



# Picturebooks and Graphic Narratives in Education and Translation

## Mediation & Multimodality *Virtual 2021*

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**Introduction**

In recent decades, there has been a marked turn towards multimodal forms of communication in both education and translation. The written word, once understood as the pinnacle of human semiotic achievement, is now recognized as only one of several communicative modes that may be used independently or together for a range of different purposes. This has produced a veritable revolution in the way that meaning is understood, generating a need for more reflection, as well as training, about how this reality might be approached in practical and educational contexts.

Amongst the various multimodal genres now circulating in the public space, picturebooks and graphic narratives occupy a privileged position. No longer restricted to younger readers, picturebooks in particular, are recognized as complex and multi-layered and together with other visual narratives are increasingly being used to explore contemporary issues, serve ideological agendas, and even to transmit legal and technical information to adults that may have difficulty in understanding specialized written discourses (e.g. comic contracts). Picturebooks and graphic narratives thus raise interesting possibilities for the classroom, stimulating theoretical and practical questions for educators, storytellers, translators and researchers.

This conference aims to attract scholars and practitioners from the worlds of education and translation studies – distinct areas with their own specific concerns, histories and bibliographies. By focusing on the concept of mediation – close to the heart of both education and translation – we hope to generate synergies that will prove fruitful to researchers and practitioners from these domains.

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## Keynote Speakers

**Evelyn Arizpe (University of Glasgow, UK)**

**Creating safe spaces in contexts of complex emergency through mediation and picturebooks**

Ensuring physical safety is an immediate need during sudden natural disasters but also in other contexts of complex emergency – including pandemics. In these contexts, schools may not be accessible or may have to be transformed into a different space. Non-conventional spaces emerge which must be physically safe, but which are also perceived as emotionally safe by those who use them. One way of creating emotionally safe spaces is through cultural interventions that use literature and the arts to support the rebuilding of identities, connections, belonging and community cohesion. In this session, I will refer to examples which placed picturebooks and mediation at their centre, such as the Mexican government programme “Reading with migrants” created to support displaced populations which was then adapted as “Metaphors of reconstruction” to respond to the earthquake of September 2017. I will also refer to the creation of the Research Network ‘Children’s Literature in Critical Contexts of Displacement’ which has sought to document needs and experiences as well as provide resources -including a ‘Mediator’s Toolkit’- to make the most of the potential of children’s literature in contexts of complex emergency. The session will end with a reflection on the ways in which mediators have worked in challenging contexts, including during the Covid-19 pandemic, using picturebooks and arts-based activities to create safe emotional spaces for sustainable cultural interventions.

**Evelyn Arizpe** is Professor of Children's Literature at the University of Glasgow and Leader of the Erasmus Mundus Joint Master's Degree programme, Children's Literature, Media and Culture. She has taught and published widely both nationally and internationally. While at the University of Cambridge, with Morag Styles, she co-authored, *Children Reading Picturebooks: Interpreting visual texts* (2003/2016). In 2014 she co-authored *Visual Journeys through Wordless Narratives*, which won the Literacy Research Association's "Edward B. Fry" award. She has co-edited *Children as Readers in Children's Literature: The power of text and the importance of reading* (2016) as well as *Young people reading: Empirical research across international contexts* (2018). Her current research is on themes of migration, conflict and peace, including the AHRC-GCRF Research Network: "Children's Literature in Critical Contexts of Displacement: Exploring how story and arts-based practices create 'safe spaces' for displaced children and young people".

## Federico Zanettin (University of Perugia, Italy)

### *Astérix and Paperinik seize the world*

Roman Jakobson famously postulated a tripartite distinction between interlingual, intralingual and intersemiotic translation, which was subsequently elaborated upon by other scholars, including Gideon Toury and Umberto Eco, to account for translation not only into natural languages but also between different semiotic systems. Using Jakobson's classification as a point of departure, I will argue that the case of comics in translation makes it difficult, in fact, to hold on to classifications based on that model. In order to illustrate this claim, I will provide examples from the translation into multiple languages of two humorous comics, namely *Astérix* and *Paperinik*. *Astérix*, created in 1959 by René Goscinny and Albert Uderzo, has been since translated into a vast number of languages, being perhaps the single most translated comic series in the world. *Paperinik*, created in Italy in 1969 by Elisa Penna, Guido Martina and Giovan Battista Carpi under Disney licence, is the secret identity of Donald Duck, and his stories have similarly been published in translation in several countries. The adventures of these characters have been variously reprinted in the course of over 50 years, and they have thus become global heroes of popular graphic fiction, though showing different facets depending on the translation strategies used and the cultural contexts of reception. In my presentation I will focus on these two case studies to contend that interlinguistic, or rather, intercultural comics translation cuts across both diachronic and semiotic boundaries.

**Federico Zanettin** is Associate Professor of English Language and Translation at the University of Perugia, Italy. His research interests range from comics in translation, to corpus-based translation studies and news translation. He has published widely in international peer-reviewed journals, volumes, and encyclopaedias. He is co-editor of the journal *TRAlinea* and collaborates with leading journals and publishers in the field of translation studies. His publications include the collected volume *Comics in Translation* (2008), which he edited and partly wrote, and the book *Translation-Driven Corpora* (2012). Over the years he has been invited to hold lectures and workshops at a number of international conferences.

### **Ana Sofia Paiva (Actress and storyteller, Portugal)**

#### **The silence that speaks**

A lecture-performance on finding a picturebook - or letting a picturebook find you. A narrative journey through three wordless picturebooks to touch three subjective key points for mediation: connection, inspiration and trust. Ana Sofia will focus her performance on *Um dia, um perro* (Gabrielle Vincent), *Pájaros* (Beatriz Martín Vidal) and *The Red Book* (Barbara Lehman).

**Ana Sofia Paiva** is a Portuguese actress and storyteller working in numerous projects that merge theatre, storytelling and music. Working consistently as a storyteller since 2007 in Portugal and abroad, she focuses on the power of voice, oral performance, poetry and musicality. Ana is also an oral tradition researcher at the Institute for Studies of Literature and Traditions (IELT FSCH-UNL), member of the Algarve University research center CEAO, that is home to the Archive of Portuguese Folktales, and part of the collective *Memória Imaterial*, an organization dedicated to the Portuguese intangible cultural heritage.

## Panel 1 — Picturebooks in Adult Education

### Wordless picturebooks and creative writing in a general EFL university course

Danijela Prošić-Santovac and Vera Savić

Wordless picturebooks are a specific form of picturebooks, often associated with very young children, as they contain no words or a very limited number of words, in the form of written signs, for example, and, most importantly, the title. As such, they “offer endless possibilities for creative interpretation” (Cassady, 1998, p. 428), though not only for the youngest readers. The potential for the use of wordless picturebooks with audiences of any age is unlimited, extending to the development of writing skills, as well (Reese, 1996). With this in mind, we performed our research using two wordless picturebooks, *The Flower Man* by Mark Ludy, and *Blackout* by John Rocco, in a creative writing task within a general English as a foreign language (EFL) university course, with the aim of eliciting written stories from the students. The only guidance they were provided with was the structural requirement to follow ‘the eight-point arc’ (Watts, 2010), with the freedom to choose any character in the picturebook as the protagonist. No word limit was imposed, but what was asked from the participants was to provide their interpretation of the moral of the original wordless picturebook plot as they viewed it, as well as the moral of their self-mediated newly-generated plot. The resulting stories will be analysed in terms of content and language use, with the aim of mapping the image-to-text transformation process, and the results will be presented alongside the pedagogical implications of the findings.

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## Teaching English tense and aspect to foreign learners through comic strip

### Stanisław Butowski

The English system of tense and aspect has always posed problems for foreign learners. Depending on their mother tongue, some of them have no means to relate it to familiar concepts; others are likely to encounter problems too, because the English progressive and perfect are idiosyncratic (Dahl 1985). To aid students in their efforts, some visual aids have been designed. Unfortunately, when complex tense forms, such as Present perfect continuous, are projected upon a timeline, it renders a rather blurred picture. Cartoons have also been used to some effect (e.g. Maule, 1994), but they seem to lack the combinatorial capacities that could help students grasp the idea behind the grammatical system as a whole.

In my presentation, I would like to introduce an alternative graphic method which employs the comic strip. Its chief advantage is that its structure, consisting of panels and gutters, is well adjusted both to the expression of tense distinctions (location relative to the deictic centre and panel shapes) and aspectual ones (marking the discourse functions of narrative foreground and background). It can also be used in a combinatorial fashion to illustrate most complex predicates. At the conceptual level, it aligns well with verb actionality types and helps generate relevant questions to clear up some of the confusion in the aspectological debate (cf. Thelin, 1990).

The presentation will feature a short methodological introduction, a detailed description of the basic conventions, and examples of more and less problematic issues which can be successfully illustrated with the proposed tool.

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## Comics for Managers: A lesson in communication and empowerment

Elina Absalyamova

Do future managers need literature? Do they need to know how to draw (e.g. a comic strip)? While the concept of “recherche-création” is making its way into French-speaking universities, and while the “graphic recording” or “graphic facilitation” methods are better known and implemented in different professional spheres, the curriculum outside specialised departments leaves little time and space for experimentation and general cultural mediation, not to mention enhancing the knowledge of literature in word and / or image. However, at the GEA department of Sorbonne Paris Nord’s Technical Institute at Saint-Denis, students have the option of studying literature through comic adaptation during a short elective module (18-hours). Running since 2012, the course gives them the possibility to read several books and / or their comic adaptation, before becoming authors of their own comic pages based on a short literary text and producing a self-published book, in the course of a 1.5-day masterclass organized in tandem with the comic artist Gérard Auclin:

<http://livrelibre.hypotheses.org/246>,  
<https://livrelibre.hypotheses.org/438>,  
<https://www.youtube.com/watch?v=b2ROYDPtyPc&feature=youtu.be>

The seven editions of the module & masterclass give an insight into the position of reading books and graphic narratives in the practices of the today’s youth. It also touches on time-deficit and self-limiting behaviours, the eventual difficulties in conceptualisation and visualisation when faced with unhabitual, non-specialised written texts, and the preferences and perception modes (verbal / iconic) in a dynamic perspective in correlation



to various generic forms. The experience confirms that active creative postures, self-publishing and collaboration with professionals prime over passive perception in terms of empowerment, while practice enhances the mastery of media.

## **Panel 2 — Translating Picturebooks (1)**

## Craig Thompson's *Habibi*: analysis of the translation of a multimodal product

Cláudia Martins and Nazaré Cardoso

As Zanettin points out, although there is no consensus as to what comics consist of, they stand out as visual storytelling – “a type of graphic narrative [that relies] on a specific set of conventions and symbols which is the result of a specific history and evolution over time and (...) cultural exchange through translation” (Zanettin, 2018). Since the 19<sup>th</sup> century, when protocomics first appeared, a comics grammar and vocabulary have been gradually established by means of an interplay of visual and verbal elements that combine with emanata representing speech, thought, music, noise and motion. Despite stemming from the same source, graphic novels are associated with “longer, more refined, non-serialised graphic stories in book form aimed at an educated adult readership rather than at children or adolescents” (Zanettin, 2018). They are a unique cultural object from the turn of the new millennium. As far as translation is concerned, comics can be approached from four different standpoints: translation strategies, practices and processes; the history of comics translation; comics translation as a means to approach cultural identities; and intersemiotic translation between comics and other art forms. Kaindl's (1999) groundbreaking approach suggested a classification of the elements of comics and of translation strategies based on a multimodal approach, while Zanettin (2008, 2014) goes as far as naming localisation.

Our aim is to analyse *Habibi*, a 700-page-long book by the American artist Craig Thompson, who became best known for his second graphic novel *Blankets* (2003). Even though Thompson started working on it in 2004, *Habibi* was only published in 2011, but started off as his own personal exercise of deconstructing stereotypes about Islam and humanising its cultural and religious idiosyncrasies in the aftermath of the 9/11

vilification. Our approach will focus mainly on the verbal adaptation that the English original went through in the process of being translated into Portuguese (Edições Devir, 2014), in an attempt to identify the dominant translation strategies.

