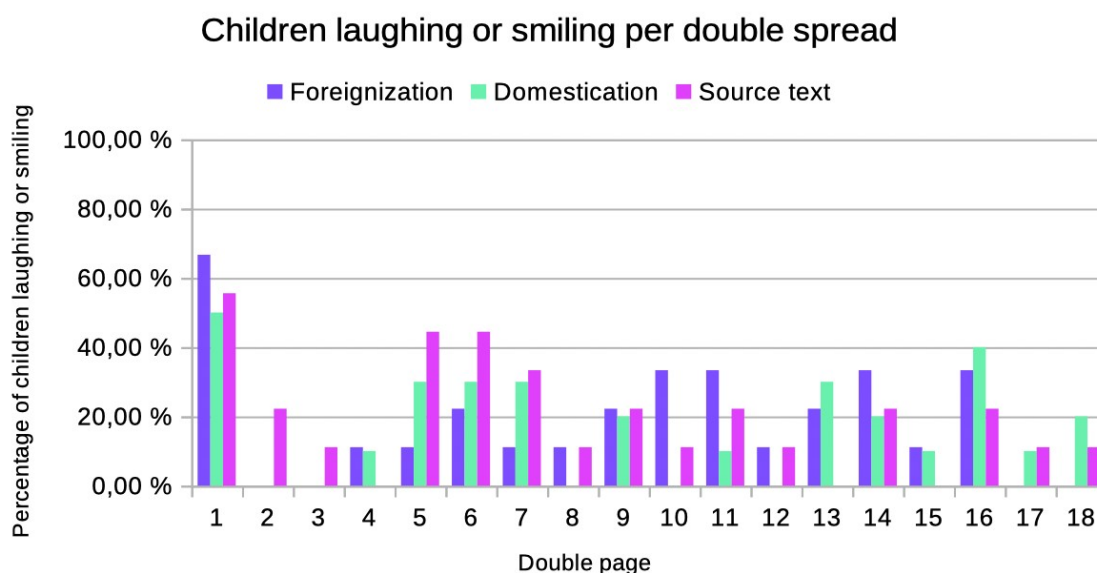
As was to be anticipated for a humorous picturebook, in all versions expressions of enjoyment were predominant during the first reading. On average, every child smiled or laughed between three and four times as a mean that was very similar for all three groups. The maximum occurrence of expressions of enjoyment was 9 times - one child in foreignization and two in domestication, while the maximum in the source text was 7 times. Meanwhile, for each group only a single child had no occurrences of these enjoyment expressions.

Surprise expressions were less frequent but did show more variability between the groups. For instance, children reading the foreignization translation «Cet ours-là» showed a mean of 2.4, which is more than double than in domestication «Ourse-ci, ourse-là», with a mean of 1 occurrence per child. The source text was in between the other two groups, with a mean of 1.7, but this variability between groups stands out even more when we look at the number of children with no occurrences in each group. Indeed, while there was one in the foreignization group, there were six in domestication and three in the source

text. When the children thus read the foreignized version of the picturebook they seemed more surprised during the reading than the children in the other groups.

The least frequent facial expressions were frowns, which, as previously mentioned, could represent discontent or the encounter of a comprehension challenge. Here the mean was lower than 1 in every group, with very low variability between participants.

The sum of all the facial expressions observed in each group shows that children reacted to the story between 5-7 times during the reading. The mean is highest in the foreignization group (7) and lowest in the domestication group (5), with a source text in the middle of them (5.8). These differences are due mainly to the expressions of surprise, where the highest variability between the groups was observed, as mentioned above. Only two children showed no expression at all during the reading (one in domestication and one in source text), but this cannot be interpreted as lack of engagement.



**Figure 2.** Percentage of children in each group showing expressions of enjoyment in each double spread during the first reading of *The Bear Who Did* (pink), «Cet ours-là» (purple), and «Ourse-ci, ourse-là» (green).

As mentioned above, the mean occurrence of enjoyment expressions was similar between the three groups. Nevertheless, there are some differences concerning the moment when those occurrences happened, as shown in Figure 2. The number of participants is not the same in all groups, so to allow comparison between the groups the proportion of children showing enjoyment is shown as percentages. The cover (double spread 1) succeeds in making most of the children smile or laugh, with similar percentages in each group (66% in foreignization, 50% in domestication and 55% in source text). Thus, most of the children enter the picturebook in a humorous mood but much more variability is observed in the following double spreads, highlighting different patterns according to the version of the book.

The source text seems to be funnier at the beginning of the story, where the picturebook presents the two opposed bears and the stealing of the honey (double spreads 5, 6 and 7). Meanwhile, the foreignization translation gets funnier during the second half of the story, from the point of double spread 10. This is surprising because this spread presents a chain of events that is not easy to follow and the foreignization version would seem to be the one that helps the child the least to connect the events, leaving all the meaning on the illustration. Below is the source text of this double spread:



Double spread 10, *The Bear Who Did*.

The foreignization translation goes as follows (with its literal translation in English):

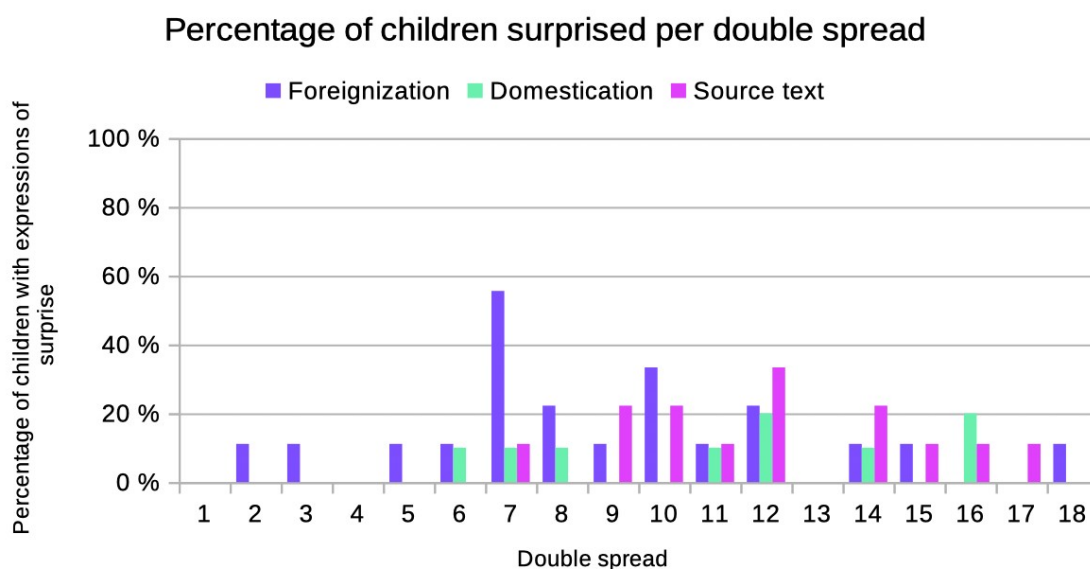
Voici l'ourse qui a pensé :	This is the bear who thought:
"C'est insensé !"	"It's insane!"
Voici les ailes qui ont claqué.	These are the flapping wings.
Voici les abeilles dans le soleil.	These are the bees in the sun.
Voici la branche qui a craqué.	This is the branch that cracked.

However, the text does not explain the connection between the birds and the branch that cracked, presenting only pieces of the puzzle: "the flapping wings" of the birds that flew towards «the branch that cracked», where the bees in the beehive were resting, high "in the sun" (although there is no sun in the illustration, instead, it's raining). While the domestication translation does not

elicit the same response of enjoyment, despite being much more straightforward:

“C’est pas juste !” se dit alors ourse-ci.	“It’s not fair!” says the bear to herself.
À tire d’aile, les oiseaux	Swiftly, the birds
rejoignent les abeilles, tout là-haut.	join the bees, all up there.
Et la branche s’est cassée.	And the branch broke.

The same observation can be made for the double spread that follows. Namely, that it is more explicit in the domestication version but elicits more expressions of enjoyment in the foreignization translation, which is more challenging. These differences in the expressions of enjoyment suggest that the translation strategies may have an influence on the reading experience and reception of the story. This hypothesis is reinforced when we analyse in detail the expressions of surprise (Figure 3), where there are differences in some double spreads.



**Figure 3.** Percentage of children in each group showing expressions of surprise in each double spread during the first reading of *The Bear Who Did* (pink), «Cet ours-là» (purple), and «Ourse-ci, ourse-là» (green).

The most remarkable difference appears in the double spread 7, which seems to surprise most of the children reading the foreignization version but almost none of the other children. This double spread is the tipping point of the story, where the presentation of the characters ends and the chain of catastrophes begins.



Double spread 7 *The Bear Who Did*.

This difference is also unexpected, because the translated texts do not seem to carry any justification to explain it. Hence, the foreignization and domestication texts go as follows (with their literal translations):

### Foreignization version

<p>Voici l'ourse qui pour le miel s'est mise à hurler</p> <p>“Où est donc l'ours qui l'a volé ?”</p> <p>Voici le hurlement qui a secoué la</p>	<p>This is the bear who for the honey began to howl,</p> <p>“Where is the bear that stole it?”</p>
--	--

porte.	This is the howl that shook the door.
Voici le lait qui s'est renversé.	This is the milk that spilled.
Voici la farine qui a dégringolé.	This is the flour that tumbled.
Voici l'ourse qui a trébuché.	This is the bear who stumbled.

### **Domestication version**

Ourse-ci réclame son miel et grogne : "qui a fait cela ?"	Ourse-ci demands his honey and growls: "who did this?"
Et la porte de vaciller sous les rugissements.	And the door wobbles under the roar.
Et le lait de se renverser.	And the milk spills.
La farine pareillement.	The flour too.
Ourse-ci de glisser.	Ourse-ci slips.

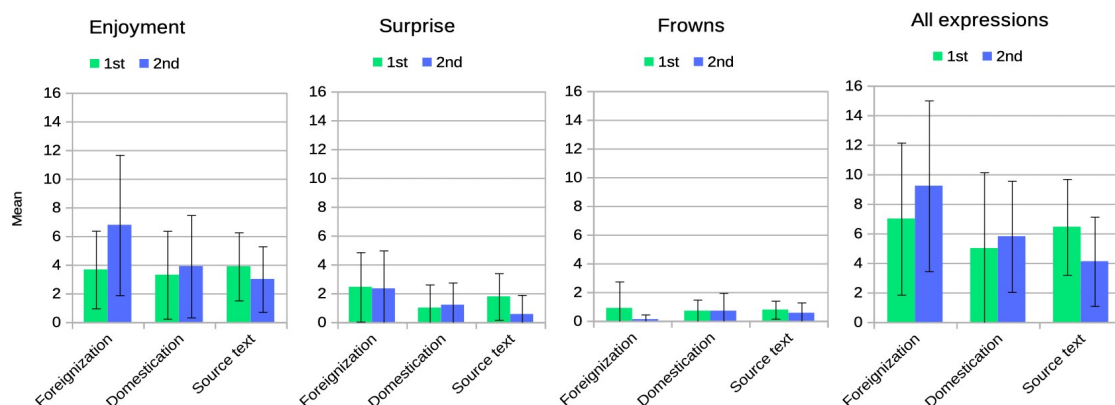
Furthermore, the surprise expressions observed in these children occur at different sentences of this double spread, suggesting that the surprise element is not necessarily linked to the text. One possible hypothesis might be a more performative reading by the parents in the foreignization group, a question that will be analysed further.

### **Comparison of facial expressions during the first and second readings**

The participants were asked to read the story two times within a week, leaving at least three days between the readings. The objective of this second reading was to help underline the elements that grab the children's attention,



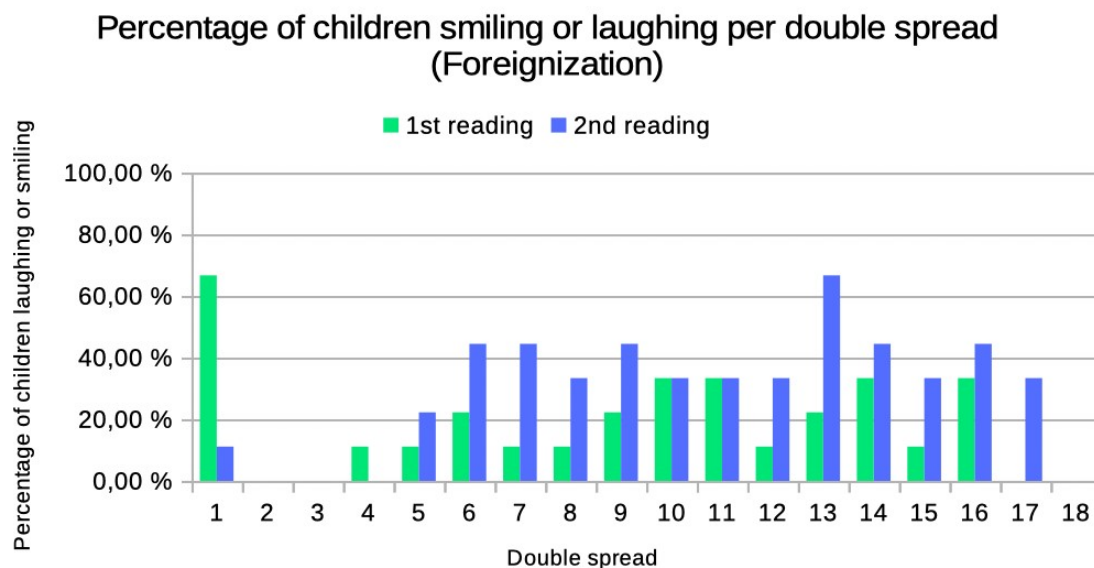
and to allow a deeper understanding and appreciation of the story. Remarkably, the occurrence of facial expressions during this second reading was very different than for the first one, especially for the foreignization translation, as observed in Figure 4.



**Figure 4.** Mean of children's facial expressions during the second reading (blue), compared to the first reading (green). Enjoyment represents the occurrence of smiles and laughs. Surprise represents the occurrence of wide opened eyes, raised eyebrows, and open round mouth. All expressions is the sum of the expressions of enjoyment, surprise, and frowns.

The most notable difference is in the expressions of enjoyment, which double for the foreignization translation during the second reading (mean of 6.7) compared to the first reading (3.6), while there is almost no change for domestication or source text. This difference is heightened when we analyse the number of occurrences of smiles and laughs per child in these groups. In the foreignization group, four children show 10 or more of these expressions during the second reading (10, 11, 13, 11) in contrast to the first reading where the highest occurrence in this group was 9, which only occurred once. On the other hand, only one child in the domestication group had more than 10 occurrences of these expressions (12), and none of the children in the source text group (the highest occurrence in this group was 6, which happened twice).

As for the first reading, the analysis of the moment of these occurrences unveils interesting findings. First, the distribution of the expressions of enjoyment in the foreignization group is less concentrated in the second half of the story. Children seem now to enjoy more evenly the whole picturebook, from the presentation of the characters (double spread 5) to the end of the narration. Another important change from the first reading to the second one is an increase in the double spread 13 for the foreignization group, but not for the others (Figure 5).



**Figure 5.** Percentage of children in the group Foreignization showing expressions of enjoyment in each double spread during the first reading (green) and the second reading (blue) of «Cet ours-là».

This double spread plays with onomatopoeia in all of the versions although a little less in domestication, while the foreignization tries to imitate the sounds from the onomatopoeia in the source text.



Double spread 13, *The Bear Who Did*.

Nevertheless, the participants that read the source text of the picturebook showed almost no expressions of enjoyment in this double spread (none in the first reading and only one child in the second reading). Meanwhile, more than 60% of the children in the foreignization group smiled or laughed at least once when reading this double spread a second time (three times more than during the first reading). Here the number was much higher than for domestication, with 30% in the first reading and none in the second.

We can also note an important increase of the occurrence of expressions of enjoyment at the double spread 16, which is the punchline of the story, but only in the source text group (it goes from 20% to 65% in the second reading). The other groups also have a relatively high percentage in these pages (45% in foreignization and 30% in domestication), but these other groups already had a similarly high score (30% for foreignization and 40% for domestication). The graphs for domestication and source text are in the appendix.

Regarding the expressions of surprise, there are less in almost every page in the three versions of the picturebook with one main exception: an increase from 10% to 40% of children surprised while reading the double spread 7. The same one that surprised the most the children of the foreignization group during the first reading (almost 60%) (see appendix 9).

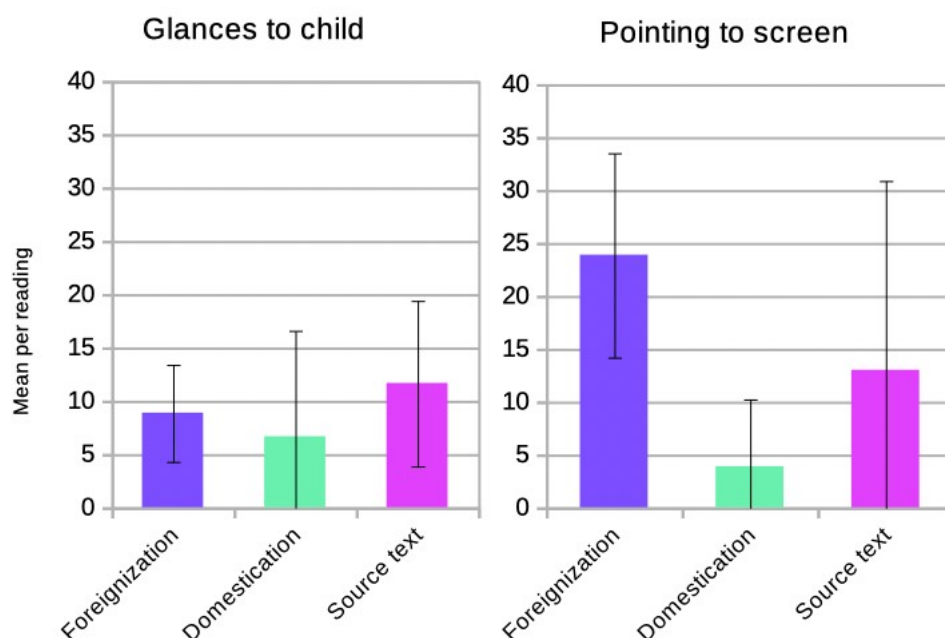
#### *1. A.2. Non-verbal interactions between parents and children during reading time*

##### **Non-verbal interactions during the first reading**

The videos of the reading time were also used to analyse the way that parents and children interact during the reading. This was measured by counting the number of times that parents or children glanced at each other, when any one of them pointed at the screen. Nevertheless, I observed that these interactions were almost never initiated by the child during the readings of this picturebook. All their attention was drawn toward the screen showing the illustrations.

A similar result was then found concerning the children pointing to the screen. During these readings, most of the children did not use this form of expression to attract parent's attention toward a specific element in the illustration (although they do use verbal expressions to comment on the story, as we will see in the analysis of the comments during reading time). Therefore, only glances initiated by the parent and pointings by the parent are presented below. Pointing was observed through the shoulder and arm movements from the parents.

Two videos were excluded from this analysis (one for domestication and one for foreignization) because the parents were not visible (partly or completely off-screen). Therefore, the sample for this analysis was of 8 dyads for foreignization, 9 for domestication and 9 for source text. In other words, one participant in the groups domestication and foreignization were not part of this analysis. To enable a comparison between the readings, these parents were also excluded from the analysis of the interactions during the second reading.



**Figure 6.** Mean of parent's glances toward their child or pointings to the screen during the first reading of *The Bear Who Did* (pink), «Cet ours-là» (purple), and «Ourse-ci, ourse-là» (green).

On average, parents glanced towards their child between 6-12 times depending on the version of the picturebook. The highest occurrence of glances was observed in the source text group and the lowest in the domestication group. However, the real difference between the groups may be even higher. Indeed, the mean of this group is strongly influenced by an outlier: one of the parents glanced at their child 32 times, while all the others glanced less than 10

times. Without this outlier, the actual mean would be of 3.5, much lower than for foreignization (8.8) or source text (11.6). Nonetheless, this outlier is not more than 3 standard deviations away from the mean, entailing that the result of this participant was maintained in the sample.

It was also in the domestication group that parents pointed least to the screen (mean of 3.9), against 13 times for source text and an astonishing 23.9 times in the foreignization group. Again, these differences were even sharper because of an outlier in the domestication group (not the same parent mentioned above for the glances) with 20 pointings, while all the other parents in this group pointed 7 or less times. Without it, the mean would be of 1.9.

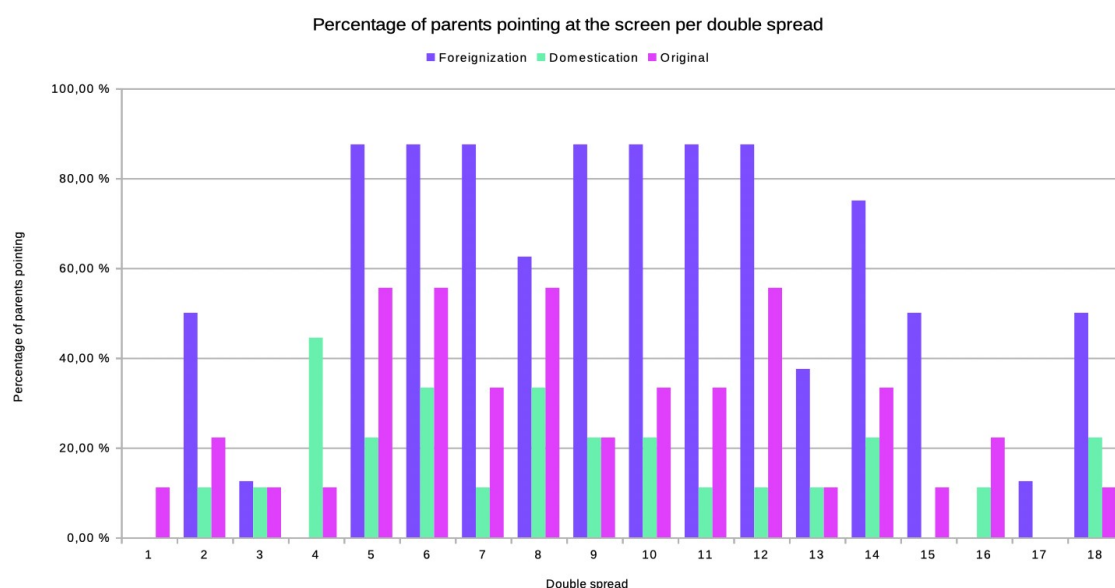
Something similar can be said for the source text group where there is a very high variability, with one parent pointing 52 times, one 29 times and one 21 times, while the rest are below 8. Without these, the mean of the source text group would be 2.5. But as before, these outliers were kept in the sample for the same statistical reason mentioned above.

On the other hand, the foreignization group was much more homogenous. All the participants pointed at the screen between 23 and 31 times, with one exception who only pointed 1 time. Without this outlier, the mean in this group would have been even higher (27).

It is clear from this data that the version of the text has an influence on the way parents read this picturebook. The foreignization version is constructed on the repetition of «voici», a word that designates the elements of the story, as «this is» does on the source text. It would seem that this «voici» guides the parents to link the text to the illustration through the pointings because they are synchronised with the reading. As we will further see, it is really the text that is

at the origin of these pointings because they are not accompanied by any comments, as they would if the pointing was directed to an element not present in the text at that precise moment (to share an impression about an element of the illustration or clarify an element of the narration, for example). So the function of these pointings is to connect the text to the illustration.

A question that remains is why the pointing is less frequent in the source text group, although the construction of the source text is also built around the repetition of the designating words «this» and «these». On the other hand, the text of the domestication version is not based on a designating word so pointings do not have the same function of linking text and images. Indeed, most of the pointings in this group occurred to designate elements of the endpaper (this was the case for 5 participants). Pointing was also used by four participants to help the children enter the narration by guiding them to identify which bear stole the honey and which did not.



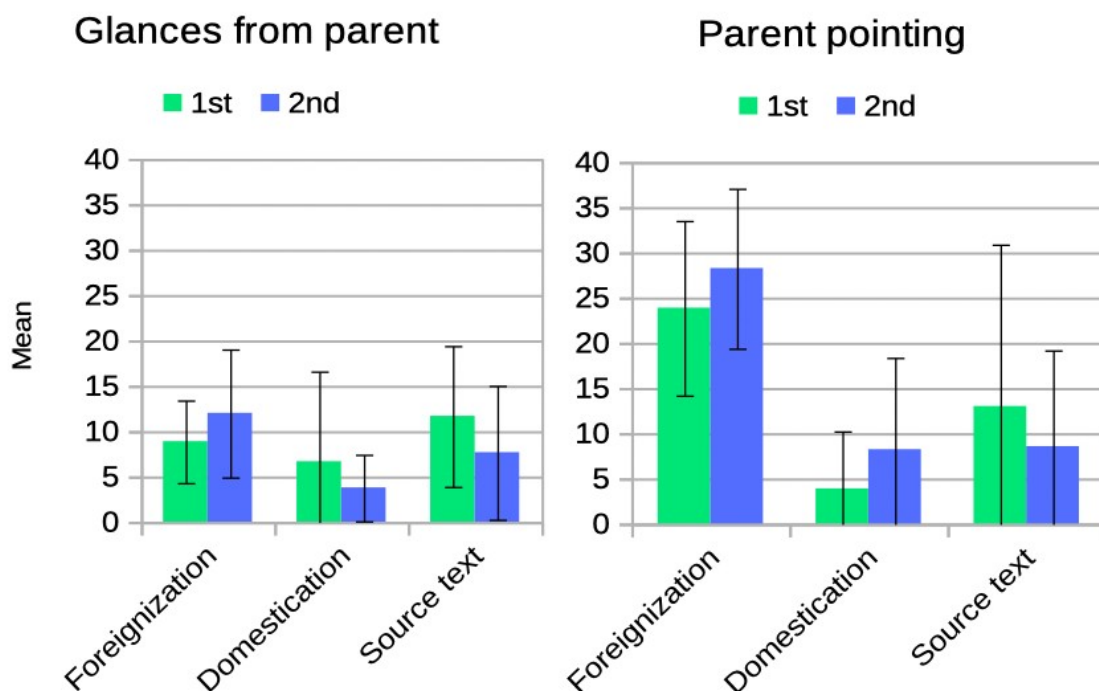
**Figure 7.** Percentage of parents pointings to the screen during the first reading of *The Bear Who Did* (pink), «Get ours-là» (purple), and «Ourse-ci, ourse-là» (green).

The distribution of the occurrence of pointing during this first reading confirms that the pointings observed in the foreignization group are linked to the text, as previously mentioned. The story begins at the double spread 5, where the text starts with all its «voici» (this is). Almost all of the parents of that group (90%) point to the screen from that moment and continue through the story with some occasional decreases. This link to the text is reinforced when we look at these drops. For example, double spread 13, with less than 40% of parents pointing (this double spread is shown at page 11). As explained before, this double spread contains mainly onomatopoeia, with only one «voici» but it does not designate a specific element of the illustration («voici les amis affolés» : these are the panicked friends.)

### **Comparison of Non-verbal Interactions during the First and Second Readings**

The analysis of the interactions between parents and children during the first reading showed that the version of the text has an influence in the way the parents read the story. This finding is confirmed during the second reading, where the differences are even greater. Notably, parents in both domestication and source text groups glance much less at their children during this second reading (from a mean of 6 to less than 4 in domestication, and from almost 12 to less than 8 in source text). On the contrary, the parents of the foreignization group glanced even more on this occasion, going from about 8 to a mean of 12 glances per reading (Figure 8).





**Figure 8.** Mean of parents' glances to their children or pointings to the screen during the first (green) and second (blue) readings of three versions of *The Bear Who Did*.

A similar observation can be made concerning pointing to the screen: parents reading the foreignization translation point even more during this reading (going from a mean of 23 pointings to 28), while there is a decrease in the group reading the source text (from 13 to 8). There is also an increase in the domestication group (from almost 4 to 8), but there is still a big gap in comparison to the results in the foreignization group.

An interesting remark is that the increase of glances in the foreignization group is concentrated in the last part of the picturebook. The main increases observed are in the double spreads 7, 13, 14 and 16, so three of them in the last part of the book from the page filled with onomatopoeia to the punchline of the story. One possible explanation is that parents interact more with their children during these final stages of the picturebook (Figure 9).

Percentage of parents glancing at their children per double spread  
(Foreignization)

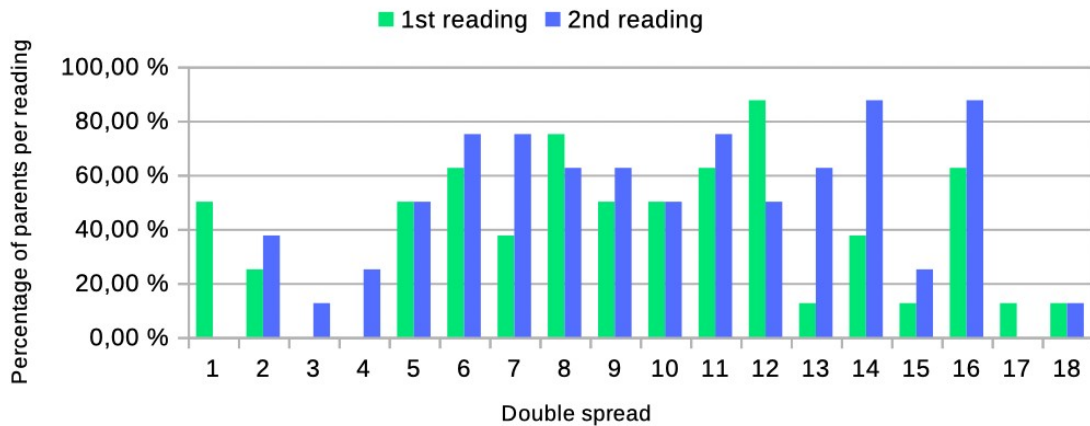


Figure 9. Percentage of parents glancing at their children in each double spread during the first reading (green) and the second reading (blue) of «Cet ours-là».

The above seems to be confirmed when we analyse the increase of pointings in that group. The main increase is also observed in the last part of the story, particularly in the double spread 16, the punchline of the picturebook (Figure 10).

Percentage of parents pointing at the screen per double spread  
(Foreignization)

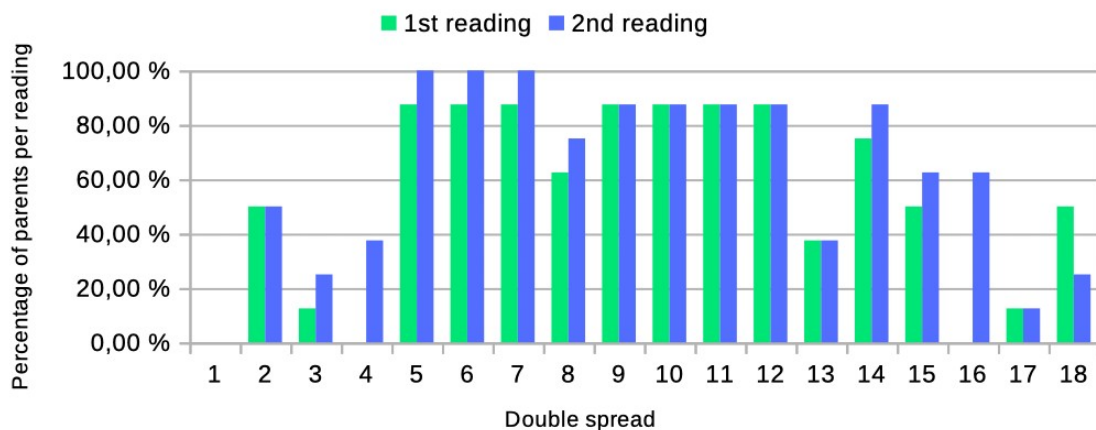
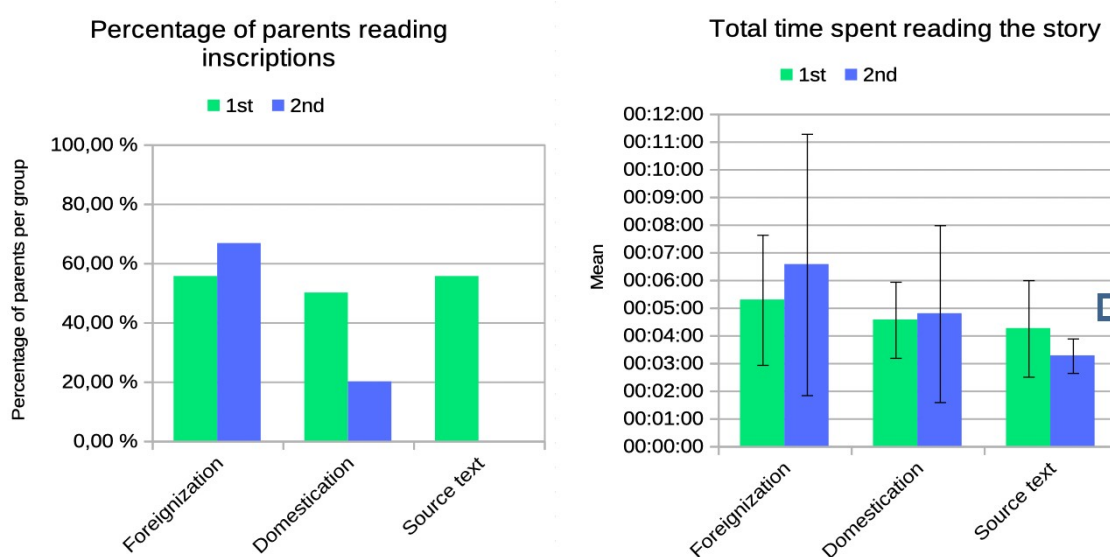


Figure 10. Percentage of parents pointing at the screen in each double spread during the first reading (green) and the second reading (blue) of «Cet ours-là».

These pages are filled with elements that attract the attention. So the function of pointing in this case should be to mention elements that are not in the text but are part of the illustration, and to share their impressions about these elements with their children. These interactions will be analysed further in the analysis of the comments during the reading.

### Analysis of the Time Spent during the Readings

Another indication that the parents of the foreignization group interacted more during the second reading with their children is the total time that they spent reading the story. The total reading time was similar during the first reading for the three groups (between 4 and 5 minutes), even though it was slightly higher for foreignization. But the gap between the groups became evident during the second reading, which lasts a mean of 6 minutes and 30 seconds in this group, against 4 minutes and 50 seconds for domestication and 3 minutes and 16 seconds for the source text (Figure 11).



**Figure 11.** Percentage of parents reading the inscriptions and total reading time during the first reading (green) and the second reading (blue) of the three versions of *The Bear Who Did*.

Nevertheless, the means in the foreignization and domestication groups were partly increased because of particularly long dyad in each group. The one in foreignization spent 18 minutes reading the story (and commenting upon it thoroughly). This same dyad was also longer than the others during the first reading (10 minutes). Furthermore, the one in domestication spent 13 minutes and 40 seconds during the second reading (8 minutes in the first reading). But even if we took them out of the sample, the mean reading time in foreignization would still be higher than in the other groups for the second reading. Here it was 4 minutes and 53 seconds, against 3 minutes and 43 seconds for domestication and 3 minutes and 16 seconds for the source text.

Another interesting finding is that parents tend to read the inscriptions in the illustrations, more or less depending on the version that they are reading. There are a few inscriptions in this picturebook, although most of them are located in the title page, as mentioned in the methodology. For instance, there is a pot of honey as the element that will trigger the chain of events in the story, on which the word 'HONEY' appears in English in the source text and in the foreignization version but appears in French in the domesticating version. We would expect that the foreignization group would read these inscriptions the least because the choice made for this translation was not to translate the inscriptions in the illustrations (thus making it difficult for French parents to read them out loud – and the children, who are not bilingual, would not understand them). Nonetheless, parents in this group read them as much as the others in the first reading, and more than the others during the second reading. Only half of the parents in the domestication group that read them during the first reading

read them again during the second, while none of those reading the source text reads them again in the second reading. On the contrary, the number of parents that read these inscriptions in the foreignization group does not change from one reading to the other.

These readings of the inscriptions are concentrated on the honey pot as the first element that parents encounter after the book cover. Most of the parents that read the inscriptions read this part, while only 5 different parents (in domestication, 3 in the first reading, 2 in the second) read some of the inscriptions in the title page. Then 7 parents in the foreignization group read at least once the inscription of the honey pot (combining the two readings), 5 parents in the source text group (but just during the first reading), and 2 parents of the domestication group (first reading).

The function of reading this inscription seems to be different depending on the version of the text. In the source text and the domestication translation, it is written in the dyad's language and might serve as a way of entering the story. But its reading is not necessary for the understanding of the illustration because it is quite clear that it is a honey pot (although one child ask their mother what it was). On the other hand, reading this inscription in the foreignization translation may have a supplementary function in addition to entering the story. All of the parents in this group said that it is written in English and translated the word «honey» to French, while some of them read it in English before translating it thereby indicating that the picturebook that they are reading is a translation.

The ensemble of this quantitative data shows that the strategy of translation does have an impact on the way the story is read by the parent and their interaction with their child, and on the response and enjoyment of the

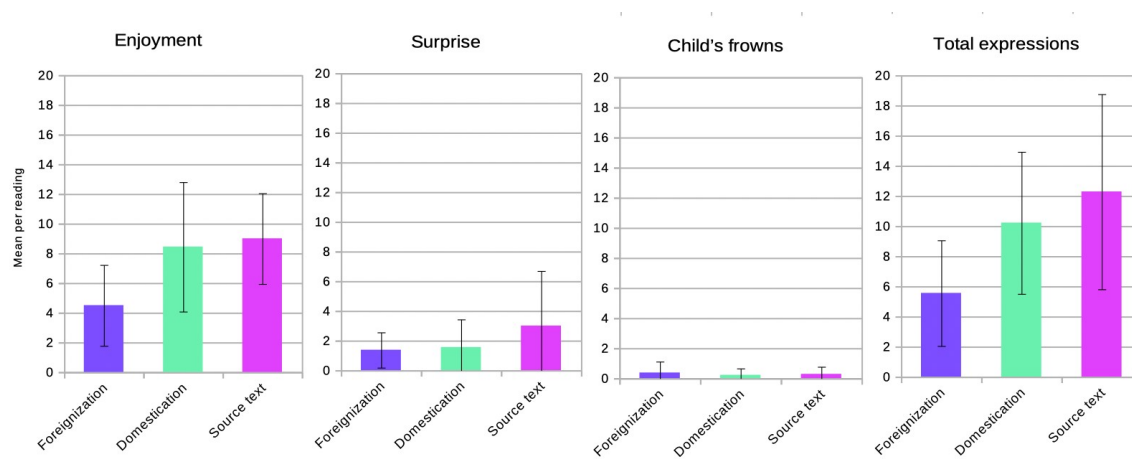
children. The foreignization version may be more challenging during the first reading but more rewarding during the second, while this second reading seems more boring during the second reading for the children reading the source text and the domestication translation. This effect is also observed with the parents, who seem more engaged during the second reading of the foreignization version but less engaged during this second reading in the other groups. Thus, the source text and domestication versions seem to provoke a similar response from the children and their parents, while the foreignization version distances itself from the other versions, eliciting very different responses, particularly during the second reading.

## 1. B. Bunnies on the bus and its translations

### 1. B.1. Children's expressions during reading time

#### Facial expressions during the first reading

A total of 23 dyads of parents and children were recorded during the reading of the picturebook *Bunnies on the Bus*: 7 for the source text version; 8 for the foreignization translation, «Lapins dans le bus»; and 9 for the domestication translation, «Les lapinous font les fofous». Facial expressions were analysed as explained for *The Bear Who Did* (Figure 12).



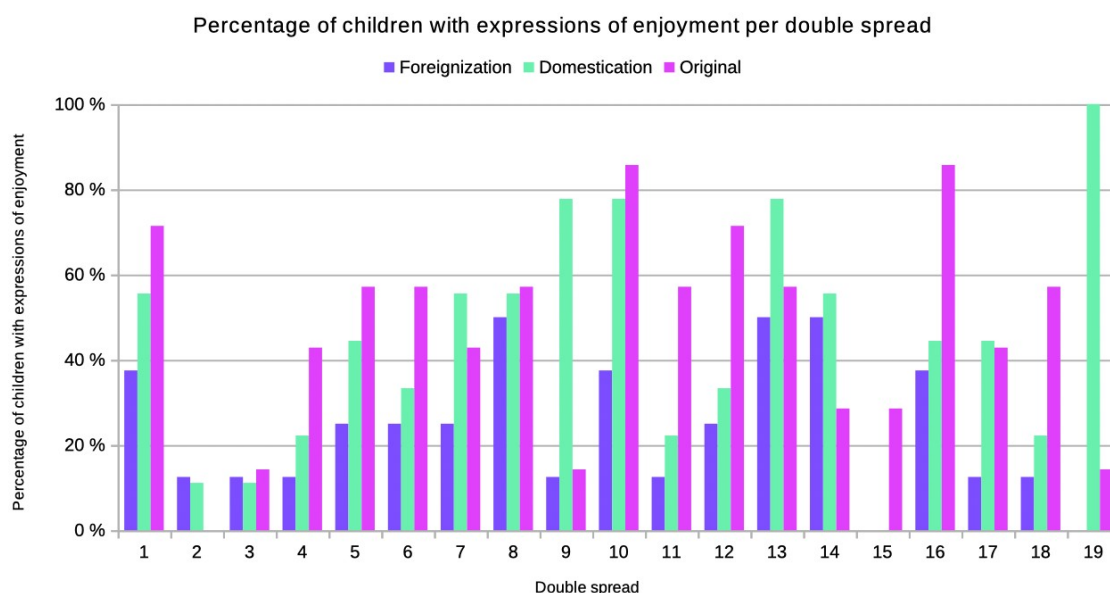
**Figure 12.** Mean of children's facial expressions during the first reading of *Bunnies on the Bus* (pink), «Lapins dans le bus» (purple), and «Les lapinous font les fofous» (green). Enjoyment represents the occurrence of smiles and laughs. Surprise represents the occurrence of wide opened eyes, raised eyebrows, and open round mouth. All expressions is the sum of the expressions of enjoyment, surprise, and frowns.

The differences between the versions of this picturebook are visible from the first reading. Children reading the domestication translation or the source text laugh or smile about 8 times per reading, against only 4 for the children in the foreignization group. The maximum occurrence of enjoyment expressions

was 17 for domestication, 14 for source text and 9 for foreignization. Again, the domestication version seems to elicit a similar response of enjoyment than the source text, while the foreignization version stands apart.

As expected, there are far fewer expressions of surprise than of enjoyment in all the groups. The source text seems higher than the others, but this result is influenced by two children with 8 occurrences much higher than the other children in this group (0, 0, 0, 1, and 4). The incidence of frowns were also very low, and very similar across the three groups. Because of the important differences observed for enjoyment, there are also far fewer total expressions in foreignization compared to domestication and source text.

Although the mean of expressions of enjoyment is similar between domestication and source text, there is an important variability between these groups when we analyse the distribution of the occurrences of these expressions, with some interesting observations (Figure 13).



**Figure 13.** Percentage of children with expressions of enjoyment during the first reading of *Bunnies on the Bus* (pink), «Lapins dans le bus» (purple), and «Les lapinous font les fofous» (green).



The first remark is that differences between the versions are visible from the cover on the picturebook, with much less homogenous results than with *The Bear Who Did*. About 70% of the children reading the source text laughed or smiled when seeing it, but less than 40% for foreignization, although the only difference is the title of the book. Another remarkable difference is in the double spread 9, where most of the children reading the domestication version smiled or laughed while there almost no expressions of enjoyment in the other groups. This double spread is particular because it has an inscription in the illustration: a baby bunny is crying and her mother soothes him by reading a story for little bunnies, *Goldiflops and the Three Bears*, translated to «Pompom d’or et les trois ours» in the domestication version (literal translation: Golden Pompom and the Three Bears) and not translated in the foreignization translation.



Double spread 9, *Bunnies on the bus*.

Surprisingly, only one parent in the source text group read this element of the peritext, while 4 of the parents in the domestication group read it (and none in the foreignization group). In addition, 2 parents reading the domestication

translation seem to have been inspired by the text and perform it, by kissing their child in the forehead, as the text in this translation says that mummy bunny does. Therefore, 6 parents in this group did something specific in this double spread (almost none in the other groups), which might have elicited the higher number of expressions of enjoyment observed in this group. Below are the different translations of the text of this double spread.

<p><b>Domestication</b></p> <p>Bébé lapin a du chagrin !</p> <p>Bébé lapin a du chagrin !</p> <p>Pour rassurer son petit bout, maman Lapine fait des bisous Et lit des contes de lapinous.</p>	<p><b>Literal translation</b></p> <p>Baby rabbit is sad!</p> <p>Baby rabbit is sad!</p> <p>To reassure her little one Mama Rabbit gives kisses And reads bunny tales.</p>
<p><b>Foreignization</b></p> <p>Bébé Lapin pleur !</p> <p>Bébé lapin pleur !</p> <p>Maman lapin le calme avec des contes de rongeurs.</p>	<p><b>Literal translation</b></p> <p>Baby bunny cries!</p> <p>Baby bunny cries!</p> <p>Mama bunny calms him with tales of rodents.</p>

Another important difference between domestication and source text was for double spread 16, which children in the source text group seeming to enjoy it much more than the other two groups. However, that there is no easy explanation for this variation, being that there is only one word in the text of this

double spread and it is the same in all versions «Train» (which also means train in French).

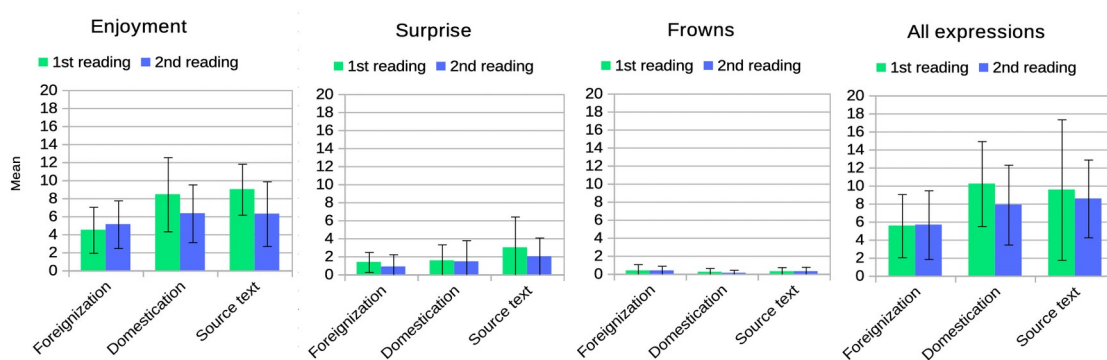
Finally, the most remarkable difference is at the back cover (number 19 in the graph), which repeats the phrase «Bunnies on the bus, bunnies on the bus, no wonder these is a fuss about the bunnies on the bus», which is repeated several times throughout the text, as a chorus in a song. Every single child in the domestication group smiled or laughed at this point, against 1 child for source text and none for foreignization. One possible explanation is the way the story is read. Indeed, parents in this group sing this chorus every time it is repeated (5 times in total, 4 in the narration and one in the back cover).

This way of reading is also influenced by the text of this translation because the first time this phrase appears it is introduced with the sentence «... et on entend cette chanson» (literal translation: and we hear this song). Followed by this refrain, that really serves as a chorus in the domestication version: «Les lapinous font les fufous! Les lapinous font les fufous! La ville est sens dessus dessous, les lapinous font les fufous !» (literal translation: The bunnies are going crazy! The bunnies are going crazy! The town is upside down, the bunnies are going crazy!) From that point on, all the parents in this group sing that part. I will further delve into this very interesting aspect of performative reading later in the study.

### **Comparison of facial expressions during the first and second readings**

The marked differences of enjoyment expressions observed during the first reading were reduced during the second reading, caused by a decrease for

domestication and source text and an increase in foreignization. As for the first reading, the domestication and source text versions had a similar mean of enjoyment expressions, or higher than for foreignization. But we can observe a decrease in these first two groups, perhaps reflecting some kind of boredom compared to the first reading. On the contrary, the mean increases for the foreignization group even if it is still lower than for the other groups (Figure 14).



**Figure 14.** Mean of children's facial expressions during the second reading (blue), compared to the first reading (green). Enjoyment represents the occurrence of smiles and laughs. Surprise represents the occurrence of wide opened eyes, raised eyebrows, and open round mouth. All expressions is the sum of the expressions of enjoyment, surprise, and frowns.

As for the first reading, the domestication and source text versions have a similar mean of enjoyment expressions, higher than for foreignization. But we can observe a decrease in these first two groups, reflecting maybe some kind of boredom compared to the first reading. On the contrary, the mean increases for the foreignization group, even if it is still lower than for the other groups. But we can see that the dynamic is different, an increase for foreignization and a decrease for the other groups. The decrease observed in domestication and source text is very homogenous among these groups. Here all of their dyads show a decrease, with only two exceptions in each group. Each group had one participant with no change between the readings and one participant with a

small increase of 9 to 11 for the participant of the source text group, and of 5 to 6 in the one of domestication.

