


# *MULTILINGUAL TALES:*

# *WRITING, TRANSLATING AND ILLUSTRATING FOR CHILDREN IN MINORITY-LANGUAGE CONTEXTS*

BY

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## *SUMMARY*

This thesis explores the influence multilingualism has on the creative process of multilingual authors and/or illustrators from minority-language backgrounds during both the genesis and further translation of picture books. I reflect on what the multilingual competence of the agents involved in the publishing process means for activities such as writing, translation, editing and illustration. By viewing the creative processes involved as forms of inter- or intralingual textual transformations or inter- or intrasemiotic transformations (conjoining Roman Jakobson's and Benjamin Lefebvre's terms), this thesis adopts a multifaceted view of translation and highlights the multitudinous nature of transformative processes involved in the creation and publication of picture books by minority-language authors.

To explore these topics, I analyse the texts, paratexts and *avant-textes* relating to two case studies: the Alsatian author-illustrator Tomi Ungerer and the Romansh author and illustrator duo formed by Selina Chönz and Alois Carigiet. Both case studies experienced huge international success and won the Hans Christian Andersen Award for either writing or illustration.[1] These case studies were selected because they illuminate how the interaction between text and illustration shapes both the product and processes involved in the genesis of picture books and their further translation. The creative process examined in the first case is the experience of an individual multilingual author-illustrator, whereas the latter case it is the collaboration between multiple multilingual agents.

Multiple languages, multiple voices and multiple transformative processes are already inherent in the genesis of picture books by minority-language authors, which in the case of picture books are then expanded through further processes of verbal and visual transformation. This thesis combines the analysis of two peripheral literatures, of minority-language literature and of children's literature, bringing all these factors to bear on the discussion of the fluid nature of writing and translation.

[1] I will give the details of the prizes won later in each case study.

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publishing houses that granted the reproduction rights for the illustrations contained in this thesis. Since the visual element of picture books is a major component of this thesis, without these permissions, my arguments would be less and the reader would have missed out on the joy of these illustrations.

I have presented different elements of my arguments and analysis at various conferences in the United Kingdom and abroad. I am grateful for these opportunities and invitations, since the discussions with peers were instrumental to the evolution of this thesis. I would like to give particular thanks to the participants at the *Nida School of Translation Studies* of 2017. Having the opportunity to receive so much information and feedback on my ideas during the first year of my thesis gave me a springboard that inspired me to approach my work on a more profound level.

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## *DISCLAIMER AND PUBLISHED WORK*

This thesis is my own work and has not been submitted for a degree at another university. All references contained within this thesis have been correctly cited, and the original authors acknowledged. Initial versions of Chapters 6 and 7 were published as "Picturebooks in a Minority Language Setting: Intra-Cultural Transformations" in *Bookbird* (2018), 56(1), pp.36-45, and Anna Kérchy and Björn Sundmark's *Translating and Transmediating Children's Literature* (2020), pp. 45-69. For the purpose of this thesis, however, that work has been expanded and ideas have been developed further.

# *INTRODUCTION*

Research in translation studies has started to move past the notion and practices of a binary approach to translation and of standard or national languages in recent decades, yet both picture books and minority-language literature remain on the periphery of such discussions, even as they problematise them. Minority-language picture books (or picture books produced by minority-language authors) are therefore doubly on the periphery. Combining these categories and examining them from a holistic perspective, however, can provide us with a novel way of approaching translation as a fluid activity, since translation in its various guises is always already inherent in the initial production of the picture book itself, as part of the multilingual and/or multimodal nature of this type of work, with its combination of verbal and nonverbal signs.[2] Picture books created by an author-illustrator or an author and illustrator team that originate from a minority-language setting, where two or more languages and/or dialects interact in the same cultural system, add to the layering of the creative process, since they create a melting pot where all kinds of activities such as (self)translation, adaptation, (re)writing, and illustration occur together. In examining this kind of material, this thesis therefore aims to consider how multilingualism, creativity and the agents involved in the production of picture books by multilingual minority-language authors challenge traditional views on language(s) and translation. It explores the multiple processes that form part of the publishing history of picture books produced by minority-language authors, including writing, translating, editing, and other creative components such as illustrations. These activities are not singular, distinct, clear-cut, linear parts of a sequential process, occurring individually and at defined stages, but are rather fluid and interrelated entities and as such they exert a continuous influence on each other throughout the development of picture books for publication. Specifically, this thesis highlights how the work of multilingual minority-language writers and illustrators who create books for children expands what is already a complex process of writing, editing and translation, extending it through different media, such as illustrations. I will analyse how these interrelated activities problematise traditional views on language and translation and how they

[2] Art and performance also provide this access, however from a different perspective, since they are usually classed as visual signs, but may include verbal elements.

add to our understanding of the relationship between heterolingualism, writing and (self)translation in picture books.[3]

At the heart of my research are key questions asking (a) how the publication process of children's literature, specifically picture books produced by multilingual minority-language authors, challenges the notion of a predetermined original; (b) how this publication process questions the sequentiality normally presumed in writing and translating, the binary model of translation and, ultimately, the fixed, monolithic nature of any language; and (c) how the multilingual competence of the author-illustrator (or author and illustrator) influences their work, not only as an author and/or illustrator, but also as a (self)translator. This competence is paramount for understanding the complex nature of publishing picture books created by minority-language authors. In the process of attempting to answer these central questions, I will also explore (d) the interrelationship between illustrations and text during the creative process in the genesis of picture books. The final questions I ask relate to (e) how the published picture book, i.e., the iconotext, created through these complex, multiple processes both presents and represents collective and individual experiences of multilingualism in the text and paratext of the book; and (f) whether these (re)presentations foreground or minimise the role played by translation and multilingualism in the creative process involved in the production of picture books.[4] These topics will be explored by applying the research questions to two case studies taken from minority-language backgrounds: first that of Alsatian author-illustrator Tomi Ungerer and then that of the Romansh author and illustrator duo formed by Selina Chönz and Alois Carigiet. I will apply an interdisciplinary approach to my case studies, combining aspects of translation studies, adaptation studies, children's literature studies, genetic criticism and genetic translation studies, as well as, where appropriate, sociological and cultural approaches to translation. By combining a genetic translation studies approach with the analysis

[3] Much of the research in this area is based on the Bakhtinian concept of "heteroglossia", which is primarily about the co-existence of different competing ideological points of view. Language is mostly relevant here in the sense that it is used to create meaning and therefore produces and reproduces unequal relations of power. However, scholars such as Rainier Grutman (1997, 2009a) and Reine Meylaerts (2006) use heterolingualism as a term to discuss the use of multiple languages within a piece of literature. As Meylaerts states (ibid.:4), understanding heteroglossia depends on understanding polyglossia or the simultaneous presence of two or more national languages interacting within a single cultural system.

[4] For a more detailed explanation of the term 'iconotext', please see Maria Nikolajeva and Carole Scott (2001).

of the primary texts' paratexts derived from sociological approaches to translation studies, I will highlight the multiple micronegotiations between the different agents involved in the creative process. Moreover, by adopting a multifaceted view of translation, where I conjoin Roman Jakobson's and Benjamin Lefebvre's models to discuss different multilingual transformative processes as either intra- or inter-lingual and inter- or intra-semiotic textual transformations, I will be able to offer a more comprehensive mapping of the various translational creative processes involved in the genesis of any individual linguistic version of the works under examination. Before moving on to the analysis of my primary material, however, I will set out the rationale for the choice of case studies, as well as the key notions, context and methodological framework of the thesis.

## *CHAPTER OUTLINE*

This thesis consists of eight chapters in total. I will approach my two case studies, devoted to Tomi Ungerer and to Selina Chönz and Alois Carigiet, in two separate parts of the thesis. In each case, several individual chapters will analyse different aspects of the material, teasing out how these add to our understanding of the authors, of their work, of its publication history and also of how these relate to the key research questions I set out above and to their importance for research in translation, multilingualism and multimodality. These two central parts of the thesis are framed by a review chapter, in which I situate the project within the relevant research contexts and develop my methodological approach in more detail, and a conclusion, where I discuss the main findings of my analysis. Chapter 1, 'A Multitudinous Approach to Language and Translation', focuses on a review of relevant existing literature. I explore current research in four sections, in which I also define the concepts, contexts and terms that are vital in approaching my research questions. The review situates the thesis and research questions within wider academic discussions on translation studies and its relationship with children's literature, publishing practices, (re-)writing, adaptation, multilingualism, multimodality and minority languages. The chapter will close with a methodological overview of the project.

As already noted, the central part of the thesis is divided into two main sections, Part I and Part II, each devoted to one of the case studies mentioned above. Within each part, chapters cover different

translational and transformative aspects of the material under examination. My first case study focuses on the work of Alsace-born author and illustrator Tomi Ungerer [1931-2019]. Ungerer was selected as a case study because his work illuminates how the interaction between text and illustrations shapes both the product and the processes involved in the genesis of a picture book, and foregrounds the way these are informed by translation processes and agents. In addition to shedding light on the key questions of the study, the discussion also adds to the scholarship on Ungerer by addressing a previously unexplored area of his work. In Part I, 'The Case of Tomi Ungerer', I will explore the linguistic background of the author-illustrator and the influence it exercises on the creative process within what look like monolingual works. I will discuss how his children's literature and, specifically, the picture books where he was both author *and* illustrator (i.e., author-illustrator) contribute to our broader understanding of picture books in translation. Ungerer grew up in Alsace, France, where at different times in history either French or German was the 'national language' and the other language was oppressed as a consequence of conflict.[5] In the introduction to Part I, 'Ungerer, Alsace and Multilingual Identity', I will therefore also provide an overview of the rich linguistic history of Alsace, especially in relation to Ungerer's family.

Ungerer grew up speaking Alsatian, French, and German. Yet after moving to the United States in 1956 and settling in New York the following year, he produced all his work in English. Following this early move to the United States, English remained his main language of use both in his professional and private life. Nevertheless, his picture books and other literature for children and their creation process are heavily influenced by his multilingual upbringing and by the relationship between his language(s) and identity. This is something I analyse in Chapter 2, ''*J'ai Simplement Plusieurs Langues Fraternelles*': Ungerer Blurring the Homogenous Mother Tongue'. Ungerer became an advocate for Alsatian multilingualism during the 1980s, due to his exploration of language and identity in his work, particularly in his adult literature. Following a twenty-year break from writing children's literature, he approached his new works for children in a similar manner and during the 1990s and the early 2000s

[5] Alsatian was banned following the Second World War (once Alsace was returned to France), since it is a dialect of German.

he published picture books that explicitly explore notions of mother tongue and cultural belonging. Using two of his more recent works, *À la guerre comme à la guerre* (1991) and *Flix* (1997), in their various linguistic editions, I reveal how Ungerer's multilingual competence and complex relationship with his languages, resulting from his tumultuous linguistic upbringing, influence his work. I also discuss how Ungerer explores topics surrounding language, identity and (un)translatability in his production and whether these are downplayed or highlighted in translation.

This case study will also highlight how Ungerer uses his competence in multiple languages to explore creativity and storytelling across different media, both in textual and visual form. Chapter 3, 'The Author-Illustrator as Self-translator', focuses on how Ungerer's creative process and multilingualism influence the drafting of his picture books and the different ways in which (self)translation is constituted as an integral part of this process. My main focus is on exploring how author-illustrators act as self-translators by creating intersemiotic and intrasemiotic transformations of their work. The analysis allows us to triangulate the genesis of picture books and highlights, in particular, the complex, multitudinous nature of the genesis of minority-language picture books. The interrelationship between images and text are therefore a key element of this chapter. Moreover, I look into how Ungerer's work was (re)packaged through editing and publication strategies by the publishing house and other agents involved in the process. This will allow me to address questions regarding translingual creative interventions by agents other than the author-illustrator.

Ungerer is also significant as a case study because of the shift in the way his work was published when he moved to a different main publisher, Diogenes Verlag. This move reveals how the publication process of picture books produced by multilingual authors questions concepts of 'predetermined originals' and 'subsequent translations', as it highlights multiple instances of interlingual textual transformations of the text prior to its publication. Chapter 4, 'Translation as the 'Original'', highlights how the addition of a new agent in the publication process at Diogenes further complicates what was already a multiple, multilingual and non-linear production process. It also reveals how the designation of the various linguistic editions as either a translation or an original in their paratexts removes the singular nature of the original.

In the final chapter of the case study devoted to Ungerer, Chapter 5 'The Poster-Boy for Alsatian Multilingualism? The Alsatian Trilingual reeditions *Die drei Raiwer* and *'s Mondmannele*', I explore how Ungerer's work impacted on and was impacted by Alsatian society through the analysis of the trilingual reeditions of two of his most well-known works, *Die drei Raiwer* (2008) and *'s Mondmannele*' (2014). This chapter seeks to answer questions regarding the influence of the multilingual author and translator on the publication of the work, how the latter (re)presents collective and individual experiences of multilingualism, and whether or not these (re)presentations augment or minimise the role played by translation and multilingualism in the creative process. I especially highlight the diachronic changes surrounding these processes and what these mean in relation to the status of Alsatian in Alsace at the time of publication.

In Part 2 of this thesis, 'The Case of Selina Chönz and Alois Carigiet', I will analyse how the unstable boundaries of a linguistic minority can encourage linguistic creativity in the genesis of a work through the multiple agents involved in its production. Complementing Part 1, this section approaches the research questions at the heart of the thesis from the perspective of a collaboration between multiple multilingual agents and shows how these agents act to give legitimacy to a text as well as a language.