## Transadapting *The Snow Queen* into the Qatari culture

Alreem Aladba

This presentation discusses the process and outcomes of an MA research project that addresses the visual and verbal transadaptation of the Western classic fairy tale *The Snow Queen* into the Arabic Qatari culture.

In the multimodal translational effort, the illustrations were creatively transadapted to provide Qatari-specific imagery. Visual transadaptation led to cultural and geographic relevance, an approach that required changes to every illustration. This was done in an effort to domesticate foreign signs to reinforce Qatari identity. A similar culture-sensitive approach was taken in the translation of the verbal component. The written text was translated from English into Modern Standard Arabic, while using the Qatari dialect for direct speech to make the overall outcome cohesive and immersive for Qatari readers. The new version, *ملكة الصحراء* [*The Desert Queen*], aims to reinforce Qatari children's national identity through the preservation and promotion of the Qatari culture and dialect, both currently affected by the bilingual educational system in the country and the strong globalization phenomena the country is undergoing in the effort to raise its international profile. In short, in its domesticating approach, the 'new' text aims to reinforce cultural identity and to set forward the agenda of national pride.

## Lost in translation, found in pictures: Ella Frances Sanders' work

María Cantarero Muñoz

There are words that do not find their exact equivalent in another language and yet reveal their meaning in other ways, for example, through graphic design. Ella Frances Sanders' work offers compendiums of (un)translatable words or expressions. The main objective in this talk is, on the one hand, to reflect about multimodality as a way to transfer meanings and, on the other, to present the different ways of translating her work, through shapes, colors and designs. We will also explore the variations between the different languages in which her books have been published.

Although her subtitles present these words and expressions as *untranslatable* (Frances Sanders 2014), we will argue that they have been translated precisely through images, that is, as intersemiotic translations. Sanders' books have been published in several languages with alterations, because what may seem "untranslatable" in one language, may be evident in another. In this state of affairs, even if the titles in her works are misleading and present a traditional conception of translation, the latter has found its way out of hermeticism, through drawings.

Translating the untranslatable brings us closer to each other and offers different ways of seeing the world. Illustrated compendiums like these help to visually represent these other ways of seeing and looking and, more than that, their images help us to remember and interiorize them. It goes without saying that today we live in a visual culture, but we need to continue analyzing how multimodal texts, such as picturebooks (Oittinen, Ketola and Garavini 2018), transmit the message through different codes

(Jewitt 2017). Thus, new theories of translation and visual studies are put together to explore how meaning is constructed through different semiotic systems.

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## **Panel 3 — Mediation of Picturebook as Object**

## The mediating role of illustrated barcodes of picturebooks in education

Teresa Fleta

Barcodes are particularly appealing to some picturebook authors and illustrators who create artwork around barcodes, turning the simplicity of the numbers and the black and white bicolour parallel lines into fun, colourful and memorable artistic elements.

To become aware of the subtleties and the artists' mediation around barcodes, I will explore the art surrounding barcode illustrations in picturebooks. A close observation of illustrated barcodes suggests they can take pride of place and hold meaning in relation to the picturebook's narrative or theme. Sometimes illustrators associate the barcode with the protagonist and/or other characters in the picturebook; other times, they bring in new visual elements which do not appear elsewhere. Moreover, sometimes the verbal text on the back cover makes specific reference to the artistic barcode.

The overarching objective of this presentation is to awaken awareness of the subtleties and mediation around barcodes; the study analyzes the potential of creative barcode placements as meaningful peritextual elements of picturebooks. After looking into the creators' attitudes towards illustrating barcodes, I will put forward a proposal for teachers' mediation on the applicability of these artistic elements to enhance communicative interaction during read-alouds. This methodology, which draws attention to the graphical representation of barcodes during read aloud sessions, is influenced by the work of authors who suggest that book sharing is a well-loved strategy used by educators of any language to entertain, educate, and teach children of all ages and linguistic competence levels.

## Peritext in asynchronous read-alouds: the missed overture.

Gail Ellis and Sandie Mourão

"... skipping the cover and the title page is like arriving at the opera after the overture" (Moebius, 1986: 152)

Design brings an aesthetic coherence to a picturebook with each of its parts functioning as a "sign", with potential to contribute to the picturebook's overall narrative meaning (Sipe, 2002: 24). This results in picturebook illustrations overflowing into its peritextual parts so that the covers, endpapers, and title page, as well as any additional front matter are as important as the overture is to an opera (Moebius, 1986). A picturebook thus relies on these visual elements and its materiality rather more than most books, and it is considered good practice to show these parts and refer to them during a read-aloud to support children's meaning making and active discovery (Lambert, 2015; Sipe, 2008).

During the COVID-19 pandemic, authors, publishers, teachers and librarians alike began recording picturebook read-alouds and placing these online to ensure that children were given continued opportunities to engage with quality literature (cf. Emily Gravett, Puffin Storytime series; Book Trust, CLPE). This presentation shares a small piece of research that investigates the reference to and talk around picturebook peritext during these asynchronous read-alouds. Analyzing a corpus of 60 asynchronous read-alouds, we aimed to answer the following questions: To what extent do the readers refer to peritextual features? Which are referred to most often? How do the readers talk about peritext? And, do the readers make overt connections between the peritext and the rest of the picturebook? Results showed that picturebook peritext was usually ignored, and rarely referred to using the appropriate metalanguage. In addition, connections between the peritext and the different parts of the picturebook were infrequent. We close our presentation with possible reasons for these oversights.

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**Multimodal orchestration during storytelling sessions: the role of picturebooks**

**Elisa Bertoldi**

Children's picturebooks are powerful tools for storytelling sessions in English L2 with children. Storytelling sessions based on picturebooks are authentic contexts for multimodal practice (Pinter, Martin and Unsworth, 2013). They offer children and adults potential for contextualized communicative interaction which is instantiated in a variety of modes. During storytelling sessions, the multilayered convergence of modes allows the narrators and the audience to co-construct characters, settings and events presented in children's picturebooks, through space organization, proxemics, voice quality, gestures and the use of props (Zhang, Djonov and Torr, 2016). Student teachers' awareness of multimodal features in picturebooks allows them to orchestrate multimodal ensembles during storytelling sessions in English L2 in order to involve children and help them to co-create meaning.

The presentation will discuss the results of introducing picturebooks as multimodal resources for storytelling sessions in Primary Education courses and in the university project *Let's Tell a Tale-Storytelling in English L2 with children*. The theoretical framework of reference of the present study-draws from the socio-semiotic perspective of interaction and communication (Bezemer & Kress, 2016). Implications for pre-service and in-service teacher training include the reflection on picturebooks as multimodal resources for storytelling in class and other educational settings. The presentation will discuss the analysis of data collected as student-teachers generated resources, questionnaires, observation grids and analysis of video-recordings of interactions between children and student teachers during the storytelling sessions.

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**Panel 4 — Picturebooks and  
Graphic Narratives in Teacher  
Education**

## The research dissertation as a form of mediation in student teacher education

Jill Kay Partridge Salomon

The teaching of a foreign or regional language has been compulsory from the age of six upwards since September 2016 in France and since then, in the context of their Master's in Teaching programme, student teachers work part-time in a school and are required to teach a foreign language right from the beginning of the second year. The difficult task is to train these students to obtain the level of B2 required to gain tenure, but also to prepare them to teach and work with young learners in the allotted number of hours, especially as many students lack confidence in teaching a language they do not feel proficient in.

As part of their Master's degree, students are required to research a topic concerning an aspect of primary school teaching. Each year, an increasing number of students decide to carry out research on the teaching of foreign languages, especially with picturebooks, despite the fact that the majority do not have an undergraduate degree in a foreign language. Their research includes the theoretical aspects of studying picturebooks, for example, their various semiotic models and intermediality, and a protocol for their implementation in a classroom setting.

The aim of this paper is to ascertain to what extent the resulting dissertations provide a form of mediation in training student teachers to effectively use picturebooks in the classroom, based on the analysis of questionnaires, interviews and research dissertations of present and past research students.

## Developing student teachers' awareness of multimodal features through task-based activities around picturebooks

Annett Kaminski

Multimodal features in picturebook read-alouds are manifold: there are peritextual features, such as cover, end papers, title page as well as illustrations, that support the meaning-making process when we read and share a picturebook (Mourão 2015). There are also rhyme and onomatopoeia in the verbal text and there can be additional sound effects and visual stimuli when teachers and learners accompany their read-alouds with actions.

Apart from the enjoyment of experiencing a story with others, for young language learners, these multimodal features also create a scaffolding device that allows them to develop a basic understanding of the plot even though they do not understand every word during the picturebook read-aloud. Teachers who highlight these features during picturebook sessions help their learners to follow the storyline. They can also guide their attention to notice phonological, lexical and grammatical aspects (Fleta 2017) and foster the development of multiple literacies (Ellis 2018).

This talk will focus on the question of how teacher educators can raise student teachers' awareness of these multimodal features and develop their expertise in using them effectively in the young learners' classroom. Various task-based activities that have been carried out in seminars with student teachers will be discussed, ranging from the use of actions to retell a fable to drafting ideas for a picturebook adaptation of a folktale. I will argue that the creative use of multimodal features in students' own retellings enables them to recognize multimodal features in picturebooks so they can use them for read-alouds with young learners.



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## Graphic novels and visual narratives in foreign language teacher education

Nikola Mayer

Visuals build bridges into new worlds and languages and have been used in foreign language education ever since. Despite the seemingly easy access to images and the fact that we are working with "digital natives" there is evidence that visual literacy needs to be trained: "[...] being widely exposed to visuals does not mean to be visually literate" (Kedra & Zakeviciute 2019).

In foreign language teacher education, the potential of visual narratives to develop both students' and student teachers' multiliteracies has so far not been sufficiently taken into account. Visual narratives are mostly considered in terms of their linguistic input, illustrations in textbooks are mainly analyzed in terms of their supportive function. Complex visual narratives like graphic novels operate on an intricate combination of text and image which demands a specific training to enable future teachers to guide and support their pupils and to design suitable materials (see Serafini 2014). In this context, a reading model from Anstey / Bull (2019) to analyze multiliteracies will be introduced which feels to be an apt tool for FL teacher education.

The paper presents a study that researches how student teachers decode visual narratives. It uses questionnaires to find out how the participants make meaning from the interplay between verbal text and images. Based on a qualitative content analysis of these data, dimensions of multiple literacies are identified. The findings indicate a need for embedding this field of competence into foreign language teacher education and for developing tasks and materials to foster both students' and student teachers' multiliteracies.

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## **Panel 5 — Braille and Audio description**

## Audio description—Literacy and picture books

Joel Snyder

Audio Description uses words that are succinct, vivid, and imaginative to convey the visual image that is not fully accessible to a segment of the population—people who are blind or have difficulty seeing even with correction.

Along with reading teachers, I experimented with developing more descriptive language to use when working with picture books. The teacher trained in audio description techniques would never simply hold up a picture of a red ball and read the text: "See the ball." He/she might add: "The ball is red—just like a fire engine. I think that ball is as large as one of you! It's as round as the sun—a bright red circle or sphere." The teacher has introduced new vocabulary, invited comparisons, and used simile—with toddlers. Audio Description can make these books accessible to blind children \*and\* help develop more sophisticated language skills for all kids.

In the United States the principal constituency for audio description has an unemployment rate of about 70%. With greater literacy and more meaningful access to our culture and its resources, people become more informed and more engaged with society. They become more engaging individuals and, arguably, more employable.

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## The transadaptation and prototyping of an audio-tactile book for blind children

Dina Ramadan

Every child has the right to read books. However, blind children seldom find books with which they can engage through touch and hearing. In most cases, books come in white braille and illustrations are made available to them also through punched braille, a technique that is difficult to follow simply through touch.