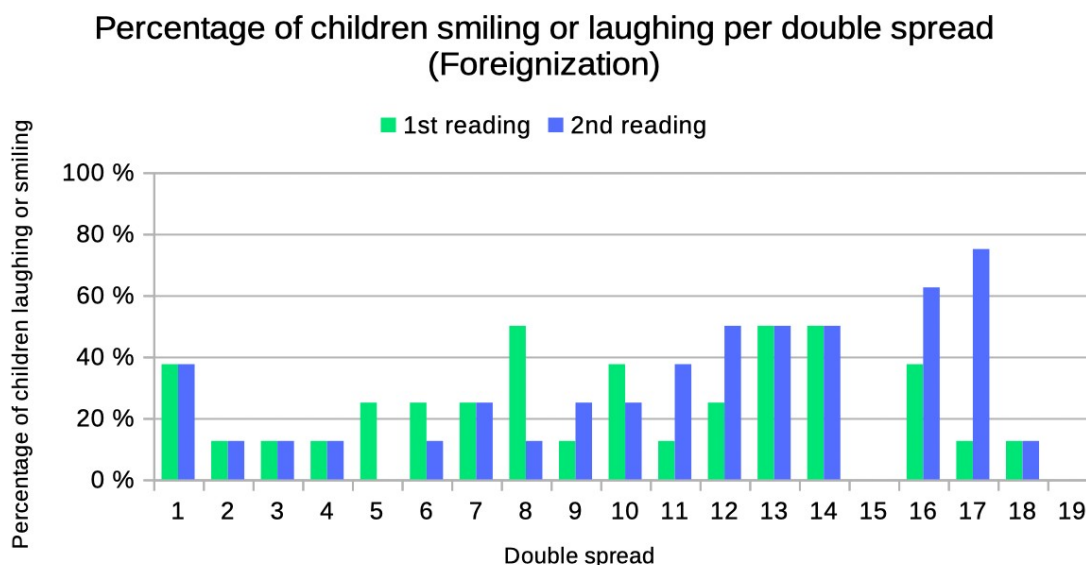
Meanwhile, the increase in foreignization is similarly homogenous, with three exceptions: one with no change, and two with slight decreases. In other words, the majority of the children in the foreignization group laughed or smiled more during the second reading than the first, while the contrary was observed in the other groups. Showing once again some similarities in children's response in domestication and source text, as observed for *The Bear Who Did*. Furthermore, an increase of enjoyment during the second reading for the foreignization group was also observed for the other picturebook.

Nevertheless, the increase in the foreignization group is not equally distributed along the picturebook but concentrated in the second half of the book, particularly the double spread 17. This double spread is the resolution of the story, where calm is back in town and we see all the characters of the story with the resolution of their personal stories. But there is also an opening toward a new adventure, as the bunnies leave the city on a train.



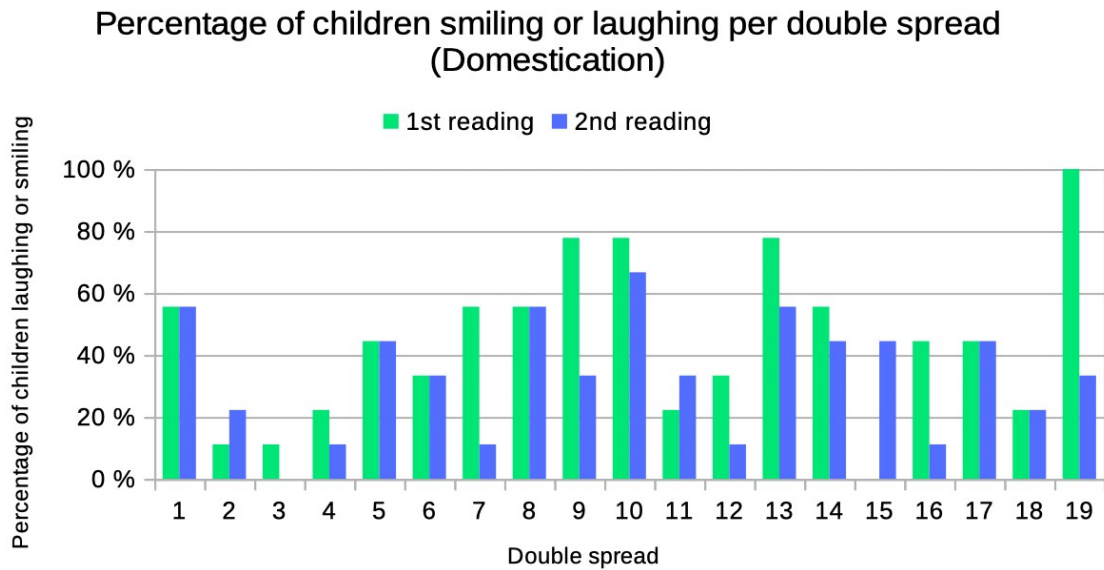
Double spread 17, Bunnies on the bus.

This double spread only made 1 child smile during the first reading in the foreignization group but 6 laughed or smiled during the second reading, suggesting that they could better enjoy this conclusion this second time now that they knew the story. Astonishingly, this double spread does not elicit the same interest in the children reading the other versions of the text (Figure 15). A question that will be addressed in the analysis of the comments during the reading.



**Figure 15.** Percentage of parents pointing at the screen in each double spread during the first reading (green) and the second reading (blue) of «Lapins dans le bus».

Other interesting differences between the second reading and the first can be observed in the domestication group, where the decrease affects most of the double spreads, with the notable exceptions of the double spreads with the chorus during the story (Figure 16).



**Figure 16.** Percentage of parents pointing at the screen in each double spread during the first reading (green) and the second reading (blue) of «Les lapinous font les fofous».

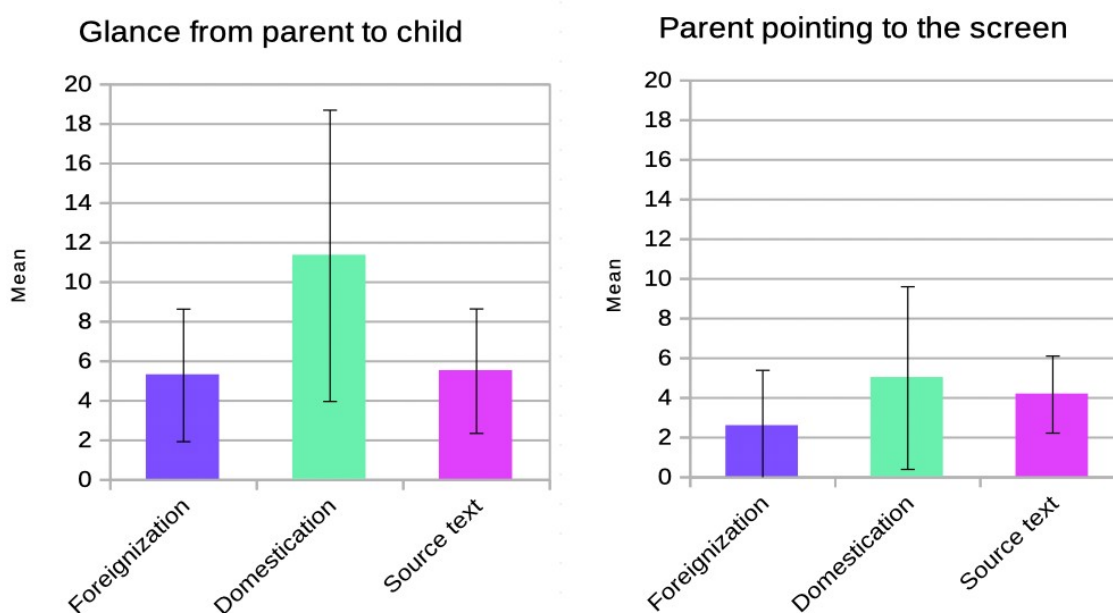
From this group (5, 8, 13, 17), only double spread 13 decreases a little, while the other ones remain as for the first reading. This element seems to be the preferred part of the picturebook for the children reading the domestication translation, which would explain why they still enjoy it during the second reading despite a decrease of enjoyment in most of the picturebook. As we will further see, this hypothesis is confirmed when we analyse the children’s answers during the interview part that followed the readings.

### *1. B.2. Non-verbal interactions between parents and children during reading time*

#### **Non-verbal interactions during the first reading**

Some of the dyads were excluded from the analysis of their interactions during the readings, as explained for *The Bear Who Did*, resulting in 6 for the

source text version; 7 for the foreignization translation, «Lapins dans le bus»; and 6 for the domestication translation, «Les lapinoux font les fous». Among them, the parents in the domestication version glanced much more at their children than the parents in the other groups (Figure 17).



**Figure 17.** Mean of parent's glances toward their child or pointings to the screen during the first reading of *Bunnies on the Bus* (pink), «Lapins dans le bus» (purple), and «Les lapinoux font les fous» (green).

On average, parents in this group looked at their child 11 times, more than double than the other two groups (around 5 for both groups). This high number of glances in the domestication group is not influenced by any single parent with an extremely high score. On the contrary, results in this group are very homogenous: 4 out of 6 parents glance at their children more than 10 times (10, 13, 18, 20), while this was the case for only one parent in the foreignization group (with a score of 10) and none in the source text group.

Parents in the domestication group were also those that pointed the most to the screen, although this difference is not as marked as with the glances.

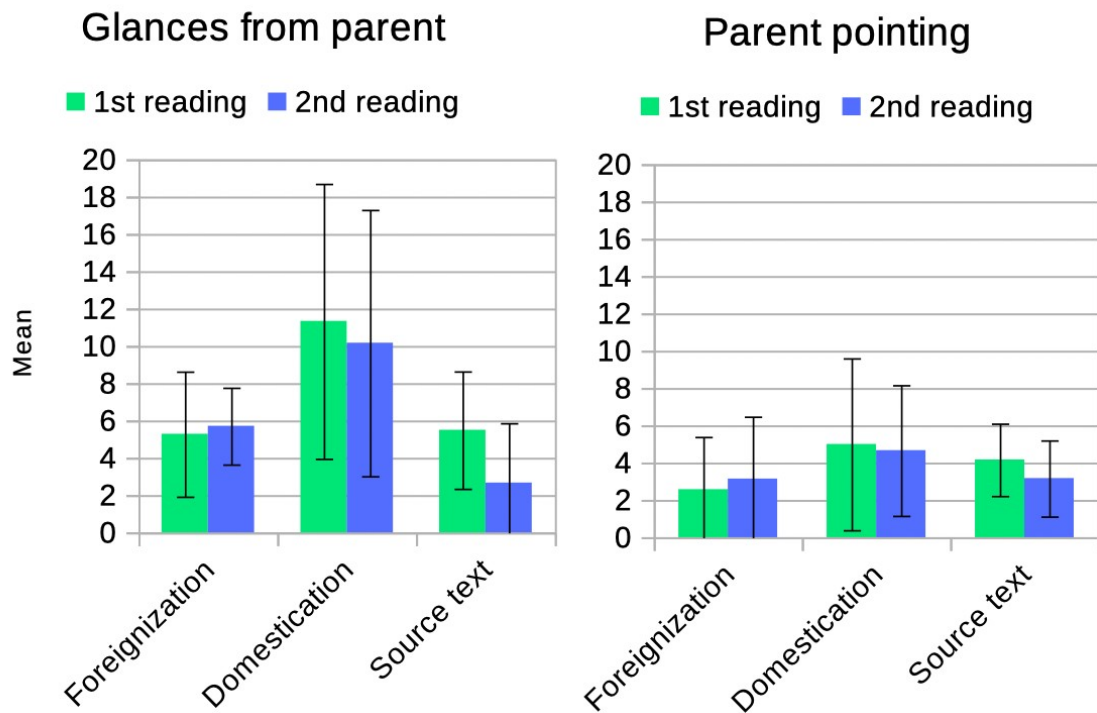


These two measures (glances and pointings) suggest that parents in the domestication group interact more with their children during this first reading than parents in the other groups. One possible explanation is the singing that was observed in this version, where parents (and frequently children too) would sing the chorus of the story, as explained above. This more performative reading, triggered by the translation version and its invitation to approach this part of the story as a song, may have induced a higher level of complicity between parents and children. This hypothesis will be addressed further during the analysis of their comments during the reading.

On the other hand, the parents that pointed the least were those reading the foreignization version, an opposite result to the one obtained with *The Bear Who Did*. The very frequent pointing during that picturebook was caused by the text and its construction was based on the designating word «Voici». On the contrary, the foreignization version of *Bunnies on the Bus* does not rely on such a designating word, resulting in a much lower occurrence of pointings, thereby confirming the influence that the text can have on the way that parents read a story.

### **Non-verbal interactions during the second reading**

Interestingly, when studying these interactions during the second reading we observe the same dynamic than for *The Bear Who Did*. It involved an increase of glances in the foreignization group and a decrease in the other two groups, although these differences are much lower than for the other picturebook (Figure 18).



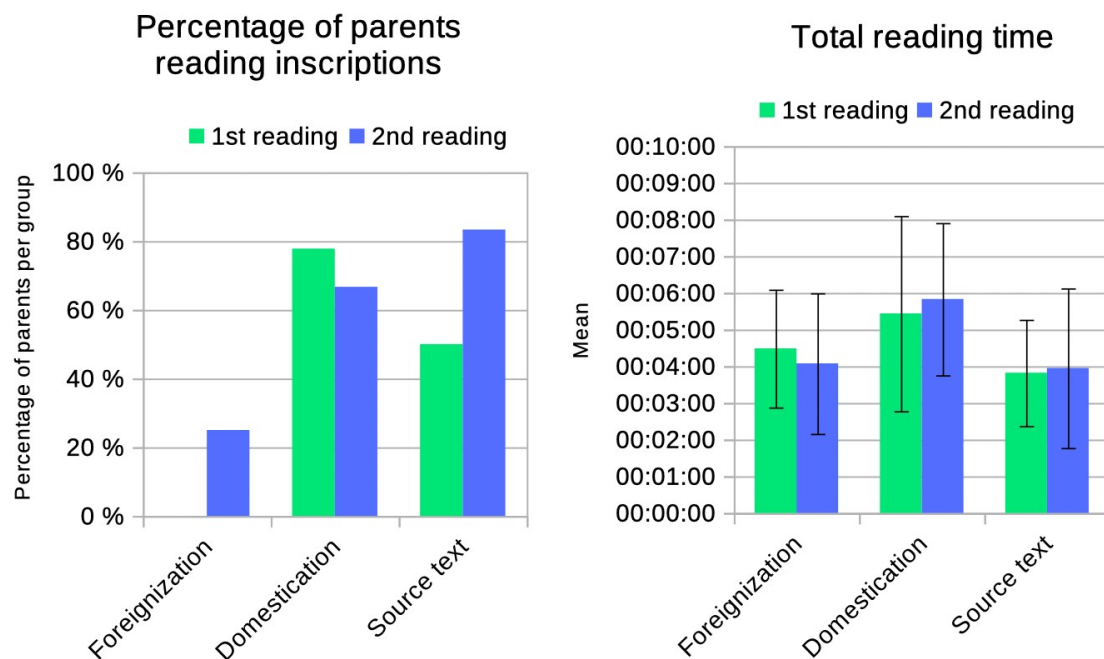
**Figure 18.** Mean of parent's glances toward their child or pointings to the screen during the first reading (green) and the second reading (blue) of the three versions of *Bunnies on the Bus*.

The same phenomenon is observed for the pointings to the screen: a slight increase for foreignization, and slight decreases for the domestication and source text. Despite the weak changes from one reading to the other, these dynamics (up for foreignization, down for the other groups) seem real because they were observed with the glances and pointings, but also with the expressions of enjoyment. There is unmistakably a different response from both parents and children to the different versions of the picturebook, with the domestication translation eliciting a similar response than the source text (a decrease in the engagement during the second reading) while the foreignization translation elicits a different response with higher engagement during the second reading than the first.

The above was also the case with the picturebook *The Bear Who Did*, which seems to confirm a pattern where the foreignization version might be more challenging during the first encounter with the story but more rewarding once the readers are more familiar with the picturebook and can deepen in their reading experience. On the other hand, the domestication translation seems easier to access during the first reading. Children and parents enjoy it thoroughly and are therefore less engaged during the second reading, just as the dyads were when reading the source text.

### **Analysis of the Time Spent during the Readings**

The total time spent during the first reading time was slightly higher for the domestication group, although this is mainly due to one parent who spent 12 minutes reading the picturebook, while the rest of the group read in less than 6 minutes. Without this result, the time between the three groups during the first reading would be very similar (with a mean of around 4:30 minutes for foreignization and domestication, a little less, 3:50, for source text). Nevertheless, there is an evident increase in the time during the second reading in the domestication group, where it jumps up to 5:50 minutes and this increase involves all the parents in this group (with no outliers, the highest time being 8:26). On the other hand, there is almost no change in the other two groups, with a small decrease for foreignization and a small increase for the source text (Figure 19, left).



**Figure 19.** Percentage of parents reading the inscriptions and total reading time during the first reading (green) and the second reading (blue) of the three versions of *Bunnies on the Bus*.

The peritext is more present in *Bunnies on the Bus* than in *The Bear Who Did*. Its role is mainly to reinforce humour. The inscriptions in the illustrations start with the bus, its number plate, which reads “Fluff1” in the source text version, a sign indicating the destination “Sunny town” (this inscription is also found at the station, at the end of the story) and a sign at the back of the bus, which asks, “Am I driving well? The train at the station reads “Megacity”. There’s also a book, with the title “Goldiflops and the Three Bears”, and a billboard with the pun “Roar-some hair”, depicting the lion (a character with a secondary narrative) as a model. The billboard reinforces the humorous effect of what happens to him next.

There is also a newspaper circulating through the pages called “Daily Tail”, which announces on its front page the squirrels’ escape (another parallel story about two thieves). On the last page, we find this newspaper in the hands

of a rabbit, right in the middle of the illustration, with a new headline “Rabbits run riot!” and an article about the lion “Leo Panthera, no longer the mane man”. This paratext was translated into French for the domestication version using humorous equivalents but remained in English for the foreignization version. This partly explains why the peritext is read much less in this version (see Figure 19, right).

Indeed, the peritext was read at least once by the majority of parents reading the source text (during the second reading) or the domestication version. On the contrary, no parent in the foreignization group read this peritext during the first reading (this text in the illustrations was not translated, which may have rendered it difficult to read for the parents) and a little during the second reading. This increase is mainly due to questions from the children asking what these inscriptions in the illustrations meant (as we will see in the chapter on children’s comments). As with *The Bear Who Did*, with the honey pot and its label, there was one easily identifiable element of the illustration with a transparent meaning in French that drew the most attention from parents and children reading the foreignized version. This was the “Bus stop” sign, which just goes to show that peritext can be taken into account when it is easy to understand.

## 2. Children's comments during the readings

Comments were codified according to the categories created by Laurence Sipe (2008), as previously mentioned in the methodology section. The term usually involved when referring to the children's comments to a picturebook is "response". But to distinguish the different data and settings of my research, I chose to use the term "comments" for the responses during the reading to differentiate this data from that generated by the interview, which will be referred as "responses". These comments are spontaneous comments from the children during the story time, with only two exceptions where they come from a question or comment from the parent. These exemptions are specified. The responses of children that arise from an interaction with their parents will be analysed later in the section about verbal interactions between parents and children.

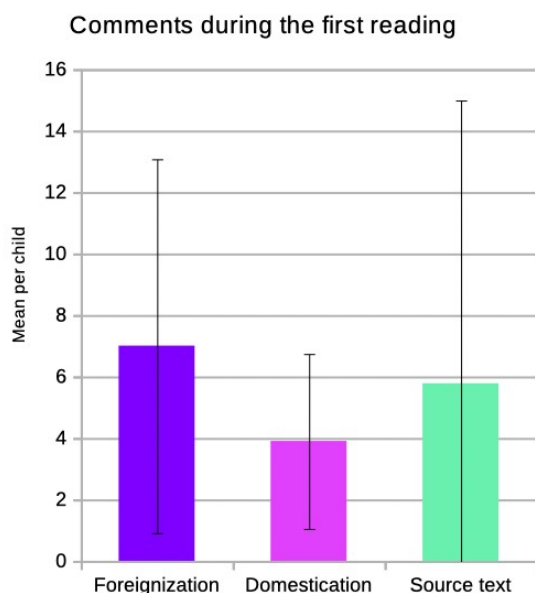
According to Sipe's (2008) study, there are five categories for the children's comments (Analytical, Intertextual, Personal, Transparent and Performative) and five for parents (Readers, Managers and Encouragers, Clarifiers or Probers, Fellow Wonderers or Speculators, and Extenders or Refiners). I will start by analysing children's comments. As previously explained in the methodology section, two of these categories were modified to suit my research, where Managers and Encouragers became Managers and Probers. As for Clarifiers and probers, this category became Clarifiers and Encouragers. Furthermore, a new category was added that groups together the comments of the parents referring to their own responses to the story and includes their

verbal expressions of enjoyment and their process of meaning-making. This category was named Parents as receiver of the story.

## 2. A. *The Bear Who Did* and its translations

### 2. A.1. Children's comments during the first reading

The number of comments during the first reading was not equal amongst the groups, as can be observed in Figure 20.



**Figure 20.** Mean number of comments during the first reading of “Cet ours-là” (purple), “Ourse-ci, ourse-là” (pink), and *The Bear Who Did* (green).

Indeed, children reading the foreignization translation “Cet ours-là” commented upon it almost twice as often as the children reading the domestication strategy, “Ourse-ci, ourse-là” (7 and 4 times respectively). While the number of comments for the source text was in between these two other groups (mean of 5.7). Then 3 children made no comment in the source text

version and 2 in the domestication group, while in reading the foreignization version all the children made at least one comment during this reading.

The less frequent comments observed were the ones concerning the Intertextual category. Just one of the children made a connection between this story and another cultural text or product (in the domestication version). Another type of comment that was rarely observed was the one referring to the Personal category. Just two children made a comment concerning this category.

For the 3 different versions of the picturebook, the most frequent category observed was Analytical, followed by Performative and then Transparent.

### **Analytical Comments**

For Sipe (2008), included in this category were “all responses that seem to be dealing with the text as an opportunity to construct narrative meaning” (p. 85). In Sipe’s study, this was also the most frequent category in the children’s responses, counting around 73% of all children’s comments. I encountered a similar proportion during the readings of the three versions of *The Bear Who Did*: 77% for “Cet ours-là”, 73% for “Ourse-ci, ourse-là”, and 58% for the source text. The lower proportion observed for the source text is caused by one child that had several comments in the Performative category (she performed the text 18 times during the reading). Without these comments, the percentage of Analytical comments in this group would be of 88%.

The occurrence of these Analytical comments is homogenous, with a few exceptions. In the foreignization translation, every child expresses between 2-9 comments of this category, the exceptions being one with 21 of these



comments and another with none. In the foreignization group, all the children made between 1-8 comments, with two exceptions making no comments. Then 2-10 comments were made from for the source text, with three exceptions where no comments were made.

According to Sipe, Analytical comments are divided in the following subcategories:

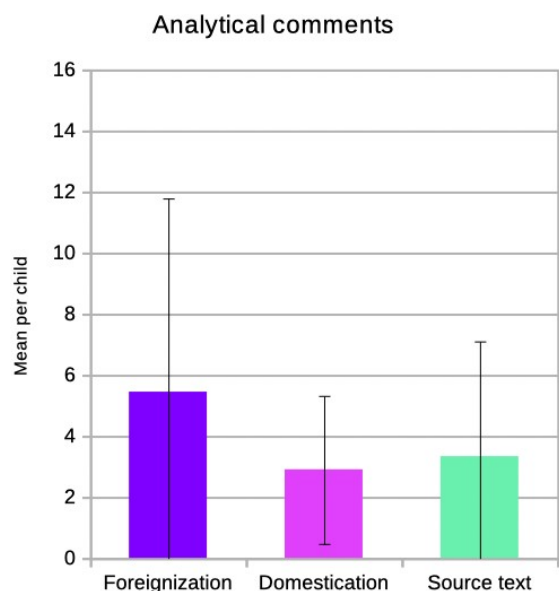
- Making narrative meaning (subdivided into 7 subcategories):
  - Peritextual analysis
  - Structural analysis
  - Chains of speculative hypotheses
  - Analysis of storybook's characters
  - Summarizing, thematic and quasi-thematic statements
  - Perceptions of flashbacks and other narrative manipulations of time
  - Literary critical resistance to stories
- The book made as object or cultural product

For Sipe (2008), in this subcategory “the children discussed the author and the illustrator as the maker of the book, questioning their decisions and choices.” (p. 111). There were few responses in this category, likely due to the research setting, which is not an educational context like Sipe's research but a family setting. In Sipe's study, these comments were encouraged by teachers, and thanks to the emphasis of the teachers some children in the classroom had acquired the habit and awareness to search for these elements in picturebooks and express their responses about them.

- The language of the text:

- Analysis of illustration and other visual matter:
  - Illustration layout, design, media, and style
  - Making meaning from the visual text
- Relationships between fiction and reality:

As observed with the mean number of comments, the Analytical comments are also more frequent during the reading of the foreignization version than for the other versions (Figure 21).



**Figure 21.** Mean number of Analytical comments during the first reading of “Cet ours-là” (purple), (pink), “Ourse-ci, ourse-là” and *The Bear Who Did* (green).

As we can see, the differences in children’s responses to the three versions are also evident when analysing these comments, reflecting what was observed for the analysis of facial expressions. Again, the foreignization version stands apart while the domestication translation shows a similar response to the source text.

Most of the children's analytical comments arise from the description of the illustrations. All of these may be categorised in the 'Making narrative meaning' subcategory, but not in the one about Analysis of illustration and other visual matter because they do not analyse the craft of the illustrator or the intention of the artistic choices in relation to the story, as we can see with the subdivisions of this subcategory. These include responses that interrogate the illustration layout, design, media and style, or the conventions for portraying movement, the illusion of space, or the semiotic significance of colour.

I identified three different functions for these descriptions. Some of the descriptions served to underline elements in the illustration that they particularly liked. Other descriptions served to identify key moments of the story or, alternatively, small details that they perceived. Meanwhile, other descriptions filled the gap between text and illustration and these functions will be analysed below. All French comments are translated into English (the original version is visible in the footnotes).

### **Descriptions that Serve Aesthetic Pleasure**

With these descriptions, children highlighted the elements that they liked in the illustrations. These descriptions were mostly linked to humour but as we can see in the following example, they are also linked to the making of narrative meaning. Four children commented on the funniness of the cover. For example, James (reading the source text), who said, "Its funny because he is upside down". His comment shows that he entered the story knowing that it was a humorous picturebook waiting to unfold, despite the fact that the bear looks unhappy on the cover. But the overall posture of the bear and the other

elements of the cover erased the hypothesis that the bear is really sad and that they need to be empathetic, which would have shone a different light on the story.

When the bear starts to look for the honey, Margot (from the domestication group) said laughing, “It’s funny, the lady that puts her head into the cupboard!”<sup>1</sup>. Thanks to this comment, we know that Margot understands that she is reading a comic story, with different conventions than in other types of stories. In this moment of the narration, the bear exaggerates the search for the honey and literally puts a whole part of her body into the cupboard, throwing away all its contents. Finding this moment funny could have made it possible for Margot to accept and anticipate all the exaggeration of the catastrophes that will follow.

And at the end of the story when the house collapses and all the bears’ belongings are spread all over, two children said that it was funny to see everything like that, such as the broken clock which was a key part of the story in the chain of events. For instance, Léon (domestication) said, “This is funny, the house like that, the chair like that, the broken clock”<sup>2</sup>. These descriptions also show that the children understand the conventions of a humorous story, by not finding all this destruction dramatic but funny, and by accepting and not resisting to the unlikeliness of the fact that the search for honey could end up in the complete destruction of a house. As we can see, these descriptions that serve the aesthetic pleasure and are linked to the reading pleasure also have a role in the meaning making. Interestingly, these kinds of comments were more

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<sup>1</sup> *C’est rigolo, la dame qui a mis sa tête dans le placard.*

<sup>2</sup> *C’est marrant, la maison comme ça, la chaise comme ça, l’horloge toute cassée.*

frequent in the foreignization group than in the others (4 in this group against 2 in each of the others).

### **Descriptions that Connect the Chain of Events**

Some comments seem to be for the children themselves and function as reminders that will help the child to build an understanding of the logical chain of events in the narration. Alexander's comments (source text) illustrate this function:

—“That is the bear's house”, he says seeing the front endpapers, making the link between the cover showing the main character and the beginning of the narration showing the setting of the story

—“There is a picture of him”, while reading the title page where we can see that there are two bears, but his focus stays with the one on the cover

—“A crack”, he said at the double spread 12 when the floor cracked because of the weight of all the animals, which was the turning point before the total destruction of the house

—“The house collapsed”, he said at the double spread 16, the punchline of the story when we see the house in pieces and the debris scattered all around

—“He is putting it back together while the other one eats the honey”, he said at the back endpapers

Here, Alexander extracts the key moments of the story, showing that he has identified them and that he understands their importance in the building of

the narration. His comments, one after the other, represent a summary of the story. The one key element that was omitted in his comments was the stealing of the honey. Perhaps this was because it was too obvious and he did not need to verbalise it in order to remind himself of it, being that this element is present at every stage of the narration. It is important to mention that this summary is the only comments Alexander makes (except for repeating the title of the book). He clearly chose this stance of understanding the chain of events to enter the story during this first reading.

This function of connecting the chain of events is particularly evident at the end of the picturebook, double spreads 17 and 18. The first one is a mirror image of double spread 3, showing the forest and the house surrounded by trees.



Double spread 3, *The Bear Who Did*.

But this time, most of the characters are present, working on different tasks. And the focus is on the house that is being rebuilt by the bear who did that while the other one is resting.



Double spread 17, *The Bear Who Did*.

The following double spread shows a close-up of the reparations, where the resting bear is eating a piece of pie. Although these pages are part of the peritext, they play a key role in the narration. Indeed, these pages function more as an epilogue to the story in the same way as double spreads 2 and 3 can be a kind of prologue. These final double spreads are technically included in the peritext because they have no text but they convey essential elements of the narration, like pages from a wordless picturebook. For Sipe (2008) “the children considered the peritext just as much as a source of potential meaning as the verbal text of the story” (p. 91).

In this case, without these doublespreads, children might have had the impression of an unfinished story and a sense of injustice. The bad deed

(stealing the honey) that caused the destruction of the house is addressed as the bear who did take responsibility (as we will see in the comments during the second reading). For this reason, these comments were not included in Sipe's subcategory of peritextual analysis because they served a different function than as a source of potential meaning, meaning that their function is to conclude the story.

For children, their comments about this part helped them draw a closure to the story that wraps up the chain of events. These two double spreads elicited the highest number of children's comments (11 in total during this first reading: 5 for *Cet ours-là*, 4 for *Ourse-ci, ourse-là*, and 2 for *The Bear Who Did*). It is arguable that the absence of text in these pages allowed the children to verbalise their impressions or even create a text to these illustrations. One example is Mia (source text) who created, orally, the following sophisticated text that partly imitates the introductory text for the characters (with the one who did not and the one who did): "The one who hid is fixing it, the one who did eats a piece of pie."

However, it is important to note that for the domestication version "Ourse-ci, ourse-là", all of the comments in this section arose from a question or a comment from the parent, whilst this was not the case for any one of the children in the foreignization version. Without these interventions from the parents in the domestication group, the difference of verbal response to these pages between the translation strategies would have been more pronounced.

Different levels of meaning making were observed in this part of the study. Some children stayed at a purely descriptive level, such as Jules (domestication) who said, "There, he eats, and him, he fixes"<sup>3</sup>. Or Margot

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<sup>3</sup> *Là, il mange, et lui, il répare.*



(domestication) who said “They built a house, they made a vegetable garden and a chair”<sup>4</sup>, but with the help of her mother she was able to go further and say “He is building the house because it is him who stole the honey, poor thing”<sup>5</sup>, giving an explanation to this action and connecting what happens in this spread with the rest of the story. We can also see this connection with the comments of Alexander (source text), saying “He is putting it back together while he eats the honey”, making the connection to the story more visible with the second part “He eats the honey”, although the bear is not eating honey but a piece of pie. But we can see that he has a comprehension of the story and of the inversion of roles between the two bears.

We can also see this inversion of roles between the two bears with comments by Elia (foreignization): “There, he rebuilds, there are other houses there, they rebuild the house and he is relaxing.”<sup>6</sup> In this comment, we can see that the two bears are opposed as one is in action and the other one is resting, just as during the narration one was searching for the honey while the other one was sleeping under the table. In addition, the inversion of the roles is also present. Overall then, his comment gives us access to the child’s comprehension of the narration.

Some children went even further in the verbalisation of the meaning making by giving an explanation of this opposition and inversion. For example, when Lou (foreignization) saw that only one of the bears is fixing the house, she said: “It’s because he stole the honey”<sup>7</sup>. Then she gave a logical explanation to

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<sup>4</sup> *Ils contruisent une maison, ils ont fait un potager et une chaise.*

<sup>5</sup> *Il construit une maison parce que c’est lui qui a pris le miel, le pauvre.*

<sup>6</sup> *Là, il la reconstruit. Il y a des maisons, là, ils refont la maison, et lui, tranquille.*

<sup>7</sup> *C’est parce c’est lui qui a volé le miel.*

this end by adding “It’s because of him that the house broke”<sup>8</sup>, showing that she understood the chain of events that precede this ending. The comparison between the groups shows that the children in the foreignization group verbalised this opposition and inversion of roles (one works, one rests) more than the other groups. However, only one child in this group stays only at a descriptive level (from 5 children that commented this part), against three in domestication (from 4 that commented on this part). This does not necessarily mean that they do not have the same level of comprehension and interpretation, as we saw with Margot who was able to better explicit her understanding with the help of her mother.

### **Descriptions of Details in the Illustration that May Convey Complementary Meaning**

Some children commented on details that may seem meaningless but can trigger imagination, more elaboration and interpretation. For example, Rosie (source text) searched for the bed when the house collapsed (double spread 16) but when she spotted it with her mother’s help, specified, “This is a bunk bed”, which implies a configuration closer to siblings than a couple, so it is possible to see the story as a sibling conflict. This small detail could provide a broader framework for the story and could elicit connections with everyday life events or other stories of sibling rivalry. It also offered greater insight into the characters, their connections and their intentions.

For instance, if a child understands that it’s a story between brothers and sisters, they might go beyond the question of gender where that bear isn’t

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<sup>8</sup> *C’est à cause de lui que la maison est cassée.*

bigger just because it's the boy, as we are accustomed to portraying males as always bigger than females. In fact, the bear is bigger because it's the elder animal. Hence, perhaps the agreement the translator made with their target audience by changing these two bears to females (in the domestication version) would be more accepted with this interpretation of the story. Something similar happened when Gabin (domestication) spotted two little teddy bears in the same double spread of the collapsed house: "Oh, there's a little teddy bear, two little teddy bears"<sup>9</sup>. This places the characters as children and not as adults or a couple, thus the child can deduce that they are likely brother and sister.

Another example of the potential complementary meaning that these details could generate is when Margot saw the honey all over the floor after the theft: "Hey, look, he spread a lot on the floor"<sup>10</sup>. During the second reading, she said, "Oh, the rascal is gluttonous, he spread honey everywhere, he messed everything up, so he's going to slip on the honey."<sup>11</sup> She goes further by saying, "The honey could be a clue to find him."<sup>12</sup> And on double spread 7, in anticipation, she said, "...and then he tripped on the honey on the floor."<sup>13</sup> Because of this small detail of the spilled honey she was able to anticipate the story and gain understanding on the characters.

Attention to peritext could enter in this subcategory of description of details in illustrations. These are the only comments observed during this reading that could be included in one of Sipe's subcategories of Making

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<sup>9</sup> *Oh, il y a un petit nounours, deux petits nounours.*

<sup>10</sup> *Eh, regarde, il en a mis plein par terre.*

<sup>11</sup> *Oh le coquin, il est gourmand. Il a mis du miel partout, il a tout dérangé, donc lui il va glisser sur du miel.*

<sup>12</sup> *Ça peut être des indices, le miel, pour le retrouver.*

<sup>13</sup> *Et après il a trébuché sur le miel par terre.*

narrative meaning; namely, the subcategory Peritextual analysis. With one of Jade's comments, we have an example of how children can make meaning from details of the peritext. During the first reading of the foreignization version, her mother asked her about the honey pot, the first element found after the cover, at the bottom of the page, accompanied by three bees, with a label reading "honey." Jade managed to identify the honey pot and verbalise it. When the text begins (double spread 5) and the action starts, Jade pointed to the honey pot in the thief's arms, being it the first element she identified in the double spread. This shows that Jade immediately focused her attention on this central element of the story, thanks to the illustration of the peritext.

This highlights the importance of peritext, which may give clues to enter the story, allowing for connections and bringing out important elements. This pot of honey in the peritext was identified by the vast majority of the children reading the foreignization version, and a little less in the other versions. Importantly, the results of the non-verbal interactions showed that the majority of parents reading the foreignization version took the time to focus on this element at the beginning of the story, probably due to the fact that the label remained in English but its meaning was easily accessible and understandable to all. Furthermore, the fact that this element appears just after the cover and is not buried within other parts of the story is significant. It is therefore important to analyse how reading incorporates these peritext elements and how to consider them during translation.

involving expansion of the textAs we can see, these descriptions that comment the illustrations serve different functions that help the meaning making of the story. Going through these descriptive comments, children can go further

in their understanding of the picturebook. Other children's comments during this first reading were not descriptive and refer to speculations or inferences concerning the story or the characters, but these were very rare.

### **The Language of the Text**

In his study, Sipe identified several responses about the language, with children attempting to read or repeat the words of the text and questioned their meaning. For Sipe (2008), responses that "suggested a careful focus on the language of the text itself" (p. 115). In the present study, I also observed several of these comments during this first reading. Interestingly, most of these comments concerning features of the language were observed in the group reading the foreignization version, *Cet ours-là*. Two of them repeated the text at some point: Elia repeated the title and Louise repeated the text when the clock is about to fall<sup>14</sup>.

The title was also repeated by two children in the source text group. Three of the children reading the foreignization version asked the meaning of a word ("insensé", "wapiti", "s'aggraver"), as well as one child reading the source text (who asked the meaning of "despair"). This same child also asked, "The pear? Do you mean like a pear I could eat?" when the bear steps on a pear and slips. Then two of the children in the foreignization group interrogated the text "il vaut mieux ne pas regarder" (it's better not to look). Here one said, "Of what?"<sup>15</sup> and the other asked, "Why is it better not to look?"<sup>16</sup>, and repeated the same

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<sup>14</sup> *Et tangué et tangué.*

<sup>15</sup> *De quoi ?*

<sup>16</sup> *Il vaut mieux pas regarder pourquoi ?*

question the second time that this sentence appeared in the text. The high number of questions about the text in the foreignization group might be expected in this version since the objective of this translation strategy is not to make the reading more fluid, so it does not simplify the text and therefore may use more complicated words.

In addition to these comments, three children in the foreignization version completed a sentence of the text, which might be said to be caused by the construction of the beginning of the narration, where the first bear is presented for the action that it is not doing: “Voici l’ours qui n’a rien volé” (this is the bear that did not steal anything), “Voici l’ours qui n’a pas rigolé” (this is the bear that did not laugh). While the other bear is presented in a more implicit way, his actions are not explicitly described in the text, only in the illustrations: “Voici l’ours qui quant à lui...” (here’s the bear who...), an incomplete sentence that leaves the elaboration to the reader.

This sentence was completed by Louise and Roméo who both said “stole everything”<sup>17</sup> and by Augustin who said “ate honey”<sup>18</sup> in the first double spread of the narration (after presenting the bear who did not steal anything), and by Louise who said “laughed”<sup>19</sup> in the second (after presenting the bear who did not laugh). These additions to the text by the children created a more interactive reading, while showing that these children decoded the illustration and made meaning of it, so inferring an interesting link between text and image. Something similar was seen with one child reading the domestication translation. In this version, the second bear is presented with the sentence

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<sup>17</sup> *A tout volé.*

<sup>18</sup> *A mangé du miel.*

<sup>19</sup> *A rigolé.*

“ourse-là si” (this bear did), after what Margot added “he stole the honey”<sup>20</sup>, explaining what was said implicitly in the text.

### Questions about the narration

As we saw above, questions linked to the language were more frequent in the foreignization group than in the others, but this is not the case with questions linked to other elements of the narrative which were more frequent in the domestication group (5 children against 3 in source text and 2 in foreignization).

These questions that are not related to the language focused on filling the gap between text and image. For example, several children wanted to identify elements in the illustration that were mentioned in the text, such as Léon, who asked, “Who said ouch?”<sup>21</sup> in the double spread that says, “Et tous crient, Aïe ! Sauve qui peut !” (and they all scream, Ouch! Run!). He understood that the bees stung someone but he wanted to know precisely which character got stung. However, for most of the children, their questions aimed to identify the bear mentioned in the text. For example, Harry said “Who?” when the text said, “This is the bear who did not find it funny”. As well as two children reading the domestication version, such as Gabin who asked, “Who said that? Was it her?”<sup>22</sup> when the bear said “Ne me parle pas du miel mon amie” (don’t mention

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<sup>20</sup> *Il a volé le miel.*

<sup>21</sup> *C’est qui qui dit aïe ?*

<sup>22</sup> *C’est qui qui dit ça, c’est elle ?*

the honey my friend). And in the foreignization version, Jade asked, “Which one was the bear that snored?”<sup>23</sup>.

Another interesting finding is that the part of the story with the highest numbers of questions is the double spread filled with onomatopoeia, where Elia (reading the foreignization version) asked why when the text said, “Courez !” (run!). Immediately, she answers her own question when she understands that the beehive is the bees’ house and that if the animals do not run that they will get stung. Margot, reading the domestication version, also asked why they ran, and answered herself “...because there are bees that sting so they run fast”<sup>24</sup>. As with those two children, the others also asked a question and then answered it themselves without waiting for their parents’ help, the fact of verbalising the question helps them improve their comprehension.

### **Children’s Analytical Comments during the Second Reading**

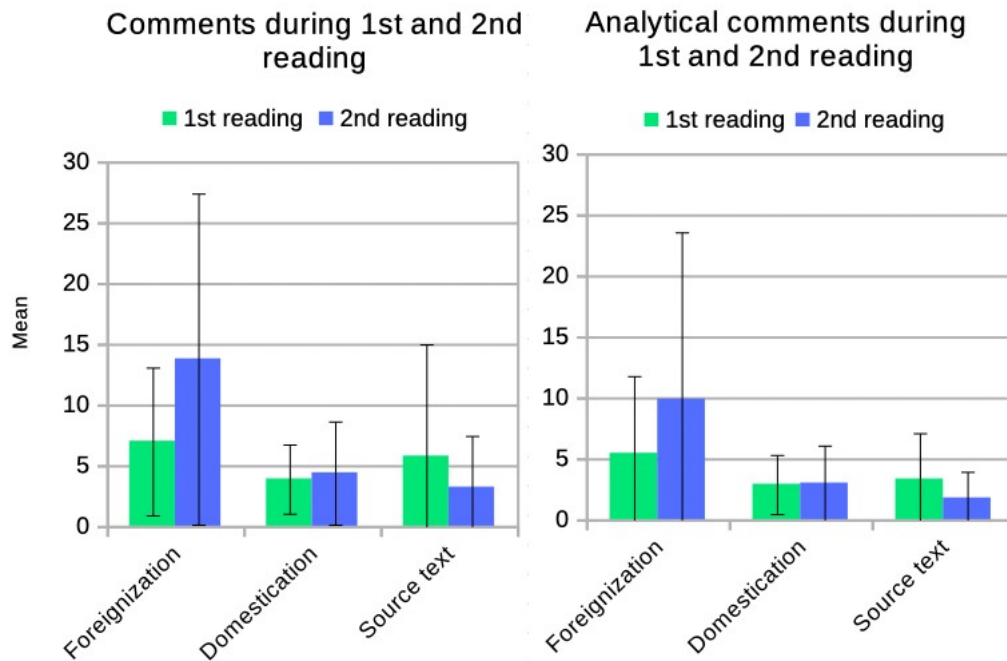
As we saw above, the children reading the foreignization translation commented more frequently the picturebook during the first reading. The higher number of comments in this group was even more evident during the second reading, where the mean number of children’s comments doubled in the foreignization group (7 to almost 14), while it remained almost unchanged in the domestication group and even decreased in the source text group (falling from a mean of 6 to 3) (Figure 22, left).

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<sup>23</sup> *C’est lequel l’ours qui ronflait ?*

<sup>24</sup> *Parce qu’il y a des abeilles qui piquent alors ils courent vite.*





**Figure 22.** Mean number of overall comments (left) and Analytical comments (right) during the first (green) and second (blue) readings of the three versions of *The bear Who Did*.

As during the first reading, most of these comments during the second reading were analytical. Hence, we can observe the same tendency as the overall comments in terms of an important increase during the second reading for the children reading the foreignization strategy, with an unchanged mean for the domestication group and a decrease in the source text group (Figure 22, right).

### **Descriptions that Connect the Chain of Events**

Unlike the first reading, there were very few descriptive comments made during the second reading. Most of them concentrated on the ending, as for the first reading, but the dynamic observed during this reading was different than during the first one. As we saw earlier, children reading the foreignization

translation were the ones that commented the most with regard to the last two double spreads of the book (5 children against 4 for domestication and 2 for source text). On the contrary, the group that commented the most this last part during the second reading was the domestication version with 6 children, against 5 for foreignization and 1 for source text. Most of the children's comments in the domestication group were really independent of their parents and are not preceded by a parent's comment or question, while during the first reading most of the comments in this group were elicited by a comment or question from the parent and maybe would not have arisen without the intervention from the parent. Thus, there seems to be an important increase of interest in this part of the story in the domestication group in comparison to the first reading.

Nonetheless, their interpretation of this final part of the story remains more descriptive than for the children in the foreignization group. From the 6 children that commented upon this part in the domestication version, only Mathilde went past the pure description: "Him, he spends the day eating pizza and he has to repair everything because he caused all the problems"<sup>25</sup>. Thereby, she verbalised the opposition between the bears and the inversion of roles seen at the end, showing an understanding of the story.

On the other hand, this type of comment was more frequent in the foreignization version where, for example, Louise said "Oh, of course, he is the one who has to repair"<sup>26</sup>, or Augustin said "He deserves it"<sup>27</sup>, talking about the

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<sup>25</sup> *Lui, il passe sa journée avec une pizza et lui il doit tout réparer parce que c'est lui qui a causé tous les problèmes.*

<sup>26</sup> *Ohlàlà, bien sûr, c'est à lui de réparer.*

<sup>27</sup> *Bien fait pour lui.*

bear that has to repair the house because of the trouble he caused by stealing the honey, and completes by “The other bear sleeps”<sup>28</sup>. In the source text group, only one of the children commented on this part.

However, Liam’s comment was similar to the ones in the foreignization group when said, “That is for hiding the honey”. Contrary to what one might expect then, children who speak after their parents tend to stay more in the description, whereas one might imagine that parental intervention could enable them to develop further.

### **Descriptions of Details in the Illustration that May Convey Complementary Meaning**

This part refers to the comments of children who have spotted elements in the illustrations that are not central to the narrative. For example Théo, reading the foreignization version, spots what he thinks is a bird’s nest on a tree in the forest shown in the front endpage, making a connection to the story that he already read and where the birds play an important part in the narrative (causing the fall of the beehive and the subsequent destruction of the house).

All of the other details commented on by the children are from the double spreads with the onomatopoeia (4 children in total, 3 in foreignization and 1 in domestication) and with the broken house (2 children in foreignization and 1 in domestication). In the double spread with onomatopoeia, the comments focus on identifying the animals escaping, particularly the snail which makes children laugh because he is running quickly. These panicked animals help exaggerate the chaos of the situation. Meanwhile, in the double spread at the end of the

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<sup>28</sup> *L'autre ours dort.*

story, children focus on all the objects spread around the broken house, including the teddy bears and the beds. Spotting these bits and pieces emphasises on the chaos caused by the catastrophes.

Interestingly, the awareness of these secondary elements prompts the children to integrate them into the full story. Their spotting creates connections with the story.

## **The Language of the Text**

### Completing the text

During the first reading in the foreignization version, at the sentence “il vaut mieux ne pas regarder” (it is better not to look), Lou asked, “Why?” as did Jade. They both lingered on this phrase during the second reading; Lou to say that it’s funny, it’s part of the humorous elements of the reading. We can see that the text, and not just the images, can be seen as funny. Hence, Jade now understands the interest of the phrase and this time she completes it with: “Well yes, because the wall is broken”<sup>29</sup> thus explaining what should not be looked at and why it should not be looked at. The second time this phrase appears, she says “because the house is all broken”<sup>30</sup> while singing, also showing that it’s related to pleasure and humour, and it’s not tragic but funny for her. Likewise for Lou, this repetitive phrase becomes a humorous element of the story, and during this second reading, we see that humour is not confined to the

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<sup>29</sup> *Beh oui, parce que le mur est cassé.*

<sup>30</sup> *Parce que la maison est toute cassée.*

illustrations but can also come from the text. Hence, during this second reading, the text-image connection makes more sense.