My second case study is based on the works produced in collaboration by Swiss author Selina Chönz [1910-2000] and Swiss illustrator Alois Carigiet [1902-1985], now known as the *Engadiner Trilogie* [Engadin Trilogy],[6] as well as the picture books Carigiet created separately following the success of this trilogy. Chönz and Carigiet were selected as a case study because, in contrast with Ungerer's work, their creative process is no longer the experience of an individual multilingual writer, but is rather a collaboration between multiple multilingual agents who share the common goal of preserving and maintaining a minority language. This case study illustrates how writing and translation can give voice and legitimacy to the different linguistic communities of Romansh-speaking Graubünden in Switzerland. Both Chönz and Carigiet were speakers of the fourth national language of Switzerland, Romansh, and *Uorsin* (1945), their first collaboration, was originally written in one of its dialectal

[6] I will provide back-translations for all foreign-language quotations. Unless otherwise states, all translations are my own.

varieties, Ladin. This case study shows how the notion of translation as interlingual transfer between languages understood as standardised national idioms is not sufficient to describe the different interlingual and intralingual textual transformations that occur in the case of a language which is already multiple, due to strong and complex patterns of regional self-identification and promotion — and this even before the illustrations are taken into consideration. In the first section of the introduction to this part, 'Rumauntsch / Romontsch / Rumantsch / Romansh / Rätoromanisch', I reveal how, when the multiplicity of a language is accepted, it can form the basis for a more fluid environment in which multilingual authors and illustrators are able to create works that are not confined to the notion of a singular idiom. To set the context for my analysis, I therefore start Part II by providing a brief overview of the linguistic history of Kanton Graubünden and Romansh.

The multiple agents involved in Chönz and Carigiet's works give me the opportunity to analyse my research questions from a more markedly collaborative perspective, raising questions regarding authorship and linearity. The intralingual textual transformations and the agents involved in their creation are important factors in the production of these picture books, as I show in Chapter 6, 'Uorsin / Ursin / Uorsign / Uorset / Schellen-Ursli: A Picture Book Released Simultaneously in Five Different Versions'. The different types of transformations involved in the production of Chönz and Carigiet's work also highlight the limitation of viewing writing, translation and illustration as separate, sequential activities, because each linguistic and visual version of the picture books draws on the other existing versions. This analysis further highlights how picture books by minority-language authors foreground the multifaceted nature of language and translation and consequently the problematic nature of approaches neatly juxtaposing originals and translations. In order to do this, I look at the various linguistic editions of the trilogy and at how the intralingual textual transformations and Carigiet's illustrations influence each other in a variety of ways. Moreover, I also discuss how the different agents present the book's multilingual creative process to the reader and question whether this, in each case, emphasises or downplays the role of translation in its genesis. I then consider how these translation and publication choices are shaped by the potential of the work to function as a form of activism for language maintenance and preservation purposes.

In Chapter 7 '(Re)visualising *Uorsin* beyond the Intralingual Textual Transformations', I outline and analyse the two further processes that form a part of *Uorsin*'s publication history, beyond multiple idioms and intralingual textual changes: Carigiet's creation of the illustrations and Chönz's self-translation into German. I highlight the importance of the relationship between the visual and the verbal component in both the creative process and the final iconotext, and what implications this has for the binary model of translation. I then analyse how Chönz's German self-translation impacts this already multiple and multidirectional process and review whether the paratexts of the first and subsequent published editions of *Uorsin* highlight or downplay the multilingual publishing process of this work and the linguistic diversity of Canton Graubünden, asking what this means for the text's status as a translation or an original.

Unlike *Uorsin*, *Flurina und das Wildvöglein* (1952) and *Der grosse Schnee* (1956) were first created in German, thus reversing the creative process. By analysing the elements as well as the nature of the production process of these sequels next to the case of *Uorsin*, I will explore how Chönz and Carigiet's multilingual competence affects the creation of these three picture books. Through this exploration, I will also aim to show that when the emphasis is placed on the illustrations, in the sequels, rather than on the Romansh language, as with *Uorsin*, the effect of the multilingual creative process on language and translation changes. In Chapter 8, ''*Bilderbücher mit begleitendem Text*': A Reversal of the Creative Process', I therefore explore how the reversal of the creative process in the two subsequent works created by Chönz and Carigiet affects the position of the minority language: in other words, whether it enhances or silences it. Additionally, I examine how another form of transformation is present when works are created as a series and how this adds to the discussion on multilingualism. This chapter also further highlights the primary role of illustrations in the creation of picture books, underlining how, when the nature of the text-image interaction changes and the illustrations become the more dominant element of the iconotext, this raises questions regarding authorship and power.

Answering my research questions from a variety of perspectives in the chapters outlined above will allow me to highlight the importance of multilingualism and (self)translation in both the creative and production process of picture books by minority-language authors. First, from the perspective of an

individual, and second, from the perspective of a collaboration. The two case studies which form the core of the thesis reveal the multitudinous nature of these kinds of works and what it could mean for future approaches to translation, writing and illustration. This is something to which I will return in my conclusion. After taking a complex journey through two rich sets of interconnected texts and through their equally rich publication history, I will reflect on how the different phases of the creative process involved both in the genesis and the further translation of the works discussed in my case studies have answered my research questions, added to our understanding of the relationship between heterolingualism, writing and (self)translation in such complex iconotexts as picture books, and opened up further avenues of research in translation studies.

# *CHAPTER 1 A MULTITUDINOUS APPROACH TO LANGUAGE AND TRANSLATION*

While translation studies has to some extent moved away from binary models over recent years, it nonetheless continues to come back to debates that have been at the centre of the discipline for decades, focusing on antithetical notions such as same and other, source and target, domestic and foreign.[7] There have been repeated calls for changing how we view and discuss translation (Gentzler, 2016; Bassnett and Johnston, 2019; Marais and Meylaerts, 2019; Cronin, 2003, 2017), yet much work remains to be done within translation studies to rectify the discourse surrounding the binaries upon which the discipline is based. Susan Bassnett and David Johnston (2019:185), for example, refer to the continued debate surrounding the reductionist binary of domesticating or foreignising approaches to translated plays in performance, traducing Lawrence Venuti (1995) in the process, to argue that much of the current work in translation studies is "so self-referential that it contributes, in consequence, to the ossification of these perceived binaries" (Bassnett and Johnston, ibid.). Translation studies not only focuses on such binary models, it still often works within the narrow conceptualisation of translation as interlingual, as observed by Kobus Marais (2019:34). There is, therefore, a tension between the terms multilingualism and translation, since translation is seen as involving "the substitution of one language for another" (Grutman, 2009a:182) or "the full transposition of *one* (monolingual) source code into

[7] The binary way of approaching writing and translation is deeply rooted in the way nations, cultures and languages were theorised in early linguistic research. As stated by Claire Kramsch (1998:68), European identities are built up around language and national citizenship, thus perpetuating the belief that one language equals one nation. This is because the belief developed in the nineteenth century that there is a natural connection between the language spoken by the members of a certain social group and that group's (national) identity (ibid.:65; Michael Cronin, 2003:162-3). However, group identity is not a natural fact, but a cultural perception (Kramsch, 1998:67) based on what we learn through language and other forms of socialisation. Culture is therefore the result of human intervention in nature (ibid.:10). Language plays a major role in maintaining culture, since it provides the means for a social group to *express*, *embody* and *symbolise* their cultural reality (ibid.:3), for instance through literature. In other words, it allows them to communicate, create and represent their experiences, which produces a sense of belonging within that social group, but also distances the individual from other groups. However, all culture is heterogeneous, since even members of a single community have different biographies and life experiences. This heterogeneity creates power imbalances within the social group, since those that adhere most closely to the expectations of the group (which have been created and perpetuated through culture), are more strongly connected to the group, and those that do not are either marginalised or excluded entirely, which is the fate of speakers of the language(s) out of favour in that culture at that particular time. In other words, the reason for the designation of that language as a minority.

*another* (monolingual) target code" (Meylaerts, 2006:5), whereas multilingualism is at its core defined as the presence of multiple languages at the same time.

These binaries, however, are complicated when we think of translators or writers who originate from countries or regions where two or more languages interact within one cultural system. In such areas, the source code is itself not strictly monolingual, since multilingual authors and translators from such areas are able to work and move fluidly between their languages: authors, illustrators and translators from these areas do not cross over a 'boundary' when they use a different language, as some translation studies models suggest. Even those translation theorists who do discuss multilingualism, however, mostly focus on the use of multiple languages within the published text and rarely discuss the interplay of languages within the text's process of production.[8] As Michael Cronin (2017:3) states, the products of translation are often visible, but the process is not, especially since conventionally translation is regarded precisely as a process that is not or should not be seen.[9] In order to ensure that the movement from one language to another is not perceptible in the translated text, it is usual for traces of other languages to be smoothed out for the purpose of readability. This means that lexical, syntactic and other linguistic traces of the other language(s) and culture(s) are removed. Thus, texts are "monolingualised".[10] When working within the norms of monolingualism, instances of multilingualism in the process are therefore not immediately perceptible. However, any speaker of multiple languages knows that it is impossible to smooth out completely the influence of the other language(s) in language use – and, as we will see from the case studies in this thesis, this is in fact rarely the case for minority-language authors. Editing and publishing processes can also involve multiple languages, since the linguistic landscapes of the authors, institutions, and audiences involved in the production and

[8] In literary poetics, when two or more languages are used within one text this is termed multilingualism (Rainier Grutman 2009a:183). The use of a second language can vary from the addition of a few words to having both languages equally distributed in the text, and the 'second language' itself can range from being a dialect, slang, classical, national or even artificial languages. Reine Meylaerts (2006) adopts the term heterolingualism in "Heterolingualism in/and Translation" and states that "it refers to the use of foreign languages or social, regional, and historical language varieties in literary texts" (ibid.:4); in other words, using multiple languages or language varieties within the same text.

[9] See Lawrence Venuti's *The Translator's Invisibility* (1995).

[10] 'Monolingualisation' is a term used by David Gramling in *The Invention of Monolingualism* (2016).

publication of the target (and even the source) text are less monolithic than conventionally assumed under the guise of monolingualism.

In most cases fluid multilingual conditions are not based on an equal distribution of power but involve unequal relationships between a majority language and one or more 'minor' or 'minoritised' ones. The concept of minority is "the expression of a *relation* not of an *essence*" (Cronin, 2011:170; 2017:150) and "is not a static but a dynamic concept" (Cronin, 1995: 85-103; 1998:151; 2003:158), since the status of a language is determined by political, economic and cultural factors (Cronin, 2003:145). Europe is not homogeneous entity but has complex power relationships between and within individual states and languages, something that is frequently neglected in discussions on the power dynamics of languages, since most research in this area focuses on postcolonial, transnational, or migrant contexts (Cronin, 2003:140). Certain European languages have in fact been marginalised, and the asymmetry between these minority languages and the national or major languages of European countries are often overlooked. Today even other major languages are becoming more and more minoritised in relation to English, due to technological advancements and the increasing status of English as a global language (Cronin, 1998, 2003, 2006, 2017). As Cronin argues (1995:85-103; 1996; 1998:151, 160-1; 2003), minority languages are important for translation studies as a discipline, since the power relationship between languages is constantly changing and research on minority-language translation could therefore reveal issues that have so far gone unnoticed in the translation of major national languages. Each of my case studies will therefore explore multilingualism in a different European context where a minority language is in contact with either one or several national languages.

Research on translation in minority-language settings has so far seldom focused on the impact multilingual writing or its further translation have on children's literature; and, in turn, research on children's literature (more specifically, research on picture books) seldom focuses on the impact its creative production has on concepts such as writing and translation. The translation of children's literature, especially picture books, within a cultural system that uses multiple languages has consequently received very little attention. Yet it is precisely in this doubly peripheral genre – picture books by multilingual minority-language authors – that the fluid and multifaceted nature of writing and

translation (including the many texts that contain translational elements but are referred to by scholars as rewritings, adaptations, or furtherings) is revealed.

Neither translation studies nor children's literature studies, furthermore, focus on the impact a further element, the interaction between visual and verbal components, has on the variety of creative processes involved in the production of picture books by multilingual minority-language authors. Scholars such as Edwin Gentzler (2016) argue that the field of translation studies is still too restricted, focusing primarily on written texts and/or on spoken discourse, as well as on two-way comparisons, and disregarding non-verbal elements of communication. In an increasingly multi-media and visual world, picture books and multimodal texts can help translation studies as a discipline move away from the confines of the written text and instead explore the interaction between different media and processes that are involved in creating the final, multimodal product. Translation, on the other hand, can help research on picture books reveal the multiple processes characterising this genre that go beyond the relationship between the verbal and visual, especially in the case of minority-language authors, thus advancing research in this area which so far remains mostly confined to *inter*cultural transmission. Greater attention needs to be paid, for example, to instances where *intra*cultural and *intra*lingual (or even interdialectal) transmission also occurs.[11] Works containing multiple modes of communication provide us with an excellent opportunity to rethink translation more comprehensively and from a multifaceted perspective. This can be explored, for example, in instances where transmission occurs within a culture or language, such as in the case of minority-language communities where multiple variants of a same language co-exist. These instances are often overlooked and, in the specific case of children's literature, are as good as never discussed. Yet in this type of literature complex verbal processes interact with illustrations, or non-verbal elements, creating layered patterns of visual transmission and intersemiotic transformation (or, at times, the visual may even interact with the visual, producing forms of *intra*semiotic transmission).

[11] "Interdialect" is what Peter Trudgill (1986) uses to refer to the continuum of linguistic practices across Southern Europe until the mid-eleventh century, which David Gramling calls (2016:8) "radically divergent yet unbordered semiotic phenomena".