This presentation addresses an exploratory research project which led to the prototyping of an audio-tactile book, relying on 3D modelling. To enrich the experience, the tactile models were supported by a synchronized audio description and bilingual braille embossing for a more perceptual, joyful and inclusive reading experience.

The prototyping entailed several validation processes that included, among others, validation sessions in an elementary school for blind students, in Qatar. The research tried to provide answers to the following questions: 1. What procedures are required to develop an audio-tactile picture book for blind children? 2. Can a multimodal/multisensory picture book serve the purpose of teaching visual concepts, such as color and scale of size to blind children?

These questions were answered through a multidisciplinary approach that entailed knowledge from Audiovisual Translation Studies, Disability Studies, Children's Literature, Picture Books, and 3D modelling. The outcome of this combination has led to a reality not many have explored, and even when they have, few academic publications have documented it.

## Multiformat books for co-reading experiences

Josélia Neves

Picture books provide multiple opportunities for learning, recreation and bonding. Parents read to their children, teachers read to their students, siblings read to each other... but seldom do they read *with* each other. Reading together can nurture bonds and wellbeing, can stimulate reading competencies and can develop a sense of achievement, particularly among those with weaker reading skills. Among these we find children with disabilities, who often find it difficult to follow school curricula and to engage in reading activities with their peers.

In this presentation we will address the issue of multiformat books, that bring together, side-by-side, print and braille; visual and tactile images with audio description; written text and audio story-telling with sound painting; sign language and gloss subtitling; and (SPC) pictographic story lines, allowing multiple readers to 'read' the same book, at the same time, but in different ways. The practical example of *O menino dos dedos tristes* will give way to theoretical reflections on how intersensory translation can contribute towards the development of 'achievement spaces', the conditions that each reader needs to be able to 'join in' and 'be part' of shared reading experiences.

## Panel 6 — Otherness, belonging and alienation in graphic novels by Shaun Tan

## A self-organised panel: Introduction

One of the great gifts of travel, multiculturalism, and other boundary-crossing – including of course reading – is that your own culture, lifestyle and language is suddenly not so absolute, normal, righteous or sacrosanct, it's just another way of thinking and existing, based on historical accidents that mainly happened before you were born. (Tan 2012)

Shaun Tan's books circle around the shared themes of cultural differences and questions of identity. This proposed panel will discuss diverse forms of alienation, otherness and estrangement in Shaun Tan's graphic novel *The Arrival* (2006) and the recent picturebook *Cicada* (2019). Focusing especially on pictures as a shared element in all translations of these publications the lectures will explore different strategies to express otherness. While all three presentations will reflect on the didactic potential of the two books in particular and picturebooks as a medium in general, the third presentation will be based on key findings in the previous talks and will outline concrete approaches for teaching with these books in a school context while reflecting on contemporary didactic theories.

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## Fictive scriptures in *The Arrival* as an expression of alienation

Tamara Bodden

*The Arrival* (2006) is a wordless graphic novel that narrates the story of a father who migrates to another country to start the foundation of a new life for his family. It outlines the experiences of refugees and immigrants facing obstacles such as a foreign language and the different customs of a new culture. The fictional script system that Shaun Tan designed for the graphic novel, in particular, lets the reader (regardless of their origin) share the feeling of estrangement that the protagonist is experiencing and visualizes the common topic of 'cultural dislocation' (Tan 2012, 4) in Tan's books. The different writing systems contribute to the 'linguistic landscape' (Landry, Bourhis 1997) and the city's appearance as a melting pot of cultures and scriptures. Although being incomprehensible for protagonist and recipient they carry meaning.

In current European society (and just as much in other countries), flight and arrival continue to be important topics that are reflected in different communication media. Tan's graphic novel offers a contemporary perspective on migration and cultural diversity that can be reflected in the context of flight. While the didactic potential in contexts of schools or universities of the narration itself is apparent, the concentration on scripture as a linguistic code can also reflect the actual situation of acquisition of literacy for refugees. This presentation will explore the processes of evoking meaning from a linguistic point of view and refers to theories of urban displays of scripture as prompts for discussion in undergraduate seminars.

## Being the 'Bug' in the system. Ways of creating non-human otherness

Marvin Madeheim

In Shaun Tan's latest picturebook *Cicada* (2019) the main character is an anthropomorphic insect. It works among people in a dreary and grey office: 'Seventeen years. No sick day. No mistake', it says on the first pages. The anthropomorphic appearance of the main character correlates with the dehumanizing treatment given by the colleagues. His animal existence becomes a non-human otherness. Sune Borkfelt describes the topos of the animal as other: 'Their otherness is somehow seen as something very basic, because we continue to think of it as a natural, rather than a cultural, phenomenon' (2011, 137). However, the picturebook twists the reference system, because it is not the cicada that seems to be wrong here, but the system in which it operates. In a Kafkaesque manner – and of course I refer to Kafka's novella *The Metamorphosis* (1915) here – it's a humanized non-human in an inhuman world. Metaphorically speaking, the picturebook raises the question: What does it mean to be the 'bug' in a wrong system? In this way, the picturebook develops a critical perspective on a contemporary business world and propagates a rediscovered naturalness as a counter-moment to the cruel daily routine. In an early essay for *Viewpoint Magazine* (2006) Shaun Tan states that he has 'a recurring interest in notions of 'belonging', particularly the finding or losing of it'. With regard to the dialectic of 'belonging' and 'exclusion' the planned presentation explores visual ways of presenting otherness. It will focus on the limits and potentials of anthropomorphization in this picturebook with a focus on the pictorial-aesthetic ways of contrasting and excluding, and thus on visual operators of identification via perspective.

## ***Cicada* and *The Arrival* as examples for cultural and individual otherness in schools**

**Annegret Montag**

Picturebooks represent a great motivational potential for pupils. They are already familiar with picturebooks from their homes and from looking at them together with parents and friends. Ideally, they have even learned to use some form of follow-up communication after reading them together. However, since this cannot be assumed to be the case for all pupils and, according to the German Conference of Ministers of Education and Cultural Affairs' (KMK) standards, children are supposed to acquire skills such as visual literacy, follow-up communication and reflective competence at school, picturebooks are particularly suitable for acquiring these skills. In my presentation, I would like to show that Shaun Tan's picturebooks can make an important contribution to this, based on the following theses:

Both *The Arrival* and *Cicada* convey a visual literacy in the sense of Mechthild Dehn (2014) through the difference in style compared to other current media productions (cartoon series, films, computer games).

Through their topoi, both picturebooks construct a space in which intercultural learning and feelings of otherness can take place. This safe space might make children with an immigration background feel more secure talking about their experiences, even in school. According to Jens Thiele (2000, 176), picturebooks are specifically suitable 'as a vehicle for problem-oriented instruction'. In particular, they are suitable for aspects of cultural identity, otherness, feelings of alienation and the resulting possibility of reflecting one's own cultural identities and developing a 'mixed form of identity that combines parts of other cultures' (Hodaie 2014).

## **Panel 7 — Picturebooks in Primary Education**

## Mediating picturebooks in the primary English classroom

Paula Carvalho

Picturebooks have huge potential in the primary English classroom, their “possibilities are limitless” (Bader, 1976). They generally combine words and images as they depict worlds beyond them. Mourão (2013) refers to the picturebook as an “object of discovery” but in the end, it is the teacher-mediator’s role to enable every learner’s potential. This emphasizes the sociocultural aspect of teaching and learning - that through careful modelling and scaffolding (Vygotsky, 1986; Wood, Bruner & Ross, 1976) the teacher can contribute to how the picturebook is perceived in the ELT classroom. As learners of a foreign language, students will need some guidance to help them find their way and uncover some of the mysteries behind the words and pictures and how they are brought together. Furthermore, the teacher can support students in discovering the whole book by pointing out and asking questions about the parts of a picturebook that are usually dismissed, i.e. the peritext.

This presentation shares what I discovered about being a teacher-mediator of picturebooks during a small piece of action research in the primary English classroom. I will describe the context, the two picturebooks I selected and used during my research and then share with you what I learned about mediating picturebooks. This includes the realization that it is not the role of the mediator to provide answers, but to scaffold students’ perception of the picturebook as a whole object, and in the process appreciate the different layers of meaning that a picturebook can integrate, and depending on the nature of the picturebook, it might require more or less input and preparation as teacher-mediator.

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## Developing young learners' intercultural competence using picturebooks – the attitudinal dimension in lower-primary English teaching

Karoline Emilie Søgaard

The ability to engage in intercultural encounters is a central competence in our increasingly diverse societies, globally and locally. Intercultural competence is a central aim of teaching English in the Danish primary school according to the National Curriculum. This presentation introduces a PhD-project which researches how students' intercultural learning in EFL-teaching in lower-primary education might be supported through a picturebooks-based approach as suggested by Bland (2016) among others. In the project, teachers will participate in workshops aimed at developing their understanding of the intercultural dimension. Teachers will, in collaboration with the researcher, design two teaching sequences based on carefully selected picture books, aimed at simultaneously developing students' communicative and intercultural competencies. The teaching sequences will seek to build bridges between the lives of the protagonists of the selected stories and the lives of the children in the classroom through themes which are common to all human beings, thus following recommendations by some scholars that '*when we experience new or strange cultures, we should look for and as teachers highlight the familiar*' (Driscoll and Holliday 2019:75). Data will be collected in two 3<sup>rd</sup> grade classrooms applying ethnographic methods. The presentation will focus on the attitudinal dimension of IC which is considered central within the field of intercultural pedagogy for young learners by central scholars in the field (Byram 2008) and tentatively suggest how carefully selected picture books might support the development of this dimension.

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## Wimmelbooks mediation: fostering language acquisition and emergent literacy

Mariona Masgrau and Karo Kunde

Issue: The skills and practices of educators/storytellers/translators as mediators of picturebooks and graphic narratives

Our paper focuses on the mediation strategies required to help children to delve into wimmelbooks, a type of wordless picturebook– defined by their teeming images, spread over the double-page, that present a panorama of choral nature, usually in a top-down perspective or crosssection of a building, with interrelated and simultaneous narrative micro-units (Kunde & Masgrau 2017). The democratic perspective (Esmann 2015) and lack of narrative control, which are idiosyncratic for these books, foster active participation by inviting readers to identify the representations and interrelate them.

They also provide the ideal setting for enhancing language skills, due to the multitude of objects, characters and situations represented in them. A proper mediation of these materials and the use of specific strategies – pinpointing and labelling, interrelating and question making– offers children the chance to learn basic reading skills, such as book handling, identifying images or sequence a narrative. Mediators can also foster oral fluency, with children who are acquiring a native, a second or a foreign language, by giving words to these wordless books. Since it is considered cross-over literature, it is suitable for all kind of readers and promotes learning that could become more specific and complex throughout the Kindergarten and Primary school.

By means of the analysis of critical incidents of three case studies, where mediators read wimmelbooks with children of different preschools of Pla de l'Estany, Catalonia, we systematize efficient types of strategies for

mediators. We believe that the mediator's well-based knowledge of the idiosyncrasy of these books, valuable in their artistic potentials which convey cultural apprenticeship by its own means as well as through linguistic skills, helps guide the infants to acquire relevant knowledge through these authentic materials.