Mia, who read the source text version, said she didn't like a passage from the book, the one with the onomatopoeia on the page where all the animals are running (double spread 13) because of the text. She said, "This is my least favourite bit," repeating the onomatopoeia, "bzzz, ouch, run, eek." Thanks to her mother's questions, we learn that the reason is that the text no longer rhymes on this page and this break in the rhyme bothers her. One of the things she particularly liked about the text is that it rhymes, which allowed her to make creative responses by imitating the construction of the text and the rhyme. Therefore, we can see that children are sensitive to the text.

During the second reading, some of the children completed the text. At "voici l'ours qui quant à lui..." (Here is the bear who as for him...), Louise smiled and added, "laughed"<sup>31</sup>. Elia added, "stole everything"<sup>32</sup>, and at the second "qui quant à lui..." (Here is the bear who as for him...) she added, "laughed"<sup>33</sup>. Jade said, "Put honey everywhere,"<sup>34</sup> and at the second "qui quant à lui..." she added, "Still the one who eats all the honey"<sup>35</sup>.

This can be explained by the narration of the foreignization version that begins with sentences ending in ellipses, leaving it to the reader to create the meaning-making between the text and the image, and so to create the missing words.

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<sup>31</sup> *A rigolé.*

<sup>32</sup> *A tout volé.*

<sup>33</sup> *A rigolé.*

<sup>34</sup> *A mis du miel partout.*

<sup>35</sup> *Encore celui qui mange tout le miel.*

Voici l'ours qui n'a rien volé, voici l'ours qui quant à lui...	Here is the bear who didn't steal anything here is the bear who...
Voici l'ourse qui n'a pas rigolé, voici l'ours qui quant à lui...	Here is the bear who didn't laugh here is the bear who...

Hence, during the second reading, when parents see their children completing the text they play along by creating pauses to give the child the opportunity to complete it. While some children seize this opportunity, others do not and others again do not wait for these pauses to do so. However, the construction of the text allows for more active participation from the children. In the first reading, this occurred with phrases at the beginning but by the second reading, they take more ownership of the entire text.

Roméo anticipates the beginning of the sentence by saying, "Here is the bear"<sup>36</sup>. Lou does the same but at different points in the story, only for the "voici" (Here) parts, prompting her father to continue reading instead of dwelling on the illustrations. For "voici la branche qui a," (Here is the branch that) Roméo adds, "Cracked"<sup>37</sup> and for "voici l'ours qui," (here is the bear who) he adds, "snored"<sup>38</sup> choosing a different tense than the text. At the same passage, Jade, for "voici l'ours caché ici," (Here is the bear hidden) adds, "who ate all the honey"<sup>39</sup>. Lou

<sup>36</sup> *Voici l'ours.*

<sup>37</sup> *Craqué.*

<sup>38</sup> *Ronfla.*

<sup>39</sup> *Qui a mangé tout le miel.*

says in advance and softly, “do you want some?”<sup>40</sup> the story’s closing line. Elia anticipates the “voici le lait,” (Here is the milk) and says, “spilled”<sup>41</sup>, at “voici le,” (Here is the) she says, “dog”<sup>42</sup> and for “voici la branche qui a,” (Here is the branch that) she says, “cracked”<sup>43</sup>, Augustin also adds “cracked”<sup>44</sup>. So, three children identified the same passage in this version. Some complete from memory, or the visual clues from the illustration, while others create and add text.

In a different moment, when the text mentions and reveals the bear snoring under the table, Mathilde completes the text by adding “that ate all the honey”<sup>45</sup>, with a mischievous air. In the domestication version, Margot completes the same passage, at the sentence, “ours-là elle est cachée” (ours-là, she is hidden) with: “Under the table, he is greedy”<sup>46</sup>. She thus adds information conveyed by the illustration and her interpretation of the character. Iris, who at “et le lait de se” (and the milk that) completes with “spilled”<sup>47</sup> and at “la farine” (the flour) she follows the same logic and says “spilled”<sup>48</sup> instead of “pareillement” (likewise). In this version, there is no other text construction or completion with the exception of these two children.

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<sup>40</sup> *T'en veux un peu?*

<sup>41</sup> *Renversé.*

<sup>42</sup> *Chien.*

<sup>43</sup> *Craqué.*

<sup>44</sup> *Craqué.*

<sup>45</sup> *Qui a mangé tout le miel.*

<sup>46</sup> *Sous la table, il est gourmand.*

<sup>47</sup> *Renverser.*

<sup>48</sup> *Renverser.*

## Repeating the Words or Sentences of the Text

For Sipe, repetition of the text plays a role in the learning process for pre-readers. I have observed in my study then that repetition can be connected to the process of meaning-making. I thus categorised instances of text repetition by children under the analytical category when applicable. However, I also noted that text repetition can serve as a pretext for play and a platform for expression; for example, Roméo repeats the onomatopoeia, laughing. In this example we see that repetition can be linked to pleasure. In such cases, I have placed the repetition under the performative category.

In the foreignization version, Jade repeats “Help, bees, it’s the sun!”<sup>49</sup> when she heard the sentence “Les abeilles dans le soleil” (bees in the sun). She may enjoy performing the scream, but Jade is also trying to create an understanding of the text: she identifies the beehive as the sun. Her mum then explains that this is not the sun, but the hive. This is a difficulty in understanding created by the translation, which proves to be more poetic than in line with the illustration. Hence, the repetition of some of the words helps Jade express the difficulty of understanding.

In *Ourse-ci ourse-là*, we have Liam repeating “c’est un vrai trèfle à quatre feuilles” as an expression he will take up again in the interview and try to reuse in his own way, showing the pleasure he has found in this expression. However, it is also a way to understand this created expression because he had asked previously what was the meaning of it. Marion has repeated “la branche s’est cassée” (the branch broke), Paul also repeats the word “cassée” (broke) at the same time as his father.

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<sup>49</sup> *Au secours, des abeilles, ha c’est le soleil !*



We can see that the children in these two versions are in a different reappropriation of the text. Already in terms of numbers, there are many more children in the foreignization version than in the domestication version and they show greater appropriation, completing and playing with the text. They are in an active construction of the text, whereas the children reading the domestication version are more in the repetition of the text. The version with the fewest text-related comments is source text (3 children) where the three of them repeat the title or a phrase with the same construct: “The bear who did”.

### Questions about the Meaning of the Text

In the domestication and foreignization groups, the questions revolve around the definition of vocabulary, such as “fourbi” in domestication or “Wapiti” in foreignization. Another question regarding the text in these two versions is the gender of the characters. Lila interrogates her mother by asking, “Are you sure it’s a girl?”<sup>50</sup> as she questions the text related to the character’s gender. Some parents try to explicitly define the gender of the characters, but for the majority of children in the domestication version, it makes little sense that the two bears are females in this version. Most of the time they refer to the black bear as “he”, as the gender of the animal in French.

In the source text, the questions are more about the meaning of the text than about vocabulary. Alexander asks, “I did not understand what he did not find funny,” and Mia asks, “Who is the bear who said, ‘not fair?’”. These questions are more closely related to comprehension.

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<sup>50</sup> *T’es sûre que c’est une fille?*

## Performative Comments

In this category the comments are coded of children that are playing with the story. According to Sipe, the text “functions as a platform for children’s own creativity or imagination or the text became a playground...” (p. 86). In these comments, children add their imagination to the story or the story helps them develop their own imagination. The story might also become a platform to experiment “playful performance”, they offer a theatricalisation of the story. Sipe makes reference to the text or picturebooks in this category but my data shows that the illustration, and sometimes the text-image relationship, might be the ones that trigger the performance. Furthermore, contrary to Sipe’s study the body and facial expression have been taken into account because sometimes they offer clues for the coding process. This can help differentiate whether or not the comment is more appropriate in the Analytical category. In this category, were added the body or facial expressions of the children who perform the text, and not only the verbal comments, contrary to Sipe’s study.

An example of the gestures with which children perform the story with their bodies is when Lou makes the gesture of the clock ticking with her finger (double spread 9). This type of gesture is also made by Lila and Augustin in the foreignization version, and Alexander and Mia in the source text version, but no child in the domestication version. It is interesting to note that it is mainly during the second reading of the picturebook that these children perform the story, with the sole exception of Mia who does it more during the first reading.

However, most of the data used in this category are verbal comments, like Elia, who identifies with one of the characters halfway through the story,

saying “I am the grey one”<sup>51</sup>, referring to the bear that stole the honey. Others repeat parts of the text, making them their own and playing with the parts they like. Repetition can allow them to play with the story in a theatrical way, bringing out the tone and emotion, and thereby working on their interpretation of the story. For example, Roméo laughs as he picks out the onomatopoeia in the double spread 13.

Lou also laughed here, repeating the onomatopoeia and tries to figure out which to character to attribute all the sounds, making it even more of a game. Meanwhile, Iris repeats, “qui a fait cela ?” (Who did this?) again to play with the text, since this is a moment when the bear expresses her anger, which is great fun to perform. Marion also says this phrase from memory at the same time as her mother. Another phrase repeated with the same intention and in play is “Aïe, sauve qui peut !”, repeated by Iris.

In addition, Jade imitates the cry of the mouse and repeats the bear’s cry for help in her own desperate tone, amplifying the bear’s despair. Léanne, who has had the domestication version, also does this with the phrase “qui a fait cela ?” (who did this?) where she expresses the bear’s anger in her tone, which amuses her and makes her laugh. Margot does the same thing when she takes up the last sentence of the text spoken by the thieving bear: “Tu en veux quand même un peu ?” (Do you still want some?) with a little sheepish voice.

Other children play with the text by making puns, like Margot who renames the bear who stole the honey (“ourse-là” in the version she reads) “Bearhoney”<sup>52</sup>, or Liam who creates onomatopoeia “Big bang boing” when the bear slips and falls at the double spread 9. Others go as far as to invent parts of

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<sup>51</sup> *Moi, je suis le gris.*

<sup>52</sup> *Oursemiel.*

the story, like Margot on the last page, where she says: “Ourse-ci, he’s happy to eat his cake and he got the bean, so she has to choose him”<sup>53</sup> (referring to a French tradition named “galette des rois”)<sup>54</sup>. You can hear between the lines that she has found a solution for them to make peace, or to redress the balance.

In the source text group, the children did not make many Performative comments and were mostly focused on listening to the story and watching the illustrations. In Sipe’s study, these comments were also a minority, comprising only 5% of all the comments. In my study, this percentage was a little higher: 19% for *The Bear Who Did* and 13% for *Bunnies on the Bus*.

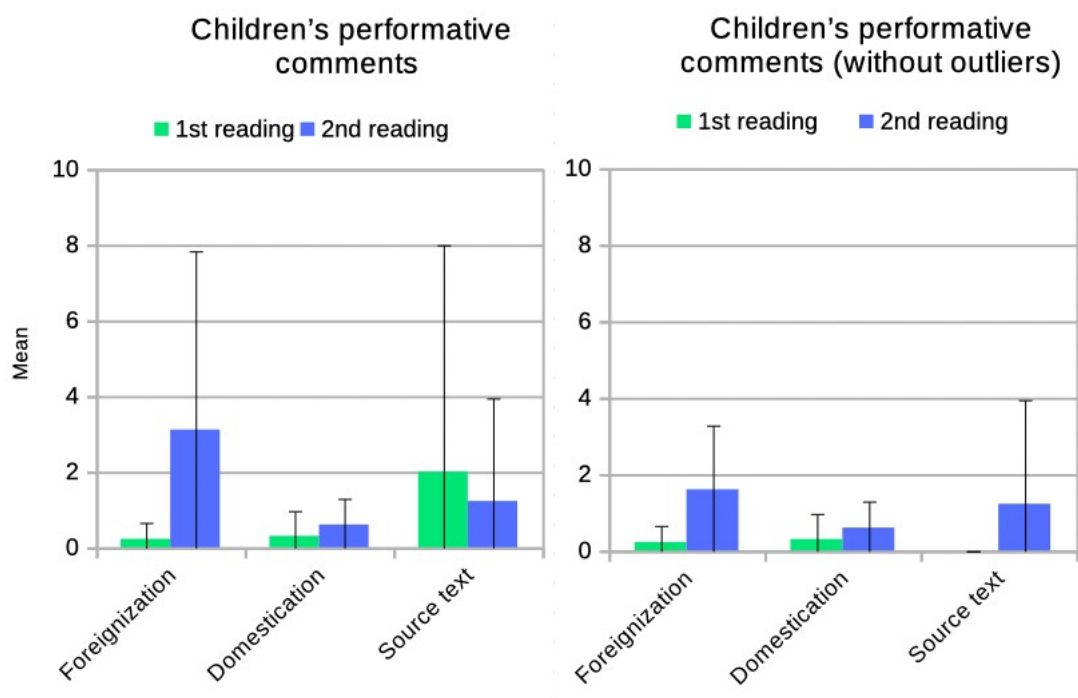
Most of those who did perform the story only did so in a few parts of the story, except for two of them who performed it throughout the whole story. In the foreignization group, Lila made 15 Performative comments during the second reading while Mia, in the source text group, did so in 18 occasions during the first reading. In Figure 23 we can see the mean of the number of these comments per group, taking into account those two very high scores (left), and without them (right). These two results were much higher than those from the rest of the children in those groups: the highest number of Performative comments in the foreignization group after Lila’s 15 was Roméo and Augustin with 4, and Mia’s 18 comments were actually the only Performative comments in the source text group during the first reading and during the second reading she has only 3. The only child that performed a lot during the second reading on

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<sup>53</sup> *Ourse-ci, il est content à manger sa galette et il a eu la fève et donc elle est obligée de le choisir, lui.*

<sup>54</sup> It’s a French tradition that takes place every year in January, when a special cake (galette) is shared with family and friends. Inside the cake there is a small charm (fève). The lucky person that finds it in his part of the cake proclaims his king or queen and has to name among the guests another queen or king.

source text is Alexander with 8. In the group of domestication very few children performed and the maximum is two. (See Appendix 19 for histograms showing the outliers in each reading).

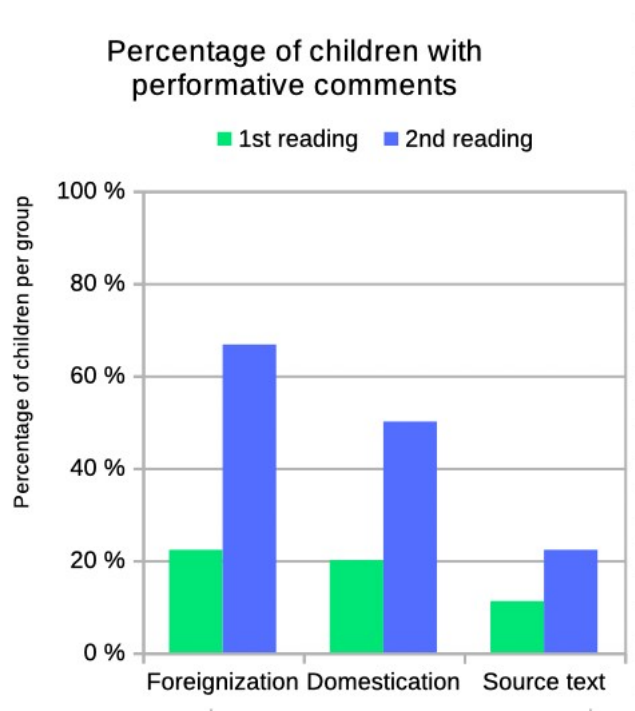


**Figure 23.** Mean number of children's performative comments during the first (green) and second reading (blue) of *The Bear Who Did*, with (left) and without (right) the outliers.

Lila and Mia are much more performative than the rest of the children in their groups, which is part of natural variation. However, their high numbers may bias the means of the groups because of the low number of participants. Therefore, to have a more representative image of the children's comments in each group, I present the means with and without these outliers. As we can see if we take out these outliers (Lila's 15 and Mia's 18), the mean is very low during the first reading for the three versions, and slightly higher during the second readings, and there are no major differences between the groups. But since the number of occurrences per reading is very low, the mean can be highly

influenced by some of the children. For example, during the second reading of the source text, only two children uttered Performative comments (0, 0, 0, 0, 0, 0, 0, 3, 8) so increasing the mean even though the vast majority did not make any of these comments.

Therefore, it would be interesting to analyse also the proportion of children in each group that made Performative comments. Since the number of participants is not the same in all groups, the raw numbers will not be presented but the percentage of children in each group that make at least one of these Performative comments (Figure 24).



**Figure 24.** Percentage of children making at least one Performative comment during the first (green) and second reading (blue) of *The Bear Who Did*.

This analysis highlights some differences between the groups. For instance, the percentage of children making these Performative comments is very similar during the first reading for all groups. These reflect the increases during the second reading, and much more importantly in the foreignization

group, followed by domestication and lastly the source text group. The results here are very similar to those observed during the analysis of enjoyment expressions. The results were also alike between the groups and increased during the second reading, with a higher score for foreignization followed by domestication, and the lowest score was also for the source text group.

### Transparent Comments

What Performative and Transparent comments have in common that they are linked to the children's appreciation of the story and reading pleasure. Sipe describes Transparent comments as moments when the children are being manipulated by the text in opposition to Performative comments when they are the ones manipulating the text (p. 86). Transparent comments include responses suggesting that "children had entered the narrative world of the story and had become one with it" (p. 86). Sipe describes this as a fusion occurring between the child's reality and the fictional world of the book, with these two worlds becoming "identical" for the child who becomes absorbed in the story.

In Sipe's study, these comments were rare, accounting for approximately 2% of the children's verbal response. Sipe analyses this result by explaining that one possibility may be that the effect and the response a story can create may be more easily discerned through facial and body expressions than through verbal comments. Therefore, in my study, I categorised verbal comments in this category as well as the body and facial expressions of the children. Perhaps for this reason, the coding in this category is higher than in Sipe's study with a mean of 5%. The results are not homogeneous between

groups. Domestication has the highest percentage at 8%, foreignization follows with 5%, while a source text has the lowest percentage at only 1%.

It is important to note that we observed reactions from the children, who seemed really caught up in the story. We can see a shift in their concentration. However, when the children's reactions were less intense, they were not coded in Transparent, and this left too much room for individual interpretation. It is therefore possible that this category was under-coded.

The version with the highest number of these comments was foreignization "Cet ours-là". Some of them utter onomatopoeia; for example, Roméo and Lou both expressed their surprise with a "Oh" or a "Ouh" when the clock falls down, or Elia says "Oups" when the bear falls down at the phrase "Voici l'ourse qui a valdingué". Others comment upon the story as if they were part of it, like Lou who says "He is going to find the honey and the bear, I am sure he is going to find him"<sup>55</sup>, at the double spread 10. During the second reading, Lou crosses his arms over his chest and says, "What?!"<sup>56</sup> when we discover the bear snoring quietly under the table while the house is on the brink of destruction.

Other children show that they are absorbed in the story through their gestures. Louise, for example, has a surprised expression at the double spread 7 when the bear's cry causes several objects to tumble down. And at double spread 13, she puts her hand in front of her mouth in surprise at the attack by the bees chasing the animals. The same goes for Augustin, who makes a surprised face when he hears "Voici le plancher qui a craqué" (This is

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<sup>55</sup> *Il va trouver le miel et l'ours, je suis sûr qu'il va le trouver.*

<sup>56</sup> *Quoi ?!*



the floor that cracked). When his mother says “the end”<sup>57</sup> to mark the end of the story, Augustin’s whole body relaxes as if he is coming out of his reading. He had paid close attention to get into the story and now that it was over he could relax. Théo also showed great concentration in being totally absorbed in the story.

The children reading the domestication translation “Ourse-ci, Ourse-là” made few comments in this category. Two children made verbal comments: Liam, who during the second reading said “Oh, the disaster”<sup>58</sup>, was surprised when he discovered the final destruction of the house at double spread 16; and Rémi, who during the first reading seemed totally captivated by the story, and when his mother said: “And that’s the end of the story”<sup>59</sup>, he gave a little smile and said “Wooooow!”<sup>60</sup>. Others make facial expressions, like Paul, who makes a little grin of fear or apprehension when he hears “la branche s’est cassée” (the branch has broken), at the double spread 10. And Gabin and Liam show great concentration throughout the story. They are not apathetic or bored by the story, but completely absorbed. These comments were completely absent in the source text group, with the exception of one child for whom only one of these reactions corresponding to the Transparent category was identified.

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<sup>57</sup> *Et voilà.*

<sup>58</sup> *Oh, la cata.*

<sup>59</sup> *Et voilà, c’est la fin de l’histoire.*

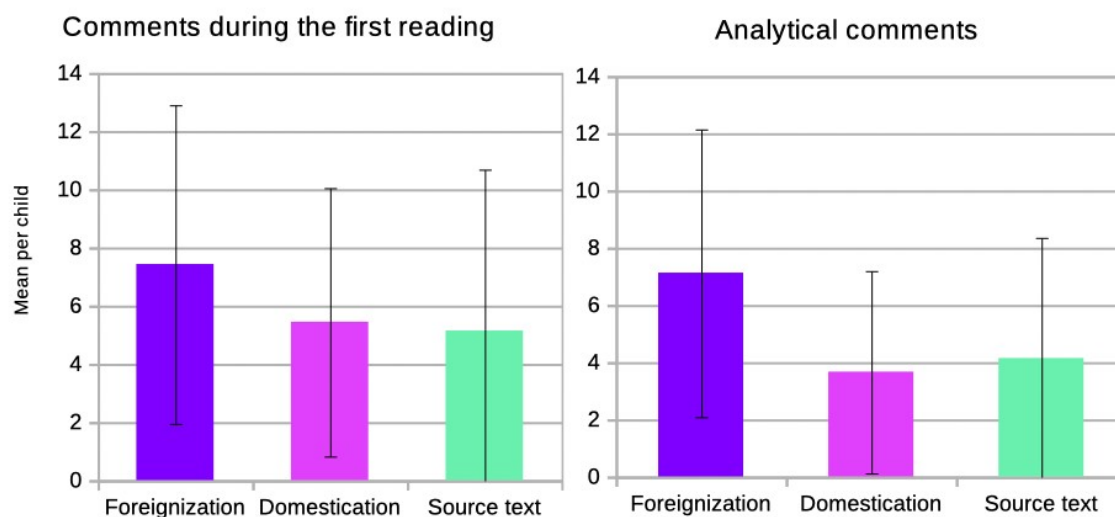
<sup>60</sup> *Whaouuuu !*

## 2. B. *Bunnies on the Bus* and its translations

### 2.B.1. Children's Analytical comments

#### Children's Analytical comments during the first reading

Interestingly, the version that elicited the highest number of comments during the first reading of *Bunnies on the Bus* and its translations was the foreignization translation, as observed in *The Bear Who Did*. On average, every child reading this version of the picturebook made around 7 comments during the reading, compared around 5 for source text and domestication (Figure 25, left), so highlighting again a certain resemblance in the children's responses for the domestication translation and the source text version.

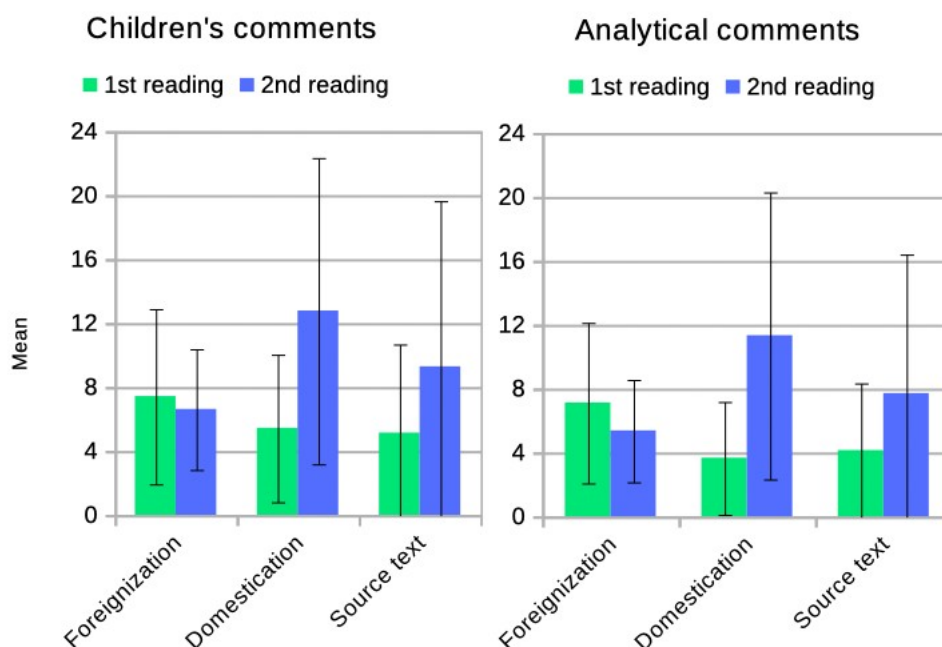


**Figure 25.** Mean number of children's comments and analytical comments during the first reading of the "Lapins dans le bus" (purple), ("Les lapinous font les fofous" (pink) and *Bunnies on the Bus* (green).

The immense majority of these comments were Analytical comments, as was also the case with *The Bear Who Did* (Figure 25, right).

### Children's Analytical comments during the second reading

Although the mean of the number of comments during the first reading of *Bunnies on the Bus* was very similar to the one observed with *The Bear Who Did* (higher in foreignization than in the other versions), the dynamic observed during the second reading was very different from the one for the previous picturebook. In this case, there is no increase of the number of comments in the foreignization version, while there is an important increase in the other two groups, domestication and source text, which on the contrary did not increase for the second reading of *The Bear Who Did* (Figure 26, left). As previously observed, the majority of these comments were Analytical (figure 26, right).



**Figure 26.** Mean number children's comments and analytical comments during the first (green) and the second reading (blue) of the three versions of *Bunnies on the Bus*.

Most of the comments are descriptions of the illustrations. Here the text is very descriptive while omitting much of what is going on in the illustrations. The text focuses on a specific element of the illustration on each double spread, leaving the reader to describe the rest of the details, so creating this missing text.

### **Descriptions Linked to Enjoyment**

These comments are mainly focused on enjoyment and on reinforcing the humour by spotting the humorous elements. For example, Jade, the second reading of the domestication version said “the mother duck and the little ducklings, he’s so funny because he’s got his feet but not his head”<sup>61</sup> about an element of the illustration where we see a mother duck and her little ducklings and one of them walks with the eggshell on the head. Later, in talking about a character she said, “he makes me laugh, he puts his feet in the air”<sup>62</sup>.

But some children are outraged, sometimes in a funny way, because they understand that in the real world this cannot be done. Mathilde, for example, said at the second reading of the domestication version, “Oh boy, he is going to get yelled at”<sup>63</sup>, or Augustin, of the foreignization group, who said “besides, it makes everyone late”<sup>64</sup> or “he has to stop because he’s ruining everything”<sup>65</sup>.

<sup>61</sup> *La maman cane et les petits canetons, il est trop drôle parce qu’il a ses pieds, mais il n’a pas sa tête.*

<sup>62</sup> *Il me fait rigoler, il met ses pieds en l’air.*

<sup>63</sup> *Ohlàlà, ça va barder !*

<sup>64</sup> *En plus, ça met en retard tout le monde.*

<sup>65</sup> *Il doit arrêter parce que là il déglingue tout.*

These comments, linked to humour and aesthetic pleasure, help children to show what they like. They also make sense and accept the contract of chaos, that what is happening is fun and not dramatic. It also helps to avoid certain emotions, such as empathy, because it ruins the humorous effect. One example is being saddened by the little hedgehog who's about to get a cake dropped on his head because of the passing bus.

The children use these comments to exchange with the parents, more so than with *The Bear Who Did*, where these interactions were to help the children assimilate the story, whereas with *Bunnies on the Bus* they are a way of sharing, with a lot of "Did you see?"<sup>66</sup> and "Look!"<sup>67</sup>. Children repeat and list what is going on in the illustration. Their comments are related to pointing, "and there we see this and that", and to enumeration as they also help to make sense of this large number of details. The reason is that the text does not guide them on where to look in the illustration, unlike *The Bear Who Did*. Madeleine's comment, during her second reading of the foreignization translation, illustrates this function of identifying details: "I'm going to tell you all the things they do, okay? Holalala, the poor bird, he's going to get run over. He puts lipstick on himself sitting on a seat. It's not very good. He plays with an umbrella; he eats a ton of carrots. He sleeps on the wheel. Oh, he puts a pile of books on the dog's head. He's upside down. He's on the rabbit's head"<sup>68</sup>.

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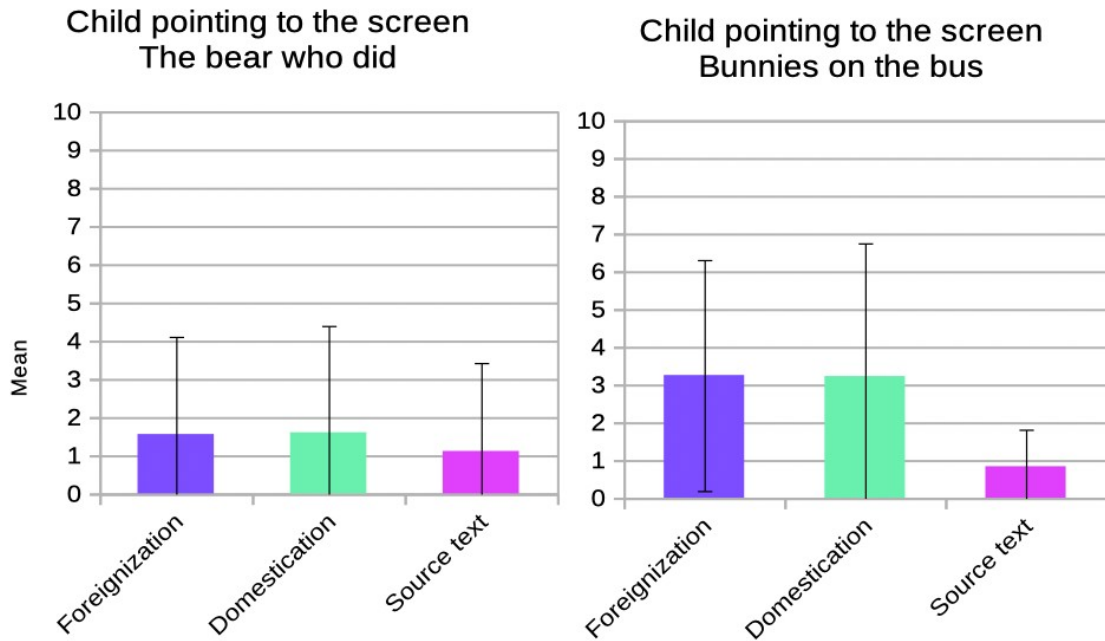
<sup>66</sup> *Tu as vu ?*

<sup>67</sup> *Regarde.*

<sup>68</sup> *Je vais te dire toutes les bêtises qu'ils font, d'accord ? Holalala, le pauvre oiseau, il va se faire foncer dessus. Lui, il se met du rouge à lèvres assis sur un siège. C'est pas très bien. Lui, il joue avec un parapluie, lui, il mange une tonne de carottes. Lui, il dort sur la roue. Oh, lui, il met une pile de livres sur la tête du chien. Il est à l'envers. Il est sur la tête du lapin.*

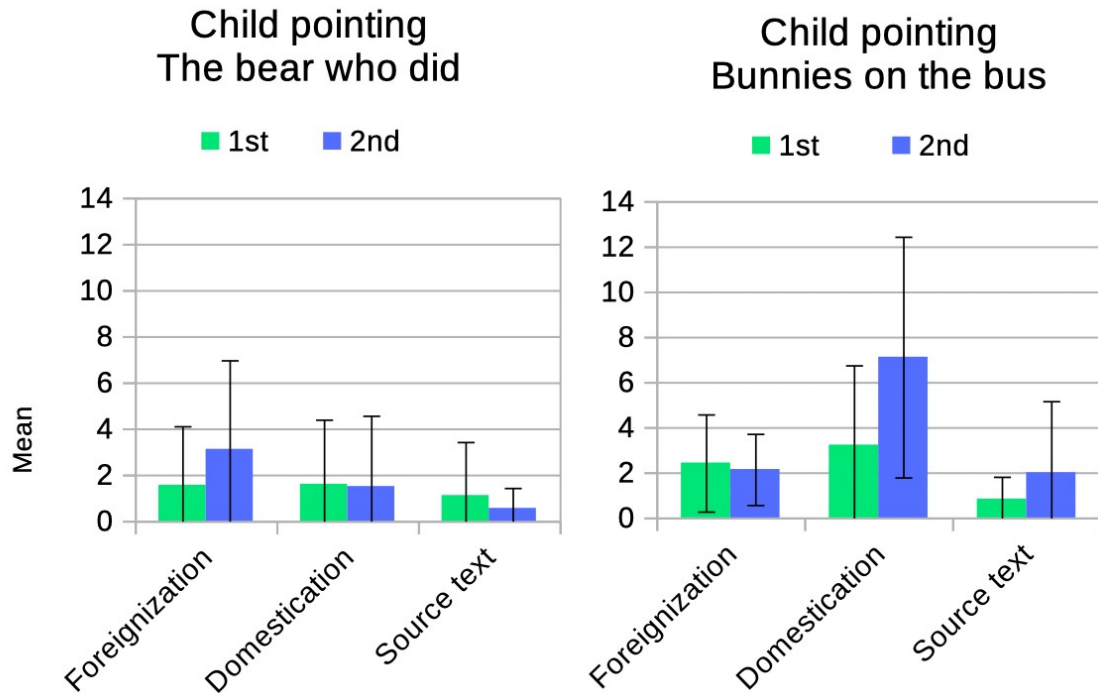
An inversion of roles also takes place. In *The Bear Who Did*, the reader (parent) was in charge of pointing, and the children pointed very little, whereas with *Bunnies on the Bus* there is no such guideline for the reader to point, and it is the child who takes charge of pointing and is therefore responsible for guiding them through the illustration. Figure 27 shows the mean of children's pointings during the readings of the two picturebooks. This mean takes into account physical pointings (when the child points at the screen with his finger) as well as verbal pointings (when he says to his parent, "look there"). During the first reading, children reading the translations (foreignization and domestication) point twice as much during the reading of the translations of *Bunnies on the Bus* compared to *The Bear Who Did* (there is no difference for source text).

For *The Bear Who Did*, the number of pointings is very low, with one exception per group: in the foreignization group, one child pointed 8 times while the others were all below 2 (0, 0, 0, 0, 1, 1, 2, 2, 8). The case is similar in domestication, where one child pointed 9 times but 5 children don't point at all (0, 0, 0, 0, 0, 1, 1, 2, 3, 9); and again with source text, one child pointed 7 times while 6 children never point (0, 0, 0, 0, 0, 0, 1, 2, 7). On the other hand, the number of pointings for the first reading of the *Bunnies on the Bus* versions is much higher (except for source text): in foreignization, two children didn't point but all the others were at 2 or more points (0, 0, 2, 2, 3, 4, 6, one of the children in the group couldn't be taken into account for this analysis because his pointings didn't show up well in the videos). The case is similar for domestication, where only one child didn't point and 6 children pointed 2 or more times (0, 1, 1, 2, 3, 3, 3, 4, 12).



**Figure 27.** Mean number of times that the child points to the screen during the first readings of the three versions of *The Bear Who Did* (left) and *Bunnies on the Bus* (right).

In the second reading, this children’s pointing increased for the domestication and source text groups of *Bunnies on the Bus* (arriving at a mean of 7 pointings per reading for domestication), whereas for *The Bear Who Did*, the only group to show an increase was the foreignization one (Figure 28). Moreover, this increase in the foreignization group of *The Bear Who Did* was mainly due to one child, who went from 2 pointings in the first reading to 9 in the second. This contrasts with the increase observed in the foreignization group for *Bunnies on the Bus*, where 3 children pointed more than 10 times in the second reading (12, 14, 15), compared with just one in the first (12). Meanwhile, the children pointing less than 10 times do so much more than in the first reading, with 4 children pointing 4 times or more (4, 5, 6, 6), compared with just 1 in the first reading (4).



**Figure 28.** Mean number of times that the child points to the screen during the second readings of the three versions of *The Bear Who Did* (left) and *Bunnies on the Bus* (right).

### Parallel Stories

The descriptions have enabled us to identify whether parallel stories are observed and taken into account by the children. In addition to the bunnies, there are 6 recurring characters, with narratives of varying degrees of development. The least developed is that of the pandas, the passers-by who were doing some shopping. Then there's the bear in love preparing for his date, the pig mailman making his rounds, the lion-star who loses his mane in the course of the story, and the most developed being that of the squirrel thieves who get arrested by the police. It is this last parallel story that caught children's attention the most, followed by the story of the lion, the pig mailman and the pandas. Meanwhile, the story of the bear in love is never mentioned.



Regarding the story of the thieves, it is interesting to note that the children name them in different ways. For some, they are raccoons, for others, chimpanzees, meerkats, “little sizes”, cats, showing that images are far from a consensus, and different interpretations can arise from supposedly unequivocal illustrations. As is often said in children’s literature, images are not universal. Other children will always identify them as thieves or criminals. For all groups, these stories are rarely mentioned during the first reading: by 25% of children for foreignization, 33% for domestication, and 29% for source text. It’s mainly during the second reading that children notice this parallel story in the illustrations, which is never mentioned in the text.

For the second reading, this rises to 38% of children for foreignization, 78% for domestication and 57% for source text. These results show us that children’s level of engagement with the story is higher with the domestication version, confirming the results mentioned earlier. For example, Elia mentions the thieves on the first page of the second reading, saying “And there they make a plan”<sup>69</sup>, showing that she had already recognised them in the first reading. During this second reading, she follows the parallel story of these characters in greater detail. She identifies them on each page, describing all the actions, such as “the squirrels are under the manhole”<sup>70</sup>, while her mother completes with “Ah, yes, the police are walking on it”<sup>71</sup>. Each step is detailed here with a comment, like “look, the police saw them”<sup>72</sup>. She wonders what they’ve stolen and finds her answer a few pages later when their bag empties

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<sup>69</sup> *Et là, ils font un plan.*

<sup>70</sup> *Les écureuils sont sous la bouche d’égout.*

<sup>71</sup> *Ah, oui, la police marche dessus.*

<sup>72</sup> *Regarde, la police les a vus.*

as they fall at the station: “Ah, look, it’s money, coins”<sup>73</sup>, then concludes with “Ah, the policeman caught them.”<sup>74</sup>

We can see that the description allows the children to take ownership of the story and to engage in an exchange with the parent. These descriptions are often accompanied by “look” and “see”. It is also interesting to take these parallel stories into account in my research analysing the impact of translation on reception because even if these illustration elements are independent of the text, then the text clearly has an influence on children’s overall engagement with the story.

### **The Language of the Text**

One thing that all three versions have in common is that most children end up guessing and completing the word “train” at the picturebook’s punchline. Apart from that, most of these language-related comments appear on the second reading. For example, Louise remarks that the text rhymes, while another criticises that the text repeats itself a little and another understands the loop in the construction of the narrative. Meanwhile, Madeleine finds the word “métropolitain” odd. Several comments are linked to the inscriptions in the illustrations; for example, those in the newspaper that inform of the squirrels’ escape, or the inscriptions on the bus, such as its license plate or its sign asking whether the driver is driving correctly.

One particularly interesting point is the children’s reappropriation of the picturebook’s vocabulary. This happened in the domestication version with

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<sup>73</sup> *Ah, regarde, c’est de l’argent, des pièces.*

<sup>74</sup> *Ah, le policier les a attrapés.*

Jade, who says “There, he doesn’t waltz people around”<sup>75</sup>, in reference to the phrase in the text “Mini lapin au volant, mini lapin au volant, il force exprès dans les tournants pour envoyer valser les gens” (mini rabbit at the wheel, mini rabbit at the wheel, he dashes around corners on purpose to waltz people around). Following this text, she asks her mother, “What does it mean, waltzing people?”<sup>76</sup>, and uses this expression again later in the narration, when the bus passes so fast in front of some sheep that it lifts off the ground: “There, he doesn’t waltz people”<sup>77</sup>. Her mother asks, “What’s he doing?”<sup>78</sup> and she says, “He’s going straight ahead and flying”<sup>79</sup>, then adds, “And what’s more, you can see the ears going vroummmm”<sup>80</sup>, reusing another expression from the text that appears in double spread 7. Her comment shows that she has fully integrated and understood the meaning of the word “valser” (waltz).

The same goes for Liam, still in the domestication group, who reuses the word “galopin” (little scamp), which appears in double spread 12, after asking his mother for its definition. He reuses it at double spread 17 to name the rabbit who at double spread 12 tried to catch his balloon on the roof of the bus, and at double spread 17 starts chasing his balloon again but this time on the roof of the train.

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<sup>75</sup> *Là, il ne fait pas valser les gens.*

<sup>76</sup> *C’est quoi valser les gens ?*

<sup>77</sup> *Là, il ne fait pas valser les gens.*

<sup>78</sup> *Qu’est-ce qu’il fait ?*

<sup>79</sup> *Il va tout droit et il vole.*

<sup>80</sup> *Et en plus on voit les oreilles qui vroummmm.*

I also observed the reappropriation of vocabulary with “Cet ours-là,” and the children reused this vocabulary to respond to some questions during the interview.

### **Language-related questions**

The language-related questions were fairly similar for the foreignization and domestication versions. They focused on two areas: the peritext, where the children asked questions about what’s written there, and vocabulary, where the children asked parents to explain certain complex words. “Cabossé” (dented), “crétin” (moron) and “refrain” (chorus) are words that appear several times in the foreignization version, as well as “valser” (waltz), “galopin” (little scamp) and “avec entrain” (cheerfully) in the domestication version. What is interesting to note here is that the questions about language in the source text group concern an entirely different domain. Instead of focusing on peritext or vocabulary, as in the two translations, the children reading the source text mainly questioned the meaning of the text. For example, Oliver asks, “how can it fly without wings?” in the passage where the bus passes so fast that it lifts off the ground, and the text reads “The bus goes shooting past them, flying without wings” (double spread 10). Or in the second reading, when he asks, “why is there a fuss about the bunnies on the bus?”, in reference to the chorus in the book that goes “no wonder there’s a fuss about the bunnies on the bus”.

In fact, these two questions about language are the only questions emerging from the source text group. On the other hand, in foreignization and domestication questions arose about the illustrations in order to clarify them,

such as “What’s that?”<sup>81</sup> or “What are they doing?”<sup>82</sup>. Two questions are particularly interesting, concerning the parents’ way of reading: the question, “Why does he shout Rabbits on the bus?”<sup>83</sup> or “Why does he shout that?”<sup>84</sup>. This questions the way parents read, to which we’ll return in the section about how parents read. This type of comment echoes another made by Mathilde in the domestication group, who jokingly says, “Mommy, when are you going to stop that stupid song?”<sup>85</sup> before adding “It sounds like nothing, that song”<sup>86</sup>.

### **Performative Comments**

As with *The Bear Who Did*, children reading the versions of *Bunnies on the Bus* also play with the text, particularly in the domestication version, where all the children sing the words of the chorus at one point or another, just like their parents. Sometimes the singing is in chorus with their parents, other times it is by themselves at the end of the story or at the beginning of the story before starting the second reading. Some get so carried away that they clap their hands rhythmically and repeat the chorus over and over again. This is the case with Léon, for example.

Very few children in the other groups did anything similar, with the exception of Oliver from the source text group who sings the phrase “Bunnies on the bus” at the end of the book when the text stops, repeating the narrative

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<sup>81</sup> *C’est quoi ça ?*

<sup>82</sup> *Ils font quoi ?*

<sup>83</sup> *Pourquoi il crie Lapins dans le bus ?*

<sup>84</sup> *Pourquoi il crie ça ?*

<sup>85</sup> *Maman, c’est quand que tu vas arrêter cette chanson débile ?*

<sup>86</sup> *Elle ressemble à rien, cette chanson.*

loop. In addition, Louise and Madeleine, reading the foreignization version, who shout “Bunnies on the train” in chorus with their mothers at double spread 17. But apart from these exceptions, it was almost exclusively the children in the domestication group who played with the refrain text, singing or modifying it. For example, Lou adapts the refrain’s phrase “Les lapinoux font les fous” (the rabbits go crazy) to humans: “If it was the bus of humans, it would be the humans go crazy”<sup>87</sup>, creating a very successful rhyme, where even the meaning of the phrase is respected. Lou also played with another passage in the text, when the narrator warns the rabbits standing on the bus with this sentence from double spread 11 “Sit down, you little fools, or you’ll break your necks”<sup>88</sup>. Lou also pretended to have a broken neck, making the text’s warning explicit with her gesture.

For this category, Sipe speaks only of manipulating the text, but in my study it was observed that these reactions in which the child performs the story can also have their origin in the illustrations. In fact, this was the case for most of these performative comments with this picturebook. For example, Gabin, reading the foreignization translation, is highly amused by the hedgehog character who is about to be hit on the head by a chocolate cake at double spread 5. Then he creates a gesture, acting as if he’s just taken a cake on the head, and smiles (Transparent or Performative). On the same page, he imitates the movement of the bus with his hand, saying “Oh, how it turns”<sup>89</sup>.

In the domestication version, for example, Léon said on the cover of the book that he would like to be the bus driver in the story: “I’d like to be him, the

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<sup>87</sup> *Si c’était le bus des humains, nous, ça serait les humains font les malins.*

<sup>88</sup> *Asseyez-vous, petits fous, ou vous vous casserez le cou.*

<sup>89</sup> *Oh, comment il tourne.*

driver”<sup>90</sup>. Then, as we saw before, Jade reacts to what she sees in the illustration of double spread 10, where the speed of the bus is visible in the movement of the rabbits’ ears: “And what’s more, you can see the ears going vroummmm”<sup>91</sup> and shows the movement with her hand. At the next double spread, Liam says, pointing to a rabbit in the illustration: “There’s one doing a flip. Wait,”<sup>92</sup> and then climbs onto his bed to do the flip himself.

Jade imitated the pandas’ surprise or fear when the bus speeds past at double spread 7, saying “It’s so funny because he: Hahahahahah and he: Hahahahahah”<sup>93</sup> and then imitates the rabbit with its mouth full of carrots at double spread 15. Lou also make a similar imitation of the rabbit full of carrots, and at double spread 15 she imitated all the rabbits one by one. And Ava, from the source text group, hopped when the rabbits hop off the bus.

As observed with *The Bear Who Did*, the number of Performative comments is very low during the readings but some differences between the groups can be observed, particularly when we analyse the percentage of children in each group making these comments which show the proportion of children making one of these comments (the number of participants is not the same in all groups in order to allow comparison between the groups, so the result is presented as a percentage of the total number of children in each group). Their mean during the first reading was higher in the domestication group (Figure 29, left), as well as the percentage of children making such comments (Figure 29, right).

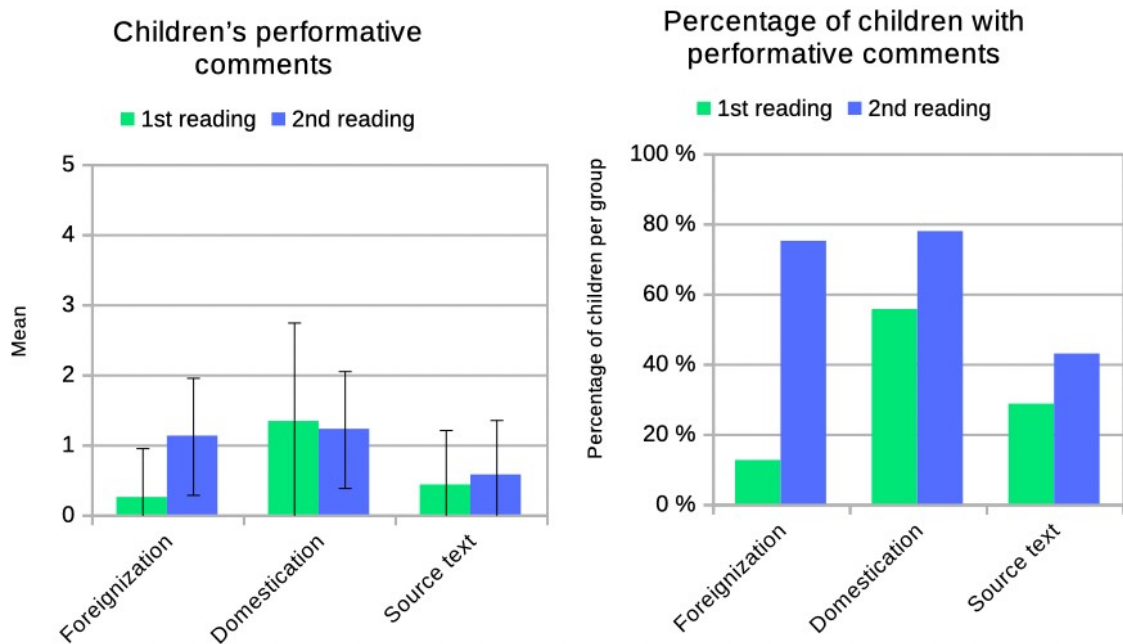
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<sup>90</sup> *Moi j’aimerais être lui, le pilote.*

<sup>91</sup> *Et en plus on voit les oreilles qui Vroummmm.*

<sup>92</sup> *Il y en a un qui fait la roue. Attends.*

<sup>93</sup> *Là c’est trop drôle parce que lui : Hahahahahah et lui : Hahahahahah.*



**Figure 29.** Mean number of children's Performative comments (left) and percentage of children making at least one of these comments (right), during the first (green) and second (blue) readings of the three versions of *Bunnies on the Bus*.