This thesis attempts to bring to the fore the multiplicity and the layering of the processes involved in the production of picture books and their further translation into the other languages of the cultural space these languages cohabit. In order to map these multifaceted phenomena, I will conjoin Roman Jakobson's (1959) categories of "interlingual", "intralingual" and "intersemiotic" translation and Benjamin Lefebvre's (2013) term "textual transformation" to create the notions of interlingual or intralingual textual transformations (relating to the verbal component) and intersemiotic or intrasemiotic transformations (where the change or rewriting occurs in the visual element). This will enable me to map the multiple, concurrent creative processes which characterise picture books produced by multilingual minority-language authors.

It is at this interface between minority-language research and picture-book research that this thesis will explore the question of multilingual and multimodal creative production. I will discuss how monolingualism affects the production and publication of literature and consequently its translation, but also how these activities are in fact more multilingual than the 'monolingual paradigm' allows.[12] I highlight that these activities are more a continuum of practices by exploring the work of David Gramling (2016), Edwin Gentzler (2016), Karen Emmerich (2017), Susan Bassnett and Peter Bush (2008) and Manuela Perteghella and Eugenia Goffredo (2006). Moreover, I will review how expanding the term 'translation' to include the interrelationship between the visual and the verbal in the creative process also adds to our understanding of language and translation in picture books. In this area, I will build on the work of Riitta Oittinen (2000, 2001, 2003, 2006), Riitta Oittinen, Anne Ketola, and Melissa Garavini (2018), Maria Nikolajeva and Carole Scott (2001), and Gillian Lathey (2006, 2010, 2016). Since I explore how works that are characterised by a multitudinous, layered creation process are then published, I will analyse the framework of sociological approaches to publishing and translation, developed through the work of authors such as Hélène Buzelin (2018), Michaela Wolf and Alexandra Fukari (2007), Anthony Cordingly and Chiara Montini (2015), Dirk Van Hulle (2015), and Kathryn Batchelor (2019). This will allow me to map the power relations between author, illustrator, editor and

[12] Monolingual paradigm is a concept developed by Yasemin Yildiz (2012).

translator. By doing so, I will be able to trace how the multilingual competence of these agents informs the work. The discussion will then cover how expanding the term 'translation' requires the re-mapping of the relationship between languages and literary traditions, as outlined in the work of researchers including Brian Lennon (2010), Loredana Polezzi (2006, 2012), Reine Meylaerts (2006) and Reinier Grutman (1997, 2009a, 2009b). I will also explore how concepts such as language, culture and nation have perpetuated the normative view of monolingualism, although the case of multiple languages existing simultaneously is more common worldwide. This will be done by exploring the work of Claire Kramsch (1998) and Alistair Pennycook (2010), as well as that of David Gramling (2016), Yasemin Yildiz (2012) and Emily Apter (2001; 2006). I will close the review by outlining how I will apply this 'multitudinous approach' to my case studies in my methodology.

## *1.1 'Fuzzy Boundaries': Defining Translation in Picture Books*

> The binary image of translation which couples source and target text, source and target language, source and target culture, with its 'one-size-fits-all' aspirations and its rigidities, is increasingly unable to offer a sound basis for the analysis of contemporary writing and publishing works […] The result [of rethinking the binary model] may be a more flexible and pervasive image of translation, which encompasses a wide range of practices, from self-translation to multilingual writing, from community interpreting to inter-media adaptation, without losing sight of the geographically and historically located nature of practices and of their ethical as well as social dimension.
>
> (Polezzi, 2006:181)

The complex and fluid nature of translation as a continuum of practices that involve self-translation, adaptation, and rewriting is not a new finding, but an established way of looking at translation in culturally-and socially-orientated work, especially in the relatively recent area of genetic translation studies. The definition of translation was enlarged during the cultural turn[13] in translation studies, in the 1990s, to include practices such as self-translation, heterolingual writing and the polylingual nature of

[13] The cultural turn in translation studies was championed by Susan Bassnett and André Lefevere (1990,1998) and is also often associated with Homi Bhabha's metaphorical formulation of "culture as translation" (1994). This turn has allowed translation studies to view language and the production of texts more fluidly and has given rise to concerns about topics such as ideology and power in translation, opening new avenues of research. For research on power and translation, see Maria Tymoczko and Edwin Gentzler's (2002) *Translation and Power*; for discussions on ideology and translation, see Michaela Wolf and Alexandra Fukari's (2007) *Constructing a Sociology of Translation*.

the author's self.[14] In translation studies, much of this work stems from Roman Jakobson's three translation categories – *interlingual*, *intralingual* and *intersemiotic* (Jakobson 1959:233)—, since they are useful subdivisions for discussing the different types of transmissions of a work. These categories are also useful for the analysis of the production process of picture books, because (a) intralingual translation allows for discussions surrounding the change or rewriting of one text type into another, for example the translation of a book into a screenplay, or even a subsequent edition, in the same language; (b) interlingual translation highlights the translation between languages and the difficulties surrounding the translation of a minority into or out of a majority language; and (c) intersemiotic translation supports the analysis of the transfer of texts into different types of media, such as the transposition of illustrations into their textual equivalent or vice versa. Although translation studies as a discipline has moved beyond the one-to-one equivalence approach, the multiple multilingual practices involved in the creative process of literature remain a neglected area of research and the different types of activities involved in that process are often still considered as separate, linear components. Even contributions in the most recent issue of TTR (Traduction, terminologie, rédaction), devoted to *Translation and Adaptation: A Sensible Union* (2020), attempt to categorise and separate translation and adaptation (and, as a consequence, writing) from each other. In practice, however, these processes cannot be easily separated, since any one of them may contain elements of one or both of the others. Using Jakobson's definitions alone is not enough, since his categories are based on language being seen solely as a linguistic code, and translation consequently reverts back to being a "transcoding process involving the substitution of a sequence of equivalent units" (Snell-Hornby, 1988:16). In this view of translation, contextual, cultural and social factors are not taken into consideration. As a result, the pre-translation and post-translation texts are seldom incorporated into the analysis of translations (Gentzler, 2016:5). In *Translation, History and Culture* (1990), a volume devoted to translation and rewriting, Susan Bassnett and André Lefevere say that translation is increasingly both interlingual and intersemiotic in the contemporary

[14] Research on how translation and other forms of writing form a fluid continuum has been approached in translation studies by scholars such as Susan Bassnett (2014), André Lefevere (1992), Edwin Gentzler (2008, 2016), Sherry Simon (2006, 2012, 2019), and Josephine Balmer (2013). In adaptation studies, the theme has been discussed by Linda Hutcheon (2006), Julie Sanders (2006), Lawrence Raw (2012, 2013), Patrick Cattrysse (2014) and Audrey Canalès (2020), and by cultural theorists such as Bella Brodzki (2007) and Emily Apter (2001).

world, with texts being constantly adapted and rewritten. They suggest that translation studies should include more research on adaptation in areas such as film, music, and theatre. In other words, they argue that translations should be analysed alongside the rewritings or adaptations of texts. When discussing rewriting and adaptation, however, Bassnett and Lefevere solely refer to intralingual or intersemiotic interpretations of a text, i.e., new editions or cinematic renderings, and do not allow for the multifaceted nature of the production process. In *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), Lefevere views translation as a type of interlingual rewriting, since it allows works to move beyond their culture of origin (Lefevere 1992:9). Both Bassnett and Lefevere (1990) and Lefevere (1992) treated writing, editing, rewriting, translation and adaptation as separate sequential activities that create separate texts, thereby still maintaining a linearity to the production process. Walter Benjamin's (1955) observations that *all* translations give an "afterlife", "continuing life" or "surviving life"[15] to the original argues that the translated text therefore becomes something 'new', something 'other', and it takes on a life of its own. It therefore goes beyond the notion that translation is a form of interlingual rewriting.[16] As Bella Brodzki (2007:1-2) states in *Can These Bones Live? Translation, Survival, and Cultural Memory*: "Benjamin posits that translation is a redemptive mode that ensures the survival, the living on, of an individual text or cultural narrative, albeit in a revised or altered form", since without the rewriting of the original, in whatever form, the original would die in the place and time within which it was created. The translated text is therefore connected to the original text but transformed through the process of (self)translating, adapting, rewriting.[17]

Children's literature studies and adaptation studies offer further critical approaches to the different activities that are classed as textual production and their relationship to each other, such as writing, adaptations, abridgements, translations, censored editions, book series and sequels. Benjamin Lefebvre's edited volume *Textual Transformations in Children's Literature: Adaptations, Translations,*

[15] Whether "afterlife", "continuing life" or "surviving life" depends on which English translation of Benjamin's work you access (Rendall (1997; 2014); Zohn (2004); Hynd and Valk (1968).
[16] See works such as Peter Bush and Susan Bassnett (2007) *The Translator As Writer*. London: Continuum.
[17] In Jacques Derrida's (1985:114) words: "[translation] does not involve restitution of a copy or a good image, a faithful representation of the original: the latter, the survivor, is itself in the process of transformation. The original gives itself in modifying itself; this gift is not an object given; it lives and lives on in mutation."

*Reconsiderations* (2013) includes contributions on the various forms of textual adaptation of children's literature which reflect on the generic, pedagogical, and ideological underpinnings that drive this process and characterise its product. Based on Linda Hutcheon's definition of adaptations as "deliberate, announced, and extended revisitations of prior works" (2006:xiv), Lefebvre sees an adaptation as always in conversation with the adapted text and uses the term "textual transformations" to describe any form of change to an original in textual form.[18] What makes a translation different to an adaptation lies, as Riitta Oittinen (2000:80) asserts, in our attitudes and points of view on the two practices.

These theorists, however, still see the source and its translation as sequential products of linear activities, where one precedes the other. Research on self-translation, however, has demonstrated that it is often impossible to establish which linguistic version was created first, as the traditional linear binary form of translation (the pre-existing source text being transferred into the target language) does not apply here. This is because the author and translator are one and the same. The relationship between source and target text in the case of self-translations is more complicated and their boundaries are 'fuzzy'.[19] As Loredana Polezzi shows in "Translation and Migration", this is because "one does not simply precede the other, or does not even exist; or because the two cannot be neatly separated; or, often, because the initial translation continues to generate further transpositions, back-translations, and reverberations" (2012:350). Some translation studies scholars argue that self-translations are "a kind of extension" of the original, which means that instead of being a duplicate of the original in a different language, they instead give a second life to the text by being "an extension" and "a new stage", or "a more daring variation on the text in process" (Risset, 1984:6, in Grutman 2009b:258-9). Multiple creative activities, however, can and do occur in the creation of a single text and therefore definitions such as original, writing, translation and illustration are less definite than they may appear. Bassnett (2014:3) states that all translation is a "form of rewriting", to which Julie Sanders (2006:9) adds: "all adapters are translators, then, and all translators are creative writers of a sort". In other words, any form

[18] Textual transformations can be in the form of adaptations, translations, addition of series and sequels, etc.
[19] This is something highlighted by Loredana Polezzi (2012:350).

of transformation, be it interlingual, intralingual, intersemiotic, or even intrasemiotic as this thesis will show, is a creative process and every translator, editor and illustrator is therefore a creative agent; and every author, editor and illustrator is consequently a translator or translingual editor (to use Karen Emmerich's term, 2017). As we will see, picture books, in particular, foreground the intersemiotic and intrasemiotic level of this discussion, moving it firmly beyond the verbal.

The critical works discussed above still see the 'original' as separate from its subsequent textual transformations and concentrate on how translation fits into the multiple ways originals can be rewritten. Many also see the original as finished, fixed and unchanging, because it has become so through publication. Hutcheon (2006), on the other hand, breaks down the idea of fidelity to originals by using the term 'adapted text' instead of 'source text', arguing that all 'originals' have already been adapted.[20] Her research removes the hierarchical sequence from the study of adaptations, since she refers to a kind of network in which what would once have been the 'source text' no longer really has primacy, given that we may arrive at an 'original' through a process of adaptation. These various versions exist laterally, not vertically, as Hutcheon (2006:xiii) asserts. Work which adopts this perspective is based on the notion of intertextuality, or how "texts encompass and respond to other texts both during the process of their creation and composition and in terms of any subsequent individual or collective reader or spectator response" (Sanders, 2006:2-3).[21]

On the other hand, textual scholarship in the area of genetic criticism, such as work by David Greetham (1996), has advocated recognising the collaborative aspect of textual production and the validity of varying versions of works. Karen Emmerich, for example, argues in *Literary Translation and the Making of Originals* (2017) that instability and 'fuzzy boundaries' already exist when discussing originals, since originals (similarly to Hutcheon's adapted texts) are not known quantities, singular entities "whose lexical content is stable or fixed" (ibid., 2017:1). Literary works already exist

[20] Claire Kramsch (1998:54) similarly argues that "writing, uprooted from its original context through the passing of time and through its dissemination in space, increases also the absurdity of the quest for the one true 'original' meaning".
[21] Research on intertextuality and adaptation studies grew from the work of Claude Lévi-Strauss (2001 [1978]) and Julia Kristeva (1980). For more research in this area see also Roland Barthes (1981).

in multiple textual forms, even in the language in which they were initially composed, due to adaptations and new editions of a work.[22] Hutcheon and O'Flynn's *A Theory of Adaptation* (2012:xx) therefore view transformations of narratives as a fluid "lateral […] continuum of adaptive relationships". Echoing Emmerich's, Hutcheon's and Lefebvre's work, Anthony Cordingly and Chiara Montini (2015:2) state that:

> [genetic criticism] maintains that the published text is but one phase in the text's evolution, and that this process of textual transformation continues well *after* the work's publication through its re-editions, its retranslations and its different reception by heterogeneous communities of readers.