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## Panel 8 — Using corpora and other analytic research methods with translated picturebooks

### The new words kids hear from translated picturebooks

Luísa Araújo, Rita Brito, Sandrina Esteves and Sara de Almeida Leite

It is well established that storybook reading helps increase the vocabulary knowledge of young children and that this makes them better readers in primary school (Shahaeian et al., 2018). Similarly, it is widely accepted that written language is more complex than oral language and that reading to young children should be a common practice because it increases their vocabulary knowledge (Golinkoff et al. 2018). Picturebooks are intended for young children, relying on the use of pictures to tell or complement the written story, and translators employ transcreation to adapt the material for a new linguistic and cultural context (Ketola, 2017). Our study analyzes how the translation of picturebooks (English-Portuguese) recommended by the National Literacy Plan (PNL) for 3-5-year-olds results in the use of rare, low-frequency words in Portuguese. We selected the most recently recommended 20 picturebooks translated from English to Portuguese (e.g. *The Very Hungry Caterpillar*) and conducted a qualitative analysis of the options made by translators and a word frequency quantitative analysis. The latter was done using ESCOLEX, a Portuguese word corpus that allows for word frequency calculations. Results show, for example, that the verb “eat” can be translated to “devorar”, instead of to “comer” and this reflects the use of a rare verb, not of a common one. The findings indicate that translated picturebooks offer young Portuguese children the opportunity to hear rare words that do not occur frequently in the linguistic corpus of the target language, but constitute high frequency, familiar words in the source language.

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## Creativity in Dr .Seuss' *Butter Battle Book* translated into Portuguese – a Corpus Linguistics perspective

Jamilly Brandão Alvino

This paper analyses *The Butter Battle Book* (1984), a picturebook written by the renowned author Dr. Seuss, and its translation into Brazilian Portuguese - *A Guerra do Pão com Manteiga* (2018) by means of a parallel corpus. The book satirically narrates the arms race between two nations, parodying the Cold War. Firstly, we extracted the creative words in the book – names of characters and weapons – and then checked how they were rendered in the Portuguese translation. Then we analysed if the author's creativity was reproduced. For that purpose, we used Corpus Linguistics methodology, which deals with the collection and exploration of texts gathered in corpora using computational tools. The corpus was processed by the WordSmith Tools Software, and the data obtained were analyzed according to Venuti's (1995) considerations about translation strategies. According to him, the domestication strategy generates fluency, since it moves the author closer to the reader, submitting the text to the aspects of the target culture, while foreignization goes in the opposite direction, leading the reader to the author, respecting and maintaining cultural differences. The exploration of the corpus revealed that the Brazilian Portuguese translator chose a mixture of both strategies in the translation of weapon names and total domestication in the translation of character names. Corpus Linguistics proved to be an effective and facilitating methodology since it produced objective quantitative data that served as input for a qualitative analysis.

## Translation criticism meets multimodality: Evaluating the translation of a picture book – an experiment

Katrin Pieper

The German picture book “1, 2, 3, Tier”, written and illustrated by Nadia Budde (1999) for children aged three years and over with a total of 98 words, 64 humorous graphics of people and animals, 18 pages and 17 rhymes, at first sight seems to be untranslatable. However, it has in fact been published in various languages, one of which is Portuguese. What solutions were found to transfer the words and rhymes, which are tightly correlated with the graphics? How can one assess if the translation is a failure or success? What parameters are significant for such an evaluation?

The message of “1, 2, 3, Tier” is transmitted by two different modes – writing and graphics – or even more if we take into account the fact that a picture book is read aloud to and by children and can therefore be considered polyphonic (not to speak of tactile aspects). Translation criticism theories in the 1990s, still tied to linguistic approaches, usually focussed on the text-level, that is to say, on only one mode – writing. So did Heidrun Gerzymisch-Arbogast (1994), who exemplified her model with a literary text. The question is: is it possible to apply her theory to a multimodal picture book? This is the issue that will be explored in this paper.

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## Panel 9 — Picturebook as mediator

### A literary analysis of chosen picturebooks based on a cognitive theory

Lala Frančeškin and Milena Mileva Blažić,

The picturebook as a multimodal medium is a combination of different genres of children's literature. It is unique because of the complex interaction between the visual and the verbal it is comprised of. Picturebook analysis is the subject of multiple theories (literary, cognitive, neuroscientific) in which we have found 11 intersections: the relationship between the child and the adult, the human face, elementary visual elements (colours, lines, light), universality, verbal art, place or background, symmetry, aesthetic emotions and feelings and the interaction between the visual and the verbal. The method we developed based on these intersections could potentially allow for a new tool for further in-depth analysis of any picturebook based on cognitive, neuroscientific, and literary theories.

Our research has shown that research into children's literature should always be based on cognitive theories, because the process of reading picturebooks, especially intergenerational, is highly cognitive as it triggers mental, emotional, and bodily/neurological components of the reader's attention. The interdisciplinary intersections of literary, cognitive, linguistic and neuroscientific theories represent a novelty in picturebook analysis, because they show that not only do the authors of high-quality picturebooks consciously include different cognitive elements in their literary work to help the reader connect to it, but also that the aspects of picturebooks that were previously commonly thought of and researched separately actually have common cognitive points that affect both the adult and the child reader on different levels.

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**“Multimodality in picturebooks – Spaces, emotions and times goes on...”**

**Maria da Natividade Pires**

This presentation focusses on picturebooks published in 2020, with a view to appreciating recent tendencies for picturebooks and graphic narratives as mediators of ideologies and contemporary perspectives. Multimodal forms of communication can require a more demanding reading, so picturebooks are not necessarily the easiest form of mediation for values education. Especially if these values require a very different pace of life from the one contemporary society demands from each of us. The human being is confronted with conflictive situations, different and controversial emotions and needs to learn the best way to find balance. This is something that is not in the center of our competitive society and the reason for considering how picturebooks published in Portugal, in the year 2020, focus on this perspective.

Space plays an important role in some of these multimodal narratives. It can be an element of symbolic meaning, an element of emotional investment, a strategic means of plot planning, among other dimensions (Ryan, Foote and Azaryahu, 2016). So, spaces are important also as they are like characters. The main picturebooks that will be analysed are: *A Alma Perdida*, by Olga Tokarczuk and Joanna Concejo; *A Varanda*, by Melissa Castrillón; *Um dia de cada vez*, by David Machado and Paulo Galandro.

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### Transformation in *The Promise*, by Nicola Davis

Hilde Tørnby

The picturebook *The Promise* by Nicola Davis mediates the perspective of transformation in several layers and medias. In both the artwork and in the verbal text marked changes are found. Exploring these transformations is at the core of this paper. In order for transformation to take place, a significant event precedes the process of change (Paul, 2014; Scoffham & Barnes, 2009) which in the book can be understood as the moment the protagonist realizes that the stolen bag is filled with acorns and not money as she had hoped for. The second significant change is when the acorns she plants begin to grow into seedlings and later trees. Her planting of seeds transforms “mean and harsh and ugly” cities and people into warm and colorful communities. Planting seeds brings about transformation and new knowledge about other forms of existence. These changes are particularly evident in the visuals. From a greyscale palette in the beginning of the book a vibrant palette including red, orange, yellow, blues and greens emerges as the seeds grow. It should be noted that all colors throughout are broken meaning they are tainted with black and grey, hence, underscoring the idea of a broken world. A young girl’s transformation and dedication leads to a changed world. In other words, sustainability evolves when people act. The picturebook may be understood as a reversed tale: if we do not act now, our world will become lifeless and grey inhabited by mean people.

## Panel 10 — Picturebooks for deep thinking across contexts



## Selecting picture books for philosophy for children

Dina Serra da Luz Mendonça

Picture books have been used for sessions of Philosophy for Children (P4C) for many years (Wartenberg 2009, Murriss 1992) and kindergarten and primary teachers recognize that sessions based on picture books make children speak and reflect about a book concerning issues and questions that do not necessarily show up in other picture book pedagogical moments. So, though picture books are used in philosophy sessions because they focus on a philosophically rich topic like friendship or justice, for example, it is also the case that the methodology itself promotes a specific kind of dialogue about the book that encourages different reflections prone to philosophical thinking.

The presentation aims to first establish the criteria that a Facilitator of Philosophy for Children can use to select a picture book for a session and how to prepare for the excellence of the session. Using several examples to show how they can fulfill the criteria and how these compare to the philosophical novels written by Matthew Lipman and Ann Margaret Sharp to be used to develop philosophical sessions when they first developed the methodology. Given that the methodology of Philosophy for Children enables exploring the richness of picture books, the final part of the presentation aims to translate some of its tools to other pedagogical settings and show how they can be used by kindergarten, primary teachers, multiple scenario mediators, and parents who can profit from some of its tools to promote better thinking while not conducting a philosophy for children session specifically.

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## Wordless picturebooks as catalysers for dialogue, argumentation and cultural literacy learning

Chrysi Rapanta

Often visual texts are highly ambiguous and complex in their meaning potential and therefore perfect for children and young people of all ages (Serafini, 2014; Arizpe et al., 2015). Where these texts raise potential questions about cultures, identities and heritages, they offer stimulating springboards for dialogic discussions as readers young and old interpret their meanings. The DIALLS (Dialogue and Argumentation for Cultural Literacy Learning in Schools) European project embraces the potential of wordless texts, films and picturebooks, within the curriculum and realises their potential as stimuli for enriched interpretation and dialogue (Maine & Hofmann, 2016). This presentation will focus on the lesson plans created for three of the selected wordless picturebooks for three different age groups (pre-primary, primary, and secondary) and will discuss how the dialogue and argumentation goals of each lesson plan interlink with the cultural literacy learning expectations, according to the themes revealed through the teacher-guided (in the case of whole class activities) or teacher-designed discussions (in the case of small group activities) about each picturebook. Excerpts from classroom discussions produced in Portuguese classrooms will be presented to showcase the manifestation of 'otherness' as an intermediary concept of cultural literacy.

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**‘It is so sad that Spiderman is always alone’. Exploring mental health and community in varied contexts through the figure of the superhero.**

Mel Gibson

This paper will look at British-based events focusing on comics and graphic novels where the presenter mediated the graphic narratives. They offered young people the opportunity and power to play with ideas about superheroes, mental health and community and come up with original creations or insights.

The events include:

1. A schoolbook festival. This daylong event involved 60 young people aged between 12 and 17 creating narratives around new, or pre-existing characters. The discussion began with a focus on superheroes’ mental health issues.
2. School classes visited their local public library where staff wanted to promote interest in a national summer reading scheme focused on aliens. Over 50 children aged between 8 and 10 discussed how many superheroes were aliens or seen as different because of their powers. This led into discussion of what powers the participants would like and why, which in turn led to talk about looking after each other, family and community. As one participant said, ‘we are like The X-Men -and- The Avengers’.
3. The Young Women’s Film Academy. Here the focus was development of a short superhero film. The input was two half day explorations of female superheroes as a first stage to character design and narrative.

In all cases, the young people focused on looking after friends and community, an articulation of social

responsibility. Making and discussing together, and so connecting, was a playful way into what were potentially intense subjects.

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## Panel 11 — Picturebooks and graphic narratives from China and Japan

### **Repackaging Chinese culture through diverse visual arts: A multimodal approach to contemporary Chinese picturebooks**

Chen Xi

This study investigates contemporary Chinese picturebooks from a multimodal perspective, exploring how Chinese culture is repackaged through the visual narratives with diverse forms of visual arts. Based on the visual grammar and the visual narrative, it examines the images in Chinese picturebooks, with special emphasis on the multimodal representations of Chinese culture through three typical Chinese visual art forms, namely, paper cutting, Chinese painting and clay sculpture. The data for case analysis are selected from five representative Chinese picturebooks published in the past decade. The research results show that with these traditional visual arts in China, traditional Chinese culture is fused in the modern reading, and ancient Chinese classics are adapted into suitable picturebooks for contemporary children. The multimodal representations through visual arts contribute to the improvement of children's artistic aesthetic capacity and the transmission of Chinese culture through visual literacy.

## Engaging the fans: changing norms in the translation of Japanese visual narratives

Matteo Fabbretti

In recent years, new forms of participatory culture have emerged online, with fans and users engaging in several mediating practices that were once the domain of professionals. A number of these mediating practices often involve translation (Pérez-González and Susam-Saraeva, 2012): fansubbing, scanlation, and video game fan translation for example, involve the translation and dissemination of Japanese visual texts into other languages. While the practices of fans could be considered as separate from those of the mainstream industry, they have nevertheless contributed to shaping the expectations of readers and users of Japanese visual texts all over the world.