There was an increase in this percentage during the second reading in all the groups, as was also the case for *The Bear Who Did*. Interestingly, this increase is much higher in the foreignization group, which approached the very high percentage of the domestication group (almost 80%). This was also the only group where children made more expressions of enjoyment during the second reading than during the first, which might suggest that this increased enjoyment of the story could have elicited a higher inclination towards performing the story. Nevertheless, the link between enjoyment and performative comments is not as clear as it would seem because children in the source text group had a comparable number of expressions of enjoyment than the domestication group but saw much lower results concerning Performative comments.



## Transparent Comments

A good example of this category is a comment by Louise in the foreignization group, who was so absorbed in the story that she spontaneously responded to a rhetorical question in the text. On reading the sentence, “Mais, attendez ! Que se passe-t-il à l’arrêt Métropolitain ?” (But wait! What’s going on at the Metropolitan stop?) she replied: “All the people who wanted to go there [referring to the station] went there on foot”<sup>94</sup>. This comment shows that she has spotted the characters in the story at the station and that she makes the connection with the bus that wouldn’t let anyone on. In the domestication version, Elia also responds to this question, which is phrased as follows in this version: “Mais que se passe-t-il à la gare du centre-ville ?” (But what happens at the downtown station?) she replies, saying: “I don’t know”<sup>95</sup>.

Augustin said “Alert, alert!”<sup>96</sup> when he spotted the thieves. Then at the last double spread, he danced like the rabbits, saying, “It’s a party!”<sup>97</sup> At this point, his mother said, “You think you’re a rabbit on the train, don’t you!”<sup>98</sup>. And Liam says “Oooh” to “Voilà le bus comme une fusée qui continue sa trajectoire.” (There goes the bus like a rocket, continuing its trajectory.) And in the source text version, at double spread 12, when his mother read “There is a bunny on the roof”, Luke exclaimed in a very surprised tone. “What?!”.

Ava also showed her surprise with an “oh, oh” at double spread 17 when she discovers that the bunny who was chasing her balloon on the roof of the

<sup>94</sup> *Tous les gens qui voulaient y aller (en parlant de la gare) y sont allés à pied.*

<sup>95</sup> *Je ne sais pas.*

<sup>96</sup> *Alerte, alerte!*

<sup>97</sup> *C’est la fiesta !*

<sup>98</sup> *Tu te prends pour un lapin dans le train, toi !*

bus is doing it again, this time on the roof of the train. So did Jane, who at the beginning of the story, when the bus passes the turtle without stopping, went “Oh, oh” by putting her hands in front of her mouth. And when the rabbits get on the train, she said “oops” with a smile. Then at the end, when her mother reads, “Here we go again!”, she says, “Oh no!” putting her hand to her forehead. Finally, at the back cover, when her mother reads on the bus, “Am I driving well?”, she responds in an angry tone, “No, you are not driving well!”

The other categories used by Sipe were very infrequent in the comments observed when reading versions of *Bunnies on the Bus*, and there were no comments in the intertextuality and personal categories. In fact, the children’s comments observed during the reading of these two picturebooks reflect what the children verbalised explicitly during the reading, showing their comprehension and enjoyment, but the absence of such comments does not necessarily mean an absence of comprehension or enjoyment. The interview after the reading can complement these results by helping the children express their interpretation and appreciation, giving us a more thorough picture of the potential impact of the different versions of the book on children’s reception of it.

### 3. Parents' comments during the reading

Adult mediators are often imagined as experts because children's responses have often been studied in a school context with a trained teacher with pedagogical objectives who knows in advance which narrative elements to highlight or underline. In this family context, parents can be a help but are above all in the process of discovering the picturebook in the same way as the child. They do not have all the answers and sometimes they reply "I don't know" to the child's questions, though not in the same way as a teacher would waiting for the child to develop his or her own thoughts, but really because they don't know. Sometimes the parent may even be wrong in his or her interpretation of certain elements of the story (for example).

In chapter 10 of his book *Storytime*, Sipe (2008) discusses the role of teachers in discussions during storytime where his aim is to understand "whether the task is understood as set by the teacher or the child" (p. 199). In so doing, he challenges the assumption that it is "the teacher's intention and goals" that guide conversation and interpretation. Sipe (2008) sees the adult as "a support and guidance of children, while actively involving them in their own learning" (p. 199).

To analyse this teacher's involvement during story time, Sipe created 5 conceptual categories for adult talk. These categories are:

- Readers
- Managers and Encouragers
- Clarifiers and Probers

- Fellow Wonderers or Speculators
- Extenders or Refiners

I used these categories to analyse parent's comments during the readings of the picturebooks and thereby define their roles as mediators and to determine whether the different versions of the text have an impact on parents' comments, whether there are differences on the parent's role between the first and second readings, and whether the different groups were comparable or if the result suggests possible cultural differences between French and English parents. Therefore, categories have been defined and the parent's comments that correspond to each of them were analysed.

In this study, parents made few comments during reading time, especially in categories Readers, Fellow Wonderers and Speculators, and Extenders or Refiners, which are the least frequent categories in our sample.

### **Fellow Wonderers and Speculators**

Sipe (2008) describes this category as comments that helps children speculate about the story, "The adults wondered along with the children about the whys and hows of the story." (p. 213). There are very low number of comments in this category. One parent in the source text version asked: "What do you think is going to be on the next page, something nice or something not nice?" Sipe (2008) said that the comment of the adult here reflects a "stepping back" that would permit the children to "function more independently". Although the parents perhaps did not know the picturebook, it was more important to

them to discover the story rather than interrupting it to make assumptions about what would happen next. Moreover, this makes less sense during a rereading because the story is already known.

### **Extenders or Refiners**

The second less frequent category observed in parents' comments was Extenders or Refiners, which refer to comments when the adult uses the story as "teachable moments" or "moments in the discussion at which new concepts or new interpretations could be introduced". In Sipe's (2008) study, this category represented 5% of adult responses. But in my study, only one parent made this type of comment during the readings of the domestication translation of *The Bear Who Did*, and none in the different versions of *Bunnies on the Bus*. At the double spread 11, which features one bear getting wet, because a pipe has broken due to the house starting to fall apart, while the other is snoring quietly under the table, Margot's mother asks:

— "Is it fair that one sleeps while the other is all wet?"<sup>99</sup>

— No, someone has to help him build,<sup>100</sup> replies Margot.

— Is it important to help each other?<sup>101</sup> asks the mother.

— Yes.<sup>102</sup>

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<sup>99</sup> *Est-ce que c'est juste que l'un dorme pendant que l'autre est tout mouillé ?*

<sup>100</sup> *Non, il faut l'aider à construire.*

<sup>101</sup> *C'est important de s'aider les uns les autres ?*

<sup>102</sup> *Oui.*

— What's it called to help?<sup>103</sup> asks the mother, and answers on her own, solidarity.<sup>104</sup>

On the last page, Margot comments, “Ah, but everyone's here, in fact. Everyone's building, all the animals are working.”<sup>105</sup> To which the mother replies “what's the word we learned today: solidarity.”<sup>106</sup>

Apart from this example, these comments are not made by parents, and in fact, they are used very little by the teachers in Sipe's research since they represent only 5% of the adult conversational turns. For Sipe (2008), this low percentage “likely indicate their very sparing, selective views of this high degree of intervention” (p. 202). In my study, I would add that this small number suggests that parents are not using the picturebooks presented to them as a didactic tool. Maybe that is because they are humorous picturebooks or because the introductory session with the parents, where the emphasis was on the pleasure of reading, may have influenced the parents.

## Readers

This category corresponds to when the adult is focused on the text and takes into account what is written in the publishing information, authors and book jacket flaps. Sipe (2008) states that “they essentially act as tour guides for the book, pointing out various parts of the book (‘here are the endpapers’)” (p. 201). In his study, responses in this category corresponded to over a fourth

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<sup>103</sup> *Comment ça s'appelle le fait d'aider ?*

<sup>104</sup> *La solidarité.*

<sup>105</sup> *Ah, mais tout le monde est là, en fait. Tout le monde construit, tous les animaux travaillent.*

<sup>106</sup> *C'est quoi le mot qu'on a appris aujourd'hui : solidarité.*

of the adult's conversational turns. In my study, the proportion of these response was much lower, around 12% (17% for *The Bear Who Did*, 7% for *Bunnies on the Bus*). These results take into account when parents read the inscriptions in the illustrations, the authors, or the publishing house.

However, my results are mainly linked to the reading of the inscriptions in the illustrations, as the other information is almost never read. Parents who read the author's name or dedication are very much a minority, and the publishing house is never read. The difference between my results and those of Sipe can thus be explained by the fact that the adults in his study are teachers, and so may have a more pedagogical mediating role than the parents in my study.

For some researchers, elements such as the author, publisher or dedication are clues to help children locate the book and its origin. This was not the case in our study since parents did not read this information, and children had no access to these clues. One exception was Lou, who noticed the price of the book under the bar code, with the symbol for pounds and not euros. This enabled her father to explain to her that the book came from elsewhere, and to specify that it was from England. This example shows that sometimes small details can create an awareness of reading a translation.

In this category, Sipe has also added comments when the parent adds "sound and expressive emotion" to the text. But in this case, these elements have been coded in a category I had to create that is not present in Sipe's and which corresponds to Performative reading by parents. For Sipe, the function of the Reader category is to "make the verbal text available to the children" (p. 205), but I observed that when parents added sound or emotion to the text, the function was to play with the story and help the children engage in the story,

to create an intimate and fun reading. It was as an emphasis of the chaos of both narrations. Sometimes, it helps reinforcing the humour of the story. These comments are more related to an expressive reading than a pedagogical reading. In short, they are part of a performative reading which will be developed in the section about Performative reading of the parents.

Most of the parents' comments can be categorised in one of the two remaining categories: Managers and Encouragers; and Clarifiers and Probers. These two categories reflect the role of mediator that the parent plays during the reading and how they engage with their children during the storytime. The number of occurrences of comments in these categories changed depending on the picturebook, or the version of the picturebook, and whether it was the first or second reading, which suggests that these comments are not elicited by the parent's style of mediation but by the book itself and the children's reactions to it. Therefore, these comments reflect that parents adapt their interactions to their children while reading rather than having a defined and definitive way of interacting with their children during storytime.

### **Parent's Role as Moderator during the Readings**

According to Sipe (2008), the category Managers and Encouragers refers to comments that help manage the discussion by "calling on children, asking children to wait, dealing with disturbances, or directing the children's attention to an item in the story" (p. 201). These comments also served to encourage children, "with praise or with remarks or utterances that tended to continue the children's responses". In his study, this category was mainly



related to the role of educators around a group of children, who were therefore required to manage the group's focus and behaviour.

In my study, the disturbances from the children are anecdotal; a few eat during the reading or want to go look for a book that they want to show to the camera, requiring a quick intervention of the parent. But for most children in the study, it is an intimate reading where they are alone with their parent and there is no need for these interventions. The majority of the comments in this category observed in my study are about directing children's attention to some elements of the story. So this category was adapted to my study by taking only into account parents' comments, initiated by the parent, where they are active in the construction of meaning making.

On the other hand, Sipe's category Clarifiers and Probers refers to comments where parents "ask for more information or explanation from the children or ask questions to which they probably already know the answer" (p. 201). These two categories (Managers and Encouragers, and Clarifiers and Probers) can have some overlapping according to Sipe's definitions. For example, both the Encouragers and Probers parts of these categories aim to make the children go further in their comment, creating possible ambiguity between the categories. To avoid this ambiguity, it was decided to separate these categories according to the origin of the response. It made more sense to add the Probers aspect to the Managers category because with these comments parents are making sure of their children's understanding of the story. Therefore, the adapted categories are Managers and Probers if the comment is initiated by the parent in order to be active in the meaning making, and Clarifiers and Encouragers if the parent's comment is in response to a

comment initiated by the child, because both types of comments are in response to something the child said, either to encourage them to go further or to answer their questions. Therefore in the first category (Managers and Probers), the parent guides the children's attention through the story while in the second category (Clarifiers and Encouragers), parents react to children's responses. In the first, they manage the reading, while in the second, parents are merely responding to the children, who are at the root of their parent's comments.

### 3. A. *The Bear Who Did* and its translations

#### **Managers and Probers**

Parents use these comments in part to direct attention to certain aspects of the story. They often direct attention to the front endflap and the back endflap, which are the two parts of the book that have no text. They ask questions like "What do we see there?", "What's going on?", or "What do you see?" at the beginning of the story, as well as "What are they doing?" or "Can you see them all?", referring to the characters scattered in the forest at the end of the story. They also direct attention with closed questions, such as "Look at the pretty forest, can you see the house of ourse-ci ourse-là?"<sup>107</sup>

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<sup>107</sup> *Regarde la jolie foret tu la vois la maison d'ourse-ci ourse-là ?*

Parents also draw attention to specific details. Like “Look at the big crack”<sup>108</sup> or “You see, he’s sleeping on the table”<sup>109</sup>, making a link between text and image. There are also make comments to ensure that the child has understood the sequence of events and has been able to make links in the narrative, showing that parents have identified possible comprehension difficulties. As with the example of “The birds went up on the branch, it cracked, did you see?”<sup>110</sup>, clarifying or making explicit this part of the text which is not easy to understand in the foreignization version, as mentioned above. Another comment along these lines is “What’s that noise the wings made?”<sup>111</sup> to make sure the child understands that the birds are responsible for breaking the branch, causing the swarm of bees to fall into the house.

Sometimes these attention-directing comments are made directly, though sometimes parents do it by asking questions to which the parents already know the answer. For example, when a parent asks, “Why did the floor creak?”<sup>112</sup>, highlighting the tipping point in the story, or “What happened, why was the pear a problem?”. Another example if after reading: “These are the eyes full of surprise”, the parent asks, “You see?”, asking if the child has managed to identify this element in the illustration. Finally, these comments may also arrive at the end, where these questions are designed to ascertain whether the child has been able to differentiate between the two characters, such as “Who’s

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<sup>108</sup> *Regarde la grosse fissure.*

<sup>109</sup> *Tu vois, il dort sur la table.*

<sup>110</sup> *Les oiseaux sont montés sur la branche, elle a craqué, tu avais vu ?*

<sup>111</sup> *C’est quoi le bruit des ailes qui ont claqué ?*

<sup>112</sup> *Pourquoi le plancher a craqué ?*

rebuilding the house?”<sup>113</sup> or “and who’s resting there?”<sup>114</sup> These comments, aimed at checking whether the child has correctly identified the characters, also occur at other points in the book, such as a parent pointing to “the bear who didn’t steal anything”<sup>115</sup> and saying “there”<sup>116</sup>.

Most of these comments are intended to help the child better understand the story, and to see where the child stands in that understanding. In this picturebook, it is interesting to note that parents do not direct children’s attention to the humorous elements. A few comments refer directly to the text, such as “You saw, it rhymes, likewise, roar”<sup>117</sup>, or they ask, “Do you know what mess is?”<sup>118</sup>, to which the child replies “no”, so the parent repeats the text, changing the word *fourbi* to a synonym, “mess”<sup>119</sup>. But apart from these two comments, there were no others that questioned the construction or accessibility of the text’s vocabulary.

During the second reading, some parents were able to focus their comments on essential elements of the narrative because they already knew the story. For example, Auguste’s mother asks her child at double spread 5 of the foreignization version, which introduces the characters:

“— What does the bear have on his mouth?”<sup>120</sup>

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<sup>113</sup> *C’est qui qui reconstruit la maison ?*

<sup>114</sup> *Et là, qui se repose ?*

<sup>115</sup> *L’ours qui n’a rien volé.*

<sup>116</sup> *Là.*

<sup>117</sup> *Tu as vu, ça rime, pareillement, rugissement.*

<sup>118</sup> *Tu sais ce que c’est fourbi ?*

<sup>119</sup> *Désordre.*

<sup>120</sup> *Qu’est-ce qu’il a l’ours sur sa bouche ?*

- Honey<sup>121</sup>, he replies.
- What's on the cooker?<sup>122</sup>
- Flour, a bottle of milk, a rolling pin.<sup>123</sup>
- What's the bear doing here that hasn't stolen anything?<sup>124</sup>
- She's picking pears.<sup>125</sup>
- What do you think she's going to make with all that?<sup>126</sup>
- A cake.<sup>127</sup>
- What kind of cake?<sup>128</sup>
- A pear cake.<sup>129</sup>
- And he stole an ingredient that's part of the recipe?<sup>130</sup>
- Yes, I think so.<sup>131</sup>

With a few well-targeted questions, she highlighted the main thread of the story.

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<sup>121</sup> *Du miel.*

<sup>122</sup> *Il y a quoi sur la cuisinière ?*

<sup>123</sup> *De la farine, une bouteille de lait, un rouleau à pâtisserie.*

<sup>124</sup> *Qu'est-ce qu'elle est en train de faire, l'ourse qui n'a rien volé ?*

<sup>125</sup> *Elle cueille des poires.*

<sup>126</sup> *À ton avis, qu'est-ce qu'elle va faire avec tout ça ?*

<sup>127</sup> *Un gâteau.*

<sup>128</sup> *Un gâteau à quoi ?*

<sup>129</sup> *À la poire.*

<sup>130</sup> *Et lui, il a volé un ingrédient qui fait partie de la recette ?*

<sup>131</sup> *Oui, à mon avis.*

Another comment from Rémi's mother at the end of the story (reading the domestication version), allowed them to encompass other elements of the narrative and also to move on to more speculative comments. She says:

“— There, we find all the animals. You see, the branch above the house is still broken.”<sup>132</sup>

— Let me see the branch.<sup>133</sup>

— Here, look. There's no longer a beehive on the branch.<sup>134</sup>

— So where are the bees?<sup>135</sup> asks the child.

The mother goes on to clarify: “You know, the beehive fell into the house and the bees left, so they're no longer on the branch. They must have gone to make a hive somewhere else, on another branch, in another tree.”<sup>136</sup>

### Clarifiers and Encouragers

There are comments that validate what the child has just said. For example, Jade says “the wall's all broken, it's all broken”<sup>137</sup>, to which her mother

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<sup>132</sup> *Là, on retrouve tous les animaux. Tu as vu, la branche au-dessus de la maison est toujours cassée.*

<sup>133</sup> *Fais voir la branche, répond l'enfant.*

<sup>134</sup> *Là, regarde. Il n'y a plus la ruche des abeilles sur la branche.*

<sup>135</sup> *Alors, elles sont où les abeilles ?*

<sup>136</sup> *Tu sais, la ruche des abeilles est tombée dans la maison et les abeilles sont parties, du coup, donc elles ne sont plus sur la branche. Elles ont dû aller faire une ruche ailleurs, sur une autre branche, dans un autre arbre.*

<sup>137</sup> *C'est tout cassé le mur, il est tout cassé, là.*

replies “the wall’s all broken”<sup>138</sup>, creating an emphasis and agreement with her child. These validating comments can also add an extra element, as with Lou (from the foreignization group) who says “But him, oh the cheeky monkey”<sup>139</sup>, referring to the bear who is resting on his deckchair with a piece of cake at the end of the story. His mother replies “Yes, it’s the bear who hasn’t stolen anything”<sup>140</sup>.

There are also comments with open-ended questions, where the parent wanted to get the child’s impressions but they do not necessarily have the answer to what the child is going to say. For example, Jane’s mother (reading the source text version) who, when her daughter says “Silly bear”, asks her “Why is he silly?” Or James’s mother, also reading the source text version, who responds to her son saying “It’s a funny book” with the questions, “Is it? Why is it funny?”

Other comments are there to correct the child. For example, when Iris, in the foreignization group, says, “He’s repairing the house while the other bear is doing nothing”<sup>141</sup> and her mother replies “She, she’s not doing anything”<sup>142</sup>, the child understands that this is a female character. Or when Elia says, “Someone has coloured on the page”<sup>143</sup>, referring to the red trace coming out of the bear’s mouth in double spread 7, and her mother says, “Maybe it was already like that,

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<sup>138</sup> *Il est bien cassé le mur.*

<sup>139</sup> *Mais lui, oh le coquin.*

<sup>140</sup> *Oui, c’est l’ourse qui n’a rien volé.*

<sup>141</sup> *Il est en train de réparer la maison pendant que l’autre ours ne fait rien.*

<sup>142</sup> *Elle, elle ne fait rien.*

<sup>143</sup> *Quelqu’un a colorié sur la page.*

what do you think it is coming out of her mouth?”<sup>144</sup>, which allows the child to say “Anger”<sup>145</sup>. In the domestication version there is Jules, who at the double spread 10, where the birds fly onto the branch, breaking it and making the hive fall, says “Oh, it’s a bee that made the nest fall”<sup>146</sup>, to which his mother replies, “Not necessarily, maybe there were too many birds on the branch and it was the weight that broke it”<sup>147</sup>.

This category also contains all the comments that answer children’s questions on vocabulary or comprehension issues. Interestingly, parents were able to say that they do not know here. For most parents there was no single type of comment; they made comments in both categories and for most, the number of occurrences was close between the two categories. As mentioned earlier, the number of comments made by parents was low in all the groups, so the mean of the number of occurrences of these comments was low.

However, these results do manage to highlight differences between the groups. The first observation is that the parents’ comments, and therefore their style as mediators, do not seem to be influenced by the parents’ place of origin. Indeed, during the first reading, the source text (English parents) and foreignization (French parents) groups had similar responses, with the Clarifiers category being the majority. In contrast, the other group with French parents, domestication, did not have the same distribution, as there was no difference between the two categories (Figure 30). Therefore, these mediator roles do not seem to be linked to the parents’ culture.

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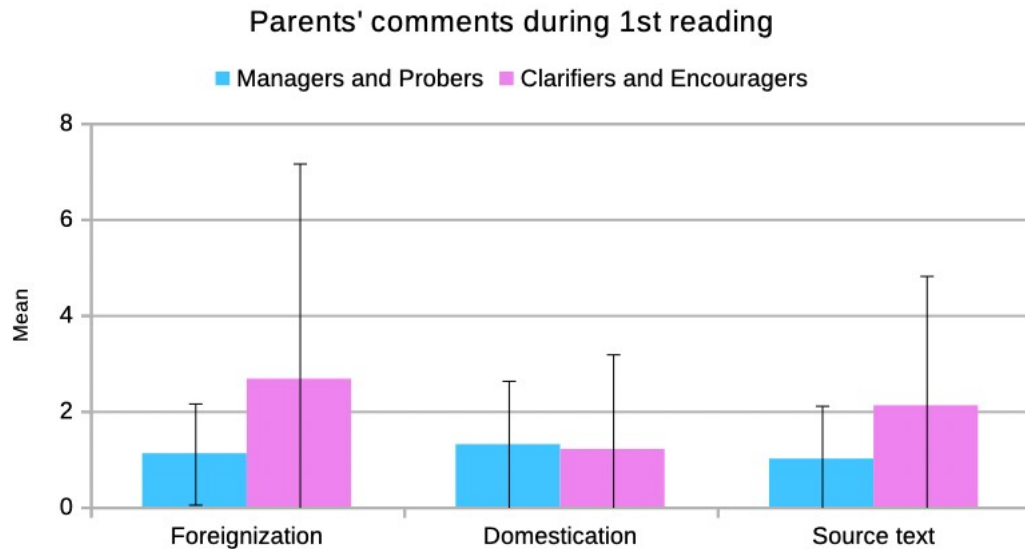
<sup>144</sup> *Peut-être que c’était déjà comme ça, qu’est-ce que tu crois que c’est qui sort de sa bouche ?*

<sup>145</sup> *De la colère.*

<sup>146</sup> *Ah, c’est une abeille qui a fait tomber le nid.*

<sup>147</sup> *Pas forcément, peut-être qu’il y a trop d’oiseaux sur la branche et c’est le poids plutôt qui l’a cassé.*



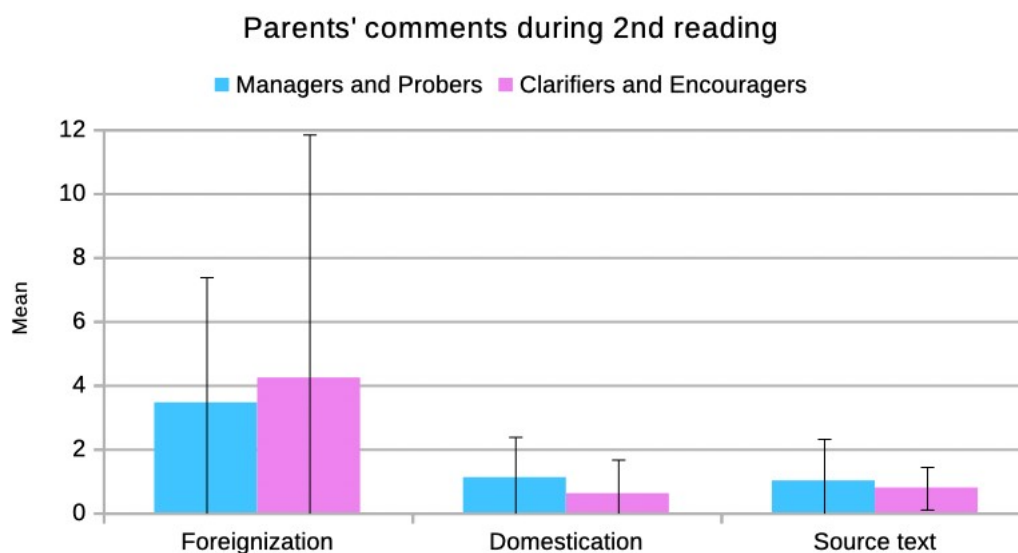


**Figure 30.** Mean number of parents' comments in the categories "Managers and probers" (blue) and "Clarifiers and encouragers" (pink) during the first reading of the three versions of *The Bear Who Did*.

During this first reading, the mean of the number of comments in the Managers and Probers category was very close between the three groups (around 1 comment per reading). On the other hand, comments in the Clarifiers and Encouragers category differed between the groups, being twice as frequent in the foreignization and source text groups than in the domestication group, as mentioned above.

On the second reading of the three versions of *The Bear Who Did*, we also observed different dynamics in each group. Comments from parents reading the foreignization translation increased considerably. They already had the highest number of comments in the Clarifiers and Encouragers category on the first reading (mean of around 2.5), and this number increased even more on this second reading (mean of around 4), while it fell in the other groups (Figure 31). It is interesting to note that comments in the Managers and Probers category were also much more frequent during this second reading in the

foreignization group (the mean rises from 1 to over 3), whereas it remained around 1 for the other groups.



**Figure 31.** Mean number of parents' comments in the categories "Managers and probers" (blue) and "Clarifiers and encouragers" (pink) during the second reading of the three versions of *The Bear Who Did*.

This dynamic during the second reading is similar to that observed in the children's comments, where the mean doubles during the second reading of the foreignization translation, whereas it does not change for the other groups. Once again, the domestication and source text groups show similar responses that are very different from the foreignization group. This confirms that parents' role as mediators does not depend on their culture of origin but rather on the characteristics of the text they are reading. Two parents in the source text group made no comments in either category at any reading: one in the foreignization group during the first reading and another during the second reading. In the domestication group, there was one person who made no such comments during the first reading, but made 5 during the second reading, reflecting the disengagement of the parents already highlighted in the previous results.

### 3. B. *Bunnies on the Bus* and its translations

#### **Managers and Probers**

For the translation versions, this category is dominated by questions from parents. Many of these comments are linked to the identification of side stories. For example, Liam's mother's commented "Look, you can see the burglars in the newspaper"<sup>148</sup>. Later she adds, "Did you see? Are they going into the bank, or are they coming out?"<sup>149</sup>, to which Liam replies "They're coming out"<sup>150</sup> and his mother asks him, "How do you know?"<sup>151</sup> to which he replies "the bags are full"<sup>152</sup>. His mother then said, "Yes, they've got bags, bags full of what?"<sup>153</sup> and Liam replied "Coins"<sup>154</sup>. Other questions from parents were also used to follow these secondary stories, such as Augustin's mother who asks him, "What are the police doing?"<sup>155</sup> to which her son replies "They're chasing the thieves, that's for sure"<sup>156</sup>. Or Lou's father, who asks him at the end of the book "Did you notice that there was a policeman chasing them throughout the story?"<sup>157</sup> by pointing

<sup>148</sup> *Regarde, on voit les cambrioleurs sur le journal.*

<sup>149</sup> *Tu as vu ? ils vont dans la banque, ou ils en sortent, là, d'après toi ?*

<sup>150</sup> *Ils en sortent.*

<sup>151</sup> *Comment tu le sais ?*

<sup>152</sup> *Les sacs sont remplis.*

<sup>153</sup> *Ah oui, ils ont des sacs, des sacs pleins de quoi ?*

<sup>154</sup> *De pièces.*

<sup>155</sup> *Qu'est-ce qu'elle fait la police ?*

<sup>156</sup> *Elle poursuit les voleurs, c'est sûr.*

<sup>157</sup> *Tu as remarqué qu'il y avait un policier que les poursuivait dans toute l'histoire ?*

to the thieves. Another parent asked her child, “Did you see?”<sup>158</sup>, which enabled Madeleine to spot the thieving squirrels and add, “Oh yes, they’ve dressed up so we don’t recognise them!”<sup>159</sup> The other questions, referring to the rabbits themselves, were very secondary. There are “what are the rabbits doing?”<sup>160</sup> or “Why did he run on the roof?”<sup>161</sup> or more general questions like “What is going on there?”<sup>162</sup>. These kinds of general questions were regularly asked by different parents and help to explain certain scenes, probably because the text makes very little reference to the elements in the illustrations. All of these comments are there to help the child create meaning making and to enable the parent to assess whether the child has understood or identified certain elements of the story.

A difference was observed with the source text group. This group had the highest number of comments in this category (see Figure 31), but their comments were much less focused on meaning making. Most of their comments simply served to identify elements of the illustrations, like a book of search and find. There were a lot of comments like “look at that”, or questions like “what is there?”, “where is the turtle?”, “where are the lambs? Can you find them?”, questions that allow the text-image relationship to be made. Some parents asked the children if they had seen the squirrels and the policeman but there was no continuity, whereas in the other versions, the parents’ comments following these parallel stories were comprehensive, making it possible to

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<sup>158</sup> *Tu as vu ?*

<sup>159</sup> *Ah oui, ils se sont déguisés pour pas qu’on les reconnaisse !*

<sup>160</sup> *Ils font quoi les lapinous ?*

<sup>161</sup> *Pourquoi il a couru sur le toit ?*

<sup>162</sup> *Qu’est-ce qu’il se passe là ?*

encompass the entire squirrel story. The parents in the source text group, on the other hand, asked the children once if had seen the squirrel, as they would with any other element of the illustration without highlighting the whole narrative linked to these characters.

### **Clarifiers and Encouragers**

It is interesting to note that most of the comments made by parents in the domestication group related to the children's pointing. In fact, as we saw earlier, this was the group where the children pointed the most, and where the parents made the most comments in the Clarifiers and Encouragers category, particularly during the second reading. For example, the children would say "They're there"<sup>163</sup>, to which the parent replies "They're hidden in the bin"<sup>164</sup>, clarifying what the children are showing. Another child, for example, points and says "He's sleeping"<sup>165</sup>, to which the father says "Yes, there's a rabbit sleeping on the bus"<sup>166</sup>. Sometimes the parents go back to the text to make this clarification, like when a child says "Oh, look"<sup>167</sup> and the parent clarifies by repeating a sentence from the text "Oh yes, their parcels are making whirlwinds"<sup>168</sup>, and adds "It's gripped at the red light"<sup>169</sup> and then completes with

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<sup>163</sup> *Ah, ils sont là.*

<sup>164</sup> *Ils sont cachés dans la poubelle.*

<sup>165</sup> *Il dort.*

<sup>166</sup> *Oui, il y a un lapin qui dort dans le bus.*

<sup>167</sup> *Ouh, regarde.*

<sup>168</sup> *Ah oui, leurs paquets font des tourbillons.*

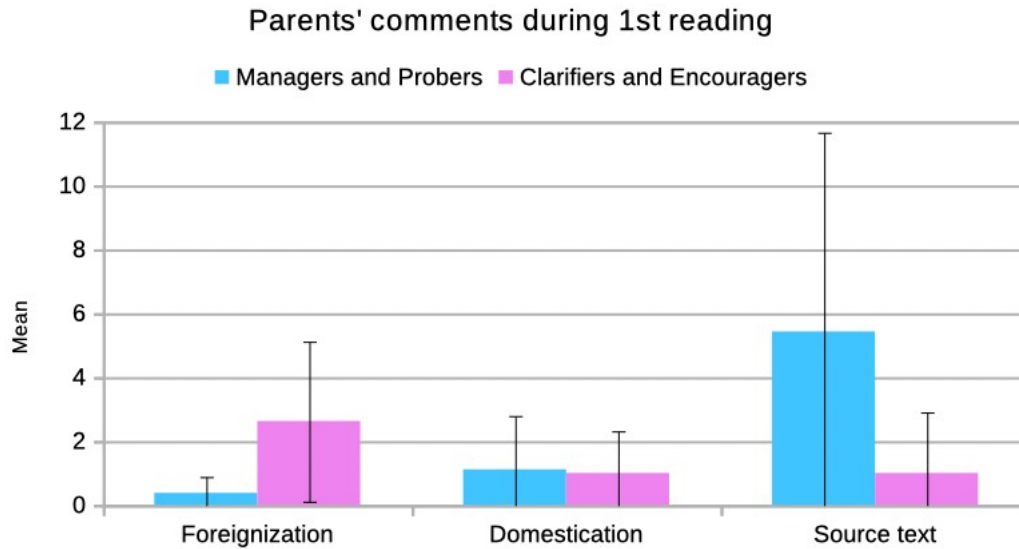
<sup>169</sup> *Il est accroché au feu rouge.*

“and tumbling down the slope”<sup>170</sup>, finishing the sentence from the text. Hence the parents were more involved in validating and clarifying what the child is saying, by extending and developing it. The other comments in this category in the three groups are mainly in response to the children’s questions about vocabulary.

Contrary to what was observed when the versions of *The Bear Who Did* were first read, the number of comments in the Managers and Probers category was not similar between the groups (Figure 32). It is very low for the foreignization and domestication groups (around 1) but much higher for the source text group (over 5). This very high level of comments in this category in the source text group was partly due to an outlier, a parent who made 19 comments during the reading, whereas the second-highest number of comments in this group was only 6. However, the mean of the number of comments in the Managers and Probers category in the source text group remains higher than for the other groups even if this outlier is removed: the mean would be 3.17 compared with 5.43, still much higher than the means for the other groups (around 1).

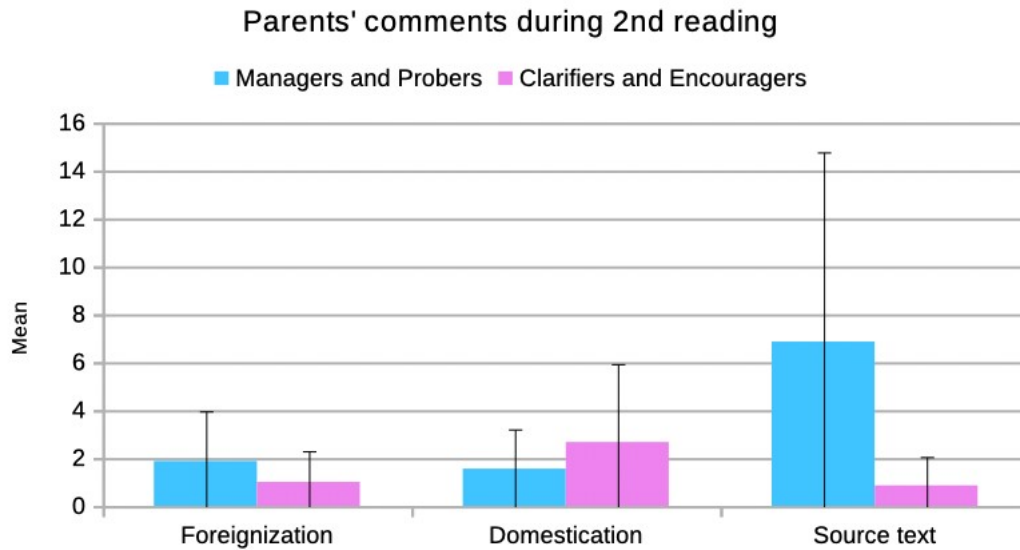
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<sup>170</sup> *Et dégringolent dans la pente.*



**Figure 32.** Mean number of parents' comments in the categories "Managers and probers" (blue) and "Clarifiers and encouragers" (pink) during the first reading of the three versions of *Bunnies on the Bus*.

On the other hand, the mean of the number of comments in the Clarifiers and Encouragers category is closer between the domestication and source text groups (around 1), but higher for foreignization (around 2.5). On the second reading, the number of comments in the Managers and Probers category increased in all groups, with differences similar to those observed for the first reading (Figure 33). The outlier from the first reading is still present (this parent makes 20 of these comments), but the source text group remains the leader in terms of the number of these comments, even after removing this parent (the mean rises to 4.67, still higher than that of the other groups).



**Figure 33.** Mean number of parents' comments in the categories "Managers and Probers" (blue) and "Clarifiers and Encouragers" (pink) during the second reading of the three versions of *Bunnies on the Bus*.

However, the number of comments in the Clarifiers and Encouragers category does not follow the same dynamic for all the groups, but instead evolves differently in each group. It decreased for foreignization (from 2.5 to 1), increased for domestication (from 1 to almost 3), and remained unchanged for the source text. These results are very different from those observed for the three versions of *The Bear Who Did*, confirming that the number of comments in these categories does not depend on the parent's culture of origin but on the book (and version) they are reading.

### **Parents' Aesthetic Stance**

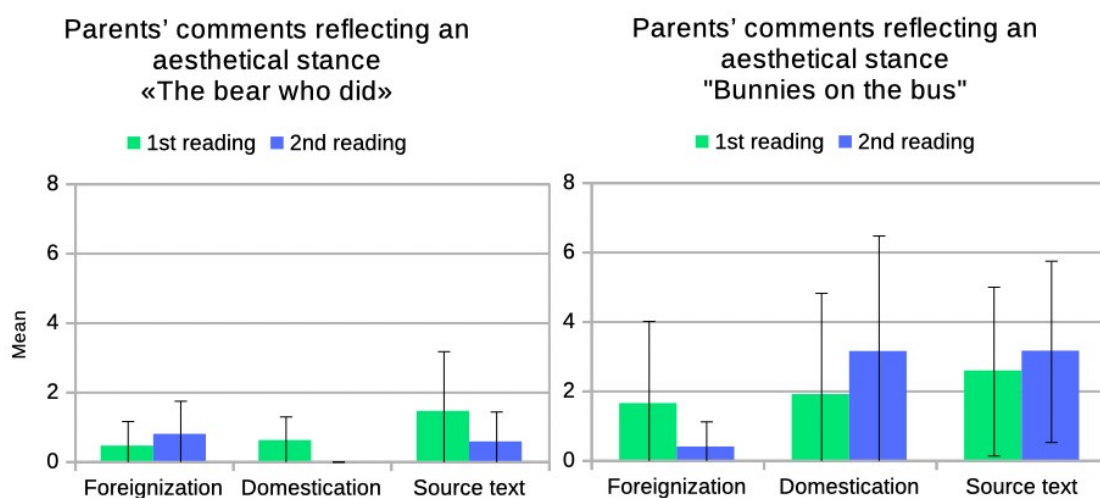
At first, I was mainly interested in parents' comments to see what influence they had on the perception of the children's story. That is why Sipe's categories were chosen. But it was surprising and interesting to see that some of the parents' comments didn't fit into Sipe's categories because they were



linked to the pleasure of reading and the discovery of the story. Parents therefore do not play a role of mediator in these comments, but express their own enjoyment and appreciation of the story which they like to share with their children.

This is why a new category has been created for these comments where the parents are not guiding the child's reading nor answering their questions but are discovering the picturebook in the same way as the children and letting themselves be surprised by the story and the illustrations. In this category, parents are not in the role of knowers, but are in an aesthetic stance.

Comments linked to aesthetic pleasure were relatively rare during readings of *The Bear Who Did* (Figure 34, left), where there was a mean of less than 1 such comment per reading (with the exception of the first reading in the source text group, where this mean was slightly above the 1 mark, but remained low). On the other hand, they were much more frequent during readings of *Bunnies on the Bus* (Figure 34, right).



**Figure 34.** Mean number of parents' comments reflecting an aesthetic stance during the first (green) and second (blue) readings of *The Bear Who Did* (left) and *Bunnies on the Bus* (right).

This was particularly true of the source text group, where the mean of the number of comments was close to 3 for the first and second readings. This group was followed by the group reading the domestication translation, where this mean increased from 2 to 3 between the first and second readings. It was then the foreignization group with the lowest means, particularly during the second reading when there are almost none.

There are two very interesting observations to be made from these results. Firstly, the domestication and source text translations are still similar, but the foreignization translation is more different, as can also be seen when we measure children's amusement. In *The Bear Who Did*, the parents in the foreignization group seemed to prefer the second reading, whereas the parents in the domestication and source text groups showed a drop in the number of comments between the first and second readings, exactly as we observed when analysing the non-verbal interactions of the parents with their children during the readings of this picturebook. The opposite was true for the readings of *Bunnies on the Bus*, with parents in the source text and domestication groups making more comments related to aesthetic pleasure during the second reading than during the first, while parents in the foreignization group showed a decrease in the number of such comments. This confirms that the domestication translation produces a response not only from children but from parents, which is closer to that of the source text version than the foreignization translation, which is further away.

Secondly, it would appear that the parents' culture of origin may have an influence on their aesthetic approach to the picturebook studied. For both picturebooks, it was the source text group (i.e., the English parents) who had

the highest number of such comments during the first reading when they first discovered the picturebook, whereas the domestication and foreignization groups had very similar means during the first reading of the two picturebooks (less than 1 for *The Bear Who Did* and around 1.5 for *Bunnies on the Bus*). On the other hand, the influence of culture here is no longer evident during the second readings, where the version of the text has a greater impact, taking over.

However, this possible cultural difference is not observed in the children. As we observed earlier, the level of amusement during the first reading of *The Bear Who Did* is very similar between the three groups, and only changes during the second reading (where there is an increase for the foreignization group but no change for the other two groups). The same was true for *Bunnies on the Bus*, where the children's enjoyment during the first reading was very similar between the source text and domestication groups, but much lower for the foreignization group, showing that the version of the text had more influence than the children's culture of origin. We can therefore conclude that adults' and children's enjoyment of reading the picturebooks does not necessarily seem to influence each other or be dependent on each other. This seems to be confirmed by comparing the number of comments made by parents and the children's pleasure and enjoyment during the first reading of *Bunnies on the Bus*, where parents in the source text group made twice as many comments as parents in the domestication group, while the children's level of enjoyment was very similar between these two versions.

Parents are not just readers and mediators of the story for their child, they are also its receivers, expressing their emotions, their opinions, elaborating

their meaning-making, asking questions and exchanging their impressions. In this category, they are represented comments that represent the parents' personal response to the story whereas the comments presented above and categorised using the categories developed by Sipe represent comments linked to their role as mediators of the story.

What distinguishes these comments from those coded in Sipe's categories are the parents' expressions, their laughter, their smile, their frown when they are looking for an explanation, for example. Their tone is also different than when they are mediating the story.

### **Aesthetic Pleasure**

In this category we have comments linked to pointing, such as "Did you see that?"<sup>171</sup>. These comments are different from those in the manager category because their function and the parents' motivation behind them are different. The comments in this category relate exclusively to things that parents find amusing. They are not in the Manager category because they do not show these elements of the illustration in anticipation of a possible reaction from the child, such as a laugh or a smile, having understood the humorous nature of this element. It is the parents who get the reaction first: they laugh, giggle, smile or show surprise and want to share their amusement with their child. This is spontaneous.

More often, they express their enjoyment and surprise about the chaos of the situations in the versions of *Bunnies in the Bus*. Parents as their children are descriptive in their comments. They can also express their surprise or

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<sup>171</sup> *Tu as vu ?*

amusement using interjections at certain moments in the story. These formulations are distinct from expressive or performative reading because they do not add anything to the emotion or the way of narrating the story. They are there to express, verbalise, and share their opinions on certain moments or elements of the story. They also provide their feedback on the story. They can play with the text in their comments. More rarely, they may use a personal comment related to their own lives and that of the child, connecting it to the text and adding humour.

## **Meaning Making**

Some parents may ask questions to which they do not know the answer, and it is sometimes their child who offers the answer. This is one of the differences with the questions coded in the Manager category, in which the parents know the answer and the questions are intended to help the child, whereas here it is the parent who asks for assistance in constructing their own meaning-making. Other times, it is a comment from their child that helps them to understand an element better or to identify something they had not seen.

## 4. How parents read the picturebooks

In this section, I discuss the way parents read the picturebooks through the analysis of the prosody (which refers to the rhythmic and melodic aspects of speech) and the way they perform the story.

### 4.A Prosody

According to Ann Wennerstrom (2001), prosody is “a general term encompassing intonation, rhythm, tempo, loudness, and pauses, as these interact with syntax, lexical meaning, and segmental phonology in spoken texts” (p. 4). The analysis of these aspects of the way how parents read the picturebooks showed different reading patterns between the versions of both picturebooks studied. Differences that could have an impact on the interpretation of the story and on the text-image relation, highlighting a potential influence of the text and therefore of the translation strategies used. To create the representative patterns for each group, only the prosodic features common to the majority of participants in each group have been retained while individual variations have not been taken into account.

#### *4. A.1 The Bear Who Did and its translations*

The prosody in the three versions of this picturebook is fairly similar. For example, the majority of parents reading the three versions raise their voices at double spread 7, when the bear cries out in search of the honey thief. What

would differ is the intensity of the cry, with individual variations. Another individual variation is that the angriness expressed at this moment is more or less assertive from one parent to the next. This is also similar to the double spread 11, with parents in all versions raising their voices when the bear calls for help, although there is a difference in the domestication version, where parents add a tone of sadness to the cry. Another similarity can be seen on double spread 13, the page where the animals flee to avoid being stung by bees, which contains 4 onomatopoeias. On this page, all the parents raise their voices. These results are fairly expected because they are cries where the emotion conveyed is transparent. On the other hand, there are a few surprises. For example in the double spreads 9 and 14, the text is partly a sentence and is repeated at these two moments in the story (see table below).

Source text	Foreignization	Domestication
“Uh-oh... Don’t look”	“Oh, oh... il vaut mieux ne pas regarder” (It’s better not to look)	“Oh... quel fourbi !” (Oh ... what a mess!) (double spread 9) “Oh... quel tracas !” (Oh ... such worry!) (double spread 14)

The emotion is not so transparent in these sentences, so we might expect a variety of reading tones from the parents. However, most of the



parents have a similar tone, which is a “concerned” tone despite the differences in translation.

However, there are differences in reading patterns in other passages, such as at the beginning of the story, when the characters are introduced. In the source text, there is an emphasis on the bold word in the sentence - as in “this is the bear who **did not** steal the honey” or “this is the bear **who did**”. In both translations, the emphasis on the words in bold is less marked and will depend more on each parent. On the other hand, the parents reading the translations use different tones when talking about each of the characters, particularly in the domestication version where the parents start to do so at double spread 5 where the text begins, whereas the foreignization parents start to do so at double spread 6. In both versions, the text referring to the bear who stole nothing is read in a serious or angry tone (more so in domestication, where the emotion of rage is more present in these passages). In contrast, the tone used for the bear who stole the honey is joyful for parents reading both translations. This joyful tone continues in the domestication version until the last sentence of double spread 6, where the bear is hidden. In the Foreignization version, most of the parents whisper at that point, reinforcing the complicity with the hidden bear.