The published text is not the final text, but the latest stage in a continuum of practices (ibid.:3). Emmerich therefore defines translation as a "further textual extension of an already unstable literary work" (Emmerich, 2017:14). Yet often the changes made through translation are still viewed as applying to an otherwise stable source (ibid.:2):

> But the 'source', the presumed object of translation, is not a stable ideal, not an inert gas but a volatile compound that experiences continual textual reconfigurations. The works we translate often exist in multiple manuscript, print, or digital forms. Excerpts of novels are published in magazines; authors revise for new printings or editions; poems or short stories appear online before a collection has even been planned; plays differ, lexically and otherwise, every time a new production is staged, and playscripts can differ along with them. The textual condition is one of variance, not stability. The process of translation both grapples with and extends that variance, defining the content and form of an "original" in the very act of creating yet another textual manifestation of a literary work in a new language.

As Emmerich states, 'originals' themselves are multiple in their existence, not only due to adaptations and multiple editions, but also because of their *avant-textes*, or pre-translation activities, such as drafts, manuscripts and edited proofs which include elements that span adaptation, editing, (re)writing, and (self)translation. Genetic translation studies analyse the practices of the working translator and the evolution (or genesis) of the translated text through these *avant-textes* and focuses on

[22] It is in fact the very act of translation itself that stabilises the original, since translators decide what the 'original' is, or at least what *their* original or source text will be, or their interpretation of it (Emmerich, 2017:4).

analysing the different processes in the production of the text and mapping out the different phases of its composition. This means that translation is not seen as a form of writing inferior to its source-text counterpart, but one which develops strategies to respond to different sets of conditions (Cordingly and Montini, 2015:4). Translation is redefined as a form of writing if agency, subjectivity, intentionality, together with the creativity and constraints involved in it are taken into account, as Manuela Perteghella and Eugenia Loffredo show in their collection titled *Translation and Creativity* (2006). This perspective places particular importance on the creativity of rewritings (including literary translation), and on the creative input of the translator.[23] As stated by Perteghella and Loffredo (2006:4; my emphasis):

> The concept of 'originality' can then be criticised in the light of cultural and critical theories of the text in relation to its readers, to history and to itself as a part of the necessary, unavoidable intertextual play. **As a result, 'translation' as a form of writing is always already inherent in the source text.** Texts do not occur out of nothing, but recur as altered forms of pre-existing texts – as intertexts; there are no origins and there is no closure, but an ongoing textual activity consisting of a host of complex transactions, in which texts are assimilated, borrowed and rewritten.

When viewing the original in this destabilised way, we can break down defined notions of the different processes of creative production that are based on a 'stable original' in a way that enables activities such as (self)translation, adaptation, (re)writing, editing and even illustration to be seen as forms of artistic expression that continue, extend and build on something that has always been and always will be multiple. The collapse of the distinction between original and textual transformation enables the use of more flexible terminology such as 'variants' or 'versions' to refer to each piece, thus removing the strict hierarchy between the different types of artistic work.

This approach also opens up the possibility of including literary illustration as a form of transformation in the production of a work. Although illustrations are an equally important part of a

[23] Gérard Genette's work also discusses a variety of forms of rewritings and uses the term "hypertext" to refer to these. He even argues that reading is a form of rewriting, since "to read means to choose" (1997:230), and therefore alters the reception of the text. Genette's work looks for the relationship between the texts, and how writers and translators read and rewrite one another (1997:ix), and also provides vocabulary for analysing the multiple ways a text can be rewritten, e.g., transposition, transmetrification, transtylation, reduction, augmentation, abridgement, summary, commentary, continuation, and intervention. However, even though these terms draw on examples from translation, Genette's chapter on translation itself is short, which shows that he viewed translation in its proper sense as peripheral to this discussion.

picture book, they are still often treated as secondary and as an element which only provides support for the comprehension of the text. In the chapter "Illustration and Picture Books" in Hunt's *International Companion Encyclopaedia of Children's literature*, Perry Nodelman (2004:157) refers to the traditional opinion that "[t]he pictures 'illustrate' the texts – that is, they purport to show us what is meant by the words, so that we come to understand the objects and actions the words refer to in terms of the qualities of the images that accompany them – the world outside the book in terms of the images within it." The illustrations are treated here as translations in the traditional sense, i.e., only a direct replica of the source. Yet both the verbal element (text) and the visual element (illustrations) of the picture book are equally important when discussing their production.[24] Riitta Oittinen, Anne Ketola, and Melissa Garavini's *Translating Picturebooks: Revoicing the Verbal, the Visual, and the Aural for a Child Audience* states that, in the case of picture books, a word, an image, a page, and even a whole book can be seen as a sign (2018:53).[25] Their research on the translation of picture books moves away from seeing the images as a way of describing the meaning of words to a younger, more inexperienced reader. Instead, the connection between illustrations and text is viewed as a complex relationship of *mutual* translation, interpretation, illustration, and enlightenment (W. J. T. Mitchell, 1986:44). In other words, authors and illustrators make choices, which then influence how the entity, i.e., the picture book as an icon, is understood. Maria Nikolajeva and Carole Scott's *How Picturebooks Work* (2001) offers one of the most comprehensive looks at the interplay and relationship between these two elements in picture books. Their categorisation of the different types of picture books and the range of word-image relationships available is a valid aid for discussing picture books as a finished product (i.e., an iconotext)[26] and the interrelationship between the verbal and the visual as well as the creative tension

[24] More recent works have started to analyse the interaction between the verbal and the visual in picture books in more depth. Research in this area has developed, particularly, in Germany (works such as Alfred Clemens Baumgärtner's *Aspekte der gemalten Welt: 12 Kapitel über das Bilderbuch von* heute (1968); Jens Thiele's *Neue Erzählformen im Bilderbuch* (1991)) and Sweden (works such as Kristin Hallberg's "Litteraturvetenskapen och bilderboksforskningen," (1982); Ulla Rhedin's *Bilderboken: På väg mot en teori* (1993)).

[25] This book is based on Riitta Oittinen's research published in Finnish in 2004 under the title *Kuvakirja kääntäjän kädessä* [Picture book in the Hand of a Translator] and Melissa Garavini's *La traduzione della letteratura per l'infanzia dal finlandese all'italiano: l'esempio degli albi illustrati di Mauri Kunnas* [Translating Children's Literature From Finnish Into Italian: Mauri Kunna's Picture books as a Case Study] published in Italian in 2014.

[26] Nikolajeva and Scott (2001) define the picture book using Kristin Hallberg's notion of *iconotext* (1982:164), that is an icon made up of individual elements to form a whole.

within the book itself.[27] Yet their typology provides little insight into how the verbal and visual interact during the process of production of the iconotext, or about the roles the author and illustrator (and even the editor) play during this phase. Oittinen's research on the translation of picture books, which is based on Jakobson's notion of intersemiotic translation (1959:233), demonstrates how literary illustration is also a form of translation, highlighting the importance of agents and process in the production of picture books. Literary illustration as translation (or transformation) is a complex process of cross-temporal, cross-spatial recontextualisation, where the act of translation, adaptation, rewriting, or illustration allows the bi- or multilingual author-illustrator or the author and illustrator team to revisit and improve on earlier drafts in the other languages or media, thereby creating a dynamic link between all versions. That link effectively bridges the linguistic and semiotic divide, highlighting the importance of including drafts, manuscripts and edited proofs in the analysis of a work. This thesis adds to the discussion by demonstrating that picture books and the transformative processes that occur during their genesis are not linear, especially in the case of multilingual minority-language authors, because multilingualism influences these processes in various ways.

Given the creative multiplicity of the work's production, the context and *avant-textes* that led to the creation of that work also become an important aspect of its analysis. Dirk Van Hulle (2015) highlights five areas in which genetic criticism and translation can inform each other: 1) genesis as part of translation; 2) translation of the genesis; 3) genesis of the translation; 4) translation as part of the genesis; and 5) the genesis of the untranslatable. The case studies in this thesis cover at least three of the five areas mentioned by Van Hulle, and they do so in a variety of ways; these include, for example: (a) Tomi Ungerer's addition of new material to his German and English self-translations of his autobiography, which caused him to republish the 'original' French version to include these changes (translation of genesis); (b) the complex multilingual nature of the genesis of the Alsatian trilingual re-

[27] Nikolajeva and Scott attempt to categorise these variations using already established picture book typologies (Torben Gregersen (1974), Kristin Hallberg (1982), Joseph Schwarcz (1982), Perry Nodelman (1988), Ulla Thedin (1993) and Joanne Golden (1990)) and organise them into a spectrum. For example, the two extremes in the word-picture dynamic are a text without pictures and a wordless picture book (2001:8). They also distinguish between non-narrative and narrative texts and between a picture narrative and exhibit book (picture dictionary). See Maria Nikolajeva and Carole Scott's *How Picturebooks Work* (2001) for a closer analysis and breakdown of the categorisations.

editions of Ungerer's work and the translation processes involved in them (genesis of the translation); and (c) the relationship between the images and text as well as the relationship between the multiple intralingual textual transformations during the genesis of Selina Chönz's *Uorsin* (1945) (translation as part of the genesis). These are just a few of the ways that this thesis highlights the importance of genetic criticism when examining the creation of picture books. What these case studies specifically add to the discussion of genetic translation studies is the focus on the intersemiotic transformation between text and images in texts such as picture books and on how the drafts of the illustrations add to our knowledge of the complex multilingual nature of minority-language picture books, their genesis and their translation. Picture books especially reveal the complex intersemiotic development between the visual and the verbal elements of the book and therefore are the ideal point of departure to expand this type of analysis using minority-language authors. Picture books created by minority-language authors therefore highlight the multiple linguistic processes at play, as well as the intersemiotic development of the works.

## *1.2 The Array of Micronegotiations in the Production of Picture Books*

> For every book, film, or any work of art there are several things and creators, and several voices within and behind the creations. As Arthur Berger (1998:45-46) lists, there is "the artist, who creates images […] the audience, which receives images [..] the work of art, which is an image itself and might comprise a number of images […] and the medium, which affects the images."
>
> Oittinen, Ketola and Garavini (2018:57)

The multitudinous nature of the production process of picture books by multilingual minority-language authors means these texts not only include multiple layers of different kinds of textual transformations, but, as a consequence, also see multiple agents involved in the process. The notion of a solitary translator, or author, is a construct, since different agents like the editor, illustrator, writer, and translator are all inevitably involved in the writing or the translation process and have an influence on the picture book. The 'social turn' or sociological approach in translation studies views translation as a social practice and highlights the context and agents involved in the production and reception of the

translation.[28] As Manuela Perteghella and Eugenia Loffredo state, collaboration leads us to rethink fundamental questions about agency and creativity: "The translation dialogue is an 'intercontextual' and 'intercreative' process, a meeting point not only of different or similar contexts, of skills, expertise, cultures, but also of perceptions and cognitions" (2006:8). Collaboration on a project can take many forms, from co-authorship of a single work, to revisions made to texts by colleagues, printers, publishers, or booksellers, to individual contributions to larger group projects (Brown 2018:86).

Oittinen, Ketola, and Garavini's *Translating Picturebooks* examines picture book translation from a variety of theoretical and analytical viewpoints.[29] The most relevant research in the book for the purpose of this thesis is the chapter on the agencies involved in the production and translation of picture books. Garavini's subchapter "The Polyphony Aspects of Picturebook Production" (2018) highlights the role, voice and power of the publishing house in the translation of the source text into the target text and argues that translation strategies such as deletion, omission and adaptation are not solely carried out by the translator, but are more often decided by the publishing houses. The voice of the publishing house or the editor is therefore specifically audible at textual level. Garavini uses Emer O'Sullivan's communicative model (2003, 2005:107) to develop her own model, which places the "real" publishing house alongside the "real" translator (rather than the "implied" publishing house and translator) within a relationship of mutual and continuous dialogue (see Figure 1).[30] She includes the agencies of the

[28] The sociological approach grew from functionalist approaches, such as Itamar Even-Zohar's polysystems theory (1990) and Hans J. Vermeer and Katharina Reiss's skopos theory (Christiane Nord 2010), but most work in this area is based on French sociologist Pierre Bourdieu's field theory (1999), which was introduced to translation studies by French researchers Jean-Marc Gouanvic and Daniel Simeoni. Key areas of research include the translator's or agent's *habitus* and social standing, as well as the translation's status, the *system* it exists within and translation *norms*. A detailed overview of the rise of the sociological perspective in translation studies can be found in Hélène Buzelin's 'Sociological Models and Translation History' (2018). For more detailed discussions on the area of sociology and translation, see works such as Annie Brisset (1990, English version published in 1996), Hélène Buzelin (2005, 2006, 2007), Yves Gambier (2007), Edwin Gentzler and Maria Tymoczko (2002), Jean-Marc Gouanvic (1999, 2002, 2005), Johan Heilbron (1999), Johan Heilbron and Gisèle Sapiro (2002), Theo Hermans (1996, 1997, 1999), Anthony Pym (2006), Rakefet Sela-Sheffy (2005), Daniel Simeoni (1998, 2001, 2005), Lawrence Venuti (1996), Michaela Wolf (1999, 2002, 2003, 2007) and Michaela Wolf and Alexandra Fukari (2007).

[29] These include how the interpretation of picture book illustrations can change once they are translated into a new language; the effect co-printing in different languages has on the translations; how visual information is treated in translation; what strategies the translator applies to this visual information and the reasons behind these choices. They also discuss the effect of sound (i.e., when translating the picture book to be read aloud) and of auditory features of digital picture books.