As a result, what has emerged through the field of fan translation is a renewed understanding of ‘user-centered translation’ (Suojanen, Koskinen, Tuominen 2014), where some firms have seen fit to engage with their users and fans to better understand their linguistic and cultural expectations, and in order to tailor their products more precisely to the needs of this broad and varied audience. This presentation will first examine examples from Japanese fan-translated texts drawn from a variety of visual narratives, and then explore how firms have adopted some of these fan practices and speculate on the reasons for doing so.

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## “No man of woman born will harm Macbeth”: illustration, language, translation, and adaptation in Manga Shakespeare

John Milton

Much has been written on the Self-Made Hero’s manga adaptations of a number of Shakespeare’s plays, generally regarded as a successful way to attract a younger audience and which received considerable critical acclaim. For example, “Far from debasing the cultural authority of the originals by blurring the boundaries between high and popular culture, these versions can be seen as an act of salvage of the original texts from the perceived difficulties of challenging language and content, reinvigorating them with a vibrant immediacy” (Keener 2015).

The Self-Made Hero adapter, Richard Appignanesi, makes certain changes to the Shakespearean text, but, unlike the No Fear text, his versions can hardly be considered simplifications. In turn, the Brazilian translator, Alexei Bueno, a well-known poet from Rio de Janeiro, crafts his translations into Brazilian Portuguese decasyllables. Bueno’s Preface states that his translations are “rigorously faithful to the original”, with an “absolute formal fidelity”. When cuts have been made, a formal equivalence to the shortened line is kept. And the flexibility of the Portuguese has allowed him to make transpositions he considers successful.

Does this not result in a certain discrepancy: a complete recreation and adaptation of image in order to follow Manga conventions, but a very limited adaptation of language? Must the respect towards the Bard’s words be maintained? This presentation will compare the Manga and No Fear adaptations, present the results of a questionnaire on the adaptations given to students of a postgraduate course on Translation and Adaptation at the Universidade de São Paulo, and compare the Brazilian translations of

Manga Shakespeare Hamlet and Macbeth to the Spanish, French and German versions.

My initial basis for comparison is Lawrence Venuti's Formal and Thematic Interpretants. Formal Interpretants are the structural correspondence, plot details, illustrations, difference in genre. Thematic interpretants are the code, values, ideologues, moral vision, political and social vision. To these I add a third Interpretant: the Linguistic Interpretant: additions, omissions, updating, modifications, cultural alterations.

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## Panel 12 — Translating Pictures

### Text composition matters: Typography and layout in translation of *Pinocchio*

Hung-Shu Chen

When it comes to the translation of picture books, most people think of the translation of words, because very often the text is translated but the images remain the same. And when scholars study the translation of the text, they pay more attention to the verbal content of the signified than the visual form of the signifier. For the particular genre of picture books, however, text formatting in the page layout plays a critical role, including font sizes, font types, text alignment, space between lines, etc. In this study, through the comparison between two Chinese translations of *Pinocchio*, I would like to demonstrate why text composition makes a difference and a translator's ignorance or manipulation may reduce or even ruin the effect that is supposed to be reproduced in translation. In the case of *Pinocchio*, for example, the translation ignores the original format and changes the font size of the cricket's warning words, so the emphasis is shifted to a stronger moral judgement against *Pinocchio*. Another example shows that the text formatted in the shape of a circus is not translated in the same format, so the translation loses the correspondence with the scenario of *Pinocchio*'s working at the circus, and the visually inspiring experience is ruined. Through the examples and analysis, this study attempts to illuminate the relationship between verbal and visual rhetoric and indicate the importance of typographic representation in translation of picture books.

### Alan Moore and H. P. Lovecraft's universe: Translating *The Courtyard* and *Neonomicon*

Guilherme da Silva Braga

As one of the most celebrated and influential writers of horror and science fiction in the 20th century, H. P. Lovecraft has exerted a powerful influence on all major fields of contemporary artistic production. In the field of comic books, recent examples of this legacy can be found in Alan Moore's *The Courtyard* and *Neonomicon*: even though both of these works are original creations produced in Moore's distinct style, the fictional, intertextual and self-referential elements from Lovecraft's nightmarish universe are a constant, looming presence for both the reader and the characters in the story.

This presentation is a first-hand account of the main challenges involved in translating both *The Courtyard* and *Neonomicon* for publication as a Lovecraft translator and researcher in Brazil.

## Panel 13 — Picturebooks for citizenship education

### Citizenship education with picturebooks

Ângela Balça and Fernando Fraga de Azevedo

Western civilisation is characterised by the sharing of values we commonly associate with Humanism. The human being acts in society imbued with a set of principles and values. Children's books come across as highly complex cultural objects. These cultural objects, which potentially target a young audience, have long been the bearers of messages that help to educate young readers. In a turbulent world, where democracy, freedom, equality, and peace are threatened in various countries around the world, children's books can become subversive objects associated with resistance. Through them we share what is happening in the world without filters; through them, we foster an uncensored citizenship education. In this paper, using a methodology that privileges the hermeneutic analysis of texts, we intend to critically and reflectively analyse a few picturebooks, whose themes draw our attention not only to the notion of resistance to the dominant culture but also to the emancipation of the Other, in a word, to citizenship. Analysing these works allows us to think about their importance for children's education, since they reflect a certain axiological reference, which covers issues such as freedom, equality, and solidarity, issues that lie at the origin of European humanist thought. This analysis allows us to conclude that text and illustrations, in a symbiosis, share these values with children clearly and effectively.

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## **Global citizenship education in the language classroom: using picturebooks to prepare critical citizens**

**Helena Maria da Mota Lopes**

This presentation addresses global citizenship issues and how they may be approached in the foreign language classroom through picturebooks, successfully engaging and motivating older readers, namely teenagers.

As a multimodal genre, picturebooks become valuable resources in the classroom, not only because they are easily read in the classroom, but also because they offer multiple possibilities for understanding real-life situations. Picturebooks contribute to actively engage learners as critical readers and, consequently, as critical citizens. While talking about and discussing the issues portrayed in the narratives, learners focus on attitudes, values and behaviours that are important in a global community. They observe the world portrayed in the picturebooks and compare it to their own, developing their critical thinking.

This presentation will include examples from Oliver Jeffers' world, highlighting how Jeffers' picturebooks can be used to address global citizenship issues, helping learners to develop their communication skills, their critical thinking and creativity. We also draw attention to the way classroom practices with these picturebooks may become social and emotional learning experiences.

As educators, foreign language teachers have a role to play in preparing learners to reflect upon and deal with different situations. Learning a foreign language is more than learning to read, write or speak in that language, it is also about living in a global world where people have to learn how to communicate with each other. Reading picturebooks helps to build that understanding, which is part of becoming a critical citizen.

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## Multimodal mediation: positioning picturebooks as catalysts for taking action in primary English language education

David Valente

The paper will draw on Byram's (2020) 'intercultural communicative competence' model for its affordances for primary English language learning. This enables primary English educators to incorporate Intercultural Citizenship Education (ICE) into their classroom repertoires whereby such practices require a tangible 'taking action' aspect - characterised as the fusion of *citizenship education* with the *intercultural sphere*. Multimodal mediation of picturebooks will be presented as a catalyst in the English language classroom specifically for action taking in the school community (and beyond).

This will be followed by highlighting how 'multimodality' embraces the picturebook as an aesthetic object, combining its visual and verbal elements, and further extended by critical engagement using multimodal activities as 'ways of being and doing' (Vasquez, Janks and Comber, 2019). Selected picturebooks will be presented as exemplars, based on their affordances as potential catalysts for children to take action. From this perspective, the catalytic potential of picturebooks is seen as crucially dependent on skillful teacher mediation during English lessons to enable deep reading to take place.

Rodriguez-Martinez's use of 'Critical Literacy Read-Alouds' or 'CLRA' (cited in Vasquez et al, *ibid*) will be shown to provide children with initial intercultural encounters which may start to ignite a shift in perspective towards taking action, when appropriately scaffolded. The final section will apply Whitelaw's (2019) principles to arts-based learning linked to the selected picturebooks. Ultimately, successful multimodal mediation will be determined according to how children's creative responses unsettle their intercultural perceptions to evoke meaningful action taking beyond the primary English language classroom.

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## **Panel 14 — Translating Picturebooks (2)**

## Translation of graphic narratives displaying otherness: a case of graphic narratives of Guy Delisle

Merve Ozan

“Watermark translation” (Öztürk-Kasar 2012, 2020) is a concept used for texts which completely display the aspects of a foreign culture and give readers a key for a completely different and foreign context. Guy Delisle, as a Canadian cartoonist authoring graphic narratives which mostly depict his travels in foreign countries and invite his readers to foreign atmospheres, produces “watermark translations”. In a way, Delisle uses a multimodal medium which sheds light on the visual language of the graphic in order to introduce foreign cultures to his readers. In this case, Delisle invites French-speaking readers to different atmospheres ranging from North Korea to Burma through his narratives such as *Shenzhen* (2000), *Pyongyang: A Journey in North Korea* (2003), *Burma Chronicles* (2007), and *Jerusalem* (2011). Through analyses of the Turkish translations, which can be called retro-translations (Öztürk-Kasar 2012, 2020), of the graphic narratives of Guy Delisle, this study will explore the traces of otherness embedded in the visual language of the abovementioned graphic narratives.

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## Picturebooks by José Saramago and their Turkish translations

İmren Gökçe Vaz de Carvalho

This paper focuses on the picturebooks by renowned Portuguese author José Saramago. Saramago is not known as a children’s literature author, and indeed, he wrote only the story *O Maior Flor do Mundo*, published with illustrations by João Caetano in 2001, exclusively for a child audience (This book has been republished twice with illustrations by different illustrators). Nevertheless, two more picturebooks directed at child and young readership have appeared in the market until today. First, *El Silencio del Agua*, a text excerpted from the Spanish translation of the author’s book *As Pequenas Memórias* (2006), was published with Manuel Estrada’s illustrations in 2011. Then, *O Lagarto*, one of the texts in *A Bagagem do Viajante* (1973), a collection of chronicles published originally in the evening newspapers *A Capital* (1969) and *Jornal do Fundão* (1971-1972), was published with José Francisco Borges’ wood engravings in 2016. Paratextual analysis of these picturebooks demonstrates how the crossover nature of these books in the source system have been eliminated during the transfer process in the target system while textual analysis indicate the factors that influence the reading experience of Turkish readers. The data collected through social media, websites, and an online reading group session also offer an insight about the reception of these works in Turkey.

**Tooth fairies and little mice: cultural differences and wordplay in the translations of *Mummy Never Told Me* and other picturebooks by Babette Cole**

Cristina Quesada Padrón

Foreign children's literature has had a significant presence in Spain for several decades. Many picturebooks on the Spanish market today are written and illustrated by authors and artists from different countries. This includes many of the picturebooks by Babette Cole, whose works have been published in Spain since the early 90s.

When observing the translations of Cole's picturebooks, it is possible to find different methods used by translators in order to adapt the stories to the culture of the target country, which sometimes can lead to incoherence between word and image. This is something that happens in the Spanish translation of *Mummy Never Told Me...* (Cole, 2003), where the *Tooth Fairy* in the text is changed to *Ratoncito Pérez* [Little Mouse Pérez], in order to follow the Spanish tradition. However, this cultural reference is not changed in the illustrations. The Tooth Fairy is also not recognized as a tradition in some other countries of Europe where this book has also been published.

This proposal aims to present an analysis of the translations of Babette Cole's picturebooks to other languages such as Spanish, Catalan, French, Italian, Danish, and German. This analysis will be developed by marking the techniques and challenges translators face regarding cultural differences and wordplay.