Another important difference appears at the end of the story. On doublespread 15, when the bear who did not steal anything lands opposite the thieving bear hidden under the table and says, depending on the version:

Source text	Foreignization	Domestication

“Don’t mention <b>honey!</b> ”	“Ne me parle pas du <b>miel !</b>  (Don’t speak to me about honey!)	“Ne parle pas de <b>miel</b> , mon amie !”  (Don’t speak to me about honey, my friend!)
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The tone used by parents in the source text group is anger. Whereas the tone used in the foreignization group can vary from angry to concerned, with a few parents where it was not obvious what the emotion was. In the domestication version, the tone was particularly difficult to identify, and it is rather the absence of certain tones that could define the parents’ way of reading. There is no anger or irritation, or even concern, but rather sadness for some parents, but without being representative enough to define the reading pattern of this group.

The answer sentence for the thieving bear, in the double spread 16, shows similar differences between the versions.

Source text	Foreignization	Domestication
“Want some?”	“T’en veux un peu ?”  (Do you want some?)	“T’en veux quand même un peu ?”  (Do you want some all the same?)

In the group source text, all the parents have the same tone, making the bear sound cheeky (which has been a word used by parents to describe him)

implying that he's not sorry for stealing the honey. In the foreignization group, some parents use this cheeky tone, but others use a sheepish tone as if the bear was sorry for his mistake and offered him some honey as an apology. And in the domestication group, it is the sheepish tone that dominates, perhaps influenced by the wording of the text. The "quand même" (all the same) could lead the reader to think that the bear is apologising, so they make him sound sorry. This approach could influence the interpretation of the personality and intention of the character depending on the tone of the reading.

#### *4. A.2 Bunnies on the Bus and its translations*

There are more differences in the prosody of the three versions of this picturebook than in the previous one. Firstly, in the reading of the foreignization translation, "Lapins dans le bus", there is a certain tone of alarm in the parents' voices. There is an acceleration when the parents read the first two lines of the chorus "Lapins dans le bus, lapins dans le bus, c'est fou ce qu'ils amusent, les lapins dans le bus" ("Rabbits on the bus, rabbits on the bus, it's amazing how much fun they're having, the rabbits on the bus").

This acceleration sounds like a warning in the first two lines. One wonders whether the narrator is warning pedestrians who cross the bus full of rabbits, as if to warn them about this crazy bus. Then the first two lines are read with shouts, which are often louder than the next two, being softer. Some parents even put their hands around their mouths to make their voice carry like a megaphone. Parents shout even louder during the second chorus. This acceleration and louder voice continue in the first two lines of each page,

throughout the narrative, for example in “Pandas au croisement ! Pandas au croisement !” (Pandas at the crossing! Pandas at the crossing!) or “Lapins dans l’allée ! Lapins dans l’allée !” (Rabbits in the aisle! Rabbits in the aisle!). The narration is rapid, as if to reinforce and follow the bus’s frantic race. This acceleration and raising of the voice in the first lines of the pages are also observed in the source text group, but less frequently.

One difference between these two versions is that the parents in the foreignization group saying the phrase “Bébé lapin pleure ! Bébé lapin pleure !” (Baby bunny is crying! Baby bunny is crying!) have a sad and empathetic tone, whereas this is not the case for the majority of parents reading the source text version. Another difference is that in double spread 11 the parents use a strong, authoritative voice to read, “Asseyez-vous enfin ou vous finirez cabossés” (Sit down or you’ll end up dented), a tone that is not present in source text. And in double spread 12, in the line “Attention crétin de lapin, tu pourrais bien perdre un doigt” (Careful you stupid rabbit, you might lose a finger), parents in both groups use a loud voice but the parents in the foreignization group have an authoritative tone, which is not the case for those in the source text group. But when the chorus returns on the next double spread, we find the same pattern in both versions, with a loud voice and an acceleration. On the other hand, in double spread 14, this loud voice continues in the foreignization group, but not in source text. The foreignization group stop using this loud voice and acceleration at double spread 15, and the rest of the book follows the same reading pattern in both versions.

But it is mainly the domestication version that stands out from the others in terms of prosody. One of the surprises was to discover that the prosody of

domestication had its own reading pattern. In fact, the choruses in this version are sung by all the parents reading the domestication translation, without exception. This is explained by the phrase “Et on entend cette chanson” (and we hear this song), which introduces the first chorus. It seems that this phrase serves as a cue for the parents, guiding them on how to read what follows. Each parent has found their own melody; they do not hum, they sing, and they themselves talk about singing a song. One parent was delighted to have found the right melody for the second chorus. Theo’s mother tells the camera during the second reading that they love to sing this chorus when they get home, and Lou sings the chorus before starting the second reading.

What all the parents in this group have in common is that they sing the chorus. What is different is that each one comes up with their own melody, but above all that some only sing the chorus while others continue on to the next double spread and then stop until the next chorus. Others again, like Marion’s mother, sang each of the first two lines of almost all the double spreads (as some parents in the foreignization group shouted the first two lines at each double spread).

Another difference with the other two versions is that parents reading the domestication translation did not express the same emotion as other parents at double spread 9, where the baby bunny is crying. Parents reading the source text version read this passage in a neutral tone, while those reading the foreignization translation used a sad, empathetic tone. Parents reading the domestication translation, on the other hand, sang this passage happily, as if they were singing the chorus.

Another notable difference is in double spread 11, where the rabbits are standing in the aisle of the bus and the narrator's voice asks them to sit down, and in double spread 12, where the narrator warns that there is a rabbit on the roof. In the source text and foreignization versions, the parents take an alarmed tone for the first two lines, followed by an authoritative tone for the last two lines in the foreignisation group. Whereas those in the domestication group raised their voices for the first two lines, but the last two lines sound more like advice than a reprimand.

Finally, another important difference is the speed at which certain passages are read. There is more acceleration in the source text and foreignization versions than in domestication, which is particularly noticeable in the first two lines of the chorus. In the domestication version, this part is sung and there is very little acceleration in the reading. It is more of a stroll, whereas the acceleration in the other versions reinforces the crazy speed of the bus through the city.

It was interesting to note that these differences in orality modify the text-image relationship. The illustrations alternate between the outside and inside of the bus. In the domestication version, the parents seem to follow this alternation as they read. At times, it seems as if the narrator who sings the chorus and the other passages that are sung is inside the bus, among these happy rabbits. Whereas in the other versions, particularly the foreignization version, the narrator always seems to be outside the bus, warning pedestrians that this crazy bus is speeding by.

All these differences make the domestication version a happier read than the others. This may have influenced reading pleasure, since this version of the

book is the one preferred by the children, as we saw earlier when analysing the children's verbal and non-verbal expressions. In addition, we did not see any difference between the first and second reading, so it would appear that the way of reading is really encoded in the text and its different versions.

## 4.B Expressive reading

### 4. B.1 *The Bear Who Did and its translations*

The parents reading the versions of this picturebook performed the text a little, but only at certain moments. Some did so with gestures, indicating differences between the versions. As in the analysis of how the parents interacted with the children where it was shown that the parents in the foreignization version pointed to the illustrations more than the other groups, a difference was found in other gestures made by the parents. In this version more than in the others, parents took advantage of certain passages to incorporate interaction with their children. For example, on the two occasions when the sentence “Oh, oh... Il vaut mieux ne pas regarder !” (You’d better not look!) is read, Romeo’s mother put her hand in front of the child’s eyes, who struggled, laughing, saying “I want to look anyway”<sup>172</sup>. She then continued to play with this passage, stopping her reading and asking Romeo, “So, shall we look or not?”<sup>173</sup>. Augustin’s mother does the same gesture. As for Jade and Louise’s mothers, they close their own eyes in a theatrical and exaggerated manner. There are similar gestures in the source text version, where Rosie’s mum covers her daughter’s eyes and Emily’s mum covers her own face.

There are also a few gestures in the domestication version, such as Iris’s mother swinging her body from left to right to imitate the movement of the clock at “Voici l’horloge qui tic et tac et tanguet et tanguet” (Here’s the clock ticking and tocking and pitching and pitching), a gesture also made by Lou’s dad, while

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<sup>172</sup> *Je veux regarder quand même.*

<sup>173</sup> *Alors, on regarde ou pas ?*



Auguste's mum makes him swing on her lap. Three parents in the source text version make the same movement with their children. Lou's dad shakes her slightly as he reads "Voici les murs qui se mirent à trembler" (these are the walls that began to tremble), as does Romeo's mum. And Auguste's mum shakes him on her lap.

Another way of performing was to play with the text, for example by adding onomatopoeia. For example, Louise's mum adds "bloubloublou" before the word "valdingué" (tumbled), and Iris's and Élia's mothers add the sound of the branch cracking. Others use the text to interact with their children, as when Louise addresses me on camera and says: "I'm sorry Marina for being silly"<sup>174</sup> and her mother says: "You acted like a bear"<sup>175</sup> in reference to the bear in the story, which makes the little girl laugh and say "Yes"<sup>176</sup>. Roméo's mother also takes advantage of her son's sneeze to play with the text:

— Here's the dog who jumped, not coughed! she tells him.

—I'm the one who sneezed," he replied.

—To which his mum replied: "Here's the Romeo who coughed", repeating the structure of the text.

And Lou's dad tells her daughter, while observing the destroyed house at the end of the story: "You're not allowed to touch the honey from now on"<sup>177</sup>.

Very few parents in the domestication version make this kind of comment. There's Marion's mum, for example, who adds onomatopoeia such as "tic tac tic tac" as the clock swings, or Gabin and Léane's mums who knock

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<sup>174</sup> *Pardon Marina pour mes bêtises.*

<sup>175</sup> *Tu as fait ton ours.*

<sup>176</sup> *Oui.*

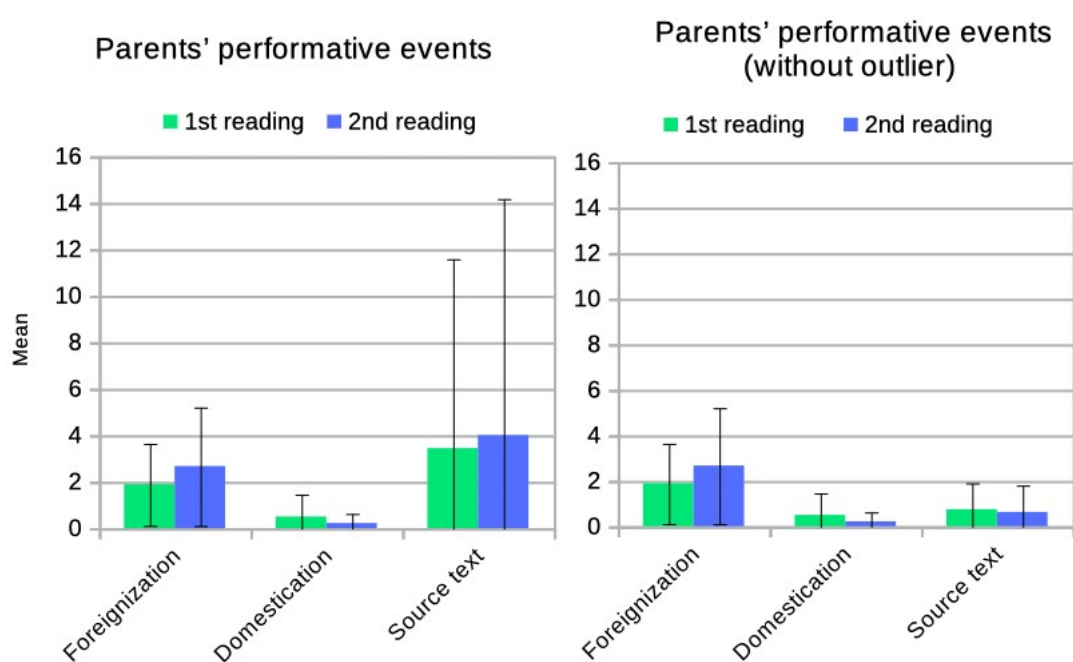
<sup>177</sup> *Interdiction de toucher au miel à partir de maintenant.*

on the table at double spread 11 at the phrase “Toc, toc, toc”. This gesture is also found in the source text group with Rosie’s mum. This last version also has Ella and Emily’s parents shaking their heads along with the phrases “This is the bear who did not find it funny” and “This is the bear who did not steal the honey”, creating an emphasis on the negation and reinforcing the role of each bear in the story.

In general, parents made these performative gestures or comments rarely during the readings of the three versions of *The Bear Who Did*, but despite their low number of occurrences, some interesting differences can be observed between the groups (Figure 35). First of all, it should be noted that although mean of the number of these events seems higher in the source text group (Figure 35, left), this is caused by an outlier. Indeed, one of the parents in this group (Emily’s mother) performed almost every sentence of the book (25 times during the first reading and 31 times during the second reading), whilst the other parents of this group did so 3 times at the most. Here the individual scores during the first reading were 0, 0, 0, 0, 0, 1, 2, 3, 25, similar to those during the second reading, 0, 0, 0, 0, 0, 0, 2, 3, 31. (See appendix 20 for histograms showing this outlier).

Without this outlier (Figure 35, right), the mean of the number of these performative events in the source text group is lower than 1 in both readings, similar to the results in the domestication group. On the other hand, this mean is much higher in the foreignization group (1.89 during the first reading and 2.67 during the second). Moreover, these higher means were not caused by outliers, since the individual scores in this group are all comprised between 0 and 6 (0,

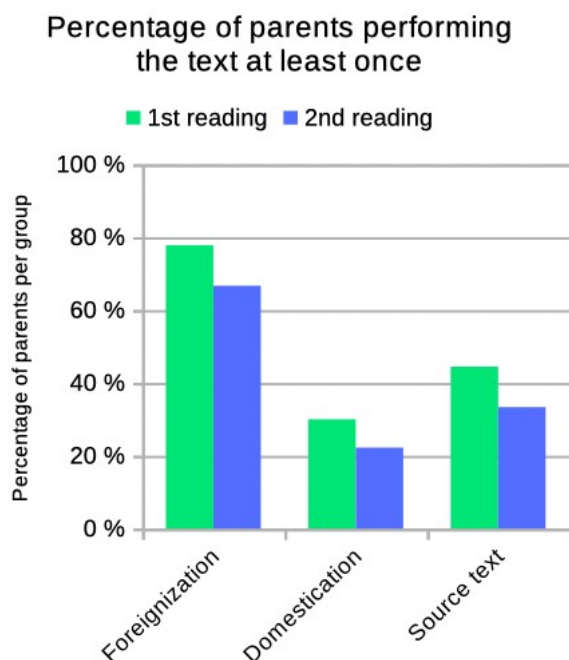
0, 1, 1, 1, 2, 3, 4, 5 during the first reading, and 0, 0, 0, 1, 3, 3, 5, 6, 6 during the second).



**Figure 35.** Mean number of events when parents performed the text during the first (green) and second (blue) readings of *The Bear Who Did*, with the outlier (left) and without (right).

The general number of performative events during a reading is low, probably because most parents only perform the passages where the text invites them to do so. For example, when the text says, “This is the bear who roared for the honey: Where is the bear who did!” at the double spread 7, where most parents heightened their voice to follow the text’s cue “roared”. So maybe a better way to determine whether the parents performed or did not perform the text is by analysing the percentage of parents in each group that performed the text at least once. And, as we can see in Figure 36, this analysis shows similar results than the analysis of the mean of the number of occurrences per reading. A higher percentage of parents in the foreignization group perform the text at

least once (almost 80% during the first reading), compared to the domestication and source text groups.



**Figure 36.** Percentage of parents that performed the text during the first (green) and second (blue) readings of *The Bear Who Did*.

Thus, it is clear that their version of the text had an influence on the way parents read the picturebook, inviting them to perform passages of the story more or less often. Furthermore, we can conclude that this performative approach of the story does not seem to be influenced by the culture of origin of the parents. French parents had very different results depending on which translation they were reading, while English parents had results that were close to those of the French parents reading the domestication translation. Therefore, it is really the version of the text that influences parents' reading. Interestingly, the impact it has on the way parents read is comparable to the impact observed on the way parents interact with their children during the reading of this

picturebook, and on the enjoyment that children showed during the reading which was higher for the foreignization group, and lower for the domestication and source text.

#### 4. B.2 *Bunnies on the Bus* and its translations

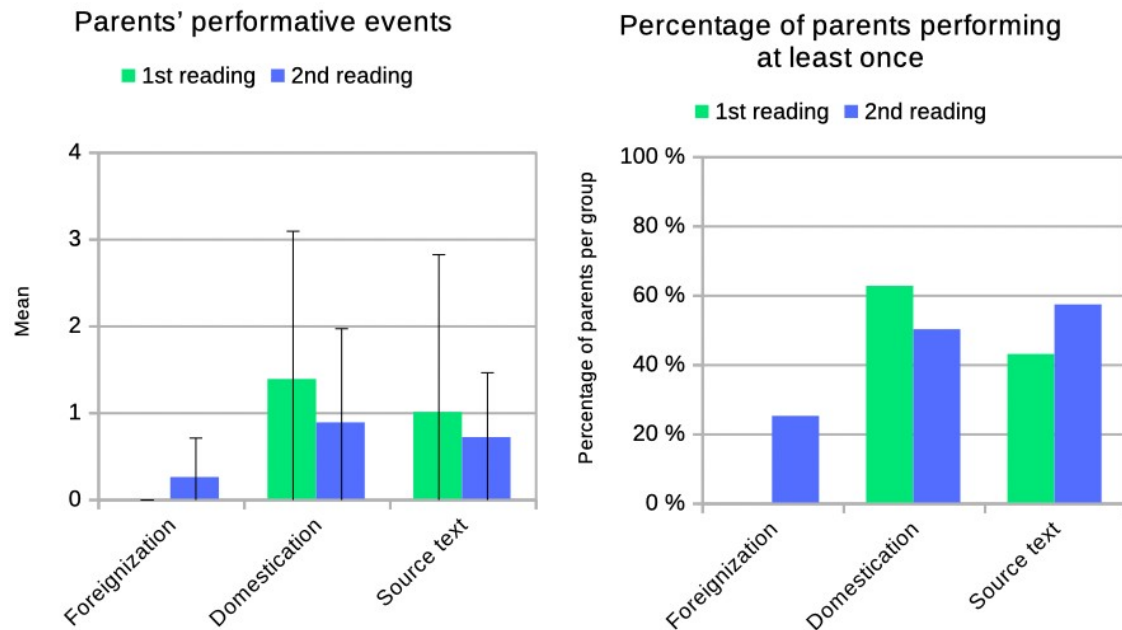
Parents reading the domestication translation “Les lapinous font les fous” were the ones who most often performed the story. Sometimes they use gestures to illustrate the text. For example, when the text says “Pour rassurer son petit bout, maman lapine fait des bisous” (To reassure her little one, Mummy Rabbit gives kisses) in double spread 9, Marion’s mother gives her a kiss, as does Lou’s dad. Or when Lou and Théo’s parents show the speed of the bus by moving their hands or heads quickly, in the passage where the bus is going so fast that it takes off from the ground at doublespread 10. Similarly, when the text says that the pandas’ shopping goes whirling and tumbling down the slope at doublespread 9, this movement is imitated by Lila and Marion’s parents. Sometimes they perform the text by adding onomatopoeia, like Lou and Liam’s parents, who add “boing boing boing” to the passage “tout le monde s’en va en sautillant” (everybody hops down) at double spread 14. And during the chorus, all the parents sing along, as we saw earlier, and some even dance lightly with their children, creating a lovely moment of complicity.

Parents reading the foreignization version “Lapins dans le bus” performed the story the least, and only one passage was performed by more than one parent. The parents of Louise and Arsène both pushed their child to

imitate the scary turns of the rabbit at the wheel in double spread 6. They performed the text, as the illustration did not show these scary turns.

The parents in the source text group do not perform the story very much and their comments are very individual. Only two things are said or done by more than one parent. Jane and Oliver's mothers both make the same face when the bus speeds past the pandas at double spread 7, they accompany the word "Zoom" with a quick side-to-side head movement, mimicking the movement of the speeding bus. In addition, Oliver and Poppy's parents sing the chorus but only once each (unlike the domestication parents who did it every time).

The general number of times when parents performed the text was also low during the readings of the three versions of *Bunnies on the Bus* (Figure 37, left). But in this case the foreignization group was the one with the lowest mean. Not a single parent in this group performed the text during the first reading, and only 2 did so during the second reading (once each). The parents in the groups domestication and source text had similar means (around 1), and this time there was no outlier in any of the groups. This difference between the foreignization group, on the one hand, and the other two groups in the other is also evident when we analyse the percentage of parents in each group that performed the text at least once (Figure 37, right).



**Figure 37.** Mean number of events when parents performed the text during the first (green) and second (blue) readings of *Bunnies on the Bus* (left), and percentage of parents that performed the text during the first (green) and second (blue) readings of *Bunnies on the Bus* (right).

About half of the parents in the groups domestication and source text performed at least one passage of the story during both readings, while only 20% of the parents in the foreignization group did so during the second reading, and none of them during the first reading.

Above all, the reading of this two picturebook was a moment of exchange and sharing, where both child and parent point out elements of the narrative that they like and want to share, give their opinion too, and play with the story together. We also see that, depending on the version, these interactions are different because everything depends on the level of interactivity and playfulness that the text allows, enabling the parent reader to read performatively and the child to appropriate the text through performative responses. But we must remember that these two picturebooks are humorous,

where pleasure and playfulness are at the heart of reception. Different results would surely be obtained with another type of picturebook.



## 5. Children's responses to the interview after the reading

Following the reading, the parents asked the children a series of questions, most of which were open-ended. These questions were presented in the form of slides at the end of the picturebook. There were 14 questions at the end of the first reading, and 11 at the end of the second. Some of these questions focused on reading pleasure, i.e., whether or not they enjoyed the story, whether they found it funny, whether they liked some of the vocabulary in the story, whether they would recommend this story to a friend, and whether they would advise him or her to read it once or several times. Other questions focused on comprehension and on what the child retained from the story, the things that marked him or her. They were asked if they had any questions about the story or the vocabulary, or if there were things they had not understood, but also what they would tell a friend about the story, what they remembered from the story, etc.

Not all of the children were necessarily at ease answering the questions. They fidgeted a lot and it was not always easy for them to find the words to answer the questions, perhaps in part because of their young age. As it was their parents who were in charge of the interview, they were able to use their complicity with the child to make it a pleasant moment of exchange. It is possible that a researcher from outside the child's life would have been less successful in getting the children to talk.

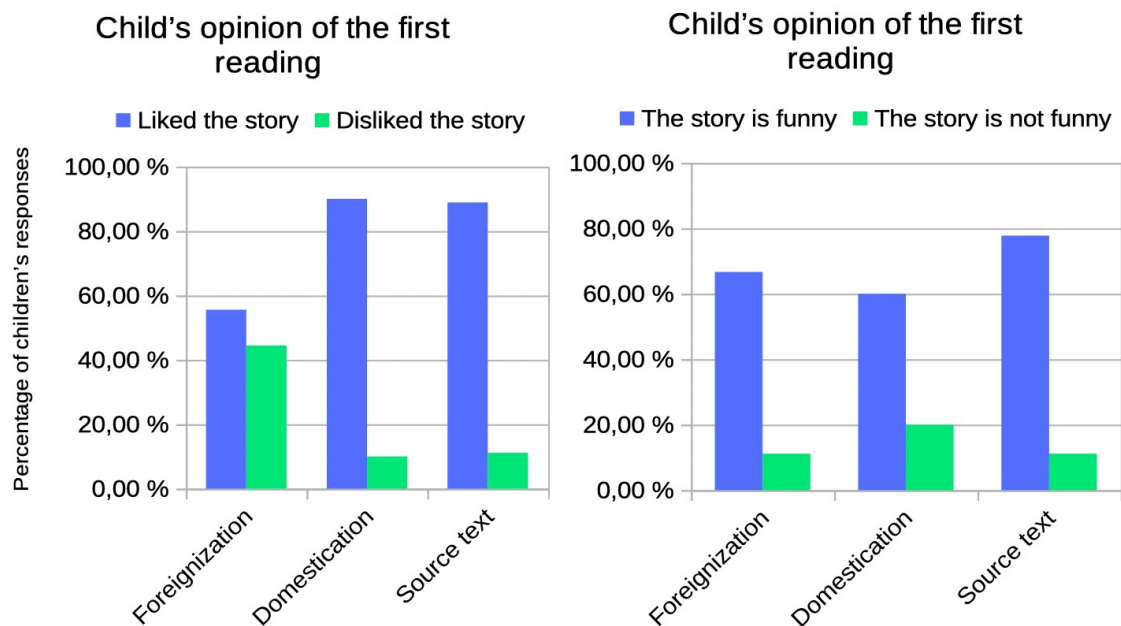
The parents respected the fact that some children did not want to answer certain questions, as they had been asked during the introductory session. A few parents skipped some questions, but this was not very frequent. The last

question of the second reading, which asked parents and children to go through the book again to comment on it together, was not analysed because this question was interpreted too differently from one parent to another, and several children refused to go through the book, so the data for this question is too heterogeneous to analyse.

The first question was whether the children had heard the story before, and they all said no. It was a discovery for all the participants. I then analysed the answers to the other questions. As mentioned earlier, some parents skipped questions or some children refused to answer, so in the answers that follow (particularly the figures) it may happen that the number of children in a group does not add up to 100% of the children in that group.

### 5.A *The Bear Who Did* and its translations

Most of the children liked the story and thought it was funny after the first reading, although there were important differences between the groups (Figure 38).



**Figure 38.** Percentage of children who said they liked (blue) or disliked (green) the story (left) and that they found it funny (blue) or not funny (green) (right) after the first reading of *The Bear Who Did* and its translations.

Almost all of the children reading the source text said they liked it, and this was also the case for the domestication group, with one exception in each group (although the one who did not like it in the domestication version, Gabin, said he wanted to read the story again just after the end of the reading). On the other hand, children reading the foreignization translation were more divided, with only about half of them saying they liked it (5 out of 9). Interestingly, the percentage of children that said the story was funny is very similar between the three groups (between 60% and 80%). But it is hard to reach a conclusion here because this last question was not put to 5 of the children (2 in foreignization, 2 in domestication and 1 in domestication).

The children were then asked whether there were things they liked or disliked about the story and whether they could name the elements of the story that they liked or disliked. Some of the children were unable to identify specific elements that they liked and replied that they liked everything. This was the

case for Paul and Marion in the domestication group, and Romeo in the foreignization group, who simply replied “Everything, everything, everything”<sup>178</sup>. Others gave very general answers, such as that they liked the illustrations, which was the case for Louise in the foreignization group and Rosie and Jade in the source text group.

Most were able to identify things they liked, most of which were mentioned by children in all the groups. One of the most memorable moments is the end of the story, when the bear who stole the honey offers some to the other bear. For example, Louise of foreignization, who says that she liked it when the bear says, “Tu en veux un peu ?” (Do you want some?) and goes further by imagining that he is saying that because he has a stomachache, or Lila who repeats this last dialogue word for word, putting the appropriate tone on it for each character. This is also the case with Alexander and Ella in source text, who said she liked “When the black bear said ‘Want some’ as if nothing ever happened.”

Interestingly, this comment can be linked to the reading pattern observed in this group, where the English parents used a tone that is not sorry but cheeky to read that sentence at the end from the bear who stole the honey. It is also interesting to note that none of the children in the domestication group spoke about this passage after the first reading, given that it is precisely in this group that the parents use a tone that is less naughty and sorrier to say this last line. Another difference between the groups was the passage about stealing honey, which several children in the domestication group liked, but none did in the foreignization and source text groups.

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<sup>178</sup> *Tout, tout, tout.*

Some children talk about the passage when the bees sting the animals as they run off in panic. This is the case of Mathilde in domestication and Alexander in the source text, while Augustin in foreignization likes the next page when the animals escape from the house and it collapses. The collapse of the house was another highlight for the children, 5 of whom said they liked this passage: Léon in domestication, Emily in source text, and Théo, Lila and Elia in foreignization. The latter said, “Yes, when the house was, when it was broken, really, really broken. I liked it because it was funny”<sup>179</sup>. Rémi, on the other hand, liked the house before it was destroyed (“Everything in the house was pretty”<sup>180</sup>), and didn’t like it when it broke. In the same group, Jules had a similar response, explaining that he did not like it “because everything was broken, I was afraid it would take a long time to repair it”<sup>181</sup>. And Jade, from foreignization, said she did not like the story because she found it sad, particularly because of the destruction of the house.

Like Rémi and Jules, other children in the domestication group who liked the story also identified elements or moments that they did not like. This was the case for Mathilde, who said she didn’t like it when the bear hid because “It was a bit scary”<sup>182</sup>, and Margot, who did not like it when the bear slipped on the pear because “I don’t like it when bears have accidents”<sup>183</sup>. But none of the children in the other groups who liked the story identified anything they did not like. On the contrary, one child from foreignization (Lila) who said that she did

<sup>179</sup> *Oui, quand la maison elle était, quand elle était cassée, vraiment très cassée. Ça m’a plu parce que c’était rigolo.*

<sup>180</sup> *Tout ce qui était dans la maison était joli.*

<sup>181</sup> *Parce qu’il y avait tout cassé, j’avais peur qu’il faille la réparer longtemps.*

<sup>182</sup> *Ça faisait un peu peur.*

<sup>183</sup> *Je n’aime pas quand les ours ont des accidents.*

not like the story but claimed that despite that fact she still liked the ending because it was funny.

All of the passages mentioned are humorous elements of the story, and many of the children said they liked the parts mentioned because they were funny. When asked what they found funny, we found the same things that they said they liked but with a few new elements. For example, Théo and Mathilde said they found it funny when the bear sat down while the other one fixed the house, as an element that had only been identified in the previous question by Mia from the source text group who said “When the bear who did was just sitting down and having pie in the sun with his sunglasses on, while the bear who hid was fixing the house” although her response shows that she mistook the two bears because the bear who did is the same one who hid.

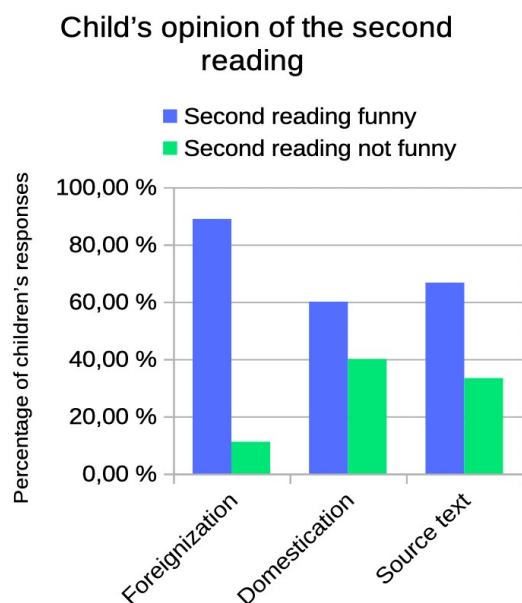
In response to this question, the children also put more emphasis on the bear who was hiding, like Margot and Marion, who said “The bear who had taken the honey was hiding under the table and when the house broke down he stayed under the table”<sup>184</sup>. Two children even wondered why the other bear did not think to look under the table. But in general these questions show the same elements, confirming that the reason they liked these elements was that they found them funny.

The differences between the groups become more visible after the second reading. The percentage of children that found the story funny remained unchanged after the second reading for the domestication group (around 60%). Although it decreased in the source text group, it jumped from 60% to almost 90% in the foreignization group (Figure 39) which reflects the enjoyment

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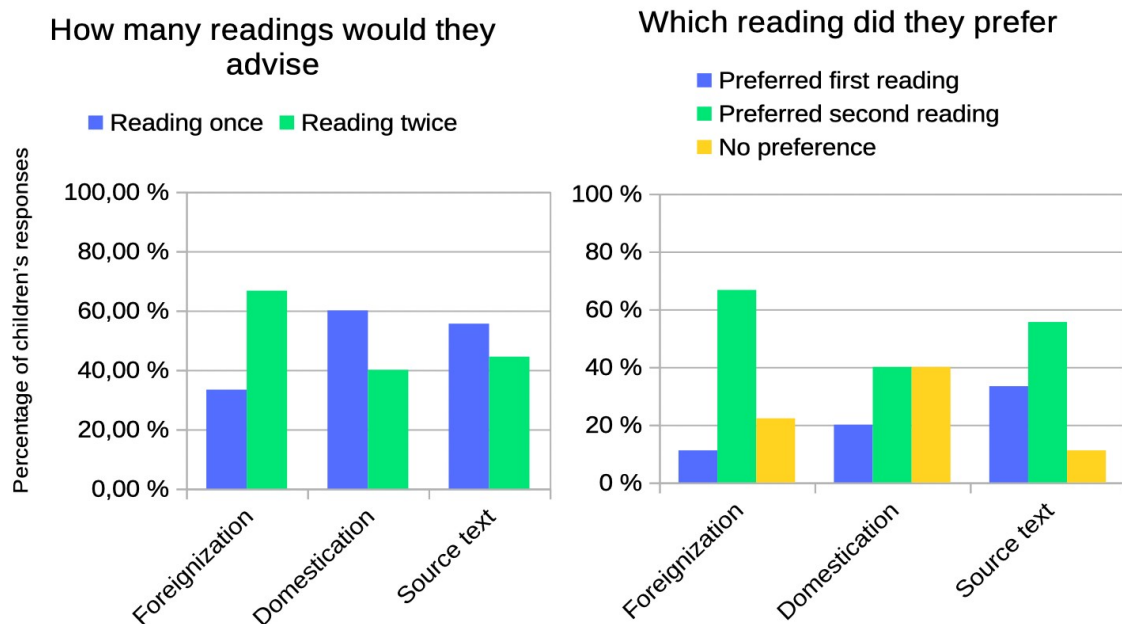
<sup>184</sup> L'ourson qui avait pris le miel se cachait sous la table et quand la maison s'est cassée il est resté sous la table.

observed during the analysis of non-verbal and verbal expressions during the reading. Children reading the foreignization translation seem to have enjoyed more the second reading than the first, while there is no difference (or even a decrease of enjoyment) between the readings for the other two groups.



**Figure 39.** Percentage of children who said that they found the story funny (blue) or not funny (green) after the second reading of *The Bear Who Did* and its translations.

These results are confirmed with some of the other questions asked to the children after the second reading. Namely, which reading did they prefer and how many readings of this picturebook they would recommend to a friend (Figure 40).



**Figure 40.** Percentage of children who said they would advise a friend to read it once (blue) or twice (green) (left), and who said they preferred the first (blue) or second reading (green), or who said they liked them the same (yellow) (right), after the second reading of *The Bear Who Did* and its translations.

In all the groups, more children said they preferred the second reading to the first one. This was particularly clear for the children reading the foreignization translation: over 60% and only 10% preferred the first one (1 out of 9). Half of the children in the source text group said they preferred the second reading, but 3 out of 9 said they preferred the first one. In addition, the number of children who preferred the second reading in the domestication group is equal to the number of children who had no preference. The children in the foreignization group were also the ones who said the most that they would advise a friend to read the story twice (over 60%), while children in the other groups mostly said they would advise only one reading.

Children are fairly coherent in their answers. When they liked the story less the second time, they responded that one reading is enough. There was just one child that said that he liked the story and that it is a funny story but he



would recommend to a friend just one reading. These results, along with all the other results seen earlier, suggest that the foreignization version of *The Bear Who Did* is harder to enjoy during the first reading than the other versions, but that it is more rewarding during the second reading than the others.

It is noteworthy that on the first reading of the foreignization version, 4 children said they did not like the story (Lila, Augustin, Arsène and Jade). However, on the second reading, only two of these children still did not like the story, as Lila and Augustin changed their minds during the second reading. Interestingly, these two children are part of those who did a very performative reading during this second reading. The other two who did not change their minds (Jade and Arsène) did not have any comments in the performative category during this reading, suggesting a possible link between enjoying the reading and performing it. Something similar is observed in the source text group with Alexander and Mia, who also performed the story a lot and said they also liked the story. In addition, Alexander (source text) and Augustin (foreignization) said that they did not understand the story after the first reading but do not have that problem anymore during the second one.

Alexander goes further, saying that a second reading is more interesting than a single reading because “When you just read it once you could get it, and then you read it twice and you are actually going to understand it.” These children show that there could be a link between performing the story, enjoying it and understanding it. However, the number of children that performed the story thoroughly is too low to conclude whether there is a casual link between performance, pleasure of reading and comprehension, but it would be interesting to study this question further.

We can also see some differences between the groups by analysing the content of the children's answers. On the second reading, the children mentioned the same funny things as on the first reading, but with a few differences. For example, during the second reading, the house that breaks was mentioned by 5 of the children who had read the domestication translation "Ourse-ci ourse-la", whereas it had only been mentioned 2 times during the first reading in this group. For the foreignization translation, there was also an increase in the number of mentions of the broken house, with 3 mentions compared with only 1 on the first reading. The theft of the honey was mentioned by the two groups reading translations, but not in the source text group.

From the children's responses, we can see that elements of the text are also presented as humorous, particularly during the rereading. During the interview for the first reading, only one participant mentioned the structure of the text and the fact that in her version (foreignization) the sentences always began with "voici", a repetition she appreciated. At the second reading, it was also in the foreignization version that the children talked most about the text, citing what they liked about the story. They still talked about the repetition of "Voici" as well as the sentence "Oh, oh, il vaut mieux ne pas regarder" (Oh, oh, it's better not to look) and the final sentence "T'en veux un peu ?" (Do you want some?). Thus, 2 children who have read the domestication version talk about the text, in particular the expression "trèfle à quatre feuilles" (four-leaf clover) and the final sentence of the picturebook "Tu en veux un peu, mon amie ?" (Do you want some, my friend?). Meanwhile, several children from the source text version talked about this final sentence, which in this version is "Want some?"

Other responses after the second reading show also important differences between the two different translation strategies. Indeed, the nature of the responses are different for most of them. The participants that read the domestication strategy, as well as those reading the source text, gave responses that are a description of the story (a “One of the bears stole the honey” kind of response). These are responses that are only repetitions of moments from the story that they like, although this was not the case for the participants that read the foreignization translation.

The majority of their responses go beyond the simple description of an element, as they are able to synthesise what they liked. For example, three children said that they liked “the catastrophes”, while another one said he liked “the silly elements” which he explains as being all the incidents of falling down that are seen in the story, starting with the fall of the bear. Then another child expanded her response when she said she like the ending, by speaking about the emotions of the characters at this moment and what would happen next between them. These differences in the way that children responded would suggest a difference in their understanding.

This is confirmed by the children’s answers to the questions relating to comprehension. Here foreignization is the group in which the children most frequently replied that they did not have comprehension problems, both after the first and second readings. This result may seem surprising, being that the foreignization version may have seemed more difficult for children when they first read it. However, as we saw earlier, the children in this group were also the ones who asked the most questions during the readings, particularly about language, so perhaps being able to resolve any comprehension problems

during the reading. They also showed a better understanding of the story in their comments, highlighting the opposition between the two bears and the reversal of roles at the end, whereas the children in the other groups tended to stick to a simple description of the facts.

This was also the group where the parents made the most comments as mediators, both as Managers and Clarifiers, helping the children to understand the story better. This better understanding can be seen in the content of their answers to the interview questions, where they showed that they had understood the sequence of disasters and the causal links between the events in the story. For example, after the second reading, Lou asked the question, “Why did the mouse squeal?”<sup>185</sup>, referring to the double spread 8. Her father replied “Because everything was tumbling down”<sup>186</sup>, but this answer did not satisfy her. She realised by herself the real cause here, saying “No, because the cat was moving on, maybe the mouse thought it was going to eat her.”<sup>187</sup> Lou then went even further in the connections by saying “It was because of the cat that the bear tumbled onto the pear, it was the cat that made the basket fall”<sup>188</sup>, linking an event that happens at double spread 7 with the consequences of that event that happen at double spread 14. Her response also shows a great attention to detail, spotting the cat dropping the pears, as a detail in the illustration that is not central to what happens in the story at double spread 7.

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<sup>185</sup> *Pourquoi la souris a poussé un cri ?*

<sup>186</sup> *Parce que tout dégringolait.*

<sup>187</sup> *Non, parce que le chat avançait, peut-être que la souris croyait qu’il allait la manger.*

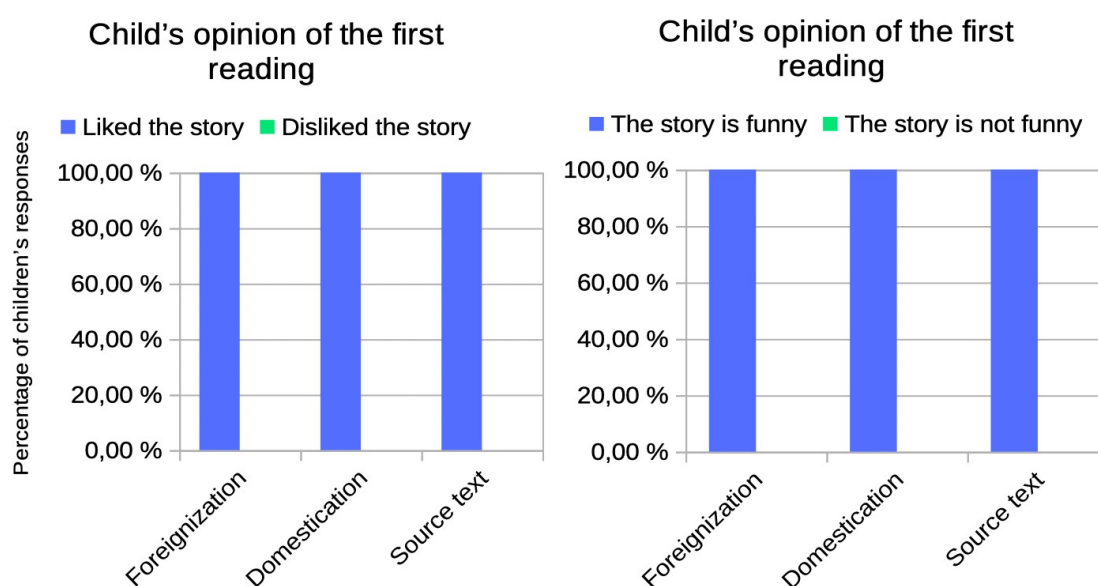
<sup>188</sup> *C’était à cause du chat que l’ours a trébuché sur la poire, c’est le chat qui a fait tomber le panier.*

It is interesting to note that all the children in the foreignization group said that they do not find the vocabulary difficult. The parents insisted on this, listing the complicated words in this version: valdinguer, tanguer, wapiti, trébucher, grabuge, pattes touffues etc. But the children were still able to respond, often using the story to give a description like Romeo, who talked about the bear to explain “trébucher” (stumble), or Louise, who used the movement of the clock to explain “tanguer” (pitching). In the other versions, the parents asked fewer questions related to the text, although the children still asked a few questions about the expressions “trèfle à quatre feuilles” (“four-leaf clover”), “à tire d’aile” (“on the wing”) and “quel fourbi” (“what a mess”), and the children reading the source text said they had no problems with the vocabulary.

#### 5.B. *Bunnies on the Bus* and its translations

It is for one main reason that the children’s opinions about the first reading of *Bunnies on the Bus* and its translations are much more similar between the groups than with regard to the previous picturebook. The three versions had similar responses in some of the questions; for example most of the children in the three groups identified the book as being funny from the cover, saying that when they saw it they were expecting a funny and crazy story. Furthermore, no child in any of the groups declared experiencing any difficulty of comprehension or with the vocabulary. And when asked if the story reminded them of anything else, the children mainly thought of other stories with the same characters as in the picturebook.

This was also the case for *The Bear Who Did*, where they mentioned other stories with bears which are often very goofy in these stories; apart from Goldilocks and the Three Bears, which was mentioned in all three groups. Regarding *Bunnies on the Bus*, they made the link with rabbit stories or stories with buses; for example, the bus from Harry Potter was mentioned, as was Kung Fu Panda, because there are pandas in this story and because it is cartoony. The reference to the characters of “Lapins crétins” (Rabbids) comes up a lot in the foreignization but not in domestication, perhaps because the text at one point says “crétin de lapin” (moronic rabbit). And Zootopia, where the main character is a rabbit, was mentioned twice. Interestingly, three children made up their own stories when asked this question. Absolutely every child said they liked the story and that it was funny (Figure 41).



**Figure 41.** Percentage of children who said they liked (blue) or disliked (green) the story (left) and that they found it funny (blue) or not funny (green) (right) after the first reading of *Bunnies on the Bus* and its translations.

There was a lot of enthusiasm after the first reading. The children in the source text group, for example, repeated several times during the interview how funny the story is. Luke, for example, said that if he had to tell a friend about the

story, “I would say it is funny, crazy, and more crazy. You can feel, like, the speed, that is the word!” Then Oliver said enthusiastically, “I love the story, I want to read it again!” This enthusiasm is also evident in the domesticated version with Ellia, for example, saying that this was her favourite picturebook.

What they liked the most were the bunnies and what they did in the illustrations. For example, Oliver says he liked “The bunnies hopping around” while Poppy said she liked all the pictures because they “are really funny, because one is hanging from the roof, one is at the bottom...”. Jane also said she liked everything, especially the “bunny driver that was not letting the other characters go on the bus”, and the panda who was hanging to the lamppost because “it was silly”. Most of the children focused mainly on the rabbits and very little on the other characters of the story, who are just present in the illustrations but are not part of the text, with the sole exception of Rosie who said that one of the things she liked was “the robbers and the cop.” Then in the domestication group, only one child talked about the parallel story with the squirrels.

From their answers, we can also see that the children really liked parts of the text. The children reading the source text particularly liked the refrain, “bunnies on the bus, bunnies on the bus.” Luke went further and created variations of this text: “bunnies on the bus, bunnies in the aisle, bunnies on the seats, bunnies everywhere!” And Jane liked the sentence “Bunnies on the bus” especially when it becomes “Bunnies on the train”. The rhymes are also mentioned a lot in this version (4 children mention them), and this is precisely one of the aspects that Elle would tell a friend about when she tells him about

the book: “I will tell a friend that he should read it because it is really funny and it rhymes”.

The text is particularly cited in the domestication group, the group where parents and children sang the chorus of the book. Most of the children in this group quoted the song when talking about what they liked. Elia, for example, said that she particularly appreciated the repeated sentence “les lapinous font les fofous” (the bunnies play crazy), and then said she would advise it to a friend because it is really funny and because they say “les lapinous font les fofous les lapinous font les fofous” (the bunnies play crazy, the bunnies play crazy). Mathilde also liked the chorus and cited it entirely. She even said that she loved this song and she summarised the story to a friend by using part of this chorus: “The rabbits play crazy, the town is upside down, they take the bus, they take the train, and they go to the station”<sup>189</sup>.

Léon did something similar. When telling the story to a friend he talked about the song and sings it. Interestingly, they said it is the rabbits who sing. One exception in this group was Lila, who was bothered by the repetition of the text and said she found it a little repetitive and a little weird.

There were no questions about the story, except for children trying to imagine what would happen next. As Rosie in source text who asked, “What will happen when they go in the train?” But this interest on the follow-up of the story was particularly present in the group foreignization, where several children identified the loop structure in the story, which begins when the bunnies enter a bus and end when they enter a train. And some even wanted to go further and create this new part of the story in the train. For example, Augustin, when asked

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<sup>189</sup> *Les lapinous font les fofous, la ville est sens dessus dessous, ils prennent le bus, ils prennent le train, et ils vont à la gare.*



if he wanted to add something at the end of the interview said, “Can we do everything the same but with the train to continue the story but make it longer?”<sup>190</sup>. His mother responds, “On the train? We can play to that”<sup>191</sup> and he replied very seriously “by writing”<sup>192</sup>, and his mother said, “Would you like to imagine the rest of the book?”<sup>193</sup> and he replied very happily, “oh yes, yes!”<sup>194</sup>.