[30] O'Sullivan's communicative model (2003, 2005) is a re-elaboration of Seymour Chatman's (1978, 1990:87) previous model, which was also subsequently adapted by Giuliana Schiavi (1996:14).

publishing house and illustrator in the translation of children's literature, since (a) the publishing house has more power than the translator in the process and thus has a bigger say in the translation, and (b) images play an important role in children's literature, especially in picture books and therefore illustrators deliver a part of the multi-modal message that cannot be separated from the textual element of the iconotext.[31]

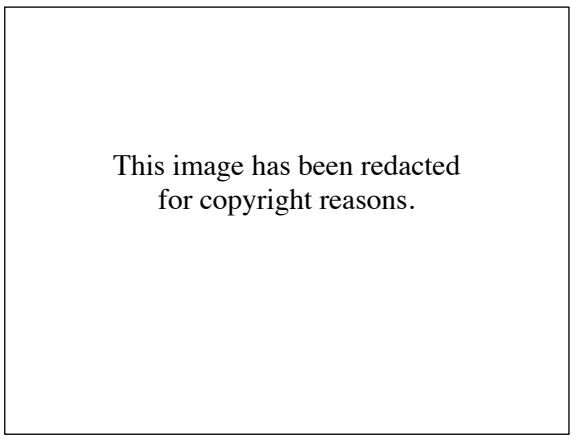



**FIGURE 1.** GARAVINI'S AMENDMENTS TO THE COMMUNICATIVE MODEL (2018:38)

Although Garavini's scheme attempts to expand the communicative model to include more agencies, this structure still maintains a linear approach to translation. Moreover, it does not take into account the fact that the processes discussed above overlap, as do the agents involved in them, as suggested by genetic translation studies theories (Van Hulle, 2015). This thesis goes beyond Garavini's amended communicative model, since my case studies aim to show how the multiple voices and agencies of the author, illustrator, publishing house and translator interact in the genesis and translation of picture books – and do so in *non-linear* ways. This is because translation comes into play in various fashions during all stages of these processes and, as a result, their individual activities cannot be separated into neat chunks as the communicative model suggests.

[31] Originally only the agency of the publishing house was included in Garavini's model (2014:152).

The social turn in translation studies also highlights "the respective power relations and the relevance of the text as a cultural product in inter- and transnational transfer" (Wolf, 2007:16-17). As literary comparatist Brian Lennon argues in *In Babel's Shadow: Multilingual Literatures, Monolingual States*, publishing as an activity is made up of an "array of micronegotiations" (2010:4) between different agents in the publication process, around matters of social position and status, among other things. The aim of these micronegotiations is to meet the minimum requirement of "publishability" (ibid.). Oittinen's work (Oittinen, 2000, 2001, 2003, 2006) is pioneering in the area of picture book translation, since it discusses the process of micronegotiations using two modes, the visual and the verbal. Oittinen (2006) views the illustrations in picture books as a form of translation, rereading or rewriting, or something that is "a dialogic, carnivalistic, collaborative process carried out in individual situations" (Oittinen, 2006:84), "where illustrators, authors, translators, publishers, and different readers meet and influence each other" (ibid., 2003:129). The publishing process of a picture book created by an author-illustrator team, or a creator-editor team, therefore questions the sequential structure of the various activities involved in producing a picture book. What would usually be viewed as the original (i.e., the published book) is the product of micronegotiations or influences (micronegotiations being Lennon's term, and influences Oittinen's term) that take the form of various textual transformations introduced in the negotiation between the different agents involved in the picture book's production. The text influences the illustrations, which then in return influence the text. The illustrations and text, taken together as a single published entity (iconotext), then influence the reading of the picture book (Nikolajeva and Scott, 2001:2). This is a continuous, never-ending cycle of what Oittinen (2000:138–9; 2006:96), drawing on the work of Bakhtin (1987:124–5), refers to as "crowning" and "uncrowning". In other words, one day the author is "the symbol of authority" or queen or king; the next day, the author loses her or his authority and the illustrator becomes the queen or king, and so forth.

Yet in the sociological approach to translation, as Wolf (2018:18) points out, the integration of the text-level analysis is often neglected in a detailed analysis of the sociological factors surrounding the translation. Genetic criticism complements sociological approaches since it offers a methodology for

"studying the drafts, manuscripts and other working documents (*avant-textes*) of modern literary works with the aim of revealing the complexity of the creative processes engaged in their production" (Cordingly and Montini, 2015:1). The approach highlights the agency of the individuals working on the piece, as well as the implications of norms and systems for the literary text. Therefore, *avant-textes*, both "exogenetic" (such as notes, articles, images, books, which are viewed as sources of the work) and "endogenetic" (those which are produced during the text's composition, such as manuscripts, drafts, corrected page proofs), are important for revealing these micronegotiations and the different stages of production. Equally important are paratexts, "such as titles, subtitles, intertitles; prefaces, postfaces, notices, forewords; marginal, infrapaginal, terminal notes; epigraphs, illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic [from a third party] or autographic [from the author]" (Genette, 1997:3), since paratexts reveal the presence of the previous (or in this case parallel) texts (Sanders, 2006:5), as well as the voice of the various agents involved in the production process.[32] Paratexts also include editorial peritexts (*le péritexte éditoriale*), such as dedications, and the choice and format of type and page layout. Epitexts, both public (marketing material) and private (diaries, letters, *avant-textes* such as incomplete, unfinished, and other nonpublished writing that precedes publication), are also paratexts of books, though they are often discounted as an avenue of investigation, as stated by Lennon (2010:4). In their complexity, paratexts "allow us to account more fully for the way in which texts are both produced and received" (Batchelor, 2018:2), since they are what makes a text into a book; and it is the book which is the object circulating in a context and reaching the reader, therefore also affecting reception (ibid.:8). As Kathryn Batchelor points out in *Translation and Paratexts* (2018), using paratexts in a process-orientated approach "is of great importance for deepening our understanding of the cultural and sociological factors affecting

[32] In *Translation and Paratexts* (2018), Kathryn Batchelor explores Genette's concept and its importance for translation studies. She provides the following definition of a paratext (ibid.:12): "The paratext consists of any element which conveys comment on the text, or presents the text to readers, or influences how the text is received. Paratextual elements may or may not be manifested materially; where they are, that manifestation may be physically attached to the text (peritext) or may be separate from it (epitext). Any material physically attached to the text by definition conveys comment on the text, or presents the text to readers, or influences how a text is received. A peritext is therefore by definition paratextual. Other elements constitute part of a text's paratext only insofar as they achieve one of the functions listed above, i.e., convey comment on the text, present the text to readers, or influence how a text is received."

translation processes, and enables us to move away from the still-present tendency to talk about 'the translator' when analysing translation products" (ibid.:177). Paratexts are "documents that are influenced by the broader context and as such can tell us things about the society in which they are produced" and are seen as "factors which themselves exert an influence over society" (ibid.:170-1), just like the texts and their translations. For Gérard Genette, authorial intention is a crucial aspect of the paratext, yet as Batchelor rightly points out, insisting on a link to authorial intention creates contradictions in the definition of a paratext (ibid.:17). Her proposed definition of a paratext is more useful for the purposes of this thesis, since it can apply directly to a translation studies context: "A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (ibid.:142). I use her definition of paratexts, because she refers to 'text' here as any written or spoken words that form a connected piece of work (ibid.), and thus a translated text would be considered a text in its own right with its own paratexts. Moreover, her definition allows me to include paratexts produced by translators and other agents who are not "authorial allies", as is also required in the case of Genette's definition (1997:2).[33] Genette's work will also be used directly for categorising the paratexts, since his *Paratexts: Thresholds of Interpretation* (1997) provides much more detail for each individual type of paratext or contributor.

## *1.3 Breaking Literary Monolingualism: The Multitudinous Text*

For the purpose of this thesis, Yasemin Yildiz's *Beyond the Mother Tongue* (2012), a study devoted to the "monolingual paradigm" and the multilingual attempts to overcome it, is an important point of reference for re-mapping languages and, consequently, forms of literary production, including translation. Yildiz argues that when discussing multilingualism, it is crucial to remember that it exists within the monolingual paradigm. This is because:

> […] monolingualism is much more than a simple quantitative term designating the presence of just one language. Instead, it constitutes **a key structuring principle that organizes the entire range of modern social life**, from the construction of individuals and their proper subjectivities to the formation of disciplines and institutions, as well as of imagined collectives such as cultures and

[33] For a more detailed discussion on Genette's concept of the paratext, see Kathryn Batchelor (2018) *Translation and Paratexts*. Genette's *Paratexts: Thresholds of Interpretation* (1997) provides a detailed analysis of the paratexts.

> nations. According to this paradigm, individuals and social formations are imagined to possess one "true" language only, their "mother tongue," and through this possession to be organically linked to an exclusive, clearly demarcated ethnicity, culture, and nation. (ibid.:2, my emphasis)

In other words, to discuss multilingualism (or any other '-lingualism'), we must remember that it always exists within the construct of the monolingual paradigm. Yet terms such as bilingualism, multilingualism, and language rights are questionable exactly because they are "by-products of the invented languages and metadiscursive regimes that linguistics has produced" (and therefore of the monolingual paradigm), as the applied linguist Alastair Pennycook argues in *Language as a Local Practice* (2010:135-136). If languages had not been invented as isolated objects, i.e., having undergone the process of "monolingualisation" (Gramling, 2016) or standardisation, we would not need these add-on frameworks. Yet we cannot discuss languages and translation without bearing these terms in mind, since languages were 'invented' as isolated objects and, as a consequence, literature and its translation developed within this monolingual framework too. This has important consequences for how we see and approach writing and translation – and any other form of textual creation. A brief discussion of the monolingualisation of languages is thus necessary here.

Benedict Anderson in *Imagined Communities* (1991:6) argues that it was due to the creation of the printing press and the distribution of the book as a commodity that linguistic vernaculars became grouped together around a chosen standard to form a print-language, which consequently gave power to this variety and reduced the other varieties to the status of dialects (ibid.:46). Before this, language(s) had not been partitioned into "this or that territorialised, supra-local repertoire, approximating the modern designation of 'a language'" (Gramling, 2016:8). As David Gramling highlights in *The Invention of Monolingualism* (2016), when print technology was invented, a process of "monolingualisation" commenced: linguistic varieties became standardised around one preferred variety, creating a distinction between 'languages' and 'dialects'.[34] This is why, for instance, the

[34] See David Gramling (2016); cf. also Michael Silverstein (1996), from a linguistic anthropological perspective, and Jan Blommaert (2010), from a socio-linguistic perspective; both address "monoglot standardisation" and the history of language "uniformity".

Alemannic linguistic spectrum that spans Southern Germany, Switzerland, Austria and even France and northern Italy (as well as my two case studies) is a melting pot of dialects that have fallen under the standardised language of German. The entire discourse surrounding language, culture, nation and translation is based on the monolingual paradigm that developed alongside the construct of the modern nation-state.

In addition to this, the use of *written* language is shaped and socialised through culture (Kramsch, 1998:6). Written language is part of the social group's material culture, which is used by that group to represent itself and others, and is then reproduced and preserved through institutional mechanisms (ibid. 8). The written medium has therefore supported the maintenance of historical tradition, the control of collective memory and the authority to interpret events. Print culture is thus an integral way of representing or performing social life. Yet how social life is presented in the printed text is not an accurate reflection, since society's multiplicity is framed within the monolingual paradigm upon which national publishing norms are based. This is what Lennon (2010) calls "plurilingualism in translation", since the book has to choose one language above the others and this positions it within monolingual book publishing norms. All multilingual writers must decide what language to use, where, and when (Beaujour 1989:38, in Grutman, 2009b:257; Meylaerts, 2006). This is in stark contrast to the fluid shift between languages of multilingual speakers, i.e., polylingualism.[35]

In *In Babel's Shadow* (2010), Lennon states that the national and international literary book industry not only requires but enforces national linguistic standardisation (ibid.:11), even *within* the singular national language, and thus supresses multilingualism of any kind to reinforce the monolingual backbone of the governing state. There is therefore editorial pressure to publish books in non-difficult prose, while the reader is envisioned as a monolingual speaker of the national standardised language. Lennon (2010) uses the term monolingual here to indicate that even the singular, standardised language is becoming less varied.[36] David Gramling argues that this is due to the 'well-tempered' relationship

[35] Polylingualism is defined as the combination of multiple languages in linguistic production (Jørgensen, 2008).
[36] Now, many publishers are multinational or global, and the texts they are looking to publish are not only in non-difficult English in order to address a monolingual Anglophone readership, but also so that they are easily translatable into other languages for the largest possible multinational readership (Lennon, 2010:9).

between literature and monolingualism which has existed in European modernity (2016:24), so print culture underpins and reinforces monolingualism and vice versa. Gramling highlights that literature and the author's creative expression are confined within monolingual constraints, otherwise they would not be accessible to the monolingual reader and would thus not sell. Moreover, he argues that authors of world literature are aware of 'translational monolingualism'[37] and use this as their entry onto the world-literature stage.[38] Tim Parks (2010) states in his article "The Dull New Global Novel" that this is due to writers wanting to be published internationally to achieve authorial acclaim. Otherwise, they feel like they "failed" as an author. The consequences of viewing the audience as international rather than national can be seen in the way texts are written: any obstacles for comprehension are removed and the language is kept simple to simplify the translation process, or as Emily Apter (2001:1) highlights in "On Translation in a Global Market": "writers consciously or unconsciously build translatability into their art forms". Both Parks's and Apter's articles highlight the threat this "monolingualisation" presents for each language's own "vernacular flavour" (Apter, 2001:12) or "subtle nuances" (Parks, 2010), which consequently creates what Apter (2001) terms a "transnationally translatable monoculture".