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## Panel 15 — Mediating Ideologies

## Picturebooks as mediators of ideologies: how women are portrayed

Nazaré Cardoso and Cláudia Martins

It is undeniable that human beings behave and relate to their peers in the world, creating practices and representations according to their experiences, and thus this might contribute to their perception of reality and their conception of ideological representations within society (Kosik 2010). Because children's literature is mainly concerned with social values and issues, books can openly uphold attitudes and standpoints regarded as advisable to readers. This perspective is perhaps clearer in books that focus on the topic of gender. Gender Studies develop an approach that deconstructs stereotypes (Taylor 2003) and becomes a means to perceive human reality in an ideological manner (Eisenberg 2002). As far as children's fiction is concerned, this can be reproduced in the shape of picturebooks, appealing from an esthetical viewpoint, but also for their iconicity. The majority of these picturebooks depicts cultural manifestations, especially the narratives that are traditionally used as a pedagogical entertainment strategy. Particularly in picturebooks, the use of metaphors and of symbolisms encourage a direct response/ reaction from the reader and their open nature stimulates their repeated exploration and their varied interpretations. Therefore, contemporary topics are explored and manipulated in a heterogenous way, since these cultural manifestations reflect underlying cultural values. Nonetheless, the values in children's own cultural repository, however important, cannot be the sole ones and children need to be exposed to disparate cultural patterns. Bearing these considerations in mind, our aim is to reflect on how the role of women in society was shaped and changed throughout the last two centuries, based on examples taken from English and Portuguese picturebooks, and how these endorsed (or not) a specific cultural and ideological representation of women or young ladies.

## Once upon a time ... Gender stereotypes in award winning children's books

Andreia Nunes

This author would like to share the conclusions of her investigation on award-winning children's books by SPA / RTP in the category of "Best Children and Youth Book", which aimed to analyse gender stereotypes in these books and inquire about the presence of gender concerns in the requirements underlying their selection (Nunes, 2017). The conclusions were in agreement with other international studies (Hamilton et al, 2006), revealing a female underrepresentation and other gender inequalities in dimensions such as hobbies, leisure time and household tasks, where rest and "doing nothing" periods of the male characters contrast with the cooking and cleaning chores of the female characters. Assuming that there is no such thing as a "bad book" when it comes to relying on it to address gender equality, this takes us to the important role of mediation, at its different levels. Present from birth, or even before that, in the womb, books are a privileged vehicle to learn about the world and about ourselves. In their many teachings, books transmit values and ideologies, such as gender and power relations, educating about men and women, who they are and what they can do. Books can be important allies in different educational contexts and it is imperative that we reflect on their contribution and also the important role of the different mediators such as parents (Deloache, Cassidy and Carpenter, 1987), educators, storytellers/ publishers/ designers/ authors/ illustrators to use them to display diverse role-models, challenge gender stereotypes and highlight the conquests we have had in gender equality matters.

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**Brian K. Vaughan's "Saga" as a mediator of contemporary perspectives and ideologies**

**Johari Imani Murray**

Given the modern demographic shifts in the United States and different European countries due to war and other social, political and economic vulnerabilities around the world, there are growing numbers of displaced young adults. Using the Children's Literature in Critical Contexts of Displacement's recently available ToolKit (<https://childslitspaces.com/toolkit/>), this paper will discuss Brian K. Vaughan's "Saga" series as a mediator of contemporary perspectives and ideologies. More specifically, through the theoretical lens of Third Space, the potential benefits of the prescribed activities and strategies from the Toolkit and the risks involved using "Saga" (a popular and controversial graphic narrative) with young adults, will serve as a point of tension to interrogate the reflected perspectives and ideologies presented in both the toolkit and the selected work. In the words of Edward Soja (1996), "In this critical thirding, the original binary choice is not dismissed entirely but is subjected to a creative process of restructuring that draws selectively and strategically from the two opposing categories to open new alternatives." Recognizing the different challenges and experiences of displaced young people in the learning environment, a critical approach with speculative fiction raises interesting possibilities that may or may not impact surrounding communities.

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**Panel 16 — From picturebook to  
coursebook in the primary  
classroom**



## Children as picturebook mediators: learning through doing in the EFL classroom

Julie Waddington

Within a whole language approach to literacy development, reading is not contemplated as a separate skill to be developed once the basics of the language have been acquired, but is conceived, instead, as an essential part of the language learning process. Furthermore, and from a socio-constructivist approach to learning, this process is an active undertaking in which we learn language by using it in interactive experiences involving social and collaborative exchanges with others (Bruner, 1983; Vygotsky, 1978). From this perspective, and within the context of primary EFL classrooms, picturebooks provide authentic literature for an authentic response (Mourão, 2016). The quality of the response, or the extent of the interaction generated, will depend on how the text is mediated by the reader. Within a formal educational context, the facilitator of such interactive experiences is usually the teacher. What happens, however, if we create the opportunity for children themselves to become the facilitators of such experiences? What happens if we provide them with rich material – a range of quality picturebooks – and invite them to become the mediators of this multi-modal text? This paper presents findings from a project carried out in an EFL context which did exactly this, providing primary school children with an opportunity to ‘learn through doing’ and to take on the role of mediator. We will focus in particular on the strategies they designed to help their younger peers understand their read-alouds, as well as the effect that this collaborative exchange had on their own learning.

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## **Transformation as mediation: from picturebook to oral story in the primary foreign language classroom**

Joana Simões Neves

Stories are part of everyone's daily life, they are magical, carrying listeners into a whole new world, full of possibilities, as wonderful as their creativity may allow them to imagine. A story can thus become a versatile tool inside a classroom, particularly when teaching English as a foreign language to primary children. Picturebooks, as stories, are common resources for language learning; however, selecting picturebooks that are suited to our language learners, who are just beginning to learn English, can be a challenge. This may be because the language is just a little too rich and thus requires modification, or because it does not follow the national curriculum. As such, picturebooks can instead become the point of departure for the development of an oral story to be told to English language learners.

In this session I will share how I used two picturebooks to help me become a teacher storyteller during an action research project which was part of my MA in Teaching English to Young learners. I will present the two picturebooks and explain why I think their multimodal narrative was so useful for language learning, but at the same time outline the problems I envisaged if I were to use them in my teaching. I will then explain how I transformed the picturebook into an oral story that fitted my learners' needs and interests, the language curriculum, and my own teacher storytelling skills. I will explain how I adapted the picturebook's verbal text to suit a specific unit plan for that group of learners and used the visuals as ideas for creating a set of learning materials to fit a unique learning propose for a unique group of learners. I will conclude with my thoughts on stories for language learners, and my transformation of these picturebooks as aesthetic objects to provide my learners with the most supportive experience possible with regard to the development of their learning and language skills.

## **Multimodality of ELT coursebook for children: reading visual and verbal contents.**

Maria Stec

ELT materials for children involve intermodal integration of language, image, music and sound. Reading modes reflected in multicultural content require multimodal literacy that is practised from the early years of children's education. The aim of the paper is to describe multimodality in ELT coursebooks for children with a focus on image-language relations. The idea is to contribute useful insights for a better understanding of how individual series of ELT coursebooks make meaning. The research questions are divided into three sets:

How ideational, interpersonal and textual metafunctions are realised in ELT coursebooks?

Multimodal ensembles can be explored through various approaches and frameworks. The research procedures here will follow a mixed method approach, the quantitative sample and qualitative model of investigation using systemic-functional and multimodal discourse analysis). The project hopes to outline implications for authors and users of ELT materials in the primary context.

## Panel 17 — Non-fiction picturebooks in translation

### Translating non-fiction for children across ages and languages: The case of informative books on geography in English and Italian

Silvia Masi

This study builds on preceding research (Cappelli and Masi, 2019) on travel guidebooks for children addressed to different age groups in a cross-linguistic (English-Italian) perspective, which considered such texts to be a popularizing genre that mediates specialized knowledge from different domains to a young lay audience. Both popularizing strategies and iconic apparatus appeared to vary significantly across age groups. The analysis of a parallel corpus, in particular, identified different reformulation and recontextualization interventions, e.g. through the replacements of ‘anchoring’ references to the target young audience’s background (in line with Sezzi’s 2017 work on history books; for similar findings in other genres also cf. Bruti and Manca 2019). All of this testifies to the acknowledgement of distinct accessibility requirements, which presuppose at least partially different ‘child images’ (Oittinen 2000) as prospective readers/viewers across age groups and lingua-cultural contexts.

This paper intends to verify the extent to which some such strategies can be detected in other non-fiction for children, namely some information books on geography (and Earth science), and their translations into Italian. The ultimate goal is to gain further insights into the practice of intralingual and interlingual mediation of specialized knowledge from a discipline that crucially hinges on the visual code and as emerging from ever more creative multimodal genres. The exploration will focus on a small sample of parallel texts from information books addressed to different age groups and involving different types of intersemioses (cf. Moya-Guijarro 2014, among others) between verbal and visual aspects, i.e. texts in which images of different types play a prominent role, and which, in some cases, include comics-style sections.

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## Comics journalism, conflict and translation: how a translator's ideology can reframe the conflict and construct identity

Hind BenSalama

Translators of comics journalism, produced in areas of conflicts, are not transparent mediators but activists who help in constructing realities that do not exist in the source text (Baker 2006). Indeed, translators, who are affected by traumatic experiences such as conflict and forced exile, consider translation as a tool of resistance to challenge the narrative of the source text. They rely on their individual and collective memory, that they share with the target readers, to modify the ST according to their ideologies. My analysis will draw on the Palestinian translator of *Footnotes in Gaza* (a graphic book that was written and illustrated by Joe Sacco and revolves around the Palestinian Israeli conflict), who totally modified the ST to make it adhere to his political ideologies and the expectations of the target readers. Indeed, the translator reframed this conflict as a "struggle for independence" and framed Palestinians as "victims" of occupation and "heroes" in their struggle against it (Dubbat and Abudayah 146).

In this research we will see, **first**, how translators render a book belonging to the genre of comics journalism and how they convey the interplay between the image and the text. **Second**, how the translator's ideologies, formed and informed by traumatic experiences, can affect the translation, the discursive and linguistic strategies used by the translator to reframe the translation and how this helps to re-construct an individual and collective identity.

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## From “Ekonieborak” to “Ekoschiappa”: The importance of the verbal component in the translation of picturebooks

Monika Woźniak

In the last decade there has been a surge of interest in Polish picture books in Italy, prompted by the international success of Aleksandra and Daniel Mizieliński's *Maps*. The choice of the books to translate seems related mostly to the figure of the illustrator, rather than the author of the text or the topic of the book. While it is comprehensible, to a degree, since the visual aspect of the contemporary picture books takes centre stage, it does raise a series of questions regarding the translation of the verbal part of the book. In the first place, it has to fit into the graphic layout of the pictures, which is not always an easy task, given the different length of words and sentences in different languages (0.81 between Polish and Italian, see Rybicki 2010). Even more important, however, are the cultural factors bound to appear even in the text for small children. The divergences can relate, for example, to language register which in Polish books tend traditionally to be rather informal and oral oriented, while in Italian books steers invariably towards a far more formal tenor. In my paper, I analyse this problem in the example of a picture book which tries to explain in an attractive way serious issues like global warming, recycling and environmental dangers to the small children. Indeed, in spite of the identical visual layout, the Italian version of the book *Piccola guida per ecoschiappe* (in Polish *Draka ekonieboraka*, (illustrations Emilia Dziubak, text Eliza Saroma-Stepniewska and Iwona Wierzba) modifies quite profoundly both the tone and the register of the text. I would like to examine both the motives and the effects of this shift.

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## Panel 18 — From print and digital picturebooks to graphic narratives: the materialities of literature perspective

### A self-organised panel: Introduction

This panel proposes to explore three objects – i) *Duas Estradas* (2009), a print picturebook; ii) *Lil' Red* (2013), a picturebook app; iii) and *Vast/o* (2019), a graphic narrative installation – attempting to understand the relationship between literary meaning and the materialities of language, sound, performance, image, codex, and digital writing, depending on the specificities of each object. Although each work may be ontologically different, the three presentations of the panel will be structured by the theoretical framework of the Materialities of Literature, a field explored and developed at the homonymous PhD Programme at the School of Arts and Humanities of the University of Coimbra.