Roméo also imagined the continuity of the narrative loop, saying “It’s rabbits getting on a bus and then on another machine, and another machine, and then another machine”<sup>195</sup>, using the word “engin” (machine) from the text. And so does Jade, who says “Yes, rabbits on the train”<sup>196</sup> to “you want to add something else?”<sup>197</sup>. Her mother then asked her: “Would you like a sequel to be called Rabbits on the Train?”<sup>198</sup> and she answered “Yes”<sup>199</sup>. To which her mother added, “And then do you think we should have rabbits on the aeroplane?”<sup>200</sup> and Jade added, “and then rabbits on the boat!”<sup>201</sup>

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<sup>190</sup> *Est-ce qu'on peut faire tout pareil, mais avec le train pour continuer l'histoire, mais qu'elle soit plus longue ?*

<sup>191</sup> *Dans le train ? On peut jouer à ça.*

<sup>192</sup> *En écrivant.*

<sup>193</sup> *Tu voudrais imaginer la suite du livre ?*

<sup>194</sup> *Oh oui, oui !*

<sup>195</sup> *C'est des lapins qui vont dans un bus et après dans un autre engin, et un autre engin, et après encore un autre engin.*

<sup>196</sup> *Oui, lapins dans le train.*

<sup>197</sup> *Tu veux ajouter quelque chose ?*

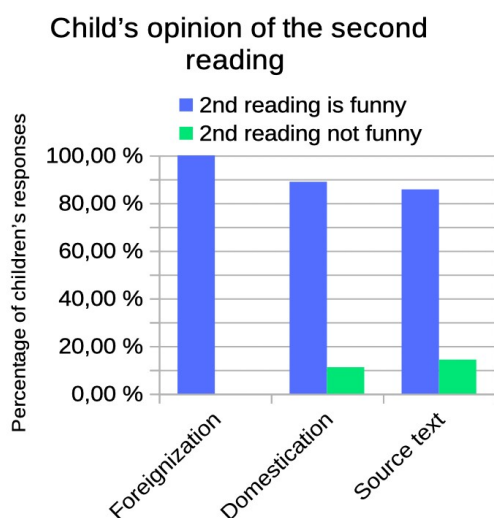
<sup>198</sup> *Tu voudrais qu'une suite s'appelle lapins dans le train ?*

<sup>199</sup> *Oui.*

<sup>200</sup> *Et après tu crois qu'il faudrait lapins dans l'avion ?*

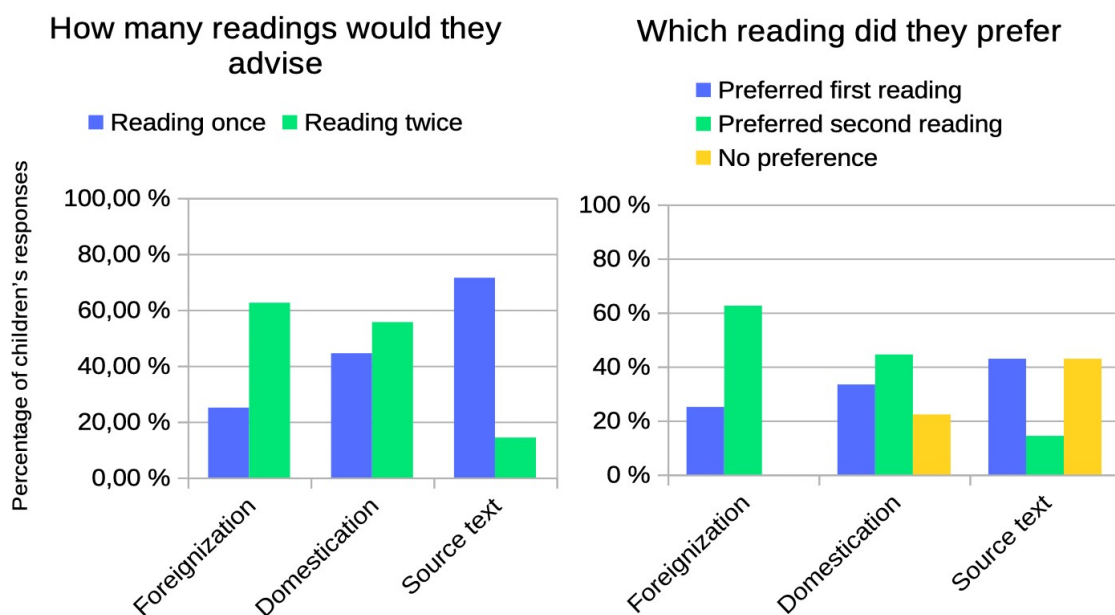
<sup>201</sup> *Et après lapins dans le bateau !*

But the enthusiasm that the children showed after the first reading dropped a little during the second reading, except in the foreignization group. Meanwhile, one child in domestication and one in the source text group changed their mind after this second reading and decided the picturebook is not funny anymore (Figure 42).



**Figure 42.** Percentage of children who said that they found the story funny (blue) or not funny (green) after the second reading of *Bunnies on the Bus* and its translations.

Once again, as we also saw with *The Bear Who Did*, the foreignization version seemed to be the one that the children liked the most during the second reading, which is confirmed when we analyse their opinion about their preferred reading and how many readings they would advise (Figure 43).



**Figure 43.** Percentage of children who said they preferred the first (blue) or second reading (green), or who said they liked them the same (yellow) (left), and who said they would advise a friend to read it once (blue) or twice (green) (right), after the second reading of *Bunnies on the Bus* and its translations.

Indeed, 60% of the children reading the foreignization translation said they preferred the story during the second reading, against about 40% for domestication and less than 20% for the source text. In this last group, the highest scores were obtained for the first reading or for no preference. That same 60% in foreignization said that they would advise to read the story twice, a little higher than domestication, while the vast majority of the children reading the source text said that reading it once was enough.

There seemed to be a boredom effect during the second reading, but that appeared less important with the foreignization group. But it should be noted that 1 child in the foreignization group did not answer these last questions after the second reading, while 1 child in the source text group was not asked the question about the number of readings that she would advise (though she previously said that she preferred the second reading). Nevertheless, even

when they think that one reading is enough they still find the story funny, with the exception of 2 children (1 in domestication and 1 in source text).

For example, this is how Luke, in the source text group, explained why he would only advise one reading: “It is just because I read it before and I know everything now. It was funny, I am not saying it is not funny. It’s just the first time I was surprised” and Harry said that the second reading, “is a bit less exciting”. Poppy said that she liked it less because “Sometimes I get bored when you read it too much, you get bored of all the rhymes and the stories that have rhymes, so you get bored of them”. The only one to prefer the second reading in the source text group was Jade, who said that a second time is worth it because “You can look more at the pictures. You will see the illustrations more the second time, and then maybe you will see something funny.” This drop in enthusiasm is also visible in the domestication group, although it was less marked than in the source text group. Marion, for example, explains that one reading is enough, saying that “because afterwards, when you know, it’s a bit boring”<sup>202</sup>.

Interestingly, Elia, who also said that she did not enjoy reading the domesticated version of *Bunnies on the Bus* as much as the first reading, talked about “Cet ours-là” (the foreignization version of *The Bear Who Did*) several times during the interview, explaining what she liked about the book and returning to the phrase “t’en veux un peu” (“you want some”). Augustin, in the foreignization group, also returned to *The Bear Who Did*, saying that he thought the two books are part of the same collection, linking the two stories.

This drop in enthusiasm towards the picturebook is less visible in children in the foreignization group, although 2 of them said they would advise

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<sup>202</sup> Parce qu’après, quand tu sais, c’est un peu ennuyant.

only reading it once (against 4 for domestication and 5 in source text). On the contrary, most of the children in the foreignization group seemed more attentive during this second reading, which was highlighted when they were asked if they had noticed anything new during this reading. The majority of children in this group (6 out of 8) said that they had found a new element, whereas in the other groups this was only the case for a minority: 3 out of 9 for domestication, and 1 out of 7 for source text.

This result adds to those observed previously, showing that the second reading seems to be very important for children reading the foreignization translation (for both picturebooks studied). The children in this group seemed more active during the second reading, whereas there was a boredom effect observable with the others. However, the children's preferred version was not systematically the foreignization version but rather the one that allowed for more expressive reading by the parents and the possibility for the children to perform the text, which was the case for foreignization in *The Bear Who Did* but for domestication in *Bunnies on the Bus*.

## Chapter 5. Discussion

The aim of this study is to analyse the influence that the translation strategy of a picturebook can have on children's reading experience and on parents' reading style. To do so, I studied two English picturebooks that had been translated into French using the domestication and foreignization strategies. The results of the analysis of the readings of these two picturebooks gave complementary insights, as one proved to be more difficult to access than the other, raising different questions.

With *The Bear Who Did*, comprehension difficulties were raised or revealed in the children's answers or comments, allowing us to look at the impact that the translation strategy would have on comprehension as well as appreciation. *Bunnies on the Bus* was unanimously judged by participants as having no comprehension difficulties. However, there was a significant difference in the appreciation of this book depending on the translation, which shows that the challenges of translation in children's literature should not be limited to questions of comprehension, as this is currently the element that underpins the debates determining which translation strategy is best suited to a young audience.

1. How does the strategy of translation influence children's reading experience?

My first research question delved into the influence that each translation strategy, whether domestication or foreignization, would have on the children's reading experience. The translation strategies studied have different purposes. The aim of the domestication strategy is to produce a similar reading experience to the source text, according to Nida and Oittinen, by creating fluidity in the reading and avoiding any cultural or linguistic features that could impact comprehension. Conversely, the objective of the foreignization strategy is to offer a translation that is more centred on the source text than on the target audience in order to allow a reading that reads like a translated text rather than like a text written originally in the target language. This way of appreciating the difference to the reading of an original text is, as Venuti argues, the proper way of reading translations. But for both strategies the defined skopos of translation was to create a humorous reading, and the aim of this first question was to determine which strategy best respected this skopos and allowed a better rendering of the humorous effect, which implies comprehension and appreciation.

1.A. Domestication seems to be children's preferred strategy during the first reading while foreignization strategy is preferred during the second reading

Appreciation and understanding were analysed both during the readings (facial expressions and comments) and the interviews. For *The Bear Who Did*, I saw no significant difference in the facial expressions showing enjoyment (such as smiling and laughing) during the first reading, but the interview succeeded in pinpointing some differences. Although there was no significant difference

concerning the percentage of children in each group that found the story funny (confirming what was observed with the facial expressions of enjoyment), the children reading the foreignization version said they liked the story much less than those reading the domestication translation and the source text (which had similar results between them).

The opposite was then true of the second reading where the children in the foreignization group enjoyed the story more than the other groups. This was evident in their facial expressions which double during this second reading (while they remain the same in the other groups) and their responses during the interview, where 90% of them said they found the story funny (while there was a decrease in the other two groups). This preference for the foreignization version during the second reading is confirmed when analysing the number of comments during the reading (which also doubles for this group and stays the same for the others). Meanwhile, the children in this group are aware of this boost of enjoyment during the second reading, as they are the group who preferred the second reading and would advise them the most to read it twice.

But this impact of the strategy of translation of the appreciation of the story may not be as straightforward as the results with this picturebook would suggest because they were quite different with the second one, *Bunnies on the Bus*. During the first reading of this picturebook, there was already a big difference in appreciation between the groups when analysing the facial expressions. The foreignization group smiled or laughed much less than the other groups (half less than domestication and source text, which have similar results), while it was the group that made the most comments during this



reading. In addition, there was no difference in their responses during the interview concerning their appreciation because all of the children liked the story and found it funny during this first reading.

Despite these differences with *The Bear Who Did*, there is a similarity. The foreignization version seemed to be the one enjoyed less by the children during the first reading. Most answered that they did not like it for *The Bear Who Did* while this group had the lowest number of facial expressions of enjoyment for *Bunnies on the Bus*. During the second reading we see a similar dynamic than for the first picturebook. There is an increase of facial expressions of enjoyment for foreignization and a decrease for domestication and source text (although they still have a higher number than foreignization, around 6 against 5 for foreignization), as well as a small decrease of the percentage of children in the domestication and source text groups who said they found the story funny. And as seen with *The Bear Who Did*, the children reading the foreignization translation were the ones that preferred the second reading and would advise the most to read it twice, closely followed by the children reading the domestication translation. On the other hand, children reading the source text clearly preferred the first reading.

We can therefore conclude that the strategy of translation does have an impact on the children's appreciation of the story. The domestication version seemed to be preferred during the first reading (offering similar results to the source text), but the appreciation appeared to increase more for the foreignization version during the second reading.

## 1.B. It is easier for children to enjoy a story if they can play with it

The results highlighted that children enjoyed the story when they could own it by engaging playfully with it, which entails an active and expert reader. They did this by reconstructing the text and by performing it. These responses are labelled by Sipe (2008) as “expressively aesthetic acts on a high level” (p. 179), which are part of the meaning-making where children use the text as a “playground”, as a “platform” or as a pretext for expressive creativity (p. 66). The children did not perceive the text as fixed but as something that they could manipulate to express themselves and play. Sipe (2008) sees these performative responses as opportunities for the child to “take control in order to respond with high-spirited creativity” (p. 180).

In *The Bear Who Did*, the children owned the story by reconstructing the text, adding elements to it and creating a more interactive reading. The structure of the text of the foreignization version allows for a more active participation from the children on reconstructing the text. In the first reading, this reconstruction happened at the beginning of the story but at the second reading the children took more ownership of the entire text. In this version the children completed the text and played with it, showing an active construction, whereas the children reading the domestication version limited themselves to repeating the text while the children reading the source text did not appear to engage playfully with the text at all. Another way of playing with the story was by imagining what happens next. This was particularly the case in the group foreignization for *Bunnies on the Bus* where several children wanted to go

further in the story and imagine what would happen once the bunnies were on the train, or in whatever other type of machine they would travel in next.

It is interesting to note that this appropriation of the text was more frequent during the second reading, perhaps because the children already knew the story and needed to understand it before being able to play with the text. Indeed, in order to complete the text, the children had to decode the illustration and make a meaning of it. As Sipe observes (2008), they also had to infer a link between text and image, and to understand the structure of the text in order to be able to play with the text, expressing a different type of “literary understanding” (p. 179). Therefore, this playful reconstruction of the text shows a correlation between enjoyment and comprehension.

Another way in which the children owned the story was by performing it theatrically, as described by Dona Sayers Adomat (2010) who also observed this type of performative reading, which consisted of “elements of gesture, mime, vocal intonations, characterizations, and dramatizations” (p. 218). In *The Bear Who Did*, they did this by miming the falling objects, repeating theatrically the bears’ dialogues and overplaying the onomatopoeia. Interestingly, the foreignization group also engaged in that type of performance the most while reading *The Bear Who Did*, particularly during the second reading (which is also the preferred reading for the three groups).

But with *Bunnies on the Bus*, the domestication group had the highest number of performative responses. For instance, the parents and children reading this translation constantly sang the refrain of the story, each creating a personal melody to sing it. The percentage of children performing the story increases during the second reading in domestication and foreignization, but

much more in the latter which shows a closer level to domestication during that second reading. This dynamic reflects the enjoyment of the story. The domestication version was very much enjoyed during the first reading, much more than foreignization, and the enjoyment of the foreignization version increased considerably during the second reading, getting to a similar level of enjoyment to domestication. Therefore, performance seems to be representative of comprehension and enjoyment.

Some of these performative responses showed, as observed with facial expressions, that non-verbal, bodily responses should be taken into account when studying reader response. These spontaneous, creative reader responses are a form of high engagement with the story. They reflect individual response but are influenced by the text, as we observed with the different versions of the two picturebooks studied. The context of the readings may also have influenced these performative responses. Indeed, they represented 19% for *The Bear Who Did* and 13% for *Bunnies on the Bus*, respectively almost 4 and 3 times more than what was observed by Sipe in his (2008) study (5%).

This difference could be caused by the different setting in which the studies took place: Sipe's study was in the classroom with a teacher while this one was at home with the parent. Some scholars (Sipe, 2008; Adomat, 2010; Enriquez, 2015) have already noticed that this type of response is usually seen as a disturbance during the reading with a group of children. As Sipe (2008) puts it, "their very existence depended on the liberal and tolerant atmosphere of the classroom; in a more conservative environment, these exotic blooms might have been quickly smashed" (p. 174). It is possible that the home environment in which the readings were done - in my study, where children were with their

parents - was more permissive and tolerant of these children's expressions of creativity, explaining the higher proportion of these responses in my study.

### 1.C. The most challenging version is also the one that children understand best

The strategy of translation had an influence not only on enjoyment but also on how the children understand the story, which is visible when analysing their comments and their responses to the interview. This is more present for the versions of *The Bear Who Did* because *Bunnies on the Bus* is easier to access, as is confirmed by the fact that every single child said they liked the story and found it funny after the first reading. Furthermore, no child talked about a problem of comprehension during this interview, showing that they understood the story.

According to Venuti's concepts of foreignization and domestication, foreignization needs to create resistance so that readers know they are reading a translation of a text that comes from elsewhere. This resistance could make this translation less accessible, at least during the children's first encounter with the picturebook. Indeed, in my study, the foreignization version is the one that seems less accessible during this first encounter, since analytical comments are more frequent during the first reading of the foreignization version than for the other versions of *The Bear Who Did* and *Bunnies on the Bus*. These analytical comments included questions made by the children during the reading, which were higher in the foreignization version of *The Bear Who Did*. This may reflect a more visible process of meaning-making during this reading, which is the first encounter with the book and therefore the reading where issues on understanding would emerge the most.

Interestingly, this resistance during the first reading seems to aid comprehension. For example, the vocabulary in the foreignization translations was more complex than in the other versions. Despite this fact, all the children reading the foreignization version of *The Bear Who Did* said during the interview that they did not find the vocabulary difficult, although there were a number of complicated words in this version. The fact that the children expressed their difficulties in understanding during the storytime, linked among other things to vocabulary, had the consequence that during the interview they replied that they did not have any difficulties in understanding the vocabulary.

With those children's questions and parents' comments this group had a higher number of parents' comments as Clarifiers during the first reading and both Managers and Clarifiers during the second. Hence, any difficulties that the children encountered were solved during the reading and the children even used the illustrations of the story to explain the meaning of these difficult words when questioned by their parents. As observed by Sipe (2008), difficulties were defused during reading.

The help that the children in the foreignization version received from their parents to solve any comprehension problems during the reading seems to have further implications because the children in this group are the ones that seem to have best understood the story, despite the fact that they were reading the less accessible version. For example, in the foreignization version of *The Bear Who Did* children comment on the opposition and inversion of the roles of the bears (one working, one resting), which means that they understood the conflict and the consequences of the chain of events caused by this conflict. On the other hand, the other groups stay at a more descriptive level. Furthermore,

in *Bunnies on the Bus*, children reading the foreignization version understood the loop structure of the story more frequently than in the other versions, imagining what would happen next once the bunnies got on the train.

All of the above does not necessarily mean that the other groups have a lower level of understanding of the story. But the interview after *The Bear Who Did* confirms that the children in domestication and source text groups stayed at a more descriptive level when responding to the questions, while the foreignization group has more interpretative responses. Therefore, a difference in understanding exists between the versions of the picturebook, where the foreignization translation allowed for a deeper level of comprehension of the story.

This deeper level of comprehension of the children in the foreignization group was also visible in *Bunnies on the Bus*. Here the children reading the source text and domestication versions seemed to find it easier to retain the text, giving them the impression that they know the story. This knowledge of the text can be seen in their responses during the interview when asked what they would tell a friend about the story. In their answers, the children reading the domestication version, and to a lesser extent those in the text source group, mainly quoted the text. They did not stray from it in their analysis of the text, and in fact, sometimes recited the whole refrain. Moreover, there's no input other than what the text gives them. There's also a bit of this effect in foreignization, with the word "engin" present in the text and "lapins dans le bus" (rabbits on the bus) as the refrain, but they also use their own words to describe the story, speaking for example of "lapins sots" (silly rabbits) or "bêtises" (nonsense). These children do not just focus on the text, unlike the children reading the



other versions. They also talk about the “calm” of the local residents and the “chaos” that the bus creates, as well as of the pedestrians who are not taken into account by the bus. The children’s comments and responses in foreignization are less descriptive than domestication, suggesting a better understanding of the story.

Moreover, the foreignization group was the one where the children saw more new elements during the second reading of *Bunnies on the Bus*, so showing more interest in the story during this second reading. In their comments and answers they showed a more global vision of the story; for example, they understood the loop effect of the narrative of *Bunnies on the Bus*, which could be seen during the reading (when they want to imagine what happens next) and in their answers to the questions where they talk about buses and trains. One of the children in this group even surprised himself when he read the back cover because it showed the rabbits on a bus again, even though they had just got on a train at the end of the story. However, none of the children in the domestication group, who were the ones who read the back cover the most, were surprised at this apparent backtracking of the bunnies from the train to the bus. During the interview, when they were asked what they would tell a friend about the story, only one child from the domestication group highlighted this loop structure, as opposed to a few from the source group, and almost all of the foreignization children who answered this question (5 out of 6), such as Romeo, who quoted a “engin puis un engin...” (“a machine and then a machine...”).

#### 1.D. Foreignization strategy elicits an efferent stance which then enhances the aesthetic stance

Louise M. Rosenblatt said that reading involves a “mix” of efferent and aesthetic stances, which are more or less predominant in function of the text and the reader. For Rosenblatt (1986), in the first, most efferent half of this continuum, “meaning emerges from an abstracting-out and analytic structuring of ideas, information, directions, conclusions to be retained, used, or acted on after the reading event” (p. 124). Efferent reading has often been oversimplified as reading only to extract information, which Mingshui Cai (2008) criticises when stating that its purpose in literary studies goes further, since it is “to retain information during reading for reflection, interpretation, analysis, and action after reading” (p. 214). Meanwhile, the more aesthetic half of this continuum focuses attention “on what is being lived through in relation to the text during the reading event.” (p. 124), which does not mean that the reader is detached of the text and only focused on their perception. On the contrary, Rosenblatt (1978) argues that the attention given to the words of the text is even keener than with an efferent stance.

An interesting finding of my study was that children reading the foreignization translation seemed to like the picturebooks less during the first reading than those reading the domesticated translations or the source text. At the same time, those children reading the foreignization versions, which were the least accessible, seemed to understand them better and more deeply, as discussed above. From the first reading, they were able to better synthesise the story and capture their complexities; namely the opposition between the two

bears and the inversion of their roles in *The Bear Who Did* and the loop structure of *Bunnies on the Bus*.

It would seem that the resistance created by the foreignization translation made them focus more on the meaning of the text and the connections that could be made between its different elements, in order to be sure that they understood what they were reading. Therefore, one might argue that this resistance forced them toward a more efferent reading, where they extracted the main ideas of the story to connect them and draw the deeper conclusions that were observed in this group. As a consequence of this predominantly efferent stance (which does not mean that they did not have an aesthetic stance, just that it was not the dominant aspect of their reading), they were less able to enjoy the story than the children reading the domestication strategy. On the other hand, children in the domestication groups focused more on the pleasure elicited by the humour of the stories during the first reading (as did the children reading the source text) but were less able to connect all the ideas and information contained in the stories. They also focused more on the precise words of the text, which they remembered better and used more frequently when talking about the stories during the interview. Hence their reading would be more aesthetic than efferent.

This higher understanding of the stories (but not necessarily of the words of the text) of the foreignization groups, due to their more efferent stance, could explain the increase in appreciation observed during the second readings (which was not the case in the other groups). During this second encounter with the story, they were more in an aesthetic stance and their appreciation of the story rose particularly with the most complex picturebook, *The Bear Who Did*,

where their enjoyment increased significantly, surpassing the enjoyment attained in the other groups during the first reading. We could argue that during this second reading, children reading the foreignization version appreciated the humour of the story, as did the other groups, but in addition they were able to enjoy the second layer of understanding that they generated during their first, more efferent, reading. This may explain the much higher enjoyment observed in this group with this more complex picturebook. Although *Bunnies on the Bus* is easier to understand, there is also a similar effect in which enjoyment increases during the second reading for the foreignization group while it decreased in the other groups.

Thus, we could argue that (at least with humorous books) a more challenging text elicits a more efferent stance during the first encounter with the story, which enhances understanding and allowed children to access more levels of comprehension. This finding has as a consequence the incidence of lower enjoyment during this first reading (because the aesthetic stance is not predominant), but a higher enjoyment during the second encounter with the text, boosted by the deeper comprehension of the story which increases the pleasure obtained from an aesthetic stance.

#### 1.E. Both stances show underreading and overreading

For Rosenblatt, the process of reading is a dynamic process of selection and organisation, which has a consequence on how a reader approaches the text. For H. Porter Abbott (2002), “when we read a story we overlook things that are there and put in things that are not there” (p. 79), which he defines as

underreading and overreading. For A. Elizabeth McKim and William Randall (2008), underreading is “reading only for the surface content, for the facts” (p. 115) while Abbott defines overreading as finding in the narratives “qualities, motives, moods, ideas, judgements, even events for which there is no direct evidence in the discourse” (p. 82). McKim and Randall then make a link between overreading and underreading with Rosenblatt’s efferent and aesthetic stances, stating that underreading would be characteristic of an efferent reading, and overreading would be a feature of an aesthetic stance.

We may argue that there can be underreading and overreading in both stances. For instance, a reader may overread in an efferent stance by linking the information in the text to information from another source from previously acquired knowledge, creating connections with elements that are not in the text. In an aesthetic stance a reader may underread, or overlook, an element that they may not find noteworthy but that another reader, with a different experience, may read through their experience and find meaning.

This was seen in my study, where all three groups underread or overread certain elements of the story, although they approached the text with a different mix of efferent and aesthetic stances. For instance, children reading the source text of *The Bear Who Did*, and to a lesser extent the domestication group (both groups who had more an aesthetic stance), underread the last two double spreads of the picturebook. These are the endpapers that have no text and show *The Bear Who Did* steal the honey fixing the house while *The Bear Who Did* not steal it is resting and eating pie. Most of these children overlooked these elements and did not comment on them as much as those reading the

foreignization version, who instead used this information to bring closure and wrap up their synthesis of the story.

Indeed, for Abbott (2008) underreading and overreading are particularly important for giving closure to a story: “probably the most difficult thing about reading is to remain in a state of uncertainty. If a narrative won’t close by itself, one often tries to close it, even if it means shutting one’s eyes to some of the details and imagining others that aren’t there” (p. 82). The children reading the foreignization version in the first reading of *The Bear Who Did* added these last two double spreads to the information that they collected during the story because they had collected said information and could understand that these last pages showed an inversion of the roles that were observed during the story. They needed this information to bring closure to the story because in a way it reestablished justice: the thief was punished for his deeds.

Conversely, the children reading the source text and the domestication translation were not keeping all the information of the narrative in store and were more focused on the funny elements of the story (the bear falling down, the other bear hiding with the honey...). Therefore, they also read these last pages in the same way, looking for the funny elements rather than trying to capture the information conveyed in these images. Thus, they may have underlooked these last pages and made the closure of the story before, at the punchline of the narrative. This can also be seen at the ending of *Bunnies on the Bus*, where children in the foreignization version tried to imagine what would happen on the train or other vehicles, overreading this last element of the narrative (something the other groups did not do).

## 1.F. The funniest moments of the story depend on the version the children are reading

An interesting finding was that the children in the different groups did not necessarily focus on the same elements of the story. For the different versions of *The Bear Who Did*, it is quite obvious that the children laughed at different times depending on the group, while also talking about different moments in the story. For example, during the first reading, many of the children in the domestication group liked the part about the discovery of the stealing of the honey at the begging of the story, where several children in this group smiled or laughed, and they also mentioned this passage during the interview when talking about the bits they liked (which was not the case for the other groups). They also liked the following first double spreads, as well as the source text group. However, this was not the case in the group foreignization, who showed only a few expressions of enjoyment during these first double spreads but increased the frequency of these expressions during the second half of the story, where in contrast there was a decrease in the other groups.

One marked example of this difference of enjoyment between the groups is seen for the double spread 16, the punchline of the story. There is a very big increase in the number of children that smiled or laughed on this double spread during the second reading in the group source text (going from 20% to 65% of the children of the group). This increase is not observed in the other groups (small increase in foreignization and small decrease in domestication), and this could be explained by the way parents read this passage. As mentioned during the analysis on prosody, the parents reading the source text use a very cheeky tone when reading the line of the bear who stole the honey - "Want some?" -

showing no regret whatsoever for the chaos his theft caused. On the other hand, the tone used in the domestication group is more apologetic, as the bear shows he is sorry, while in the foreignization group some parents used the cheeky tone and others the sorrier tone. These differences could make the punchline of this book funnier in the source text, a little less in foreignization (45% of children smiled or laughed) and even less in domestication (30%).

### 1.G. The text plays a role in the perception of humour, not just the illustration

The responses in the interview and the comments during the reading show that elements of the text are presented as humorous. This role in humour was particularly observed during the second reading. Interestingly, the group that talked the most about the text as being humorous is foreignization for *The Bear Who Did*, but domestication for *Bunnies on the Bus*. But in the latter picturebook it is harder to differentiate the pleasure from the text and the enjoyment from the performance because what the children in this group said they liked the most about the text was the refrain, which they sang (and one of them even calls it 'the song'). Children in foreignization also identified humorous elements in the text of "Lapins dans le bus", as well as those in reading the source text. It is therefore undeniable that the text is seen as humorous, but it is difficult to see how these translation strategies impact the reception of the text's humour.

What seems clear is that children can see humour in the text even when it is not wordplay, as Patrick Charaudeau (2006) claimed, because humour in



the two picturebooks studied here is not based on wordplay (neither the source text nor the translations). Most studies of reader-response of picturebooks focus on children's response to the illustrations, and do not delve much on their response to the text. Katharine Kappas (1967) conducted a developmental analysis of children's response to humour to conclude that visual humour is more important than verbal humour in children of the age of my participants. This was also true in my study, where children commented more on the humour in the illustrations than in the text. Nevertheless, their comments about the humour in the text were spontaneous, showing the children's sensibility to these humorous elements in the text, and underlining the importance of taking these responses into account, even if they are less dominant than those concerning the illustrations.

#### 1.H. The theoretical definitions of domestication and foreignization strategies are confirmed by readers' responses

The two humorous picturebooks, *The Bear Who Did* and *Bunnies on the Bus*, both rely on slapstick humour but differ slightly in their comedic elements, with *The Bear Who Did* relying more on slapstick in the illustrations and *Bunnies on the Bus* emphasising verbal humour and wit.

Despite these differences, there was no intentional variation in the translation approach. The guiding principle for the translation was adherence to established criteria for the translation strategies, rather than creating specific effects. The application of these criteria naturally produced different effects,

influenced by the distinct degrees and types of humour, different humorous narrative and rhythmic features of the texts present in each picturebook.

Regarding children's responses to the effects of the translations, the results indicate that the texts were perceived as humorous, particularly during the second reading. Notably, the most comments about the text being humorous came from the group of children reading the foreignized version of *The Bear Who Did*, followed by those reading the domesticated version of *Bunnies on the Bus*. However, it was challenging to distinguish between the pleasure derived from the text itself and the enjoyment from the performance, as the children in this group particularly enjoyed the refrain, which they sang. Interestingly, children in the foreignization group reading *Bunnies on the Bus* also identified humorous elements in the text.

At the reading of the results, we can see that the findings are not the reflection of the quality of each translation. Instead, looking at the ensemble of results from the different data sets, the preferred versions seemed to be the domesticated translation for both picturebooks during the first reading, while the foreignized translation was appreciated better during the second reading, for both picturebooks. Showing that the translation strategies, and the criteria behind these strategies, influenced children's response more than the quality of each single translation.

According to Eugene Nida and Riita Oittinen, the aims of the domestication strategy is to offer a similar reading experience to the target audience than the one elicited in the target audience. This is confirmed in my study, where the source text and domestication versions seem to provoke a similar response from the children, while the foreignization version distances

itself from the other versions, eliciting very different responses, particularly during the second reading. For example, the domestication version shows a similar response of enjoyment than the source text for the two picturebooks, which is seen both from the children's facial expressions and with their responses to the interview. In *The Bear Who Did*, the expressions of enjoyment are similar between the three groups during the first reading but evolve differently during the second, where it increases in foreignization but is unchanged in source text and domestication. In *Bunnies on the Bus* this difference is seen from the first reading, where children in the groups source text and domestication laugh or smile twice as much as those reading the foreignization translation. And during the second reading, expressions of enjoyment decrease in both domestication and source text but increase in foreignization.

Their responses about enjoyment were also similar during the interviews. Both groups say they liked *The Bear Who Did* much more than the foreignization group during the first reading, although this difference was not observed when asked if they find the story funny. This was observed after the second reading, which is funnier for the children in foreignization, although this was not the case for domestication and source text. Both groups said they would recommend only one reading, while most of the children in foreignization would recommend two. For *Bunnies on the Bus*, all the groups said they liked the story during the first reading although there was a decrease of this enjoyment during the second reading in source text and domestication, not in foreignization.

This similarity between domestication and source text was also observed in the children's comments. The average number of Analytical comments during the first reading of *The Bear Who Did* was almost twice as high in foreignization than in the other two groups, and it increased further during the second reading of the foreignization translation but not in domestication or the source text. The contrary is seen during the readings of *Bunnies on the Bus*. The foreignization group also had almost twice as many Analytical comments than the other two groups, but the average increased significantly during the second reading in domestication and source text, while it decreased in foreignization.

There was one exception to this observation of similarities between domestication and source text, and it concerned Performative comments. The percentage of children performing the story was always higher in foreignization and domestication than in source text with both picturebooks, particularly during the second readings which is when children performed the most. It is possible that this similarity between domestication and foreignization in this aspect might be caused by cultural differences, where French children would perform more when reading a picturebook than English children. But the sample in this study is too small to conclude on this potential cultural difference. With the exception of these performative comments, the domestication translation offers a similar reading experience to the source text.

Nevertheless, there were some similarities between foreignization and source text based on the similarities in the text. For example, the source text group is closer to the foreignization group than to the domestication group in terms of parents' pointing during the first reading of *The Bear Who Did*, because of the anaphora "This is the...", translated as "voici...". Furthermore, the

prosody while reading *Bunnies on the Bus* was closer to foreignization, with a tone of alarm when saying “Bunnies on the bus, bunnies on the bus”, the same as with “lapins dans le bus, lapins dans le bus”. But these similarities regarding the way the parents read the picturebook seemed to have less impact on children’s reading experience than the accessibility to the story which, as we saw with this data set, influences more appreciation and understanding.

Other differences are observed in the responses elicited by the strategy of domestication and the source text. For example, the patterns of laughs and smiles were different (children do not necessarily laugh at the same pages or moments of the story). Moreover, the prosody is different. For instance, parents in the domestication translation of *Bunnies on the Bus* sang the refrain but not those of source text. Meanwhile parents reading the source text of *The Bear Who Did* used a cheeky tone for reading the punchline but those of the domestication group used a more apologetic voice.

However, despite these observed differences, the appreciation of the story and the engagement to it was very similar in both groups. These similarities were thus created by a similar accessibility to the text, in part because of the familiarity of the text to each culture targeted. The domestication versions were not copies of the source text; instead, they use features and norms of the French culture to create a familiarity similar to the one the English children had with the source text. Therefore, the purpose of this domestication translation, which was offering a similar reading experience than the source text, was respected.

This is also the case with the foreignization translation: its purpose was to create a different reading in the sense that, for Venuti, we should not read a

translation in the same way as we do an original text. To do so, the translated text must create resistance and include remainders of the source culture so that the text can be perceived as foreign.

From a review of Martyn Barrett and Eithne Buchanan-Barrow (2005) about children and their knowledge on culture, we learn that children have very little geographical knowledge of their country or other countries before 5–6 years of age. They already know some national emblems by then and they have acquired some national stereotypes. Furthermore, 6-year-old children are able to make predictions about people's nationalities and the majority of children at that age categorise themselves as members of their own national groups. Meanwhile, from 7 years of age, children rate their own country more positively than any other country.

Here 5- to 10-year-olds report acquiring this knowledge about national and foreign groups mainly through television and movies, while older children (10–14 years old) add books and schoolwork as sources of this information. According to these studies, children in the group age selected for this research (5–7 years old) already have an understanding of culture and, therefore, the use of cultural remainders can be relevant with this age group.

The inscriptions in the illustrations (which are the same as in the source text) are visible examples of remainders. The parents with the foreignization version of *The Bear Who Did* read the inscriptions in the illustrations more than parents in the other groups! mainly the text “honey” written on a honey pot. The function of reading this inscription seems to depend on the version of the text selected. Although the source text and the domestication translation are written in the dyad's language and could serve as a way of entering the story, not many

parents acknowledge this element. On the other hand, this inscription in the foreignization translation may help to indicate that they are reading a translation. In fact, it was even more important to identify this element in this version because it is the only version where the stealing of the honey is not mentioned in the text, but only implied through the illustrations. This version of the honey pot incident shows that when the inscription in the illustrations is easily identifiable and its meaning is transparent it can be read by the parent even if it is not translated. It may even encourage parents to read it.

This was also the case in *Bunnies on the Bus* where parents in the foreignization group did not read most of the peritext, with the exception of the traffic sign “Bus stop” which was also easily identifiable and transparent. However, the other inscriptions in the peritext were not read in this group due to the localisation of these inscriptions. In *The Bear Who Did*, the pot of honey stands alone in a double spread, so it is easy to spot. However, in *Bunnies on the Bus*, these inscriptions are buried in the middle of all the elements of the illustrations. They are therefore harder to spot. The need to translate them in the foreignization version may render their acknowledgement even more difficult, which is the reason why they are rarely read in this version.

Children did not make any comments about reading a translation. However, the inscriptions in the illustrations for the foreignized version reminded the parents that they were reading a translation which allowed them to explain to their children that some words were written in English. They could then do so without delving further into the discussion that the picturebook came from elsewhere and that it was a translation. The exception here was the unique case of Lou, who noticed the price of the picturebook on the back cover, which

was marked in pounds rather than euros. This gave her father the opportunity to explain that the picturebook was a translation from England.

We can hence conclude that the main difference observed between the translation strategies is that the domestication translation creates more familiarity and accessibility than the foreignization translation which influences children's comprehension and enjoyment of the story. The first strategy seems to produce more enjoyment during the first reading, while the second one allows a deeper comprehension of the story during this first reading and an increase in appreciation during the second reading.



## 2. How does the translation strategy influence parents' reading aloud and mediation?

My second research question analysed the influence that the translation strategies had on the way in which parents read the story and how they interacted with their children during the reading. Reading aloud can be compared to translating a text insofar as the reader transforms the written language into oral language. To do so, the reader interprets the text by adding expressivity, which depends on the reading cues given by the text and on the reader who will interpret these cues in an expressive scale. These reading cues are encoded in the text; thus different versions of a same text may offer different expressive readings. This was the case in my study, where the findings showed the differences between the groups regarding parents' roles both as performers and mediators of the story.

### 2.A. A single word can change the way parents read the story

As Analisa Sezzi (2008) argues, the way parents read a picturebook can be compared to reading a script, “because they do come to life in their performance, namely a domestic show for the one child audience...” (p.159). Therefore, the translation of a picturebook must be “performance-oriented” and as we saw in the findings, the translation strategies had an impact on the way parents performed the story to their children.

The prosody in the three versions of *The Bear Who Did* is fairly similar but still shows some differences between the versions. For example, the tone

used to read the punchline of *The Bear Who Did* is very different, being cheeky in source text and sheepish in the domestication translation, while parents in the foreignization group could use any of these tones. Meanwhile, in *Bunnies on the Bus*, the parents reading the domestication version have a more playful tone while reading the refrain (which they actually sing). However, the other groups use a more alarmed tone at that part of the text, as if they warned the pedestrians about the crazy bus filled with bunnies. This main difference is caused by one word “chanson” appearing just before the first chorus, which nudges the parents into singing the following sentences. These differences in oralisation had a consequence by modifying the way the story was perceived, making the domestication version a happier read than the others. This may have influenced reading pleasure, being that this version of the book is the one preferred by the children.

## 2.B. The strategy of translation can modify the text-image relationship

The analysis of the interactions between parents and children during the first reading showed that the version of the text has an influence on the way that parents interact with the story. For example, parents reading the foreignization version of *The Bear Who Did* pointed much more at the screen than the other groups, probably because the text invited them to do so with its structure based on a designating word, “voici.” As observed with “chanson” in the domestication version of *Bunnies on the Bus*, it is also the word appearing in the text of the foreignization version of *The Bear Who Did* that causes this important difference in the way parents interact with their children. It is in this way that the text

seems to guide the parents into linking elements of the text and the illustration, which in turn could have helped the children to better understand the story. The pointing to the screen in this group is even higher during the second reading. On the other hand, the parents reading the foreignization translation were the ones that pointed the least while reading *Bunnies on the Bus*, probably because their version does not rely on such a designating word as “voici”, so resulting in a much lower occurrence of pointings. This confirms the influence that the text can have on the way parents interact while reading a story.

## 2.C. Parents' role as mediators is influenced by the text

Parents reading a picturebook have a role as performers of the story but also play a role as mediators, engaging the child with the story, answering their questions, anticipating their problems of comprehension and guiding their reading. Nathalie Pigem and Teresa Blicharski (2002) studied the different styles of participation of French children 4–6 years old during storytime of one French picturebook. To do so, they also took into account parental mediation and concluded that the way parents mediate the story is influenced by the way children interact with the story.

In terms of the findings of my study, which analysed English and French dyads reading different versions of two picturebooks, we can add that their mediation role is also influenced by the text more than by their place of origin. This is particularly visible with *The Bear Who Did*. The French parents reading the foreignization translation for the first time show a style more similar to that of mediators to the English parents (reading the source text) than to the French

parents reading the domestication version. Moreover, during the second reading, parents in the foreignization group had a high number of comments as Managers or Clarifiers. This was very different to the domestication version, which is now closer to the source text group with less than one of these comments per reading. There was also an increase of glances and pointings to the screen during the second reading of the foreignization version of *The Bear Who Did* and *Bunnies on the Bus* while a corresponding decrease was observable in the other two groups.

In *Bunnies on the Bus*, the number of comments in both Managers and Clarifiers' categories was low, with the exception of the category Managers in the source text. The high number of comments in this category was caused mainly by comments that serve to identify elements of the illustrations, such as "Look at that" or questions like "Where is the turtle?" This could have been interpreted as a higher inclination of English parents towards showing the elements of the illustrations when reading a picturebook, but this is not seen with the picturebook *The Bear Who Did*, where the source text group has very a low number of these Manager comments, similar to the domestication version. Therefore, the style of mediation does not seem to depend principally on the parent's culture of origin but on the book (and version) they are reading, although their culture may have some influence on this aspect.

## 2.D. Parents as readers in their own right

While reading the picturebooks parents also shared their enjoyment of the story, so escaping the role of mediators to become readers in their own

right, through an aesthetic stance. The cultural difference between the English and French parents seem to have a higher influence on this aesthetic reading than for their role as mediators. In both picturebooks, the source text group was the one with the highest number of these comments during the first reading. But this influence of culture is no longer evident during the second readings, where the source text behaves more as the domestication group, with a decrease for *The Bear Who Did* and an increase for *Bunnies on the Bus*, the opposite to foreignization. The suggestion here is that the version of the text has a greater impact during the second reading on this aesthetic stance.

Importantly, this higher tendency of the English parents towards showing what they appreciate during the first readings does not seem to have an influence on the children's reading experience. Indeed, their level of enjoyment is similar across the three groups during the first reading of *The Bear Who Did*. It is similar between source text and domestication during the first reading of *Bunnies on the Bus*, despite the much higher enjoyment shown by parents in the source text group compared to those in the domestication group. Therefore, the enjoyment of adults and children when reading the picturebooks does not seem to influence each other.

### 3. How does a second reading impact the reading experience?

If my methodology had included only one reading of the picturebooks, then I would only have had a partial view of the influence of translation strategies. During the first readings, the data collected reflect a preference for the domestication strategy, which gets similar results of enjoyment to the source

text. The foreignization strategy is enjoyed by the children, but not with the same intensity. Thus, the conclusion would have been that the domestication translation is a better choice for humorous picturebooks, with a better rendering of the enjoyment seen with the original version. But the second reading shed a new light on these results as we see below.

### 3.A. A second reading increases understanding

Previous research has shown the importance of a second reading in the construction of meaning making and acquisition of vocabulary (Yaden, 1988; Elley, 1989; Blum & Koskinen, 1991; Dowhower, 1994; Riggio & Cassidy, 2009; Webb & Chang, 2012). This is all the more the case because picturebooks are a medium that offers multilayered meaning and features that make them particularly interesting for rereading (Pantaleo, 2004; Tulk, 2005). Moreover, this is in agreement with my findings.

During the second reading, the text-image connection made more sense and there was more attention to detail. For example, children spot the parallel stories more in *Bunnies on the Bus* during this reading. Furthermore, there were more performative comment and it was possible to see that there was more engagement with the story and children own it more by playing with the text or performing the story, as it is mainly during this second reading that children perform the story. We saw that these performative comments were in part possible because of the better comprehension that children had during the second reading.

### 3.B. A second reading increases enjoyment but only in the foreignization version

Besides comprehension, this study has also shown that a second reading has an impact on enjoyment, depending on the version of the text. For both picturebooks, the foreignization version produced an increase of

enjoyment in children that is not observed in other groups. Furthermore, children in the foreignization group recommended a second reading more than the other children did. The results overall thus suggest that the foreignization version is less accessible during the first reading and therefore more challenging. However, it seems more rewarding during the second reading, so increasing children's enjoyment. This characteristic of the reception of the foreignization version would not have been highlighted without a second reading. On the other hand, children reading the domestication translation while the source text seem to show more enthusiasm during the first reading which then drops during the second reading, particularly with the source text. This is seen not only with enjoyment but also with understanding and engagement during the second reading because children in the foreignization group seem to attain a higher understanding of the story and spot more elements during this second reading than the other groups.

Even with a text such as *Bunnies on the Bus*, which all the children say they have understood, we can see that the story is more accessible in the during the first reading of the domestication and source text versions. Children in these groups showed a better knowledge of the text after this reading, and some even memorised it and said it again. Hence, his text was a source of pleasure and made reading less challenging, but it would seem that this greater accessibility influenced their reading experience during the second reading.

We might assume that when they read again they would have access to different levels of understanding than when they read the first time, allowing for deeper comprehension. However, the children in the domestication and source text groups seemed to remain within the familiarity and enjoyment of the first



reading and were not engaged in discovery during the second reading, unlike the foreignization children, who detected more new elements during this second reading. After the first reading, the children in the domestication and source text groups seem to have the impression that they know the story well and have mastered it, and so during the second reading they were no longer in a discovery stance. That is, they had the impression that they were on familiar ground and relied on upon this familiarity.

We can thus see that comprehension has an impact on reading enjoyment. An easy comprehension helps enjoyment, but the risk is to have a rapid boredom effect. In contrast, a less accessible story would create enjoyment (at a lower level at first) and would defer this boredom effect.

To conclude, my findings show that foreignization was appreciated by children from the first reading. For *The Bear Who Did*, there was no significant difference in expressions of enjoyment (smiling and laughing) during the first reading between groups, but interviews revealed that while all groups found the story funny, the foreignization group enjoyed it slightly less than the domestication and source text groups, although they still identified elements they liked. For *Bunnies on the Bus*, the foreignization group smiled or laughed less during the first reading but the interviews showed no difference in overall appreciation, with all children finding the story funny and enjoyable.

My research thus highlights the interest and benefits of a second reading of the foreignized version, indicating a preference for it, but not a necessity for enjoying the story. Children were able to enjoy the story from the first reading, and their appreciation was enhanced with a second reading, indicating a deepening of their enjoyment rather than a lack of it initially. The fact that some

children expressed joy at the end of a reading session when their parents announce that they will read the story again in a few days suggests that their initial appreciation was strong enough to make them look forward to a second reading. However, further research is needed with regard to this aspect. Currently, my findings are not sufficient to generalise but they do suggest that, for some stories, a second reading can enhance the enjoyment.

### 3.C. Different strategies of translation lead to different pleasures

Roland Barthes (1973) and Roderick McGillis (2000) have both concluded that different pleasures lie in different texts. For Barthes, there are two kinds of reading pleasure: “*plaisir*” and “*jouissance*”, with the difference between them being a matter of degrees. The *plaisir* is the pleasure that satisfies and gives euphoria where, according to Barthes, it comes from cultural familiarity and is linked to a comfortable practice of reading. We could thus associate this definition with the domestication strategy, which is also defined by a fluid reading that respects the literary norms of the target culture.

As for McGillis, he also differentiates two types of pleasure obtained from reading: “Elemental pleasure” and “alert pleasure”, with the first produced “when we assume that reading has no other purpose than to keep us perennially playing the same game, never moving forward or backward, never achieving any ‘final wisdom.’” (p. 16). This distinction reflects what was observed during this study in the domestication and source text groups, particularly with *Bunnies on the Bus*. McGillis claims that “elemental pleasure” is immediate and comes from the infancy, while alert pleasure is the one that we learn, as it is not self-

centred but emerges when we are able to open to otherness. Alert pleasure is produced by more challenging readings, so it is possible that a foreignization strategy of translation may facilitate this type of pleasure, as observed in my study.

In my study, we can see that the domestication translation offers an accessibility that relies on familiarity with the text. As for *jouissance*, it is a pleasure that shakes the reader and brings discomfort. According to Barthes, it comes from the absolute novelty of language just like McGillis's "alert pleasure", which is linked to resistance in the reception of the work. This brings us closer to how we might define the translation strategy of foreignization. For both Barthes and McGillis, this type of less accessible text would be associated with this type of more challenging pleasure, as we have seen empirically with the foreignization versions. For their part, Perry Nodelman and Mavis Reimer (2003) recommend "to celebrate both and to enjoy both—to acknowledge and indulge both, the *pleasure* of expected patterns and meanings and the *jouissance* of unexpected disruptions and resistances" (p. 24).

These two strategies of translation thus offer pleasure to the reader. The readers find the texts humorous, although there are different kinds of pleasure are elicited by these strategies which are mainly highlighted during the second reading.

## Chapter 6: Conclusion

### 1. Insights gained from this study

The current discussion around the translation strategies of domestication and foreignization is mainly theoretical and is missing an important piece: how do readers respond to these strategies? In the field of children's literature in particular, a lot of assumptions have been made about what strategy is more suitable for children but without any empirical justifications. This study was designed and conducted precisely to gain empirical insights on how readers respond to these strategies, using humorous picturebooks to assess not only comprehension but also enjoyment.