As stated by Lennon (ibid.:9), texts containing words or phrases in languages other than the national standard, or texts containing regionalisms and non-standard language, are obstacles not only for the monolingual reader, but also for the future translator. As a consequence, the 'foreign' or vernacular words that are included in the published text – if at all – are the object of typographic conventions of authorial-editorial translation (ibid.:3). In other words, foreign elements in the text are managed using the following conventions: they are *contained* in single words or single phrases, *tagged* with italic type to mark them as foreign, and *translated* within the text (ibid.:10).[39] This is a kind of "soft multilingualism" (Yaseen Noorani, 2013:8), where multilingualism remains in the confines of familiar

[37] Gramling (2016:10) defines translational monolingualism as 'translational' relationships with other monolanguages established in order to give a language legitimacy.
[38] See works such as Pascale Casanova (2004) *The World Republic of Letters* (original publication in 1999 in French under the title *La république mondiale des lettres*); David Damrosch (2003) *What Is World Literature*; Christopher Prendergast (2004) *Debating World Literature*; Franco Moretti (2005) *Graphs, Maps, Trees: Abstract Models for a Literary History*; Emily Apter (2006) *The Translation Zone: A New Comparative Literature*.
[39] These conventions are also used in this thesis, which therefore necessarily remains within the monolingual paradigm.

linguistic norms.[40] In other words, authors use multiple languages in creating their work while remaining confined to monolingual processes in order to be published and subsequently translated, and therefore to have as wide a readership as possible.[41] This creates works based on a "monocultural aesthetic" (Apter, 2001:3) that not only causes them to remain confined to these monolingual processes, but also prepares them to be "readily consumable" internationally. Even a work of multilingual nature must remain within the confines of acceptability of this aesthetic and that means within the monolingual norms of the dominant culture. This ensures the work's publishability and its translatability, which in turn ensures sales.

This "monolingualisation" of languages occurs on an even greater scale in children's literature, since the norms, poetics and ideology of a culture tend to require language to be accessible to the child. This view is also influenced by the cultural image of the child. As stated by Oittinen, Ketola and Garavini (2018:33), the child is often imagined as having little knowledge of the world. This is reflected in the authors' writing process and subsequently in the translation process of children's literature too. Due to its subordinate position in the literary hierarchy, the genre is also subject to a high degree of adaptation and its translation strategies often include elements such as deletion and omission (Lathey 2016:113, on Shavit (1986)). Gillian Lathey states in *Translating Children's Literature* (2016:23) that this is meant to aid the child's understanding and/or to adhere to social norms in children's publishing operating within the target culture.

Since the 1990s, literary and cultural studies have moved away from the established monolingual norm and started to emphasise multilingualism. Gramling's *The Invention of Monolingualism* (2016) provides a detailed overview of research tackling monolingualism as a construct as well as the dominant discourse surrounding language.[42] Scholars often discuss this instability in reference to migrant and

[40] Soft multilingualism is "an artisanal competence" that authors use to critique and undermine monolingual publishing practices and the monolingualism of world literature while the very "monolingualisation" they are critiquing is their way onto the world literature stage (Gramling, 2016:25).
[41] This is shown in detail in Brian Lennon's work (2010).
[42] Numerous researchers explore the concept of monolingualism. Applied linguists such as Pennycook and Otsuji (2015) argue that monolingualism is used to distract us from the diverse linguistic practices that actually exist everywhere. The research of Jasone Cenoz and Durk Gorter (2011), Vivian Cook (2007), and Canagarajah (2007)

postcolonial literature, since it is here where the most innovative use of language(s) often occurs.[43] However, it is not only postcolonial and migrant literature that can provide access to unstable, non-binary forms of language use and translation. Minority-language literature is also a place within which languages and politics must be negotiated against the backdrop of monolingualism and national, standardised languages. Moreover, minority-language cultures demonstrate particularly eloquently how translation is not only a transfer of words and information, but is intrinsically tied up in the social, cultural and political background of the languages and culture in which a text was written and translated.

The reason two minority-language case studies were chosen for this thesis is because this highlights the minority perspective on translation studies, specifically, the minority perspective on picture book translation. As Cronin (2003) states, minority language speakers are the carriers of most of the linguistic complexity of human culture. Therefore, the complexities of translation and multilingualism and their effects on the process of translating picture books really comes to the fore in these case studies. These multiple, multitudinous processes are likely also occurring between major languages, but on a smaller and less visible scale. However, minority-language case studies allow for a return to "smallness" (Cronin, 2003), which means that microscopic dimensions of language and transformation are highlighted. As a result, questions of multiplicity, in particular, are brought to the fore. Moreover, since translation is a central rather than a peripheral issue for minority languages, it is important to include these cases alongside majority examples when discussing a multitudinous approach to translation. By exploring the complex yet perhaps microscopic influences of minority languages on the

highlight that multilinguals and language learners are not imitation monolinguals in a further language, but have a separate set of competences. Focusing on paradigms of knowledge, Yasemin Yildiz (2012) questions whether individuals are only ever born with a single mother tongue, while Elisabeth Ellis's (2006) work addresses monolingualism in research paradigms and policy spheres.

[43] For work on postcolonial literature, see works such as Tejaswini (1992) *Siting Translation: History, Post-Structuralism, and the Colonial Context*; Susan Bassnett and Harish Trivedi (1999), *Postcolonial Translation: Theory and Practice*; Susan Bassnett (2005) "Translating Terror"; Gayatri Chakravorty Spivak (2003) *Death of a Discipline*; Maria Tymoczko (2003) "Ideology and the Position of Power of the Translator. In What Sense is a Translator "In Between"?"; Kathryn Batchelor (2009), *Decolonising Translation. Francophone African Novels in English Translation*; Sherry Simon and Paul St. Pierre (2000), *Changing the Terms: Translating in the Postcolonial Era*; Theo Hermans (2006), *Translating Others*; Emily Apter (2005), "Global *Translatio*," pp. 253-81 and *The Translation Zone: A New Comparative Literature*; Timothy Brennan (2001) "The Cuts of Language: The East/West of North/South" and (2006) *Wars of Position: The Cultural Politics of Left and Right*; Loredana Polezzi (2006) "Translation, Travel, Migration" and (2012) "Translation and Migration".

various processes involved in the production of picture books, this thesis will highlight the inherent nature of different forms of translation in instances other than interlingual transfer.

In addition, translation issues seen from the point of view of minority languages will not always be the same as those of major languages, as Cronin (2003) foregrounds in *Translation and Globalisation*. Cronin uses the example of foreignising and domesticating, explaining that for a major language, foreignising could be an act of revolt; whereas for a minor language, this very act may damage its preservation, since over time minority languages can succumb to the pressure of their dominant neighbour. Similar differences in positionality may also apply for a multitudinous approach to translation, and therefore analysing instances of where both a minority language is and is not part of the production of picture books is important to provide a holistic overview of the multiple creative processes involved in translation and of their impact.

The case studies in this thesis will demonstrate that, similar to migrant literature, minority-language authors of picture books can also exploit the monolingual publishing norms to highlight the multilingual nature of their individual and cultural background, and consequently, have their work 'perform' the multifaceted nature of social life. It is for all the reasons outlined above that forms of multilingual literature written by minority-language children's authors can provide us with examples where the binaries of dominant discourses surrounding translation, such as original and translation, language and dialect, monolingual and multilingual, source and target, process and product are broken down. Addressing both multilingual and monolingualised texts written by authors from minority-language backgrounds enables us to view the intercultural dynamics in past and present societies, since this approach to the monolingual study of languages, literatures and societies brings to the fore the invisibility of multilingualism, as highlighted by Reine Meylaerts (2006:13) in "Heterolingualism in/and Translation" in reference to heterolingual texts.[44] Translation is integral to these texts, because it is used by authors and other agents in the production of the published work. This happens in various ways: forms of literary multilingualism include authors who write in two or more separate languages,

[44] I.e., texts that use multiple languages.

writing in so-called non-native languages,[45] mixing different languages in one text, or being multilingual while writing in one language (Yildiz, 2012:15). In other words, there are multiple ways that multilingualism and consequently translation, or "monolingualisation", may have occurred in the production of what, on the surface, appears to be monolingual literature written by minority-language authors. This is something that my case studies will repeatedly highlight.

## *1.4 'Re-mapping' Language(s)*

> "*Je n'ai pas de langue maternelle. J'ai simplement plusieurs langues fraternelles*"
> [I do not have a mother tongue. I simply have several brother tongues].
>
> Tomi Ungerer (1996:48)

As explored above, translation and its many closely related activities are terms constantly under revision and are thus difficult concepts to define unambiguously. This is due to its multitudinous nature, which in turn contributes to the growing view in the humanities that translation is a key concept for understanding societies and is an essential part of how they are constructed (Buzelin, 2018:337; Cronin, 2017). In *Translation & Identity* (2006:1), Cronin states that "[…] translation must be at the centre of any attempt to think about questions of identity in human society". In her book *Cities in Translation: Intersections of Language and Memory* (2012), Sherry Simon further stresses the importance of translation.[46] Similarly to Lennon (2010), Yildiz (2012), and Gentzler (2016), states that translation is "the cultural foundation upon which all cultural constructions are founded" (Gentzler on Simon, 2016:6).[47] Cronin (2006) argues that given our changing perspectives on the local and the global and the unstable social structure of the current nation states, concepts that are as longstanding as identity and language need to be rethought. Owing to their undue reliance on constructs such as mother tongues,

[45] I.e., exophony (Chantal Wright, 2016:8).
[46] Sherry Simon in *Translating Montreal: Episodes in the Life of a Divided City* (2006) focuses on the cultural traits conducive to translation and looks at the conditions surrounding translation both before it takes place (i.e., the context surrounding the original and the cultural climate in both the source and target country), as well as after (i.e, how the translation has impacted on the context). She offers an expanded definition of translation as "writing that is inspired by the encounter with other tongues, including the effects of creative interference" (Simon, 2006:17). She also proposes several new categories for translation analysis: 'transfiguration', 'furtherings', and 'creative interference'.
[47] As stated by Benedict Anderson in *Imagined Communities* (1991:6), all communities are imagined, and nations are imagined political communities.

nations, or national cultures and societies, many traditional translation theories are problematic in the case of picture books by minority-language authors, precisely because of the multiplicity inscribed in such works.[48] To approach this form of literature from a multitudinous perspective, the very foundation upon which literature and thus translation are based, i.e. languages and cultures, must too be viewed in all its multifaceted nature.

If we approach communication and culture from this perspective, then languages as we know them today can be said to have been created in and by translation, since they have been 'layered' on top of other, earlier languages and cultures, and have also 'used' translation to assert their ability to function on their own.[49] As Gentzler (2016) states, from this perspective, terms such as 'originals' and 'translations', 'home' and 'foreign', merge and the boundaries between them disappear. Boundaries are only formed in this manner if we assume monolingualism in the sense of one homogenous nation and language to be the norm, as observed by Polezzi (2012:348) with reference to Maria Tymoczko's (2006:16) comment that "plurilingualism is more typical worldwide", even though we do not view it as such.[50] As Polezzi (2012:348) also suggests, once we, "renounce the assumption of monolingualism as the linguistic norm of human communities, more dynamic processes come to light". Traditional notions of one place, one nation, one language, one identity, are therefore not so clear cut, since people occupy multiple places at once and belong to several communities at the same time, places of origin are often

[48] For example, Loredana Polezzi (2006:180-1) highlights that migrant literature is a prime example of instances where the notion of 'one mother tongue' oversimplifies the matter of both translation and mother tongue, since translation strategies are already used in the process and product of the 'original'.

[49] Alongside the standardisation of linguistic varieties, a language must not only be accepted by the whole country or nation, but it must also establish itself "through calibrated translational relationships with their peer monolanguages across newly regularised language barriers", a process which Gramling (2016:10) calls "translational monolingualisation". In other words, Gramling highlights that translation has played a key role in the creation of standard languages and thus of the nation state, since each newly *monolingualised* language can and should do everything on its own. Thus, translation is possible because each language can be translated across the newly created linguistic boundaries into another completely whole language: "one needed to induce a system of transposable and equivalent integers that makes a global cartography of languages thinkable" (ibid.:12). This means that translation in its traditional sense perpetuates the view that languages are isolated, fixed, singular entities that can be transposed into another language. Scholars such as Annie Brisset (1996) define translation as "a *unidirectional* operation between two given languages" (my emphasis).