Thus, besides analysing the literary and artistic pieces mentioned, in all of which multimodality plays a very significant role, we will also reflect on the reading, decoding, and exploring experience of each work, offering clues for mediation based on our research.

Therefore, depending on the object of discussion, we aim to examine and to propose mediation strategies adequate for different educational contexts, that go from the traditional classroom to a gallery context, considering, in this particular case, accessibility and inclusivity.

## The intersection of time in the picturebooks: simultaneity in images, words and materiality

Julia Andrade

This paper aims to discuss how time synchrony is represented in picturebooks, analyzing simultaneity in images, words and materiality. Formed at the intersection of the three languages, picturebooks generate new layers of meaning by bringing temporality as a theme. The book *Duas estradas* (2009), by the Portuguese publisher Planeta Tangerina, will be analyzed as an example. It introduces the story of two trips that take place at the same time. One of the trips is made by an old road and the other by a high-speed road. Thus, the book carries two narratives, each with its particularities, which are told concurrently using imagery codes and from the graphic design. It is important to note that the materiality of the book acts as an active agent in the construction of the narrative, since the colors of the illustrations and the graphic exploration of the page have great importance for the reader's perception regarding the temporal coexistence addressed in the issue in question. In this sense, the paper seeks to analyze how the dynamics established between the resources in the picturebook act in history for the representation of simultaneous times. Based on studies by authors such as Nikolajeva and Scott (2011), Van der Linden (2015, 2011), Heise (1997), the presentation proposes a reflection on the relevance of a more organic analysis of picturebooks, in order to point out new possibilities for literary decoding, contributing to the development of both the literary repertoire of reading mediators and studies in the field of children's literature.

## Mediating a digital narrative: Lil' Red for pre- and early-readers

Ana Albuquerque e Aguilar

*Lil' Red* (2013) is a picturebook app (Al-Yaqout & Nikolajeva, 2015) by Brian Main, created for iPhone, iPad, iPod Touch, and Android. As the title suggests, this is a remediation of the classic *Little Red Riding Hood*, which is one of the most popular narratives (re)created in digital forms. As a piece of electronic literature, it was featured on the *E-Lit for Kids* exhibit, part of the Electronic Literature Organization Conference 2017, and it is represented in the ELMCIP anthology.

As an artefact "native to the digital environment" (Rettberg, 2019), *Lil' Red* is a multimodal and interactive work, allowing visual, auditory, haptic and performative engagement. It does not include verbal text, which not only breaks language barriers but also grants readers the opportunity to use their own voices and their own words to tell the narrative, as they normally are familiar with the hypotext. Also, characters communicate and are characterized through music, such as in Prokofiev's *Peter and the Wolf* (1936), and graphics are greyscale and red – features that can contribute to literary, aesthetic and musical education, besides digital literacy.

In December 2019, I mediated this narrative in two kindergarten classes (with 4 and 5-year-olds) and in a group of second graders (7/8-year-olds) with reading disabilities, in two Portuguese schools with different geographical, cultural, social and economic backgrounds, with a total of 42 children. In this presentation, I intend to discuss some of the results, reflecting particularly on the reception and on the comprehension of the multimodal ecology of the work.

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## VAST/O: a graphic medicine installation to be seen and heard

Carolina Martins

*VAST/O* is an interdisciplinary installation based on the phonetic differences between the English word "vast" and the Portuguese one "vasto", which led to an exploration of the expression of psychological phenomena such as agoraphobia and claustrophobia and their physiological consequences. The goal was to generate the paradoxical sensations of spatial experiences by combining actual and animated spaces. The use of comics in relation to a specific architectural space, its crossing with animation and their reading through an augmented reality (AR) app provides narrative layers that enhance the engagement of the experience.

The use of FilmPro's AR app for deaf and visually impaired people (VIP) both as accessibility and creative tool became an unexpected challenge. By combining poetry, abstract comics and animation, the installation was aesthetically and verbally complex to translate to Audio Description (AD) and Sign Language (SL). Providing audio descriptions and subtitles led to a different experience and interpretation of the theoretical research and creative work and to the questioning of what these tools can become and how their possible creative uses can 1) affect the work and its readings; and 2) be used as accessibility and creative tools at the same time, specifically in the field of graphic narrative.

In this presentation, I aim to reveal the path I took from thinking about the reading of comics in an architectonic space to its translation to AD and SL in its aforementioned strands. Also, because *VAST/O* is a visual metaphor for a personal agoraphobic experience, I will be tracing that way referring to Elisabeth El Refaie's (2019) argument that the modes and media directly influence our embodied experience, one that should also be about the uniqueness of each body.



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**Panel 19 — Multilingual  
picturebooks as mediators**

### **Integrating indigenous cultures in ELT: the affordances of visual and translingual mediation of a bilingual Sami-Norwegian picturebook**

Nayr Ibrahim

Multilingual picturebooks offer teachers more socially-just, diversity-focussed and language-conscious approaches in ELT. When images are intermingled with different sounds and scripts, the authenticity of the intercultural experience is enhanced, prompting the (un)silencing of languages.

‘Texts position us to see a version of the world’ (Janks, 2014: 11). Hence, the positioning of languages and images in picturebooks is significant for the representation of indigenous cultures, e.g. the Sami culture(s) in Norway and their presence in English classrooms. The Norwegian curriculum specifies that English-language texts should help students gain insight into the ways of life, thinking and traditions of indigenous peoples.

This paper describes a scheme of work developed with first-year student-teachers in Northern Norway in response to a call for a stronger interdisciplinary focus on indigenous cultures in Grades 1-7. The Sami-Norwegian picturebook, *Ábiid plástihkat – Plasten i havet*, was chosen for its potential to:

- focus on the Sami language, mediated by the Norwegian translation,
- develop English language activities, mediated by translingual practice,
- call for action on a contemporary environmental issue.

This multilingual-visual perspective offers a multi-layered representation of local cultural diversity. It decenters the discourse of Sami

exoticism/minority status and affords the Sami language the power to redress the power balance by tackling critical issues and challenging the neutrality of ELT.

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## Mediation, multimodality, multiliteracy: Exploring a trilingual picturebook in translation and bilingual education

Esa Hartmann

Be it to practice linguistic mediation or to foster metalinguistic awareness and biliteracy, teaching multilingual children's literature at university level plays an essential role in the bi-/multilingual professional development of teachers. In order to explore the complex translation process within a trilingual picturebook, reflect on the multilingual and multimodal bookscaping process, as well as to investigate translingual and multimodal teaching strategies such as interlinguistic and intersemiotic mediation in the context of biliteracy acquisition within a bilingual education program in France, we carried out a research project with 20 bilingual student teachers at the Graduate School of Education of the University of Strasbourg during the academic year 2019-2020. Drawing from the methodological approaches of both genetic translation studies and bilingual pedagogy, the purpose of our research was to investigate the multimodal translation process that gave rise to the trilingual edition of Tomi Ungerer's famous picturebook *Moon Man* (1966 for the original English edition, 2014 for the trilingual edition), as well as the pedagogical affordances of reading this story in a trilingual mode within a bilingual primary classroom in Alsace (France).

The literary, aesthetic, and pedagogical investigation of this picture book, which includes three languages: Alsatian, German, and French, was guided by the following research questions:

- What can we learn from the translation process that gave rise to the trilingual edition?
- What are the pedagogical affordances of multilingual picturebooks in bilingual education?

- How can biliteracy be fostered and through which mediation strategies?

Our research approach included a written survey and several focus group discussions with 20 bilingual student teachers completing their first year of teaching practice in bilingual preschools and primary classrooms in France. The qualitative analysis of the multilingual reading project investigated different teaching (and translating) strategies such as interlingual and intersemiotic translation, linguistic mediation, translingual creative writing and comparative grammar and lexicology as linguistic transfer activities. Finally, we will discuss how translingual and multimodal activities give rise to a new pedagogical approach to picturebooks specifically in a bilingual education context, and explain how they foster integrated and translingual learning, as well as the development of biliteracy and metalinguistic awareness.

**(Re-)framing translation and picturebooks in a post-monolingual educational context****Antigoni Bazani**

Exploring the role of translation and of picturebooks separately within language education yields different responses towards each concept. Utilising picturebooks in L2 Teaching appears to have been positively reviewed as a tool to contextualise concepts, enhance linguistic and metalinguistic awareness and prompt critical thinking via complex multimodal texts. The role of translation in L2 education, on the other hand, has provoked a long-standing heated debate about the benefits and countereffects of its use and has inspired a number of language theories and teaching approaches which either utilise translation or reject it.

One common path, where translation has crossed paths with the concept of picturebooks in an educational context, has been the dual – or multilingual – picturebook. These do not simply constitute the translation versions of a picturebook in two or more languages. A distinctive characteristic of this type of book is that translation features *explicitly* inside the book, in the form of a written parallel translation, an audio translation, or even as a translanguaging strategy employed by the heroes of the story.

The paper argues that the concept and design of these picturebooks, although not specifically developed as part of a curriculum, are well embedded within the contemporary post-monolingual education that reframes the place of translation in L2 teaching as a language mediation activity, creates translanguaging spaces and endorses the role of plurilingual learners as language and cultural mediators.

**The Alsatian trilingual reeditions of Tomi Ungerer's work: creating a poster-boy for Alsatian multilingualism?****Hannah Felce**

This paper analyses the different methods used by the translator and publisher to present a minority-language translation in trilingual reeditions of works that have previously been published and/or translated into two major languages, where all three languages are part of the same cultural system. Tomi Ungerer is an internationally acclaimed author of children's books and due to Ungerer's heterolingual background and tumultuous upbringing during the Nazi occupation of Alsace, questions of language, culture and identity are often key themes in his works. Building on Ungerer's linguistic profile, Alsace reclaimed Ungerer as 'their' author during the 1990s. As a result, his two most successful picture books, *Die drei Räuber* (1961) and *Der Mondmann* (1966), were published in trilingual reeditions by the Alsatian publishing house, La Nuée Bleue.

In this paper, I analyse the role of the translator and publisher in the translation process behind these trilingual reeditions of Ungerer's two books, their paratexts and their layout. I will examine the publication strategies behind a trilingual reedition of a picture book, with particular attention to how the Alsatian version was produced and framed, i.e. did the German or French version form the basis of the Alsatian translation and how is this process portrayed in the paratexts? By first analysing *Die drei Räuber* (2008) and then comparing it with 's *Mondmannele* (2014), I will highlight the diachronic changes surrounding these processes and what they reveal about the role of the translator and publisher in the recreation of these picture books.

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**Panel 20 —**  
**Remediation/Intersemiotic**  
**Translation**

## Transmedia reading of *The Fantastic Flying Books of Mr. Lessmore*

Chi-min Chang

Literary reading has become quite an intricate concept and process with highly-developed technologies. Transmedia, prominently featuring the contemporary literary reading, not only refers to the reconfiguration of the book but the recontextualization of the reading process. Some significant research has been done into how transmedia impacts the presentation and reading of the literary works. This is particularly evident in children's literature. Henry Jenkins proposes the idea of transmedia storytelling. It goes beyond the conventional idea of the book and its reading, referring to "a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience." Despite the fact that quite a few critics, like David Bordwell, argue against Jenkins' idea of transmedia, what is problematic is "a unified and coordinated entertainment experience" enhanced by the transmedia storytelling. N. Katherine Hayles, more than elucidating the renewed form of literary works, foregrounds the material interface in the reading process, remarking on "the in-mixing of human and machine cognition" in the intermediation of contemporary literature. Her examination focuses on the embodied reading involving the inevitable mutual reflection and reaction between the corporeal and the machinic, the human and the technical. In the light of the radically changed form of literary works, this paper investigates the reading of the multi-mediated story, *The Fantastic Flying Books of Mr. Lessmore*, in the hope of seeing how reading is metamorphized and how the reader is reconceptualized. The exploration of the innovative reading process will start with Perry Nodelman and Mavis Reimer's idea of the pleasure of reading which underscores thinking rather than entertainment, and proceeds with Hayles' concept of the embodied reading to illuminate the renewed idea of reading and the reconfigured reader actualized in Joyce's book.