One of the main findings of the study is that any particular version of the text, and therefore the choice of translation strategy, has a crucial influence on how the children understand and enjoy a picturebook, and upon how parents read, mediate and appreciate the story. It is important to underline that this study did not make any initial assumptions about the effect, accessibility and enjoyment of these strategies. For instance, I did not hypothesise that the different translations of a same text would make such a difference on so many aspects of reception. Nonetheless, the key finding is remarkable, particularly since the assumption otherwise is that the translation strategy would have less influence in the case of picturebooks because the illustrations (a significant part of information) are common to all three versions of the text and its translation (with the exception of the inscriptions).

These differences in response confirmed what existing theory has claimed about these strategies. Namely, that the domestication strategy creates a reading experience similar to that of the source text because both produce a similar familiarity, while the foreignization strategy stands apart because it is less accessible and familiar. It is worth remarking that these less accessible versions were precisely the ones that children understood best, mainly thanks to the mediation of their parents during the reading. Although all the versions were perceived as humorous by most of the children, these differences in familiarity and accessibility of the text elicited different types of pleasure (*plaisir*/elementary pleasure in domestication and *jouissance*/alert pleasure in foreignization).

Another important finding concerned the mediation of the text by the parents. This mediation depends on the text and the changes occurring from the first reading to the second. In the study we discovered that the parents' comments are not limited to their role in mediation. In fact, some of those comments expressed their appreciation of the story, showing that parents can enjoy picturebooks even if the text is not targeted at them. It is also valuable to note that parents' enjoyment did not determine the enjoyment of the children.

In addition to enjoying the story and playing their roles as mediators and readers, parents sometimes asked their children questions not to test their children's understanding but for the purposes of their own understanding. They did so mainly because of the reading situation, where parents are busy reading while children listen to the story and look at the illustrations. When the parent ends the reading and starts looking at the images, then it can be said that their child already has a better knowledge of these elements. In this study the

parents acknowledged that at this precise moment the child knows more than the parent and empower the child by asking questions.

It is also worth highlighting the importance of studying children's responses during the second reading which considerably influences reception. Our study showed either a stabilisation of or a decrease in enjoyment for the source text and the domestication strategy while, conversely, there was an increase of enjoyment with the foreignization strategy. Therefore, this study would have been incomplete if we had not analysed the children's reception over the second reading.

## 2. The study's strengths and limitations

As mentioned above, my study is one of the first to delve into how children read, understand and enjoy translations. It is also one of the first to focus on reading pleasure and the link between comprehension and enjoyment because most studies on readers' responses focus on the process of meaning-making. This double focus on pleasure and understanding has enabled me to show that they are intertwined, as has previously shown in humour studies. Furthermore, I have not only focused on children's reception but on how parents read and mediate the story, and on the interactions between parent and child when reading a picturebook as interactions that are crucial in this medium. This research has also offered one of the first studies to analyse reading patterns empirically, showing that translation strategies can modify the way that parents read a picturebook.

Another strength is that this study offers not only empirical research but it is also a contribution to knowledge regarding the practical applicability of Venuti's concepts. The criteria created in this study during the translation process thus constitute a first step towards defining practical criteria to follow one or the other strategy during the translation process (which currently do not exist). Hence this research will provide valuable assistance for a discussion about these criteria, and future studies promise to focus specifically on this aspect.

In turn, this research has also demonstrated some methodological strengths. Most of the existing studies on reader response to picturebooks are

qualitative and have focused mainly on interpreting children's individual responses, but this approach has not enabled them to determine whether or not these responses are representative. Coding children's responses then allowed us to detect patterns in their response and quantify them, which not only registered their individual response but identified common ground for their responses. This combination of qualitative and quantitative data ensured that the results do not depend on individual interpretation but can reflect on how the majority of children engage with the story in the context of this study.

Another strength of the research was that I analysed not only the most studied type of readerly responses (verbal) but also non-verbal responses, which offered very complementary data. For instance, these non-verbal responses allowed me to measure children's enjoyment in a precise manner, highlighting the drop in appreciation observed in domestication and source text groups during the second readings, and identifying the specific passages of the book that children found funny depending on the version they were reading. Having these different sets of qualitative and quantitative data gave me access to deeper insights into reader response and to determine, most of all, that these data sets responded to each other, so confirming and validating the findings.

Finally, having parents as coresearchers charged with data collection was an asset in my study. Indeed, the children were at ease with their parents in this context, and probably much more than they would have been with me or another researcher. The children were also less complacent than they would have been with a researcher; they were comfortable to say that if they did not know how to answer and were even able to say if they did not want to answer a question.



The readings were intimate and revealed several moments of affection between parents and children. Hence, this comfortable context was ideal for the study of humorous content. Furthermore, parents stayed in a neutral position and did not give their opinions (with a few exceptions), nor put words into the children's mouths. In the few cases where it was evident that the parent guided the child's responses, these were not considered because they had been influenced by the parent.

However, this study also had some limitations. Giving one's opinion on a book is not easy, even for adults, and this was evident during the interview phase which seemed difficult for some children. Although they responded, these children made it clear that they did not like answering the questions with some interviews having to be stopped to respect their choice of not wishing to continue. Another aspect that could have influenced children's responses is the time chosen by the parent to do the reading. Sometimes this moment was during the evening when a few children seemed tired and were already in their pyjamas.

The home setting used in this research was easy for the parents and very accessible even for parents not used to computers. However, it did come with some technical issues. Some videos had no sound, while others were not well framed, and some parents encountered the issue of thinking that the device was recording only to find out after the reading and the interview that this was not the case. These technical issues reduced the number of usable videos, which needs to be considered when preparing for future research using this set-up.

Even if this set-up is less intrusive, the children were well aware that I was going to watch them because of my video at the beginning of the reading explaining the research. This became evident when they would ask about me, or even say hello or goodbye. Some parents used this opportunity to tell the children to behave well, especially during the interview. The reality was that even if I had had no contact with the children and bearing in mind that the setting seemed unobtrusive, the fact of knowing that I would watch the videos may have changed the interaction.

The use of electronic picturebooks enabled me to study their reception remotely. However it is possible that this new reading device, which the children and parents were not used to, could have modified their interactions during the reading. For example, some of the parents did the reading on their desk and not on the couch or the bed as they are probably more used to doing when reading a picturebook to children.

In addition, the materiality of the picturebooks was different and the turning of the pages was different, even though it imitated the way that pages turn in a book. Studies of reading on screen are still experimenting with how it affects the reception or the recalling of the story, entailing that it is difficult to determine how this may have influenced the results of my research. Furthermore, the protocol was very demanding and time consuming for the parents, which made it difficult to recruit the participants. Several dyads dropped out before finishing the whole protocol (the two readings of the picturebook) entailing that their data could not be used.

Sampling is a limitation in almost all research, and my study is no exception. Although my sample was large enough to answer the research

questions and highlight interesting differences between the groups, a larger sample would be required to confirm whether or not these differences are statistically significant. In addition, my sample was homogenous as all my participants were from a similar socio-economic background. Although this was beneficial in terms of allowing for comparison, on the other hand the sample (and therefore the results) were not representative of the whole population. Furthermore, the parents were mostly teachers, academics and librarians in this study, which may have had an equivalent influence on the results. Indeed, all the families had at least a master's degree, with half of them working in education, which suggests that these children were likely to be more accustomed to reading storytimes before bed and have a higher exposure to books at home.

In addition, the parents in this study are accustomed to reading aloud and engaging in this type of interaction with their children, and they likely cherish these moments, as evidenced by their willingness to participate in the study. This environment might have contributed positively to their appreciation and enjoyment of the picturebooks. While my study suggests some possibility of appreciation, interpretation and comprehension when children being read to are placed before different strategies of translation, it would be essential to conduct further research with a more diverse sample and different context before generalising these results.

Another limitation is that my research takes place in only one specific cultural context, entailing that my results are linked to this context and cannot be generalised to another one. In my study, both groups of children exposed to the translations were living in France, with similar exposure to translated

literature. Therefore, their level of engagement, influenced by prior exposure, does not affect my results but his would have been crucially different if my study had compared the reading experiences of British and French children, as British children do not have the same access to translated books in their country. In such a case, differences in engagement, understanding and appreciation may well have been influenced by their previous exposure to translations.

Nonetheless, French children live in a culture close in nature to British culture which means that in my study, the reception of translation strategies cannot be generalised to other cultures.

Wolfgang Welsch (1994) introduces a new concept of culture that clarifies the relationship between cultures, describing it as not defined by separation and discord, but by interconnectedness, integration, and shared elements. He rejects the older conceptions of culture, such as multiculturalism or interculturality, which he believes depict culture as functioning within isolated, separate, or independent spheres. With the concept of transculturality, he argues that contemporary cultural conditions are largely characterised by mixtures and interpenetrations that emerge from or merge into one another. In this view, cultures today are deeply interconnected and intertwined, making it impossible to consider anything as completely foreign.

As highlighted by Jan Pedersen (2005), transculturality defines a cultural reality that is particularly relevant in the field of translation. Pedersen states that many extralinguistic cultural references that "once were familiar only to people in one culture will now be accessible on a global scale and are thus not very culture-bound" (p. 10). This definition of culture helps us understand that the engagement, understanding and appreciation of the French children with

translated literature in my study may be influenced by their implicit or explicit familiarity with British culture, which could be reflected in their previous reading.

Indeed, a synthesis of children's literature publishing statistics (created by the Syndicat National de l'Édition) shows a dominance of the English language in translated books, representing 76% in 2022. This figure is stable compared to the 77% of translated books in English in 2018. It is important to note that these figures do not specify the country of origin of the English translations. However, it is evident that French children have access to numerous books from Anglophone culture and may encounter references to it in other parts of their daily lives.

It would hence be valuable to test these translation strategies with different countries that may have different levels of access to translation literature, and with other cultures that vary in proximity and languages. These new factors may then pose different translation challenges, as well as offering other reading experiences and reader responses. Finally, my findings cannot be generalised to determine how translation strategies will be perceived in any context. They apply only for humorous picturebooks that principally rely on slapstick, presented to French children who are used to translations coming from England and who live in a culture that is close to that of the source text.

### 3. Implications and suggestions for future research

The findings of this research can be applied to different fields, one of which is translation studies. In the first place, the assumptions on accessibility and familiarity linked to translation strategies seem to be confirmed empirically by my findings. This has implications not only for translation theory but the practice of translation. It can help to choose the translation according to the reception that translators and publishing houses want to privilege.

For the time being, this study has shown that children may enjoy less accessible and less familiar texts, entailing that translators should not assume that this kind of translation is unsuitable for children, especially for media such as picturebooks where the mediation of the adult can help children access the story. Furthermore, some features of the text were only evident during the reading aloud, suggesting that it is vital to test the translation orally.

Nonetheless, these findings also need to be included in a larger set of data. Here it would be very interesting to study the reception of these strategies of translation in other contexts; for example, with children less used to translations than French children, as my initial study design addressed. It might then be possible to return to my original intention to include the analysis of French picturebooks translated into English in order to gain insights about reception with British children who are much less used to translations. Conversely, another study might focus on children from countries that have more translations than local creations in children's literature. It would also be revealing to study the reception of translations where the source text is from a

minority language, or from countries that are culturally more different than France and England.

My findings can also be employed to highlight interesting elements to consider in the research on reader response. For instance, I have shown that Sipe's categories can be used outside the classroom while one-to-one settings (and not just groups) can even provide different insights, such as the finding that performative comments seem to be more frequent in the context of home reading than in the classroom.

As the main setting for these studies on reader response is the classroom, insufficient information has been provided on performative response which, as we saw, can be facilitated in other contexts. It would be interesting to study how these performative comments depend on the children's age, on the medium and on the genre (it is possible that the higher number of performative comments in my study was partly due to the humorous content of the picturebooks). Moreover, it would also be important to focus on the link between this performative response with understanding and pleasure.

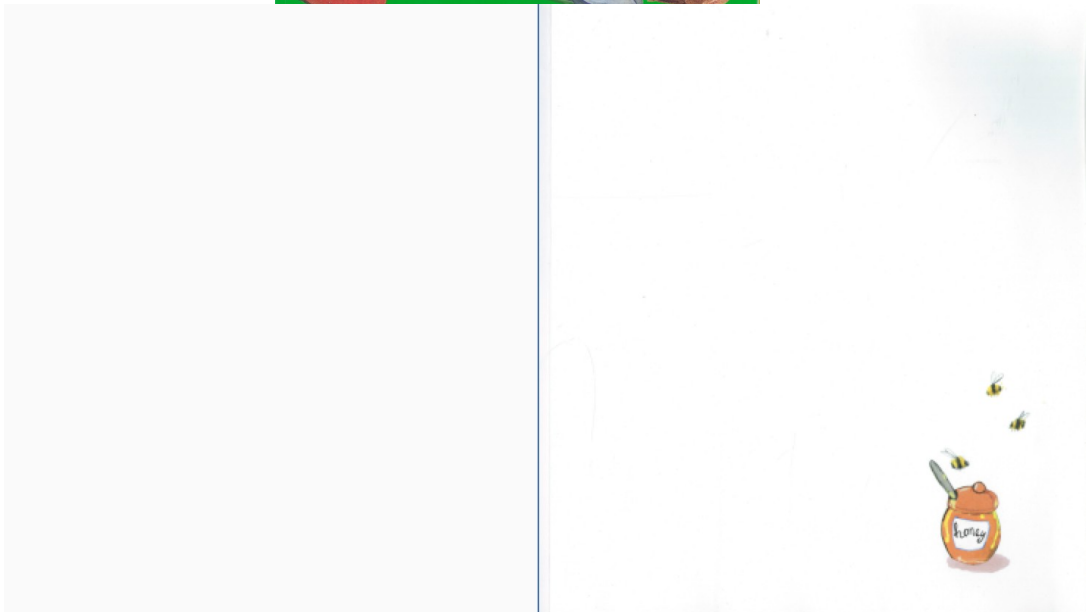
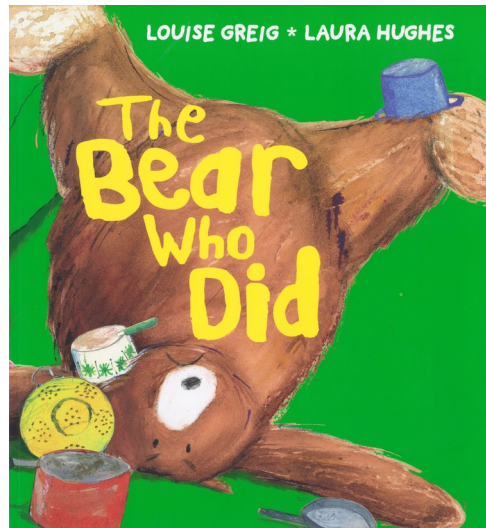
Further research is needed on reader response centred not just on meaning-making but on pleasure too, not only addressing children reading picturebooks but their engagement with other types of media, being that enjoyment is essential in the process of reading at any age. Another interesting finding in my research was that pleasure and understanding evolve with rereadings. Hence, it would be interesting to delve deeper into how too-easy readings can create a boredom effect during rereading.

Furthermore, in future research greater emphasis should be placed on the development of literary experiences at home which, for a lot of children, is the first place they encounter books. Such an approach may also produce a better understanding of the roles of parents (as reader, mediator and receiver of the story), how the three elements in this triad (text, parent and children) influence each other, and how these influences evolve over time, age, medium and genres.

My study shows that the integration of parents as co-researchers is enriching, less intrusive and better adapted to family life (they can choose their schedule). It has also provided a setting that facilitates intimacy and makes children feel at ease. These conclusions should hence be considered for future research. It would also be very interesting to extend the role of parents as co-researchers to the analysis of the findings because parents might be able to enlighten the results with new insights, while the children themselves could participate in this analysis and offer their point of view, thereby empowering the participants of the study. Finally, I would like to suggest the use of quantitative data in empirical studies in reader response because, as my study shows, this approach increases the reliability of the findings and strengthens the conclusions drawn from them.



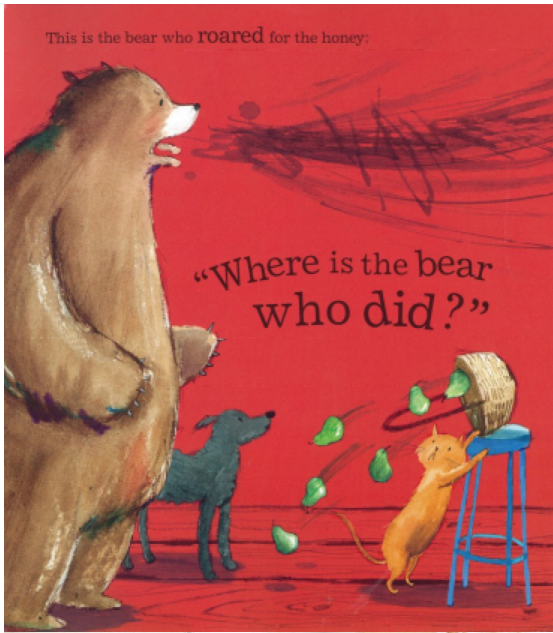
Appendix 1. Illustrations of *The Bear Who Did*











This is the bear who roared for the honey:

“Where is the bear who did?”



This is the ROAR that rattled the door.

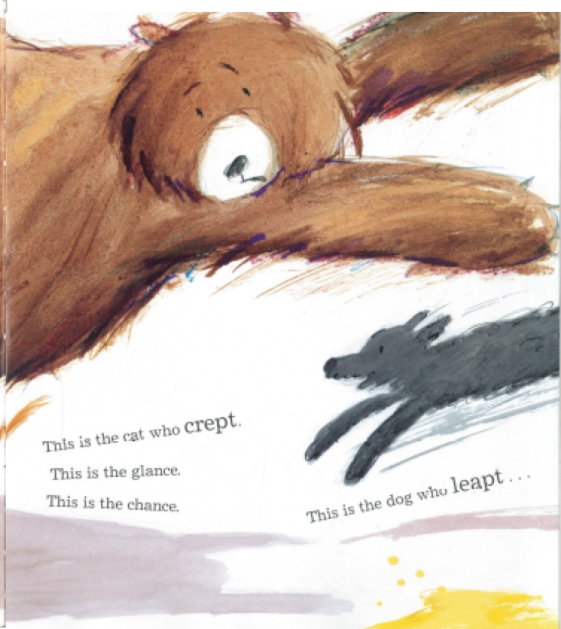
This is the milk that tipped.

This is the flour that poured in a shower.

This is the bear who slipped.



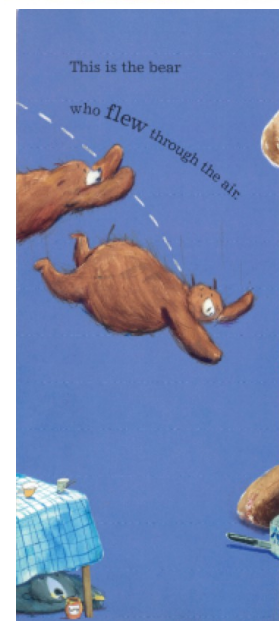
These are the eyes full of surprise.



This is the cat who crept.

This is the glance.  
This is the chance.

This is the dog who leapt ...



This is the bear who flew through the air.



These are the walls that shook.



This is the clock that ticked and tocked and rocked and rocked ...

Uh-oh ...

Don't look!









This is the help that shrieked!

"Eeeek!"

BUZZZZZZ!



"Ouch!"

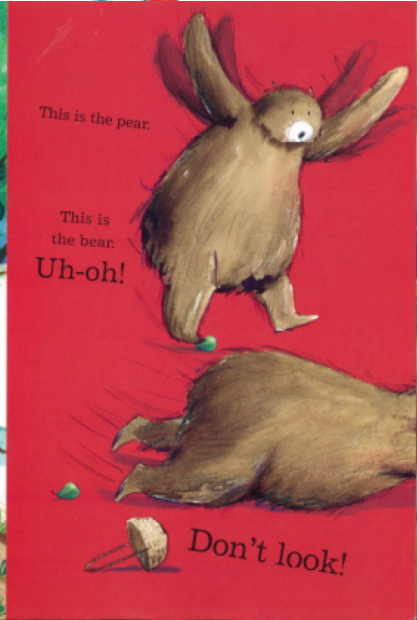
"Run!"



These are the thumps.

These are the jumps.

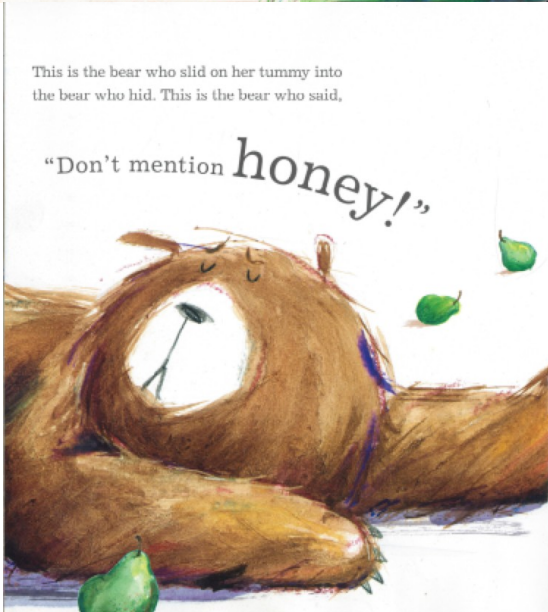
This is the house that shook.



This is the pear.

This is the bear. Uh-oh!

Don't look!



This is the bear who slid on her tummy into the bear who hid. This is the bear who said,

"Don't mention honey!"

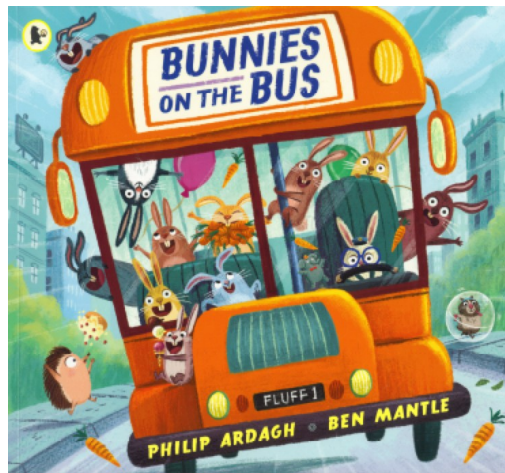








## Appendix 2. Illustrations in *Bunnies on the Bus*





There's a turtle at a bus-stop,  
waiting with her shopping.  
A bus whizzes past her  
with no sign of stopping.

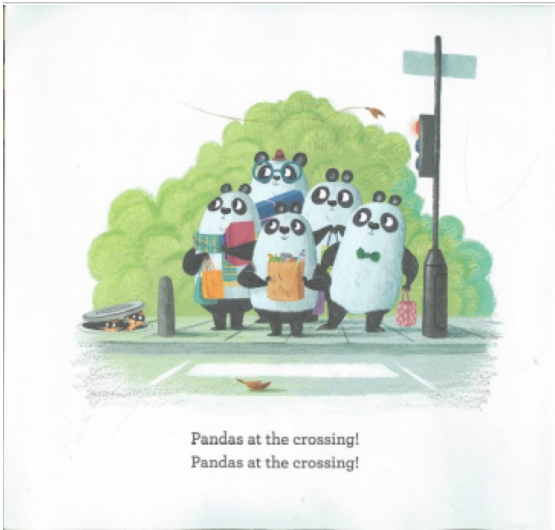


Bunnies on the bus!  
Bunnies on the bus!  
No wonder there's a fuss  
about the bunnies on the bus!



Little Bunny at the wheel!  
Little Bunny at the wheel!  
He's swerving round the corners  
to make the others SQUEAL!





Pandas at the crossing!  
Pandas at the crossing!



Their shopping jumping in the air,  
spinning and a' tossing.



Bunnies on the bus!  
Bunnies on the bus!  
No wonder there's a fuss  
about the bunnies on the bus!



Baby Bunny wails!  
Baby Bunny wails!



Mummy Bunny  
SOOTHES him

by reading Bunny Tales.





Lambs by the library,  
playing on the swings.  
The bus goes shooting past them,  
flying without wings!



Bunnies in the aisle! Bunnies in the aisle!

DO sit down,  
or you'll end up in a pile!



There's a bunny on the roof! THERE'S A BUNNY ON THE ROOF!

Watch out, you silly bunny! You may well lose a tooth!





Bunnies on the bus!  
 Bunnies on the bus!  
 No wonder there's a fuss  
 about the bunnies on the bus!



Bunnies at the stop!  
 Bunnies at the stop!  
 Time to get off now.



They jump down with a HOP!



But wait.  
 What's happening  
 down in Station Lane?

The bunnies from the bus  
 have jumped onto a ...





TRAIN!



Bunnies on the train!  
 Bunnies on the train!  
 Another bunny journey...



Here we go again!



FOR THE BEST CHILDREN'S BOOKS,  
 LOOK FOR THE BEAR.

AM I  
 DRIVING WELL?

Bunnies on the Bus!  
 Bunnies on the Bus!  
 What's all the fuss about  
 the Bunnies on the Bus?

FLUFF J

### Appendix 3. Translations of *The Bear Who Did*

Source text	Foreignization	Domestication
The Bear Who Did	Cet ours là	Ourse-ci, Ourse-là
This the bear who did not steal the honey	Voici l'ourse qui n'a rien volé	Ourse-ci n'a pas volé le miel.
This is the bear who did	Voici l'ours que si	Ourse-là, si.
This is the bear who did not find it funny	Voici l'ours qui n'a pas rigolé	Ourse-ci ne trouve pas ça drôle.
This is the bear who did	Voici l'ours qui quant à lui...	Ourse-là, si.
This is the bear who search for the honey	Voici l'ourse à la recherche du miel volé	Ourse-ci cherche le miel.
This is the bear who hid	Voici l'ours caché ici	Ourse-là, elle, est cachée.
This is the bear who roared for the honey	Voici l'ourse qui pour le miel se mit à hurler	Ourse-ci réclame son miel et grogne :
Where is the bear who did ?	« Où est donc l'ours qui l'a volé ? »	« Qui a fait cela ? »
This is the roar that rattle the door	Voici le hurlement qui a secoué la porte	Et la porte de vaciller Sous les rugissements.
This is the milk that tipped	Voici le lait qui s'est renversé	Et le lait de se renverser.
This is the flour that poured like a shower	Voici la farine qui a dégringolée	La farine pareillement.
This is the bear who slipped	Voici l'ourse qui a trébuché	Ourse-ci de glisser.
These are the eyes full of surprise	Voici la souris qui a poussé un cri	Ces yeux-ci sont surpris.
This is the cat who crept	Voici le chat qui s'est faulé	Ce chat-là n'y croit pas.
This is the glance	Voici l'opportunité	Car en un clin d'œil.
This is the chance	Voici le moment de se régaler	C'est un vrai quatre-feuilles !
This is the dog who leapt	Voici le chien qui a sauté	Ce chien-ci bondi...

This is the bear who flew through the air	Voici l'ourse qui a valdingué	Dans les airs, Ourse-ci jaillit.
These are the walls that shook	Voici les murs qui se mirent à trembler	Et les murs de trembler.
This is the clock that ticked and tocked and rocked and rocked	Voici l'horloge qui tic tac et tangué et tangué	Et l'horloge de tictaquer.
Uh, Oh...Don't look !	Oh, oh...Il vaut mieux ne pas regarder !	Oh... quel fourbi !
This is the <b>bear</b> « This is <b>unfair</b> »	Voici l'ourse qui a pensé « C'est insensé »	« C'est pas juste ! », se dit Alors Ourse-ci.
These are the wings that <b>flapped</b>	Voici les ailes qui ont claquées	À tire d'aile, les oiseaux
These are the <b>bees</b> high in the <b>trees</b>	Voici les abeilles dans le soleil	Rejoignent les abeilles tout là-haut.
This is the branch that <b>snapped</b>	Voici la branche qui a craqué	Et la branche s'est cassée.
This is the <b>bear</b> full of <b>despair</b>	Voici l'ours qui a vu la situation s'aggraver	Ourse-ci, découragée,
This is the rain that <b>poured</b>	Voici la pluie qui s'est mise à tomber	Regarde la pluie tomber
Help!	Au secours !	« À L'AIDE ! »
These are the <b>paws</b>	Voici les pattes touffues	Ces pattes-là
This is the <b>noise</b>	Voici le grabuge	Ce ronflement-là
This is the bear who <b>snores</b>	Voici l'ours qui ronflait	C'est Ourse-là.
This is the <b>elk</b> who heard the « <b>HELP!</b> »	Voici le wapiti qui a entendu le cri.	L'élan entend le cri.
This is the beaver <b>too</b>	Voici le castor qui l'a entendu aussi	Le castor aussi.
This is the fox	Voici le renard	Le renard les suit.
These are the knocks	Voici un peu d'espoir	Toc toc toc !
« Is there anything we can do? »	« Besoin d'aide ici ? »	« On peut t'aider ? »
This is the <b>help</b> that followed	Voici les amis qui ont suivi le	Derrière l'élan, tous sont réunis.

the elk	wapiti.	
This is the floor that <b>creaked</b>	Voici le plancher qui a craqué	Le plancher craque.
This is the <b>squeeze</b> that upset the <b>bees</b>	Voici les abeilles tirées de leur sommeil	Les abeilles s'affolent.
Buzzzz	Buzzzz	Bzzzzzz
This is the help that <b>shrieked</b>	Voici les amis affolés	Et tous crient
Eeeeeek! Ouch! Run!	Hiiiiii ! Ouch ! Courez !	Aïe ! Sauve qui peut !
These are the <b>thumps</b>	Voici les coups.	Là !
These are the <b>jumps</b>	Voici les trous.	Patratas !
This is the house that shook	Voici la maison qui s'est mise à trembler	La maison est à bas.
This is the bear This is the pear	Voici la poire du début de l'histoire	Ourse-ci... La poire, là!
Uh, Oh...Don't look !	Oh, oh...Il vaut mieux ne pas regarder !	Oh..., quel tracas !
This is the bear who slid on her tummy into the bear who <b>hid</b>	Voici l'ourse qui a glissé à plat ventre devant l'ours caché dans son antre	Et Ourse-ci ventre à plat Sur Ourse-là tout en bas.
This is the bear who said « Don't mention <b>honey!</b> »	Voici l'ourse qui a dit « Ne me parle pas du miel »	Ourse-ci dit, « Ne me parle pas de miel, mon amie ! »
This is the bear who <b>did</b> « Want <b>some?</b> »	Voici l'ours qui a dit «t'en veux un peu? »	« Tu en veux quand même un peu ? » dit Ourse-là, Le pot de miel dans les bras.

### Inscriptions in the illustration:

Honey: Miel

Admit one (on a ticket): Bon pour une personne

Wildflower/seed mix/ Bee friendly: Fleurs sauvages/ Mélanges de graines/ aimées des abeilles

Remember the honey!: Pense au miel !

Recipes: recettes

Flour: Farine

Home: Chez nous



## Appendix 4. Translations of *Bunnies on the Bus*

Source text	Foreignization	Domestication
Bunnies on the Bus	Lapins dans le bus	Les lapinous font les fufous
It's a sunny summer's day in Sunny Town, With the creatures warm and happy As the sun shines down	C'est un Joli jour d'été à Sunny ville, Les animaux sont joyeux et heureux sous le soleil tranquille.	Jolie journée à Soleil-Ville, Il fait tout beau il fait tout chaud, Chacun sourit de toutes ses dents Sous le soleil qui brille.
There's a turtle at a bus-stop, Waiting with her shopping. A bus whizzes past her with no sign of stopping.	Il y a une tortue à l'arrêt de bus, attendant avec ses achats Un bus vroummm devant elle mais ne s'arrête pas.	Une tortue très très chargée Voudrait rentrer à la maison le bus lui passe sous le nez Et on entend cette chanson :
Bunnies on the bus! Bunnies on the bus! No wonder there's a fuss About the bunnies on the bus!	Lapins dans le bus ! Lapin dans le bus ! C'est fou ce qu'ils s'amuse Les lapins dans le bus !	Les lapinous font les fufous ! Les lapinous font les fufous ! La ville est sens dessus dessous Les lapinous font les fufous !
Little Bunny at the wheel! Little Bunny at the wheel! He's swerving round the corners to make the others SQUEAL!	Peti' lapin au volant ! Peti' lapin au volant ! Tout le monde crie avec ses virages affolants	Mini Lapin est au volant ! Mini Lapin est au volant ! Il fonce exprès dans les tournants Pour envoyer valser les gens !
Pandas at the crossing! Pandas at the crossing!	Pandas aux croisements ! Pandas aux croisements !	Oh-oh ! Sur le passage piétons Plein de petits pandas patientent
ZOOOOOOOOOOOM!	ZOOOOOOOOOOOM !	VROUUUUUUUUUUUM !

<p>Their shopping jumping in the air, Spinning and a' tossing.</p>	<p>Tout se met en mouvement sautant au vent tourbillonnant et virevoltant</p>	<p>Leurs paquets font des tourbillons Et dégringolent dans la pente !</p>
<p>Bunnies on the bus! Bunnies on the bus! No wonder there's a fuss About the bunnies on the bus!</p>	<p>Lapins dans le bus ! Lapin dans le bus ! C'est fou ce qu'ils s'amuse Les lapins dans le bus !</p>	<p>Les lapinoux font les fufufous ! Les lapinoux font les fufufous ! La ville est sens dessus dessous Les lapinoux font les fufufous !</p>
<p>Baby bunny wails! Baby bunny wails!</p>	<p>Bébé Lapin pleur ! Bébé lapin pleur !</p>	<p>Bébé lapin a du chagrin ! Bébé lapin a du chagrin !</p>
<p>Mummy Bunny SOOTHES him By reading Bunny Tales</p>	<p>Maman lapin le calme avec des contes de rongeurs</p>	<p>Pour rassurer son petit bout maman Lapine fait des bisous Et lit des contes de lapinoux</p>
<p>Lambs by the library, Playing on the swings, The bus goes shooting past them, Flying without wings!</p>	<p>Les Agneau dans le parc Jouent sur les balançoires le bus passe à toute allure ! Sans même dire au revoir.</p>	<p>Des petits moutons bien élevés Jouent sagement à la balançoire Voilà le bus comme une fusée Qui continue sa trajectoire.</p>
<p>Bunnies in the aisle! Bunnies in the aisle!</p>	<p>Lapins dans l'allée ! Lapin dans l'allée !</p>	<p>Alerte Lapinoux debout ! Alerte Lapinoux debout !</p>
<p>DO sit down, Or you'll end up in a pile!</p>	<p>Asseyez-vous enfin, Ou vous finirez cabossés !</p>	<p>RASSEYEZ-VOUS, petits fufufous, Ou vous vous casserez le cou !</p>
<p>There's a bunny on the roof! THERE'S A BUNNY ON THE</p>	<p>Un lapin sur le toit Un lapin sur le toit !</p>	<p>ALERTE lapin sur le toit ! ALERTE LAPIN SUR LE</p>

<p>ROOF !</p> <p>Watch out, you silly bunny!</p> <p>You may well lose a tooth!</p>	<p>Attention, Crétin de lapin !</p> <p>Tu pourrais bien perdre un doigt !</p>	<p>TOIT !</p> <p>Attention, petit galopin !</p> <p>C'est risqué de faire le malin !</p>
<p>Bunnies on the bus!</p> <p>Bunnies on the bus!</p> <p>No wonder ther's a fuss</p> <p>About the bunnies on the bus!</p>	<p>Lapins dans le bus !</p> <p>Lapin dans le bus !</p> <p>C'est fou ce qu'ils s'amusement</p> <p>Les lapins dans le bus !</p>	<p>Les lapinous font les fufous !</p> <p>Les lapinous font les fufous !</p> <p>La ville est sens dessus dessous</p> <p>Les lapinous font les fufous !</p>
<p>Bunnies at the stop!</p> <p>Bunnies at the stop!</p> <p>Time to get off now.</p> <p>They jump down with a HOP!</p>	<p>Lapins hors du bus!</p> <p>Lapins hors du bus !</p> <p>C'est l'heure du terminus.</p> <p>Ils sautent tous comme des puces !</p>	<p>C'est le terminus, tout le monde descend !</p> <p>Tout le monde s'en va en sautillant !</p>
<p>But wait.</p> <p>What's happening</p> <p>Down in Station Lane?</p> <p>The bunnies from the bus</p> <p>Have jumped onto a...</p> <p>TRAIN !</p>	<p>Mais attendez.</p> <p>Que se passe-t-il</p> <p>à l'arrêt Métropolitain ?</p> <p>Tous les lapins du bus</p> <p>Ont sauté dans un...</p> <p>TRAIN !</p>	<p>Mais ça alors, que se passe-t-il</p> <p>Dans la gare du centre-ville ?</p> <p>Le bus est vide !</p> <p>Tous les lapins Viennent de monter dans... un TRAIN !</p>
<p>Bunnies on the train !</p> <p>Bunnies on the train !</p> <p>Another bunny journey...</p>	<p>Lapin dans le train !</p> <p>Lapin dans le train !</p> <p>Un nouvel engin plein de lapins</p>	<p>Les lapinous font les fufous !</p> <p>Les lapinous font les fufous !</p> <p>Dans le bus ou bien dans le train,</p>
<p>Here we go again !</p>	<p>Et toujours le même refrain !</p>	<p>On chante encore avec entrain !</p>

**Inscriptions in the illustration:**

Fluff 1 (on the bus): Touffu 1

Roar-some hair (on an advertising with the lion posing): Des cheveux qui font rugir

Sunny Town (on the bus): Sunny ville

Bus stop: Arrêt de bus

Olive's (on the front of a shop): Chez Olive

Am'I driving well? (on the bus): Reporter ma conduite ?

Daily Tail (name of the newspaper): L'Echo des animaux

Escaped! (on the front cover of the newspaper): Alerte Evasion !

Barbers: Barbier

Open: Ouvert

Coco's: Chez Coco

Goldiflops and the three bears (the cover of a book): Pompom d'or et les trois ours

Bank: banque

Mega city: Giga ville

Leo Panthera no longer the Mane Man (on the newspapers): Léo Féline a perdu sa couronne.

Rabbits Run Riot ! (on the newspaper): lapins Dingos créent le chaos !

## Appendix 5. Codes for coding of Prosody

<b>Pace</b>	<b>Volume</b>	<b>Pitch</b>	<b>Tone</b>
Acceleration ( > )	Raise voice ( F )	High ( H )	Sad ( S )
Decelaration ( < )	Yelling ( FF )	Low ( L )	Joyful ( J )
	Lower voice ( P )		Assertive ( A )
	Whisper ( PP )		Concerned ( C )
			Angry ( R )
			Serious ( S )
			Cheeky ( Ch )
			Singing ( ♪ )

**Appendix 6.** Grid for parent's interactions while reading  
*The Bear Who Did* (extract)

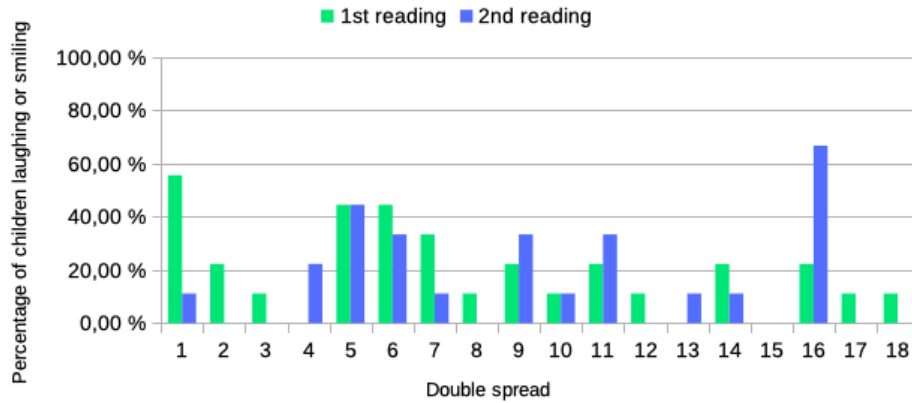
	A	B	C	D	E	F	G
<b>1</b>	SOURCE TEXT	FOREIGNIZATION	DOMESTIFICATION	Glance initiated by parent to child	Glance initiated by child to parent	Pointing to the screen	Gesture towards child
<b>2</b>	Cover : The Bear who Did, Louise Greg * Laura Hughes	Cover : Cet ours-là, Louise Greg * Laura Hughes	Cover : Ourse-ci, Ourse-là, Louise Greg * Laura Hughes				
<b>3</b>	Blank page with Honey						
<b>4</b>	Forest illustration						
<b>5</b>	Title : The Bear who Did	Title : Cet ours-là	Title : Ourse-ci, Ourse-là				
<b>6</b>	This the bear who did not steal the honey	Voici l'ourse qui n'a rien volé	Ourse-ci n'a pas volé le miel.				
<b>7</b>	This is the bear who did	Voici l'ours qui quant à lui...	Ourse-là, si.				
<b>8</b>	This is the bear who did not find it funny	Voici l'ours qui n'a pas rigolé	Ourse-ci ne trouve pas ça drôle.				
<b>9</b>	This is the bear who did	Voici l'ours qui quant à lui...	Ourse-là, si.				
<b>10</b>	This is the bear who search for the honey	Voici l'ourse à la recherche du miel dérobé	Ourse-ci cherche le miel.				
<b>11</b>	This is the bear who hid	Voici l'ours caché ici	Ourse-là, elle, est cachée.				

**Appendix 7. Grid for children's expressions while reading**  
*The Bear Who Did* (extract)

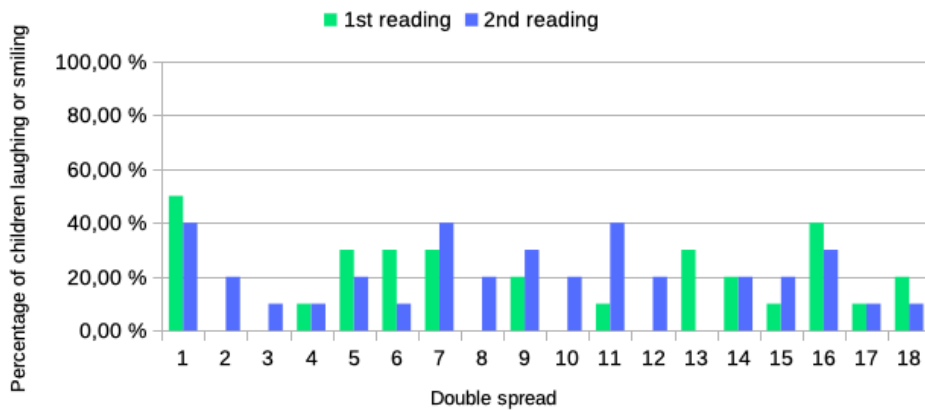
	A	B	C	D	E	F	G	H
<b>1</b>	SOURCE TEXT	FOREIGNIZATION	DOMESTICATION	Expressions of pleasure (smile or laughter)	Expressions of surprise (raised eyebrows, eyes wide open, open round mouth)	Frown	Looks elsewhere	Other
<b>2</b>	Cover : The Bear who Did, Louise Greg * Laura Hughes	Cover : Cet ours-là, Louise Greg * Laura Hughes	Cover : Ourse-ci, Ourse-là, Louise Greg * Laura Hughes					
<b>3</b>	Blank page with Honey							
<b>4</b>	Forest illustration							
<b>5</b>	Title : The Bear who Did	Title : Cet ours-là	Title : Ourse-ci, Ourse-là					
<b>6</b>	This is the bear who did not steal the honey	Voici l'ourse qui n'a rien volé	Ourse-ci n'a pas volé le miel.					
<b>7</b>	This is the bear who did	Voici l'ours qui quant à lui...	Ourse-là, si.					
<b>8</b>	This is the bear who did not find it funny	Voici l'ours qui n'a pas rigolé	Ourse-ci ne trouve pas ça drôle.					
<b>9</b>	This is the bear who did	Voici l'ours qui quant à lui...	Ourse-là, si.					
<b>10</b>	This is the bear who search for the honey	Voici l'ourse à la recherche du miel dérobé	Ourse-ci cherche le miel.					
<b>11</b>	This is the bear who hid	Voici l'ours caché ici	Ourse-là, elle, est cachée.					