[50] As Yildiz highlights, eighteenth-century German thinkers such as Johann Gottfried Herder, Wilhelm von Humboldt and Friedrich Schleiermacher were important figures in perpetuating the view that "one could properly think, feel and express oneself only in one's 'mother tongue'" (2012:7). Even Benedict Anderson falls into the monolingual trap and is caught up in the monolingual paradigm in *Imagined Communities* (1991:38), since he states that "the bulk of mankind is monoglot".

plural and unstable, and even a singular language contains diversity of meaning to such an extent that two speakers of the same language may face misunderstandings. Monolingualism is therefore never absolute, as argued in recent work by scholars such as Mary Louise Pratt, who highlights that two speakers of 'one' language can be "native speakers of different, wholly unrelated languages" (2002:20) due to historical and social differences.[51] This is also in line with Michael Halliday's (2002) notion of *semiodiversity*, which is defined as the diversity of meanings conveyed in a language (as opposed to the more usual idea of *glossodiversity*, which is a diversity of linguistic codes).[52] A semiodiverse perspective refers to the internal multiplicity of language, which highlights the multiplicity of both intralingual and interlingual transfer of meaning. Defining a person's identity and language choice through marking boundaries between tongues is therefore not straightforward, because these boundaries blur at different locations (both geographically and temporally) for each individual. This is why binaries of translation are fraught with exceptions. With minority languages, in particular, the traditional boundary between the 'familiar' and 'unfamiliar', 'home' and 'abroad', is closer to home than we may initially think. There are in fact microscopic dimensions of travel (Polezzi, 2006) within a language or culture, since the local boundary of unfamiliarity for each individual is different. A familiar place or linguistic term may be known to one person, yet entirely foreign to another, even though they come from the same cultural context or location.[53] How this affects multilingual locations has been discussed by scholars focusing on the nature of multilingual communities.[54] These microscopic dimensions of travel are not only spatial, but also apply to traditions and linguistic varieties belonging to the (minority) language and culture. Cronin calls these relations between languages (and even dialects) micro-linguistic tensions (Cronin, 2003:166), since there is always tension or asymmetry between different

[51] Mary Louise Pratt's research compares Saussure's model with the seventeenth-century bilingual Quechua political operative Felipe Guaman Poma's drawings of linguistic encounters between missionary priests and Andean women.
[52] On research from a glossodiverse perspective see: David Gramling (2014), Mary Louise Pratt (2002), Yasemin Yildiz (2012).
[53] See Loredana Polezzi's (2006:172) example, taken from Fabrizia Ramondino's *In viaggio* (1995:18), of an old woman asking the protagonist for help in a coffee shop, since she had never visited one before.
[54] See, for example, Sherry Simon, 2006, 2012, 2019.

linguistic varieties or languages. These microscopic dimensions of travel and micro-linguistic tensions can also play out on the pages of a bi- or multi-lingual edition of a work, as my case studies highlight.

If translation could play such a major role in the development of national languages, however, it can also be used for the benefit of minority languages and multilingualism. As Cronin (2017:152) highlights, "[t]ranslation historians have shown that languages are endlessly open ended, repeatedly subject to the influences of other cultures and languages even if translation has also served to define and maintain the contours of language". Case studies such as those discussed in this thesis especially highlight this point, since they focus on authors and works that deal with the layering of minority languages on monolingual standardised languages and monolingual publishing norms. The two case studies analysed in this thesis are both taken from this kind of linguistic melting pot. They reveal instances where authors and illustrators work beyond the confines of singular languages and established categories such as mother tongue, standardised language and nation state, and demonstrate how in practice translation and multilingualism can be used precisely to break down these confines.

In discussing my case studies and their multitudinous, fluid nature, I will therefore approach language and culture from the perspective of what Tomi Ungerer calls "*langues fraternelles*" [brother tongues], since this breaks down the hierarchical nature and singularity of the 'mother tongue', while maintaining the familiarity and closeness of the speaker to his/her multiple languages and also giving them equal status. This is something I will discuss in more detail in Chapter 2. Here it is important to note, however, that if translation as an activity exists in a network of "brotherly languages", then both the primacy of the original and that of a model based on binary transfer automatically cease to exist, since they are replaced by a network of concurrent, 'lateral', brotherly texts or versions and by equally 'brotherly' processes that form part of a fluid continuum.

## *1.5 METHODOLOGY*

The literature review outlined above has introduced the main theoretical concepts and models upon which this thesis is built. In this final section of the chapter, I will describe how I use these tools to answer my research questions. The thesis follows a primarily context-orientated research methodology, anchored within the field of translation studies.[55] The research questions discussed in the Introduction will be explored using both a case study and, within that, an embedded case-study approach, where a case study is defined as "an empirical inquiry that investigates a contemporary phenomenon [i.e., translation] in depth and within its real-life context, especially when the boundaries between the phenomenon and context are not clearly evident" (Yin, 2009:18), and an embedded case study identifies: "sub-units of analysis, such as several translations of one piece of work" (Saldanha and O'Brien, 2014:212). Furthermore, by examining two distinct case studies, the project explores multilingualism and (self)translation in the devising and composition of picture books in minority-language contexts created, in one case, by an author-illustrator and, in the other, by an author and illustrator team (i.e., either from the perspective of a multilingual individual's creative process or through the collaborative processes of multiple multilingual agents who advocate for a minority language). In both cases, I will also explore how the creation processes of both the 'original' and its translations differ from each other.

The thesis will also provide theoretical reflections on a range of methodological approaches, combining aspects of translation studies, adaptation studies, children's literature studies, genetic criticism and genetic translation studies, as well as sociological and cultural approaches to translation, as outlined above. Both parts of the thesis will contain a macro, meso and micro analysis of the author(s) under examination and of their work, which means that I will analyse the context surrounding a text's production, the work as a whole, its publication history, as well as individual elements within the work. The analysis includes sections on (a) the translational elements present in the genesis of the 'original' (Chapter 3, Chapter 7); (b) the influence of multiple kinds of translation on the genesis of the work's different linguistic versions (Chapter 4, Chapter 6); (c) the reversal of creative processes and what this

[55] See Saldanha and O'Brien (2014:205-232).

means for writing and translation (Chapter 5, Chapter 8); (d) the portrayal of translation and multilingualism in the works (Chapter 2, Chapter 6); and (e) how these works are used to further societal change (Chapter 5, Chapter 6). The choice to focus not just on the translations of the texts, but on the processes involved in their genesis, translation, and sequels, as well as the agents involved in the various processes and the culture and society within which these take place will allow me to explore thoroughly how language and translation come into play in different instances.

To achieve my goals, I will combine the process-orientated methodology of genetic translation studies with an analysis of the primary texts' paratexts derived from sociological approaches to translation. The analysis will encompass published source text translations and their subsequent editions, but also (where available) the endogenic *avant-textes*, such as author's drafts, manuscripts, notes, dummies, illustrations, sketches, colour separations and proofs, as well as paratexts, including both peritexts (prefaces, cover pages, copyright page, title page, typesetting, etc.) and epitexts (reviews, interviews, academic publications, etc.). The investigation will rely primarily on written documentation published in book format and on-line, or held in archives. The materials held by the Children's Literature archives at the Free Library of Philadelphia (FLP) and the archives of the Musée Tomi Ungerer-Centre International de l'Illustration in Strasbourg form the basis of my first case study. They include items from first and subsequent editions of the various published versions in multiple languages, and also unpublished archival material such as manuscripts, drafts, sketches, illustrations, edited proofs, as well as letters between the different agents involved in the production process. As I argue in Part I, Ungerer and the other agents involved in the publication process drew on translation in several different ways during the creative production of his picture books. The ways in which translation is used in the genesis of his works also changes over time, therefore Part I looks into both his years as a children's author in the United States, from 1956 to 1974 (especially his relationship with the publisher Harper & Row), and his time publishing with Diogenes (1965 to 2019). For my second case study, I accessed material located mostly at the Schweizerisches Institut für Kinder- und Jugendmedien (SIKJM) in Zurich, where several first editions of Chönz and Carigiet's publications in different languages are located. The exhibition "Alois e Selina – 75 Jahre Weltbestseller Uorsin" (30.7.2020 – 09.10.2020)

displayed many drafts and original illustrations for *Uorsin* and its sequels. The material in this exhibition was gathered from different lenders, including the Bündner Kunstmuseum Chur (BKC), the Museum Sursilvan Trun, and private lenders. Although I accessed the epitexts and genetic material for these works, Part II of the thesis is mostly based on the information gained from the peritexts of the various published editions.

Throughout the thesis, I decided to concentrate on information obtained from archival material, including letters between the various agents, instead of conducting interviews. This is because archival material reveals the relationships and processes occurring at the time of creation, instead of providing later reflections on them. Where interviews were consulted, these were found in other written sources. Moreover, I would only have been able to interview a small number of agents rather than all of them, since most authors, illustrators and translators discussed in this thesis are no longer alive.

As already noted, I chose my case studies because they offer complementary ways of exploring heterolingualism and (self)translation in the devising and composition of picture books. In my selection of research material, I decided to focus on the work of authors from different linguistic backgrounds. The case studies comprise the work of an author-illustrator and an author and illustrator team, all of whom were chosen on the basis of their multilingual competence and profile: they had to speak at least two languages and had to come from European linguistic-minority backgrounds. Each case study emerges from a different type of minority-language context. Cronin (2003:145) gives two reasons for the marginalisation of a language: 1) the language has been marginalised because of invasion, conquest or subjection by a more powerful group, as is the case with Romansh and its subjection to German for economic and political reasons (diachronic change); and 2) a once dominant language is now in a minority position because national boundaries have been redrawn following the collapse of empire or a war treaty (spatial change), as is the case with the Alsatian region in France, which changed 'nationality' four times since King Louis XIV first established French sovereignty over the region. In this respect, my contrasting case studies will provide the material for a comparison between how these minority languages are viewed and accepted in society, how and whether they have institutional support in their

promotion and maintenance, and finally, whether the works examined had any impact on the maintenance of the minority-language in their respective region.

I adopted several parameters for choosing my case studies. Works had to have been translated into at least one other language in which the author was competent and/or into the major language of their country of origin. The author having self-translated their own work was not a requirement, but this turned out to be the case for at least one book, in both instances. The second parameter on which the selection of my case studies was based is the type of literature these authors produced. Their works had to be (primarily) picture books and illustrations had to be a major component in each case, so that the interaction between the verbal and the visual components was integral to the creative process. Lastly, I also decided to choose authors who had been awarded the Hans Christian Andersen Award for either writing or illustration, since this demonstrates that their work had gained a certain amount of international prestige, which is often not the case for minority-language authors. These parameters made the two selected case studies – author-illustrator Tomi Ungerer and the author and illustrator duo formed by Selina Chönz and Alois Carigiet – ideal choices for this thesis. All of the works which form the basis of my two case studies have been published in traditional book format. The digitisation of these picture books is not explored in the thesis. Moreover, the film adaptations relating to the case studies were also not analysed, as this would have required additional space as well as the adoption of further methodological tools and frameworks. The multimodal transformations of these works could and should be explored in the future, as these avenues of research would further expand our understanding of the role played by translation, for instance, in visual outputs such as films.

I also chose these two case studies since the mapping of the multilingual processes in the genesis of the picture books produced by these authors has not yet been discussed in scholarly research. Art historian Thérèse Willer (2011) has approached Ungerer's work from an art historical perspective, discussing the illustrations in his picture books alongside his work in advertising and publicity. Willer's research focuses on the illustrations in the books and their production, examining areas such as the materials used by Ungerer and his style development. There is also research into his relationship to different languages. Britta Benert (2011a) has explored this theme using the self-translations of

Ungerer's autobiography, *À la guerre comme à la guerre* (1991), which constitute an exception to his normal working process. Apart from this case, Ungerer rarely translated his own work once he had completed the English manuscript. Yet some research into his involvement in the translation of his work by others also exists (Britta Benert and Christine Hélot, 2007; Anne Schneider and Thérèse Willer, 2014). In all cases, however, either the illustrations or the texts of his picture books are the principal focus of the research, while the other medium only appears as a sidenote. Similarly to Ungerer's case, although some limited investigations on *Uorsin*'s Romansh production exist (Rico Valär, 2015; Chasper Pult, 2015a, 2015b), most of the research into this work either focuses on Carigiet's illustrations or is based on the German version, *Schellen-Ursli* (1945), Chönz's self-translation of the text. For example, Hansjakob Diggelmann, Therese Bhattacharya-Stettler and Hans ten Doornkat (1992) focus on the illustrations produced for *Uorsin* and Carigiet's role in the books' production, yet they do not take into account the Romansh context in which the texts were produced (Schultze-Kraft, 1998:167). They base their analysis not on the words that were the actual inspiration for the images, but on the German "*freie Übersetzung*" [free translation] (Chönz, 1945).[56] Furthermore, they do not take into account any of the prefaces that contextualise the production and publication of the various editions (Schultze-Kraft, 1998:167). Ofelia Schultze-Kraft, on the other hand, analyses the gendered depictions of the two main characters in the *Engadiner Trilogie*, Uorsin and Flurina. For this, she does indeed utilise the 1945 and 1971 printings of the Ladin/Sursilvan joint edition and the German version self-translated by Chönz, yet in discussing the joint Romansh edition she only focuses on the 'original' Ladin version written by Chönz, disregarding the bilingual nature of the book and Cadieli's Sursilvan translation.[57] She thus effectively ignores the complexity of the production process behind *Uorsin*. Moreover, the first book in the trilogy, *Uorsin,* has so far been the main focus of analysis, while the sequels, also written by Chönz and illustrated by Carigiet, are only mentioned briefly in previous academic research, if at all.[58] Only

[56] All three picture books in their various editions do not contain page numbers.
[57] Usually, a book containing two linguistic versions of a text are called 'parallel' editions, but the texts in *Uorsin* appear one after the other on the same page with the illustration appearing on the recto rather than on odd and even pages. For this reason, the term 'joint' edition is used rather than 'parallel' editions.
[58] Literature on *Uorsin*: Baumgärtner (1968:71); Hansjakob Diggelmann, Therese Bhattacharya-Stettler and Hans ten Doornkat (1992); Dyhrenfurth, Irene (1976) "Deutsch-sprachiges Jugendschrifttum der Schweiz, Altes und Neues". In: *Geschichte des Deutschen Jugendbuches*. Zurich, pp. 265-297; Doornkaat, Hans ten (2015) *Alois*

one paper focuses on all three books: Rudolf Kressner's (1956) "*Die «Engadiner Bilderbuchtrilogie»*". Due to the clear gaps in the research carried out on these two case studies in particular, I decided to include them in this thesis.