## Longing for consolation in a post-Holocaust world: Re-visiting J. Korczak's *King Matt the First* as an intersemiotic translation

Joanna Dybiec-Gajer

A picturebook as an intersemiotic translation of a source text involves a complex process of negotiating and generating meaning by interpretation, selection and mediation. When there is a considerable time gap between the publication of the text and its translation into a new visual modality, additional concerns appear that further complicate the process. To what extent is modernization recommended or needed? How does the unfolding of social practices and historical change affect the generation of meanings? What are the illustrator's loyalties? Today intersemiotic translation is much closer to adaptation or "resemiotization" (O'Halloran et al. 2016) than to interlingual translation proper. Thus the study of discrepancies, shifts and changes, rather than the pursuit of equivalence, seems to offer new insights. A case in point is the artistic picturebook "How difficult it is to be a king" (*Jak ciężko być królem*, 2018) by Iwona Chmielewska, who provides a contemporary visual interpretation of the almost century-old *King Matt the First* (*Król Maciuś Pierwszy*). Written by a Polish-Jewish pedagogue, educator and writer, Janusz Korczak's poignant and multilayered novel about a child king is a recognizable children's classic with four English translations available (Borodo 2020). Drawing on translation studies and discourse analysis, the goal of the presentation is to analyze the picturebook at hand as an intersemiotic translation. What is its translational and pictorial dominance? What characterizes the artist's multimodal strategies in representing the source text? How is the unsettling or ambiguous content mediated? Last but not least, the presentation focuses on interdiscursivity to inquire how the societal and institutional context as

well as the discourse of memory surrounding Janusz Korczak's death in the Holocaust affect the meaning and where and how they 'place' the author and his child hero (Vucic 2019).

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**Verbal-to-verbal-visual translation based on linguistic and narratological models: a study of the poetry-comic translation of *Sappho* and *Phaon***

Chunwei Liu

Poetry-comic translation refers to translating from a verbal poem into a verbal-visual poetry comic, which is an innovative type of inter-semiotic multi-modal translation practise. Scholarly attempts have been made to create linguistic-based verbal-visual translations, such as the examples in Neil Cohn's studies of visual linguistics. However, there is still a gap in discussing whether visual linguistic and narratological theories can be applied to build a practical translation model to realise the conversion between verbal and visual semiotics, especially when the source text, such as a poem, involves non-narrative elements. To rationalise the translation from words to images, it is necessary to divide the process of comic translation based on standard comic writing processes, namely scriptwriting, layout design and painting. After looking for possible analytical linguistic models accordingly and critically incorporating them, the model I propose draws mostly on the work of Neil Cohn, Chris Gavaler, Will Eisner, Scott McCloud, Thierry Groensteen, J. A. Bateman and J. Wildfeuer, aiming to deal with the procedures in poem-comic translation such as text segmentation, layout design, narrative perspectives, artistic styles and word-image conversion. Using Mary Robinson's *Sappho and Phaon* (1796) as a case study, it is argued that the incorporation of current comic linguistic theories is feasible to overcome the challenges brought about not solely by the discrepancies between verbal and visual language systems but also by the multi-modal nature of the target text.

**Translating the untranslatable intersemiotically: the linguistic and cultural interpretation of graphic poems by John Cage**

Sofia Lacasta Millera

The sociocultural events that took place during last century resulted in a new conception of art in society, not only as a means of expression and social change, but also as a way of representing the contemporary reality from an ideological point of view. It is therefore not surprising that in this ephemeral world some authors should have decided to reveal this aim of changing the default values through new graphic narratives. John Cage, for instance, began to write and compose through a procedure without precedent, giving more relevance to the reader and the translator, who must be able to interpret and masterfully use such a powerful tool, as language is. On this occasion we are going to focus on some of the visual and graphic poems, included in the work *M: Writings '67-'72* (1973). Some of these literary works, shaped as canvas (that is to say, experimental graphic poems that do not follow metric schemes but random influences, mesostics that hide more than what they teach and diaries in which a thematic line is not followed but an expressive cadence) have kept translators in suspense for years, even qualifying some of them as untranslatable. Those interdisciplinary compositions, unwilling to fall under the hegemony of new technologies, make clear the need for innovative translation practices that uphold both the culture and the language in multicultural and multilingual contexts. On this occasion, these mesostics will be analysed through intersemiotic and multimodal translation theories, with the aim of going beyond language barriers, hence offering an innovative translation proposal into Spanish.

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## Panel 21 — History, materiality and interpictureoriality

### Mediating Russia via tales and pictures

Tatiana Bogrdanova

Arthur Ransome (1884-1967) was of the British literary figures whose enthusiastic quest for the Russian soul at the turn of the 20<sup>th</sup> century resulted in writings based on their Russian experiences. Ransome's *Old Peter's Russian Tales* (1916), designed for the young reader, comprised elaborate retellings of Russian folklore material, but, also, a framework consisting of an introductory chapter, interludes and a concluding chapter. These were both 'ethnographic sketches' and commentaries to the tales written by the author, mediating the distant and strange country to his reader. Dmitri Mitrokhin (1883-1973), a Russian artist, aptly contributed to the task with his admirable illustrations, portraying the Russian peasant world (Bogrdanova & Usmanova 2016).

While *Old Peter* has now acquired a classic status, far less known are *Picture Tales* by Valery Carrick (1869-1943), the son of a famous Scottish-Russian photographer William Carrick. Valery was born in St Petersburg and made his name before the Russian Revolution as a brilliant caricaturist but, also, as the compiler and illustrator of Russian folktales that appeared in cheap editions. His approach was that of a storyteller who interpreted and reshaped his material to meet the needs and interests of the reader; the illustrations, black and white, plain and simple, were full of kind humor, fitting the character of the stories. Some of them were translated into English by Nevill Forbes (1883-1929), Slavonic scholar, and appeared in 1913 under the titles *Picture Tales*, *More Russian Picture Tales* and *Still more Russian Picture Tales* (Dragutin & Pares 1929).

This paper, thus, examines in some detail the tales and the pictures, focusing on the ways they mediated Russian contexts in the early 20<sup>th</sup> century.

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## Chinese dragons in British and Portuguese picturebooks from the late 20th century and early 21st century

Ana Brígida Paiva

The dragon is a widely recognised figure in children's literature around the world: from its Christian origins and association with hellfire, to European folktales depicting it as the guardian of treasure, the dragon in the West has long been associated with evil and other negative stereotypes, symbolising anger, manipulation and even greed (Marsh 12, 73). However, the 20th century marked a dramatic change in the role of the dragon in European and North American children's literature, partly due to its rise in popularity within the fantasy genre: from then on, children's books in western countries tended to "soften and satirize the dragon", which starts figuring in publications targeted at all age groups, from young readers, to teenagers, and beyond (Midkiff 41-42; Marsh 75).

Compared to its European and North American counterparts, the Chinese dragon is particularly multifaceted. For more than 4,000 years, East Asian myth and folklore have told tales of "good dragons, evil dragons, dragon-lords capable of changing their shape into human-form, dragons controlling the weather and magical dragons": this includes the Chinese dragon, a highly regarded mythological creature with strong ties to nature, representing immortality, divinity and ancestral wisdom (Marsh 9). These positive associations have influenced the portrayal of Chinese dragons in children's literature, both nationally and abroad: this presentation will demonstrate how three European picturebooks set in Hong Kong and Macau (two published in the U.K. and one published in Portugal) used textual and visual representations of the Chinese dragon to convey specific messages about colonial history and ecology – to an extent, even alluding to the political handover of these territories to China (in 1997 and 1999, respectively).

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**From notebooks to scroll paintings: Textuality and materiality in Chinese picture books**

Lichung Yang

Informed by the "aesthetic of bookishness" (Pressman, 2009), this paper addresses how contemporary Chinese picture books re-conceptualize and recast the book as a multimedia format, *repurposing* the textual and material characteristics associated with print culture, such as notebooks, travel books and scroll paintings. It will discuss the selected work of award-winning artists including *Have-To Hattie and (Her) Notebook* (2015) by Bei Lynn, *One Afternoon* (2010) by Hsin-yu Sun, and *Traces* (2014) by Page Tsou. Drawing upon the theories of, for example, Bolter and Grusin (1999) and N. Katherine Hayles (2002), the paper argues that the books by Lynn, Sun, and Tsou illuminate the changing status and function of contemporary Chinese picture books. These picture books are not merely self-conscious of their own status as *medium* of storytelling or information transmission, but also explore "the interaction between physical features and signifying strategies" (Hayles 2002). The paper further argues that these books are poised to embrace their position as picture book by re-inventing the picture book convention. It suggests that these books illustrate aspects of recent book culture that become compelling to Chinese readers/viewers: self-referentiality, blending genres, and connecting with readers/viewers.

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### **The exploration of inter pictoriality: The visual inter-relationship between illustrations and original artworks in children's picturebooks**

Yaxi Wang

As an artistic platform for young readers, picturebooks have invoked various artistic forms to represent visual communications. Picturebooks, as ideological mediations, thus raise possibilities to increase the communications between children and different kinds of arts, especially fine arts.

Hoster Cabo, Lobato Suero, and Ruiz Campos (2019) brought the term of “inter pictoriality” to the picturebook field to suggest those meaningful visual texts which are able to invite other connected images, especially artworks, in picturebook illustrations. Many believe reading illustrations with inter pictoriality helps children to develop their visual literacy and encourages them to explore epistemic communities, such as the world of art and culture (Beckett, 2010; Serafini, 2015). Yet few engage with the creators of picturebooks, the illustrators, to understand their perspectives and strategies to help children in learning about art through picturebooks.

To fully understand inter pictoriality and its aesthetic significance in picturebooks, I explored picturebook theories, and have extended these through several picturebooks that I selected along with insights obtained in interviews with professional illustrators and illustration lecturers who regularly apply inter pictoriality in their illustrations.

By reflecting on these insights, this study aims to examine the properties of inter pictoriality in picturebook illustrations and also to discuss how they mediate arts to the young readers who have various levels of aesthetical awareness by associating existing theories with the results from the existing theories, responses from picturebook illustrators, and the analysis of several selected picturebooks.

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## Bio Notes

### Round Table

#### The education of multimodal mediators

- Lettie Dorst, Leiden University, Netherlands
- Ana Margarida Ramos, University of Aveiro, Portugal
- Alec Williams, Trainer, speaker and storyteller, UK

**A.G. (Lettie) DORST** (Dr.) is a Senior Lecturer in Translation Studies and English Linguistics at Leiden University Centre for Linguistics (NL), where she teaches a range of courses in the Minor Translation and the MA Translation, including courses on Translation Studies, The Translator's Tools, Multimodal Translation, and Subtitling in Theory and Practice. Her research focuses primarily on the translation of metaphor, style and gender between different languages and cultures, between different genres and domains, and between different modes and modalities. She is currently leading an NRO Senior Fellow project on the value of machine translation in Dutch higher education.

**Alec WILLIAMS** is a trainer, speaker and storyteller with a mission to get more children reading! With a background in children's books and libraries, Alec enthuses audiences both throughout the UK and worldwide with stories and poetry, training, and talks – including schools. A lifelong advocate of the fun of reading, Alec has just written a free [guide to reading for pleasure](#) (available from the UK's School Library Association). Alec's talks are rich in humour, examples, anecdotes and advice. Find out more about his work at: [www.alecwilliams.co.uk](http://www.alecwilliams.co.uk).

**Alreem ALADBA** works as a Senior Translator at Qatar University Press. She studied linguistics at Qatar University, and got her Master's degree in Audiovisual Translation at Hamad Bin Khalifa University, graduating with a distinctive thesis that explores the cultural transadaptation of picture books.

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