## Appendix 8. Percentage of children with expressions of enjoyment when reading *The Bear Who Did*

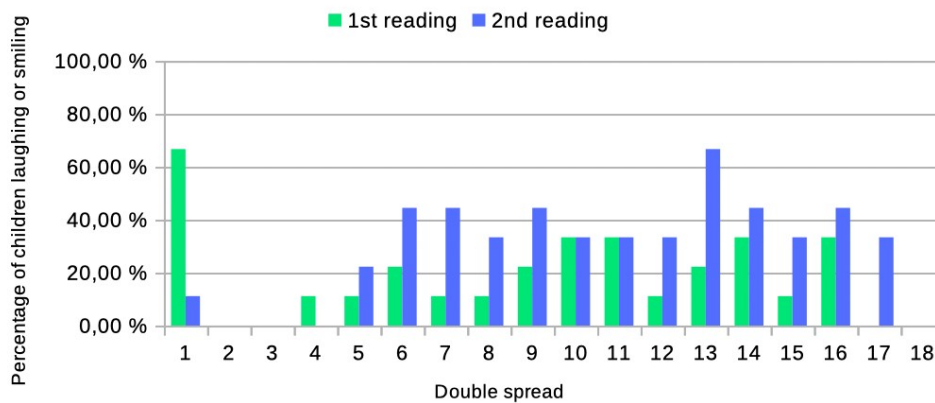
Percentage of children smiling or laughing per double spread  
(Source text)



Percentage of children smiling or laughing per double spread  
(Domestication)



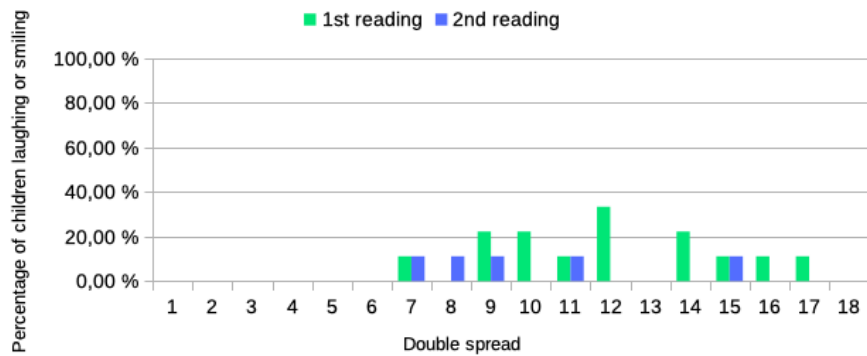
Percentage of children smiling or laughing per double spread  
(Foreignization)



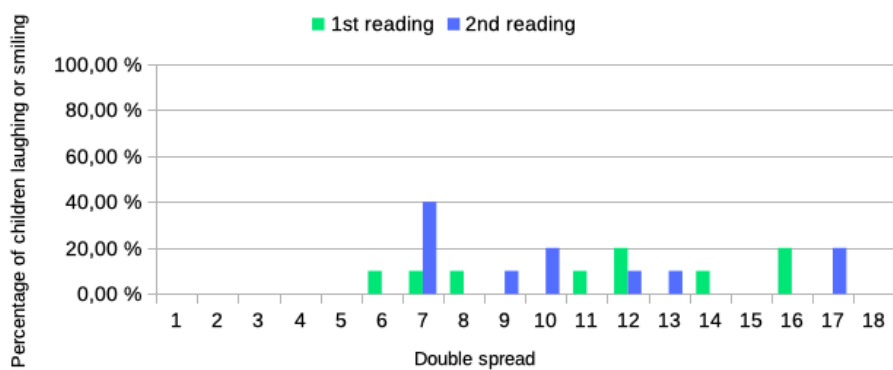


## Appendix 9. Percentage of children with expressions of surprise when reading *The Bear Who Did*

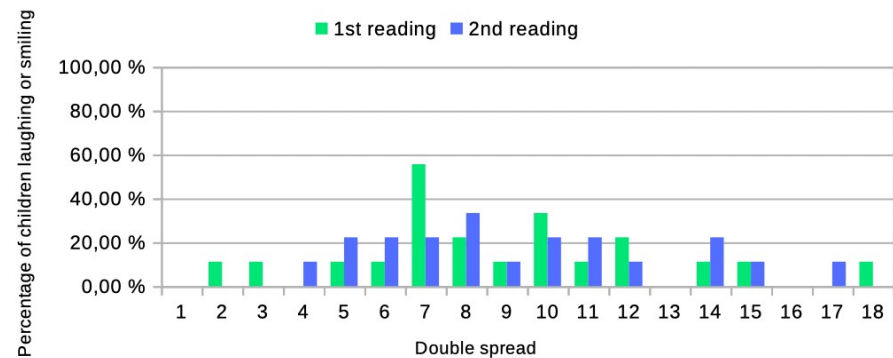
Percentage of children with surprise expressions per double spread  
(Source text)



Percentage of children with surprise expressions per double spread  
(Domestication)



Percentage of children with surprise expressions per double spread  
(Foreignization)

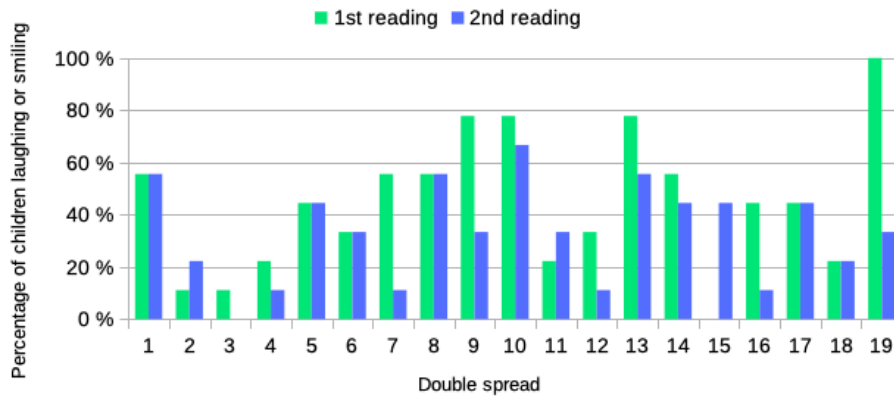


## Appendix 10. Percentage of children with expressions of enjoyment when reading *Bunnies on the Bus*

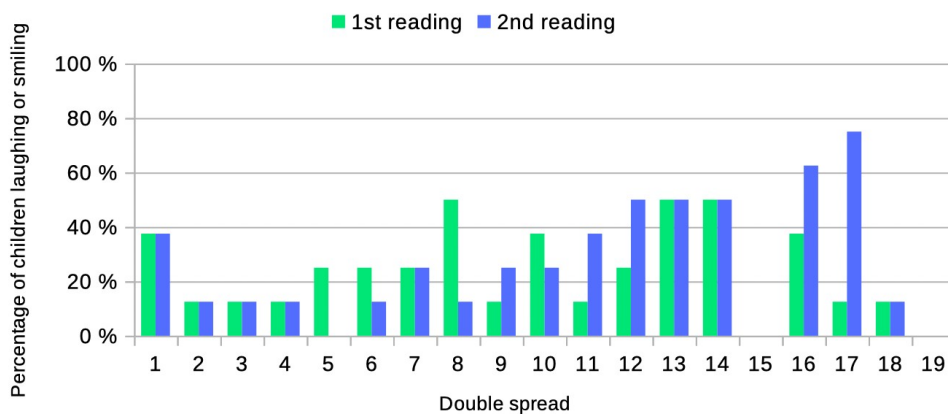
Percentage of children smiling or laughing per double spread  
(Source text)



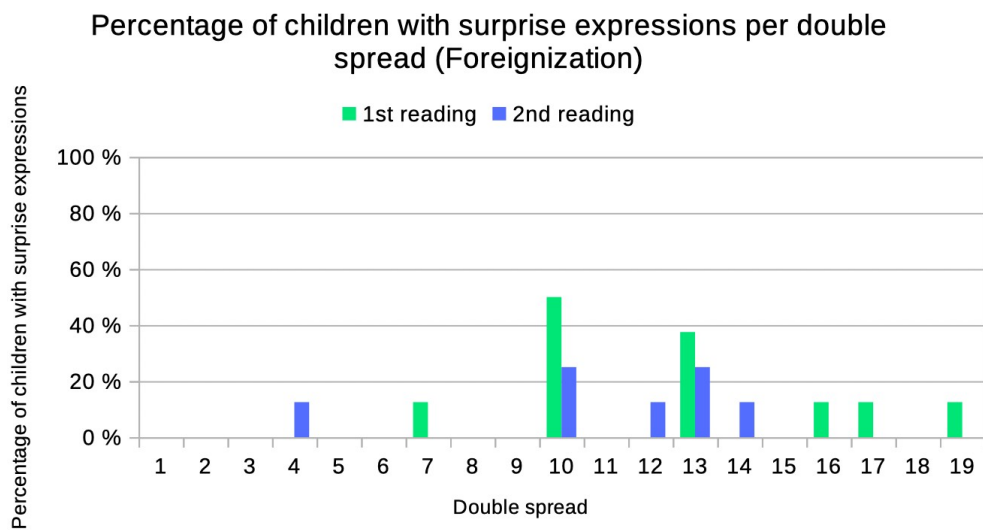
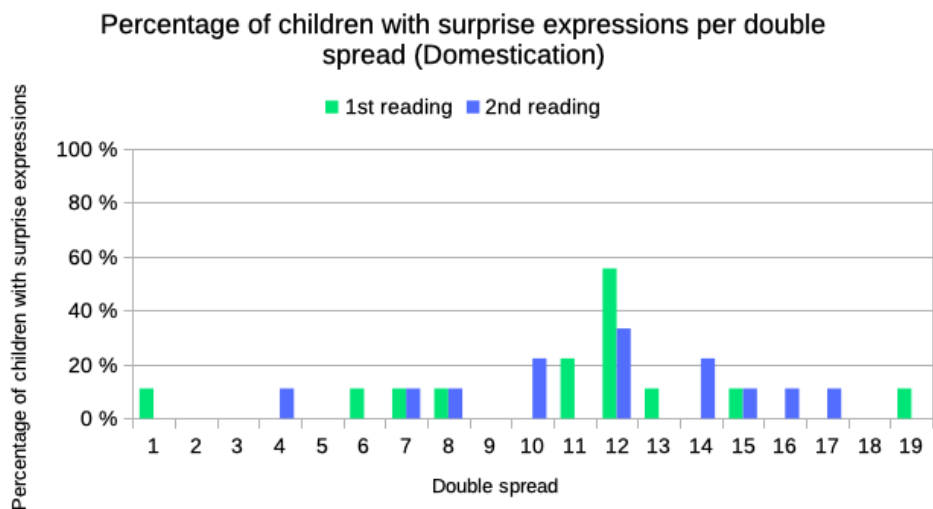
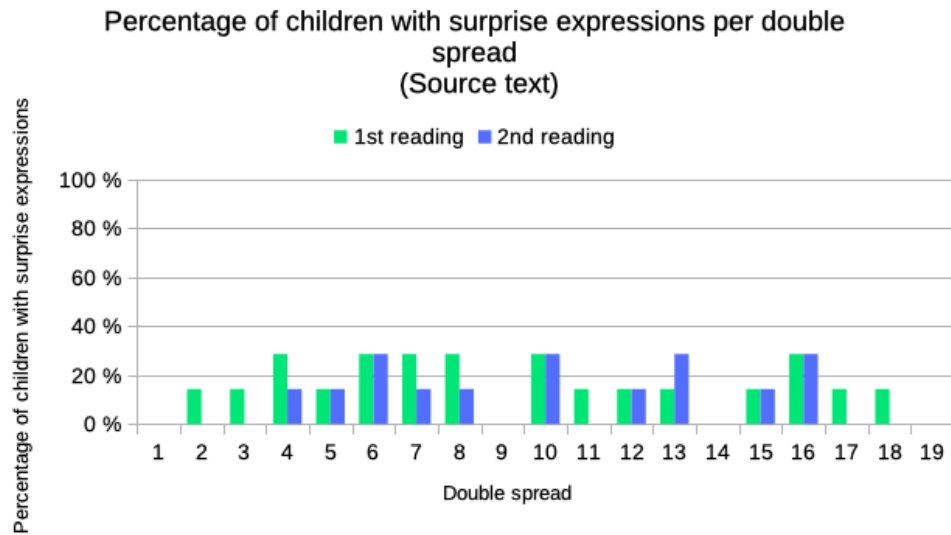
Percentage of children smiling or laughing per double spread  
(Domestication)



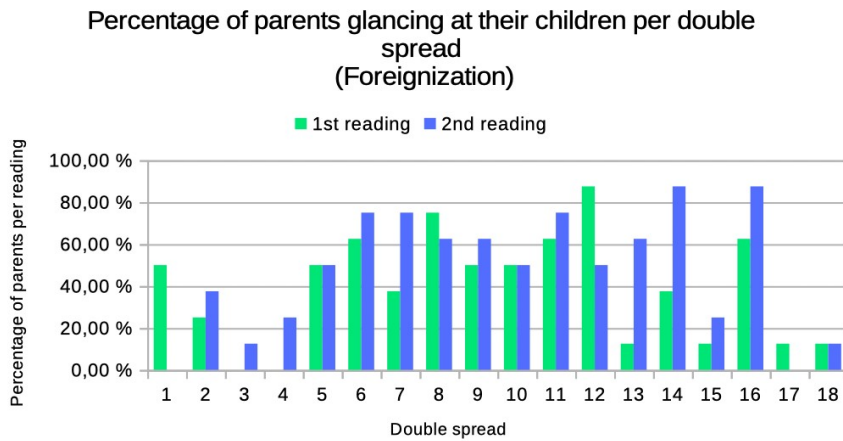
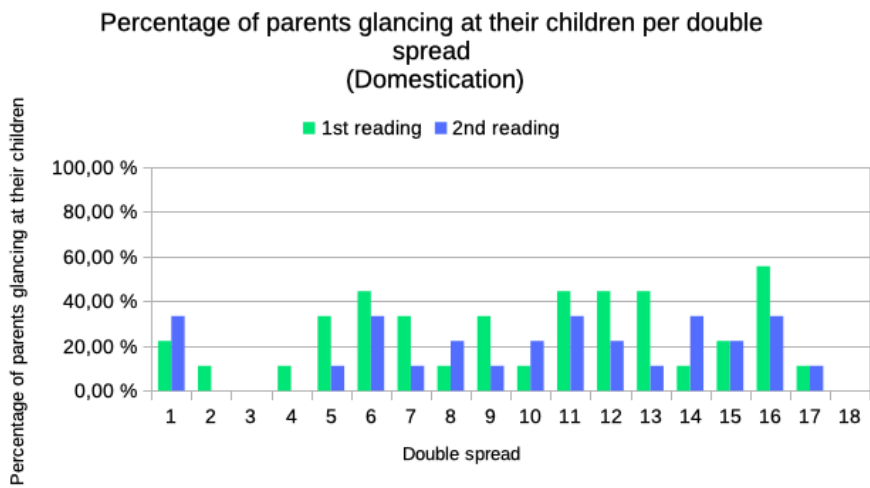
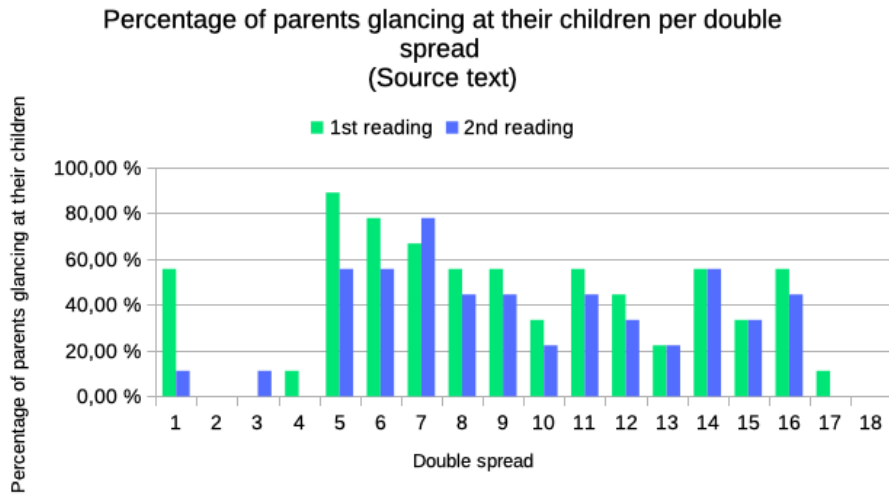
Percentage of children smiling or laughing per double spread  
(Foreignization)



## Appendix 11. Percentage of children with expressions of surprise when reading *Bunnies on the Bus*

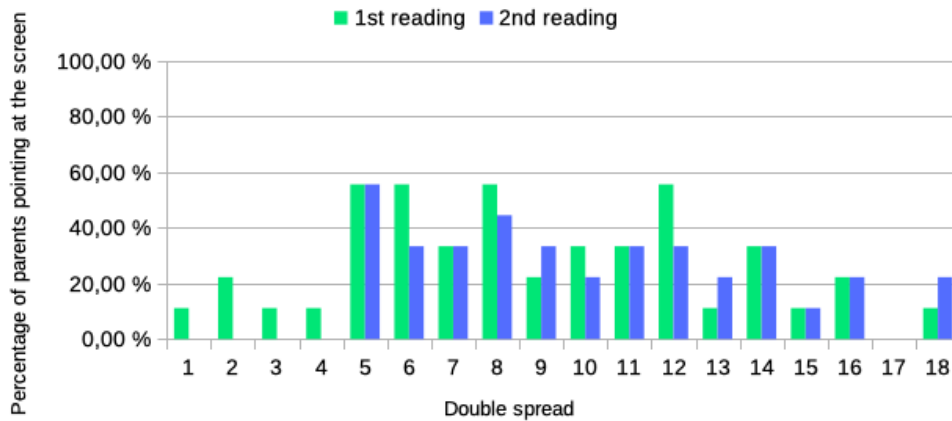


## Appendix 12. Percentage of parents glancing to their children when reading *The Bear Who Did*

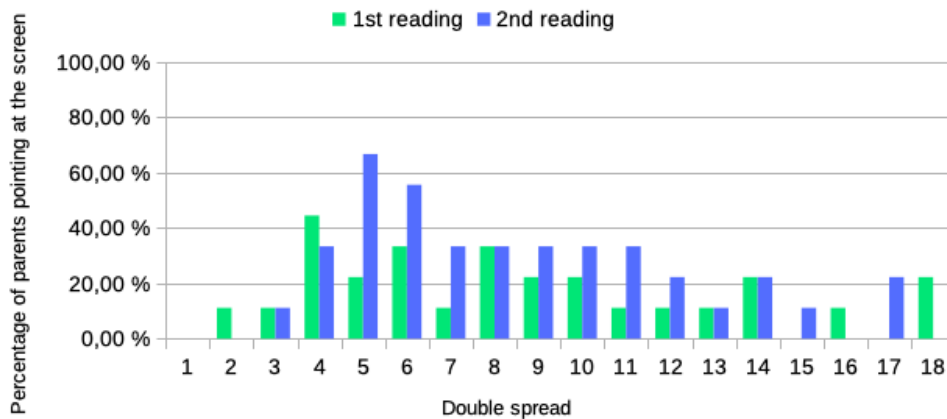


## Appendix 13. Percentage of parents pointing to the screen when reading *The Bear Who Did*

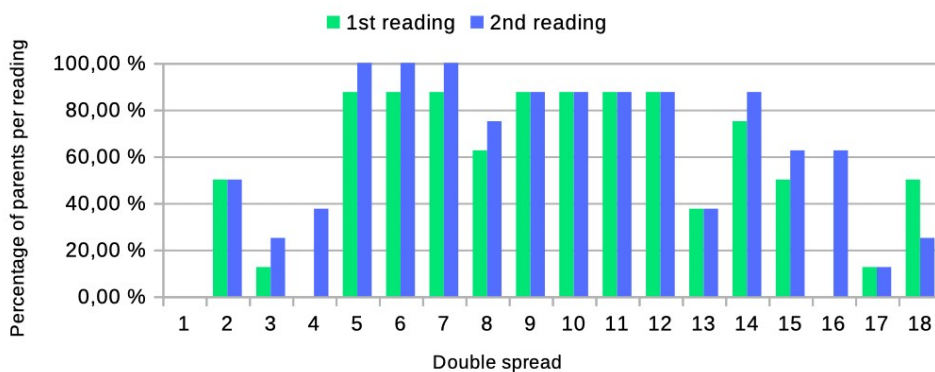
Percentage of parents pointing at the screen per double spread (Source text)



Percentage of parents pointing at the screen per double spread (Domestication)

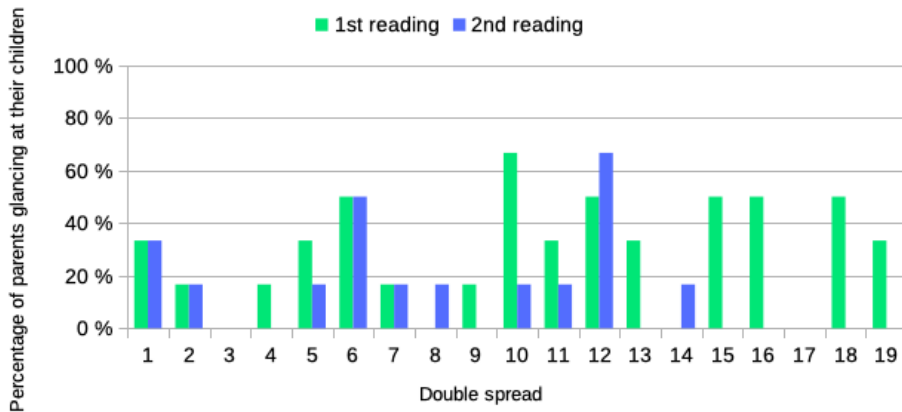


Percentage of parents pointing at the screen per double spread (Foreignization)

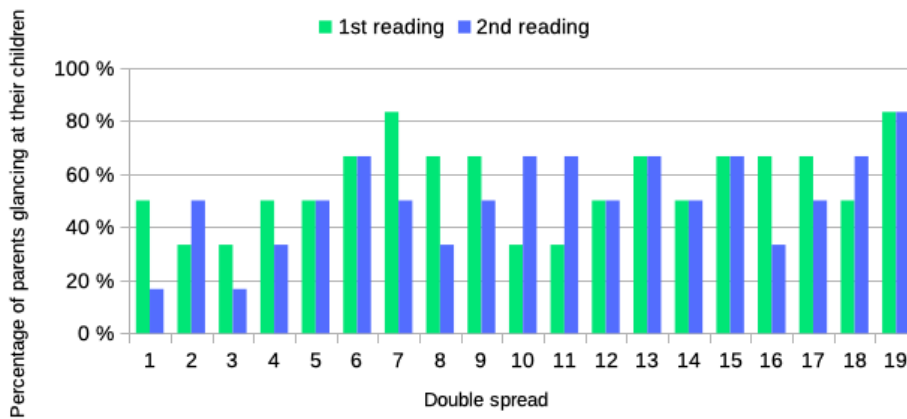


## Appendix 14. Percentage of parents glancing to their children when reading *Bunnies on the Bus*

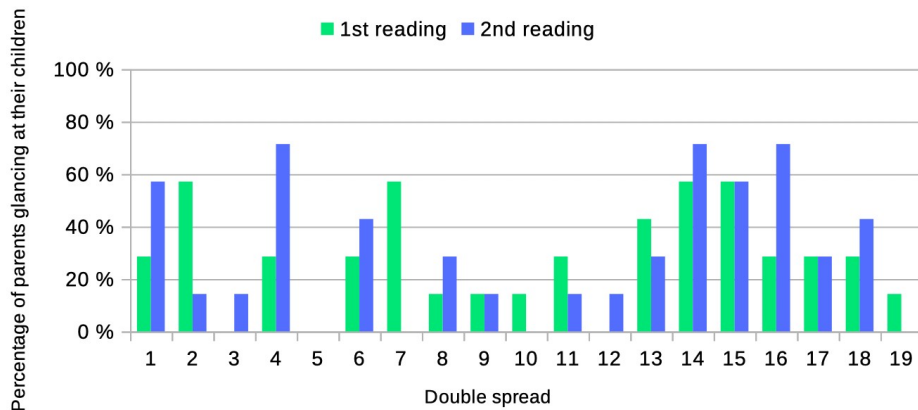
Percentage of parents glancing at their children per double spread (Source text)



Percentage of parents glancing at their children per double spread (Domestication)

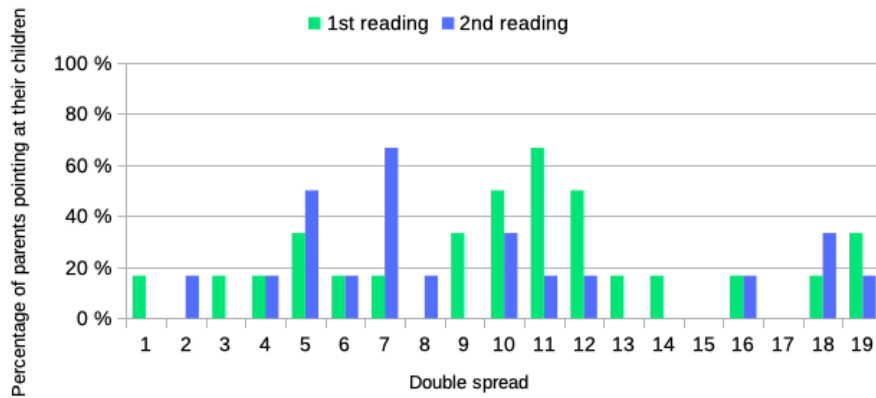


Percentage of parents glancing at their children per double spread (Foreignization)



## Appendix 15. Percentage of parents pointing to the screen when reading *Bunnies on the Bus*

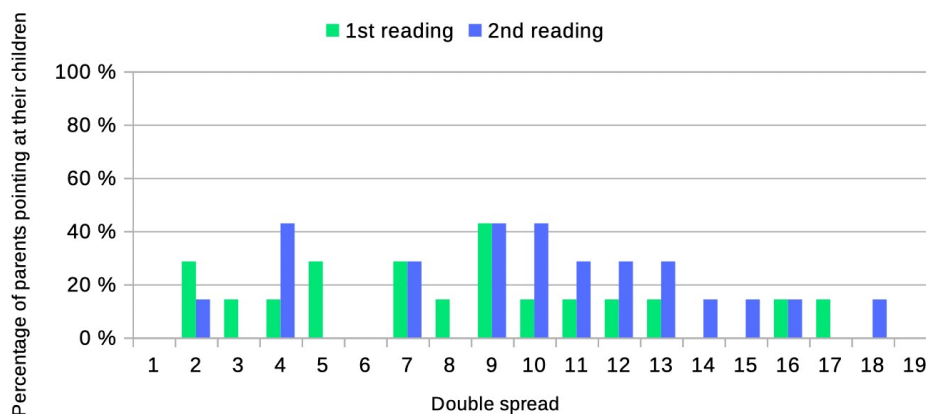
Percentage of parents pointing at their children per double spread (Source text)



Percentage of parents pointing at their children per double spread (Domestication)



Percentage of parents pointing at their children per double spread (Foreignization)



## Appendix 16. Set of questions after the first reading

- Did you know this story before ?
- Tell me if you liked something about this picturebook? (the story + illustrations)
- Tell me if you disliked something about this picturebook? (the story + illustrations)
- Can you remember and tell me what you thought when you first saw the picturebook?

(Next to this question was the front cover of the picturebook).

- And now that you know the story, is it what you expected?
- Was there anything that took you completely by surprise? /  
Was there anything that puzzled you in the text?
- Are there any elements/parts of the story that make you think of another book, film or something else?
- Do you have questions about some world in the story ?
- Were there any words or phrases or other things to do with the language that you liked? Or didn't like?
- Is the picturebook a funny one for you?

If **no**:

- Why isn't it funny ?
- Did you find anything interesting in the story, even if it wasn't funny?
- What is this story missing in order to be funny?

If **yes**:

- Could you explain what makes you find the picturebook funny?
- What makes you laugh in general in other stories or illustrations?
  
- What do you think about the characters of the story?
- What will you tell a friend about this picturebook?
- Do you want to add something ?



## Appendix 17. Set of questions after the second reading

- What did you remember about this story ?
- Did you notice any new elements in the story or the illustrations that you had not seen during the first reading?
- Did you like the story more or less during this second reading ?
- Did you find this picturebook funny?

If **no**:

- Why isn't it funny ?
- Did you find anything interesting in the story, even if it wasn't funny?

If **yes**:

- What did you find funny about it ?
- Can you think of any other elements that you found funny in this story?

- Was there anything that surprised you or that puzzled you in the story?
- Are there any elements/parts of the story that make you think of another book, film or something else?
- Do you have questions about some world in the story ?
- Were there any words or phrases or other things to do with the language that you liked?

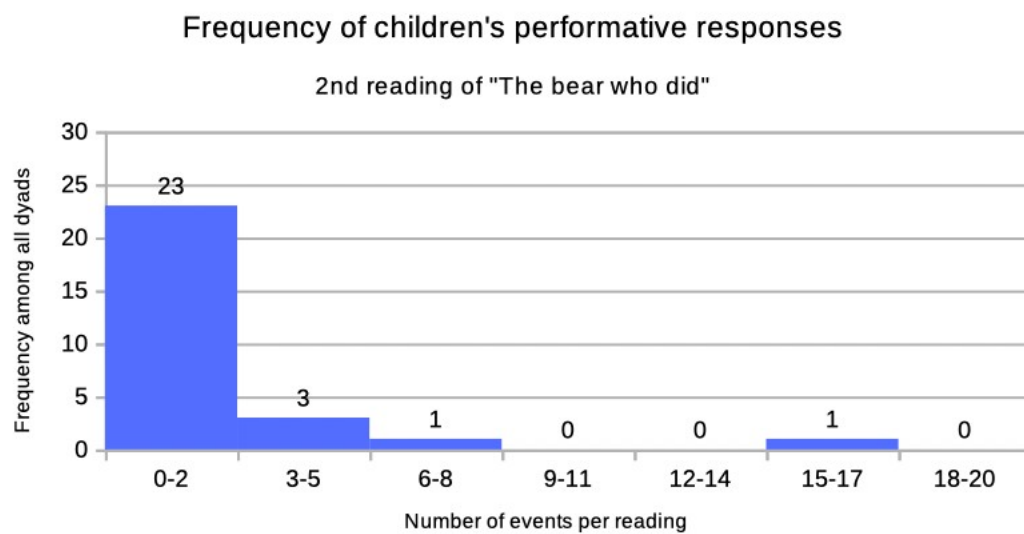
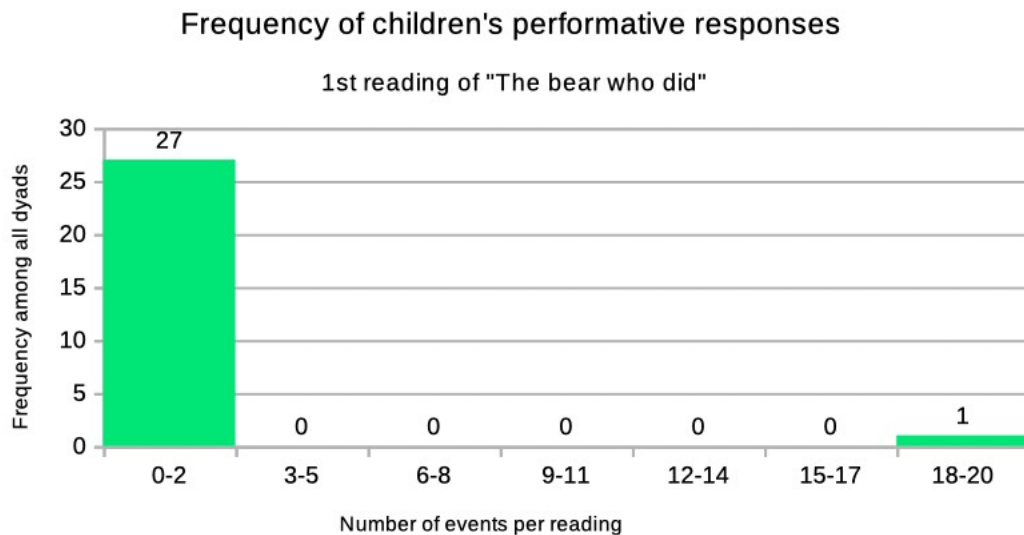
Or didn't like?

- Would you tell a friend to read this story twice? Or do you think that one reading is enough?
- Do you want to add something ?
- One last thing: would you agree to go once again through the book to show me the moments that you preferred, those that you disliked, or those that puzzled you?

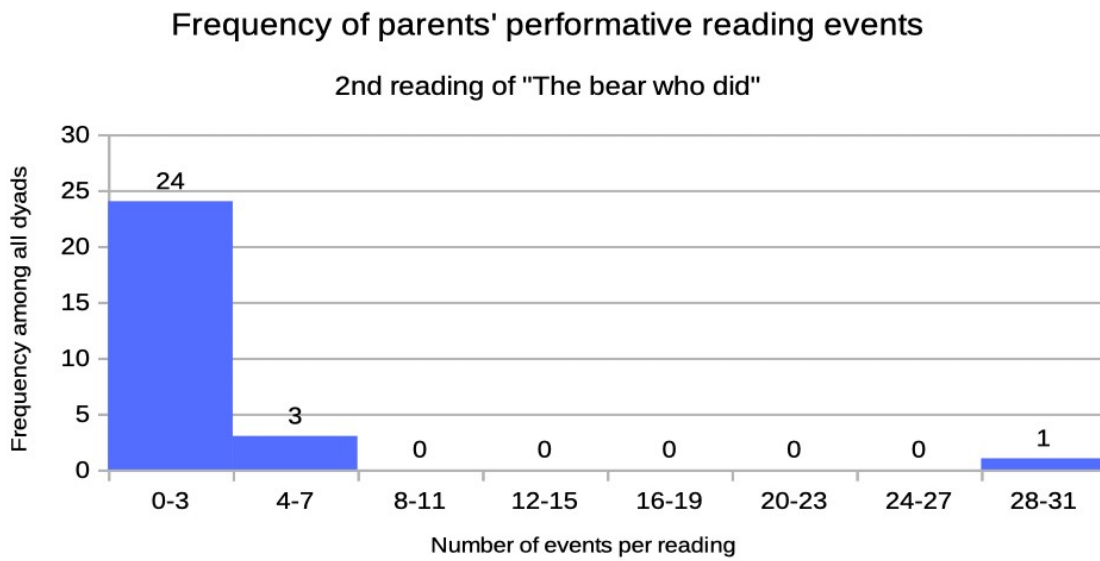
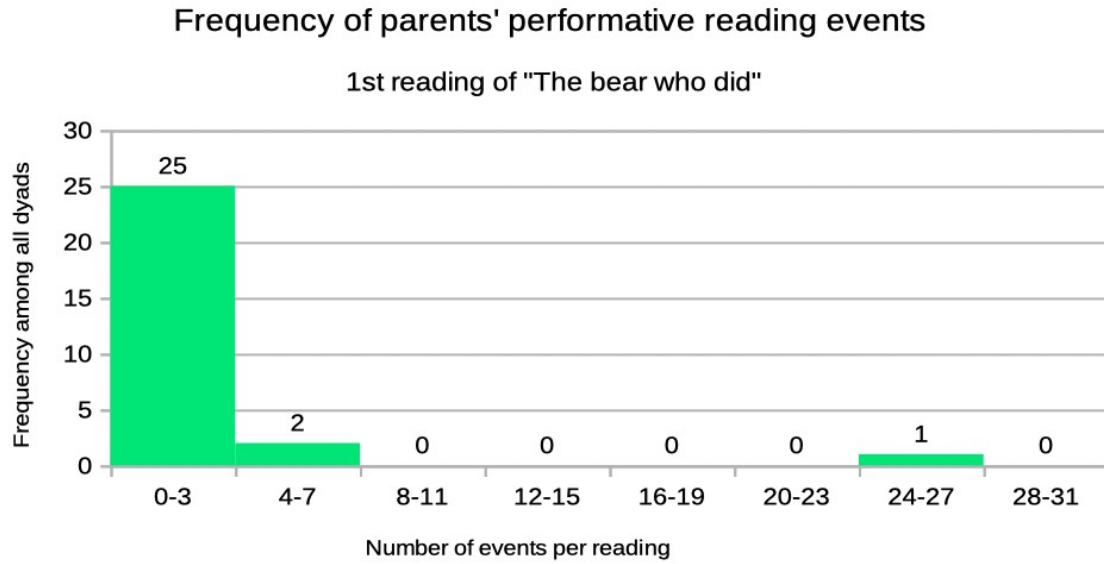
## Appendix 18. Coding of children's responses to the interview (example)

Response	Open code	Category (axial coding)
« I liked about when the house collapsed. It was very funny. »	Funny elements	Enjoyment
« Yeah. This book is funny. »	Story is seen as funny	Enjoyment
« I like the cover. I like the bit where he tries to catch everything. »	Elements they liked	Enjoyment
« At the end, I don't remember the house. you know « the picture of the trees? I don't remember the house. »	New elements seen during second reading	Understanding
« I don't like that when it goes Bzzz and then it goes Ouch, and then it goes Eeek, cause I want them to rime. I dont like that they dont rime. They would be better if they did this : One, oh, that hit my bum. Yeah. Rimes. »	Vocabulary	Dislike
« I would say it's funny crazy. Yeah. And more crazy. »	Telling the story after 2nd reading	Enjoyment
« I remember the whole story. I remembered this is the bear who didn't steal the honey. I remember that it was the bear who and I remember he said you want some »	Recalling the story after 1st reading	Understanding / Enjoyment
« Did you like the story more or less during the second reading? <b>More.</b> »	Liked second reading better	Enjoyment / Preferred reading
« I'll tell my Friends to read it twice. »	Adivse two readings	2 <sup>nd</sup> Reading Preferred

**Appendix 19.** Frequency of children's performative responses during the first and second reading of *The Bear Who Did*



**Appendix 20.** Frequency of parents' performative reading events during the first and second reading of *The Bear Who Did*



**Appendix 21.** Number of codes applied to children's answers to the interview after reading *The Bear Who Did*

	A	B	C	D	E	F	G
1	Child	Country	Picturebook	Book version	Reading	Reading time	Number of codes applied to the child's interview responses
2	Roméo	FR	The bear who did	Foreignisation	1	00:03:50	8
3	Lila	FR	The bear who did	Foreignisation	1	00:03:44	3
4	Louise	FR	The bear who did	Foreignisation	1	00:04:30	9
5	Arsène	FR	The bear who did	Foreignisation	1	00:03:45	6
6	Augustin	FR	The bear who did	Foreignisation	1	00:03:33	2
7	Théo	FR	The bear who did	Foreignisation	1	00:03:44	4
8	Lou	FR	The bear who did	Foreignisation	1	00:07:21	7
9	Elia	FR	The bear who did	Foreignisation	1	00:06:55	10
10	Jade	FR	The bear who did	Foreignisation	1	00:10:13	9
11	Roméo	FR	The bear who did	Foreignisation	2	00:04:32	6
12	Lila	FR	The bear who did	Foreignisation	2	00:04:30	3
13	Louise	FR	The bear who did	Foreignisation	2	00:06:34	7
14	Arsène	FR	The bear who did	Foreignisation	2	00:03:25	4
15	Augustin	FR	The bear who did	Foreignisation	2	00:04:00	8
16	Théo	FR	The bear who did	Foreignisation	2	00:03:00	2
17	Lou	FR	The bear who did	Foreignisation	2	00:07:58	11
18	Elia	FR	The bear who did	Foreignisation	2	00:06:47	8
19	Jade	FR	The bear who did	Foreignisation	2	00:18:20	10
20	Paul	FR	The bear who did	Domestication	1	00:03:38	5
21	Marion	FR	The bear who did	Domestication	1	00:04:08	5
22	Léon	FR	The bear who did	Domestication	1	00:05:17	7
23	Jules	FR	The bear who did	Domestication	1	00:03:17	4
24	Mathilde	FR	The bear who did	Domestication	1	00:05:18	10
25	Rémi	FR	The bear who did	Domestication	1	00:04:10	5
26	Margot	FR	The bear who did	Domestication	1	00:08:00	6
27	Liam	FR	The bear who did	Domestication	1	00:04:13	8
28	Léanne	FR	The bear who did	Domestication	1	00:03:35	5
29	Gabin	FR	The bear who did	Domestication	1	00:04:05	3
30	Paul	FR	The bear who did	Domestication	2	00:03:07	3
31	Marion	FR	The bear who did	Domestication	2	00:03:17	3
32	Léon	FR	The bear who did	Domestication	2	00:05:15	5
33	Jules	FR	The bear who did	Domestication	2	00:03:02	5
34	Mathilde	FR	The bear who did	Domestication	2	00:04:23	7
35	Rémi	FR	The bear who did	Domestication	2	00:03:43	5
36	Margot	FR	The bear who did	Domestication	2	00:13:40	6
37	Liam	FR	The bear who did	Domestication	2	00:04:24	5
38	Léanne	FR	The bear who did	Domestication	2	00:03:45	7
39	Gabin	FR	The bear who did	Domestication	2	00:03:28	6
40	Mia	UK	The bear who did	Source text	1	00:08:40	12
41	Ella	UK	The bear who did	Source text	1	00:04:30	6
42	Rosie	UK	The bear who did	Source text	1	00:04:25	5
43	Poppy	UK	The bear who did	Source text	1	00:04:11	6
44	Harry	UK	The bear who did	Source text	1	00:03:33	4
45	Emily	UK	The bear who did	Source text	1	00:02:57	3
46	James	UK	The bear who did	Source text	1	00:03:23	3
47	Alexander	UK	The bear who did	Source text	1	00:03:10	6
48	Jane	UK	The bear who did	Source text	1	00:03:28	4
49	Mia	UK	The bear who did	Source text	2	00:04:05	12
50	Ella	UK	The bear who did	Source text	2	00:04:01	7
51	Rosie	UK	The bear who did	Source text	2	00:03:50	5
52	Poppy	UK	The bear who did	Source text	2	00:03:13	4
53	Harry	UK	The bear who did	Source text	2	00:03:10	5
54	Emily	UK	The bear who did	Source text	2	00:02:47	4
55	James	UK	The bear who did	Source text	2	00:03:10	3
56	Alexander	UK	The bear who did	Source text	2	00:02:10	6
57	Jane	UK	The bear who did	Source text	2	00:03:00	5



**Appendix 22.** Number of codes applied to children's answers to the interview after reading *Bunnies on the Bus*

A	B	C	D	E	F	G
Child	Country	Picturebook	Book version	Reading	Reading time	Number of codes applied to the child's interview responses
Arsène	FR	Bunnies on the Bus	Foreignisation	1	00:02:56	7
Augustin	FR	Bunnies on the Bus	Foreignisation	1	00:06:14	8
Jules	FR	Bunnies on the Bus	Foreignisation	1	00:02:35	4
Paul	FR	Bunnies on the Bus	Foreignisation	1	00:03:41	7
Roméo	FR	Bunnies on the Bus	Foreignisation	1	00:05:24	9
Louise	FR	Bunnies on the Bus	Foreignisation	1	00:07:02	10
Gabin	FR	Bunnies on the Bus	Foreignisation	1	00:03:29	7
Margot	FR	Bunnies on the Bus	Foreignisation	1	00:04:32	10
Arsène	FR	Bunnies on the Bus	Foreignisation	2	00:03:28	8
Augustin	FR	Bunnies on the Bus	Foreignisation	2	00:08:35	6
Jules	FR	Bunnies on the Bus	Foreignisation	2	00:02:46	7
Paul	FR	Bunnies on the Bus	Foreignisation	2	00:02:46	7
Roméo	FR	Bunnies on the Bus	Foreignisation	2	00:03:03	7
Louise	FR	Bunnies on the Bus	Foreignisation	2	00:04:27	7
Gabin	FR	Bunnies on the Bus	Foreignisation	2	00:03:25	6
Margot	FR	Bunnies on the Bus	Foreignisation	2	00:04:07	6
Théo	FR	Bunnies on the Bus	Domestication	1	00:03:30	6
Liam	FR	Bunnies on the Bus	Domestication	1	00:05:50	7
Marion	FR	Bunnies on the Bus	Domestication	1	00:03:49	5
Léon	FR	Bunnies on the Bus	Domestication	1	00:04:04	7
Lila	FR	Bunnies on the Bus	Domestication	1	00:04:00	8
Jade	FR	Bunnies on the Bus	Domestication	1	00:12:05	9
Lou	FR	Bunnies on the Bus	Domestication	1	00:04:55	12
Mathilde	FR	Bunnies on the Bus	Domestication	1	00:04:27	9
Elia	FR	Bunnies on the Bus	Domestication	1	00:06:17	5
Théo	FR	Bunnies on the Bus	Domestication	2	00:07:38	4
Liam	FR	Bunnies on the Bus	Domestication	2	00:03:40	5
Marion	FR	Bunnies on the Bus	Domestication	2	00:04:18	4
Léon	FR	Bunnies on the Bus	Domestication	2	00:06:25	8
Lila	FR	Bunnies on the Bus	Domestication	2	00:07:27	9
Jade	FR	Bunnies on the Bus	Domestication	2	00:04:19	8
Lou	FR	Bunnies on the Bus	Domestication	2	00:07:30	9
Mathilde	FR	Bunnies on the Bus	Domestication	2	00:08:26	8
Elia	FR	Bunnies on the Bus	Domestication	2	00:02:46	7
Ava	UK	Bunnies on the Bus	Source text	1	00:06:33	5
Jane	UK	Bunnies on the Bus	Source text	1	00:03:43	5
Luke	UK	Bunnies on the Bus	Source text	1	00:02:30	6
Oliver	UK	Bunnies on the Bus	Source text	1	00:03:12	4
Rosie	UK	Bunnies on the Bus	Source text	1	00:03:50	7
Poppy	UK	Bunnies on the Bus	Source text	1	00:02:54	4
Harry	UK	Bunnies on the Bus	Source text	1	00:04:04	4
Ava	UK	Bunnies on the Bus	Source text	2	00:07:58	6
Jane	UK	Bunnies on the Bus	Source text	2	00:03:57	5
Luke	UK	Bunnies on the Bus	Source text	2	00:02:31	7
Oliver	UK	Bunnies on the Bus	Source text	2	00:02:08	4
Rosie	UK	Bunnies on the Bus	Source text	2	00:04:00	6
Poppy	UK	Bunnies on the Bus	Source text	2	00:02:36	5
Harry	UK	Bunnies on the Bus	Source text	2	00:04:32	4

## Appendix 23. Ethics form



### Information Page

British and French children's response to translated humorous  
picturebooks

**The same consent form was created in French for the French parents or caregivers**

Dear Parent/Carer,

My name is Marina Cartier, I am currently a PhD student in the Department of Education at the University of York, and I am carrying out a research project about how children respond to humorous picturebooks from France and England.

To do so, I need the participation of parents or caregivers and their children to take part in my study.

Before agreeing for you and your child taking part in this study, please read this information sheet carefully and let me know if anything is unclear or if you would like further information. My email address is [mc1896@york.ac.uk](mailto:mc1896@york.ac.uk).

#### **Purpose of the study**

The study is designed to establish which choice of translation of humorous picturebooks is more suitable to facilitate comprehension and pleasure for the children.

#### **What would this mean for you and your child?**

The study will be organized as a reading of three picturebooks and the rereading of them. At the pace of one picturebook per week.

At the end of the reading and rereading, you will have a guide of questions to interview your child about the picturebook.

The picturebooks will be sent to you in an electronic version to be read on your computer and the whole sessions need to be recording (the reading and the interview)

with the camera of the computer. The recording will allow me to have access to information that would help me construct an understanding of the comprehension and appreciation of children toward the different picturebooks.

The study will spread over 5 weeks.

The first week, I will have an introduction with you (online), where you can ask any questions, I will explain to you how to conduct the interview and we will also ensure that the computer has the right settings to allow a clear recording of the image and sound for the future reading of the picturebooks. This same week, I will also present the project and me to your child (also online). They will have the time to question me and to accept or deny their voluntary participation in the study.

It is important to keep in mind that even if you and your child give me your consent to participate you or your child or both can withdraw from the study at any point without justification.

The three following weeks would follow the same organization. An electronic version of a picturebook will be sent to you at your email address and you will choose the most convenient time to read the story with your child and to interview them and record this session. After this first reading follows a second reading during the same week but not the same day as the first reading at the time that you find convenient for you and your child. If for any reason you don't want to read the picturebook twice or your child is not willing to do so it is perfectly acceptable and we will skip this step and introduce the new picturebook the following week.

### **Participation is voluntary**

Participation in this research is optional. If you agree for your child and you to take part, you will be given a copy of this information sheet for your records and will be asked to complete a consent form. If you change your mind or your child is not willing to participate, at any point during the study, you will be able to withdraw your child and you from participation without having to provide a reason, up to two weeks after data collection by emailing me your decision to : [mc1896@york.ac.uk](mailto:mc1896@york.ac.uk).

### **Processing of your child's data**

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data and, where appropriate, an additional condition for processing special category data.

In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1)(e) of the GDPR:

*Processing is necessary for the performance of a task carried out in the public interest.*

Research will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.



## **Anonymity, confidentiality and withdraw**

Any data provided by you and your child during the recording of the picturebooks and the group discussion with the children participants will be stored by code number. Any information that identifies your child will be stored separately from the data. You will not be given an opportunity to comment on a transcription of the data, but if you change your mind you are free to withdraw your child and you from the study at any time during data collection and up to 2 weeks after data collection. This can be done by emailing me at [mc1896@york.ac.uk](mailto:mc1896@york.ac.uk). (**please keep this information in case you want to refer to it later**).

Please note: If we gather information that raises concerns about your child's safety or the safety of others, or about other concerns as perceived by the researcher, the researcher may pass on this information to another person.

## **Storing and using the data**

We will put in place appropriate technical and organisational measures to protect you and your child's personal data and/or special category data. Data will be stored on a password-protected computer.

The video recording will be kept for 3 years after which time it will be destroyed.

The data that I collect (transcripts and observational grid) may be used in *anonymous* format in different ways but always for academic purposes. Please indicate on the consent form enclosed with a checkmark if you are happy for this anonymised data to be used in the ways listed.

## **Sharing of data**

Data will be accessible to me, Marina Cartier, my two supervisors (Clementine Beauvais and Sarah Olive) and also two blind coders.

Anonymised data may be used for future analysis and shared for research or training purposes. If you do not want you and your child's data to be included in any information shared as a result of this research, please do not sign the consent form.

## **Transfer of data internationally**

It is possible that the data is transferred internationally. The University's cloud storage solution is provided by Google which means that data can be located at any

of Google's globally spread data centers. The University has data protection compliant arrangements in place with this provider. For further information see,

[https:// www.york.ac.uk/it-services/google/policy/privacy/](https://www.york.ac.uk/it-services/google/policy/privacy/)

## **Your rights**

Under the GDPR, you have a general right of access to you and your child's data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For information see,

<https://www.york.ac.uk/records-management/general-dataprotection-regulation/individual-rights/>

### **Questions or concerns**

If you have any questions about this participant information sheet or concerns about how you and your child's data is being processed, please feel free to contact Marina Cartier by email ([mc1896@york.ac.uk](mailto:mc1896@york.ac.uk)) or my supervisors ([clementine.beauvais@york.ac.uk](mailto:clementine.beauvais@york.ac.uk) and [sarah.olive@york.ac.uk](mailto:sarah.olive@york.ac.uk)) or the Chair of Ethics Committee via email ([education\\_research-admin@york.ac.uk](mailto:education_research-admin@york.ac.uk)). If you are still dissatisfied, please contact the University's Data Protection Officer at [dataprotection@york.ac.uk](mailto:dataprotection@york.ac.uk).

We hope that you will agree to you and your child to taking part. If you are happy for you and your child to participate, please complete the form attached and return it to my email address : [mc1896@york.ac.uk](mailto:mc1896@york.ac.uk). Please keep this information sheet for your own records.

Thank you for taking the time to read this information.

Yours sincerely

Marina Cartier

PhD student in the department of Education

Department of Education

University of York

Heslington

York YO10 5DD

# British and French children's response to translated humorous picturebooks

**Consent Form (to return by email at: [mc1896@york.ac.uk](mailto:mc1896@york.ac.uk))**

**Please tick each box if you are happy to take part in this research.**

I confirm that I have read and understood the information given to me about the above named research project and I understand that this will involve me and my child being audio and video recorded during 6 reading out loud activities, which will be analysed for academic purposes.	
I understand that my child and me will be video recorded and that our comments will be audio recorded, should you and your child give their consent for me to do so.	
I understand that data will be stored securely in a password-protected computer and only Marina Cartier, my supervisor Clementine Beauvais and Sarah Olive and 2 persons that will help me to adjust the coding of the data (blind coders) will have access to any identifiable data.	
I understand that my identity and my child's identity will be protected by use of a pseudonym.	
I understand that participation in this study is voluntary.	
I understand that my data and my child's data will not be identifiable, and the data may be used in publications that are mainly read by university academics in presentations that are mainly attended by university academics in publications that are mainly read by the public in presentations that are mainly attended by the public	
I understand that the video and audio recording will be kept for 3 years after submission of my thesis and after which it will be destroyed.	
I understand that data could be used for future analysis or other purposes such as in teaching	

Are you interested on receiving an email with a summary of the results and findings at the end of my PhD: YES or NO

NAME: \_\_\_\_\_

CHILD'S NAME: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

DATE: \_\_\_\_\_

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