This review has provided a theoretical grounding of the key areas, concepts and issues this thesis draws on, such as multilingualism, monolingualisation, genetic criticism and genetic translation studies, cultural and sociological approaches to translation, and research on picture books in translation. The following chapters will further these discussions and engage with these concepts through the lens of my case studies. While much work has been done in disputing the monolingual nature of texts, people, institutions and societies, as we have seen in the review outlined above, research in the area of picture books written by multilingual minority-language authors is still limited. Approaching the writing, illustration and translation of picture books from a process-orientated perspective helps to reveal and illuminate the multilingual nature of this literature. Research on the periphery of canons and disciplines often highlights more dynamic processes of creativity and publishing strategies, which I believe should be at the centre of translation studies research, especially given the rising global presence of English and the increasing use of electronic media. This thesis shows that analysing the processes involved in the production of picture books by minority-language authors highlights the problematic nature of such notions as that of a predetermined original, the sequentiality normally presumed in translation and the monolithic nature of language. The thesis will also add to our understanding of the relationship between heterolingualism, writing, illustrating and (self)translating in picture books. Moreover, it will investigate whether or not this multiple creative process (multiple in agents, multiple in activities, multiple in languages) is reflected in the published book as a whole, i.e., in the text and the related paratexts. Research in translation studies has tackled discussions surrounding translation as writing, has explored the importance of the genesis of the 'original' for the translation, the role of the translation's genesis in the reading of the original, the use of translation in the genesis of originals, and the

*Carigiet—Kunst, Grafik, Schellen-Ursli*. Zurich: Orell Füssli Verlag; Giachi, Arianna (1973) "Die Ära nach 1945". In: Doderer, Klaus, Müller and Helmut (eds.) *Das Bilderbuch. Geschichte und Entwicklung des Bilderbuchs in Deutschland von den Anfängen bis zur Gegenwart*. Weinheim and Basel, pp. 357-394; Hürlimann, Bettina (1959) *Europäische Kinderbücher in drei Jahrhunderten*. Zurich, pp.223-227.

importance of paratexts in revealing the agency of the translator or the sociological importance of the translation in both translation studies and children's literature. This thesis, however, is novel in the way it combines these concepts and phenomena to discuss multilingualism in picture books, particularly picture books by minority-language authors.

# *PART I: THE CASE OF TOMI UNGERER*

## *INTRODUCTION*

With the discussions outlined in the introduction in mind, Part I will explore the multilingualism inherent in Ungerer's work and by extension the different translation practices involved throughout the multiple stages of his creative process. It will thus demonstrate the multiple ways in which Ungerer challenges traditional views on language(s) and translation through his picture books. In order to do this, four stages of Ungerer's work will be traced. As briefly mentioned in the chapter outline, Ungerer had a rich linguistic upbringing.[59] He generally wrote in one language, English, since he started his career as a children's author and illustrator in New York in the 1950s. During the initial part of his career (1957-1974), he published English-language picture books with an American publishing house, Harper & Row (then Harper & Brothers, now HarperCollins). Even though at first glance Ungerer's oeuvre therefore appears monolingual, it is anything but. In order to explore this, the multilingual background of the region in which Ungerer grew up will be outlined, since this not only reveals the area's relationship to language(s) and identity, but also contextualises Ungerer's childhood and how this period of forced linguistic change during the Nazi occupation of Alsace from 1940 to 1944 shaped Ungerer's relationship to his multiple languages and identity, and consequently his work.

The first works that I will analyse are the French, German and English editions of Ungerer's autobiography, *À la guerre comme à la guerre* (1991) and *Flix* (1997), since they reveal a lot about his opinion towards his heterolingualism and Alsace's social multilingualism, and therefore provide a foundation upon which to view his other works, even those produced before the publication of his autobiography. His autobiography contains material that he drew and collected as a child during the occupation, but the text is a reflection of his childhood experiences from the perspective of a man and well-known author and illustrator. Moreover, it is the only work that Ungerer self-translated from English into his two other languages, French and German. These multiple versions, which frame his childhood illustrations, reveal Ungerer's playful attitude towards language and his reflections on

[59] See subchapter 'Ungerer, Alsace and Multilingual Identity'.

identity. Viewing his autobiography in conjunction with *Flix*, a picture book exploring language and identity through a dog protagonist who was born to another species, reveals Ungerer's approach towards writing, translation and other forms of creativity, and how this influences his practice in its various forms.

Chapter 3 will subsequently analyse how Ungerer moves his ideas and illustrations from an Alsatian context to an American one and will therefore trace the genesis of Ungerer's work and the different stages of its production process. In doing so, I will trace how Ungerer uses his heterolingualism as a creative output, be it in textual or visual form. One of the key questions asked will be how his multilingual competence influences his work, not only as an author and illustrator, but also as a self-translator when we view all his work as different forms of self-translation or transformation, as outlined in the introduction. This chapter will analyse Ungerer's early works published between 1956 and 1974, since the genesis of these works and the creative and heterolingual processes involved reveal a complex overlapping of different practices and the creation of work through the continuous relationship between the visual and the textual. His emphasis on illustrations as a multilingual author therefore triangulates the creation process, since all three practices, writing, translating and illustrating, have influenced the work and each other throughout the process. Moreover, his work from this period also reveals that other agents, such as the publisher, are heavily involved in transmediating and translingually editing the work of a heterolingual author who leaves traces of his multilingual competence in both the textual and visual elements of his work.

Ungerer's creative practices are not set in stone but change over time, as do the publishers' involvement in this process. This can be seen in Ungerer's picture books published with Diogenes after his twenty-year break from the genre, since this move changed the way his work was written, edited, translated, and published in the long-term. Chapter 4 will therefore explore whether the writing-translation sequentiality is challenged by the translation of the picture book into Ungerer's other languages and the differences between the various linguistic editions, the different agencies involved in the translation and publication of these editions, and the involvement Ungerer has in the formation of the new linguistic editions of his works. Furthermore, this chapter will look at how these editions are

marketed in order to explore the difference between published 'translated' and 'original' works, and whether or not the information in the peritexts of the book reflect the actual working process of these textual transformations. It also highlights which sources influence the transformations of the textual element of the picture book. Exploring this new stage of Ungerer's creative career allows us to analyse the sequencing of writing, translation and illustration from a different perspective. The only editions analysed will be those published in Ungerer's main languages (French, German and English), since this will reveal how the process of writing, translation, editing and publication adds to our understanding of the relationship between these languages and heterolingualism in children's literature. Before analysing these picture books, however, a short overview of the translation of Ungerer's early works will be provided, since the disparity between the translation of his early works and those after his twenty-year break highlights the way that translation is inherent to his creative practice in his 'original' works.

The final chapter of Part I will then evaluate the impact of Ungerer's multilingual work on the society around him by looking at the two works published in trilingual re-editions by an Alsatian publishing house as a symbol and portrayal of Alsatian trilingualism. This chapter analyses the different methods used by the translator and publisher to present a minority-language translation of works that have previously been published and/or translated in two major languages, where all three languages are part of the same cultural system. The translation process and the paratexts of the trilingual re-editions of *Die drei Raiwer* (2008) and *'s Mondmannele* (2014) reveal much about the relationship between the minority and majority languages, the relationship between the original and its transformations, and publication strategies used to present trilingualism. Moreover, these trilingual re-editions demonstrate how the one-to-one equivalence and sequentiality usually attributed to translation is not the case here, since two languages form the basis of the transformation into the minority language, enabling us to rethink notions of language, identity and translation.

In addition, the archival material and the published editions shed light on the other agencies involved in the genesis of picture books, and how the author's, the original text's and the original language's position of power in the binary model of translation studies is destabilised by the power held by the publishing house and publishing norms in the case of children's literature, particularly for picture

books. Ungerer's work also reveals how different agents intervene in the creative process; and the creative process of authors such as Ungerer is one where translation occurs all the way through from illustrating and writing to editing and publishing. The issue of 'translation' comes into the process in different ways, from intervening more strongly in the textual element of the iconotext to bridging cultural references and adapting Ungerer's ideas for an American market. The second stage that will be analysed is the publisher's involvement and agency in the production of the picture book during the genesis of the work, and how this editing shapes the final published iconotext. The publisher therefore has the agency to highlight or smooth out the author's multilingualism in different ways.

### *UNGERER, ALSACE AND MULTILINGUAL IDENTITY*

To understand Ungerer's linguistic upbringing and how this consequently influenced his work, a brief overview of the monolingualisation of France, the linguistic history of Alsace will be provided, since it contextualises Ungerer's heterolingual background and the events that led up to Alsace's independent identity from both Germany and France.[60] Knowing the region's relationship to its three languages and knowing the historical context behind this relationship provides a basis for understanding Ungerer's representation of his heterolingualism in his work, how it lays the foundations for the linguistic freedom and playfulness Ungerer has towards it, and why language and identity repeatedly influence his work. It thus allows me to answer the key questions outlined in the introduction of this thesis on how his multilingual competence influences his work as an author-illustrator and self-translator, how this is consequently (re)presented in his work, and why Alsace would use his work to encourage and maintain Alsatian multilingualism.

The monolingualisation of France began with the Ordinance of Villers-Cotterêts of 1539 under King Francis I of France, who prescribed that all official documents be written in the French language, the *langue d'oïl* dialect spoken in the Ile-de-France. This was primarily an attempt to stop the use of Latin, which at the time was the elite European lingua franca and the language of the Church. Other

[60] For a more detailed political and linguistic history of Alsace see Eugène Philipps (1980) and Frédéric Hartweg (1981, 1984).

languages began to disappear as written languages as a consequence; however, the general population continued to use their languages. Even though in 1685 it was also decreed in Alsace that all official documents should be drawn up in French, it was not until after the French Revolution (1789-1799) that a process of 'Frenchification' was attempted on the speakers of the now minority languages in France, including speakers of Alsatian. It was not until the revolution that language and nation were associated for the first time. In this view, one cannot have a France that is unified and indivisible, if it is divided in language. 'Frenchification', in other words the propagation of French, was thus one of the major revolutionary tasks. The revolutionaries intended to provide French citizens from all parts of France with a uniform language (Willemyns, 1957:57). The political unification of France thus occurred through the unification of language. The new revolutionary government adopted a policy of promoting French as a unifying and modernising language, also stating that the other languages were hostile to the revolution, because they were promoters of feudalism, Church control of the state, and backwardness in general. Those affected were not only the Alsatians, but also other language groups, such as the Flemings in French Flanders, the Occitan in Occitania, the Basques, Bretons, Catalans, Corsicans and Niçards.

Yet, the government soon realised that the best way to convince the population that they were a unified nation was through their own language, and they thus commissioned all documents to be translated into the other languages of France. Translation into all the languages was quickly abandoned, however, due to the lack of money, lack of translators and lack of desire to preserve the minority-languages.[61] The revolutionaries consequently used the new public education system, mandated by the Committee of Public Instruction in 1793 to send French-speaking teachers to minority-language areas in an attempt to educate the population in French and eradicate the other languages. This was followed by a systematic propaganda campaign to encourage use of French during the "Second Empire" (1850-1870). In Alsace specifically, it was not until the reform of the school system in 1893 that French slowly began to replace German in schools. A second cause for 'Frenchification' was "*La vie des armes*". In

[61] In fact, a single language, i.e., French, was not officially recognised as the official language of France until 1998.

other words, mandatory military service brought together men from all areas of France. These men spoke different languages and dialects, but had one language of command, French. Following their service, these men contributed in establishing French in their regions (Université Laval, Québec, 2019).

I will now turn to look at how the linguistic landscape developed against this backdrop of monolingualisation in France. In the span of a century, Alsace changed its nationality no fewer than four times (Helga Bister-Broosen, 2002:99) and at different times of its recent history either French or German was its national language, while the other was oppressed as a consequence of conflict. Ungerer lived through two of these linguistic changes. He was born in 1931 as a French citizen. Yet this was the second time Alsace was French, since Alsace and Lorraine were returned to France in 1918 as part of the Versailles Treaty after the First World War. The language of prestige and education was French, and Ungerer's family spoke French at home. This meant that during the Nazi occupation of Alsace from 1940 to 1944, when for a second time in history Alsace became German, Ungerer had to learn German quickly to attend school, since under Nazi occupation, the national language, including the language of instruction, was again changed back to German, and French was banned in all domains (Bister-Broosen, 2002:100).

Ungerer's parents and grandparents also experienced forced changes to their language and nationality as Alsatians. His parents were born in Alsace under the rule of Kaiser Wilhelm II and the German Reich (1870-1918), when Alsace and Lorraine were given to Germany in 1871 as part of the peace treaty of Frankfurt following the Franco-German War.[62] Previously, Alsace as a region had been French, since it was annexed by France in 1648. While part of the German Reich, German was introduced as the language of instruction. High-German became the most prestigious language in use, similarly to when a process of 'Frenchification' was introduced following the annexation of Alsace by France. According to the censuses, during the period of the German Reich, 94% of the Alsatian

[62] Alsace was annexed by France in 1648, with the exceptions of the cities Strasbourg (annexed in 1681) and Mülhausen (1797), which were previously in alliance with Switzerland (Bister-Broosen, 2002:99). Lorraine was annexed in 1766 (Atken, 1989:59).

population indicated German to be their 'mother tongue' (ibid.:100), since Alsatian is an Alemannic dialect. Because of these changes to language and nationality over the course of a century, both Ungerer's parents were fluent in both French and German. Yet they did not pass on their knowledge of German to Ungerer. Nonetheless, while his mother openly voiced her dislike of the Germans, she still wrote and recited poems in German. His father, who passed away when Ungerer was five, had a vast library of German and French literature; Ungerer drew much inspiration from the works found here (Willer, 2011:235).[63] Thus, the family had a strong cultural connection to what his mother called Goethe's language and culture (Ungerer, 1991:50), which ties in with a longstanding perception of Germany as the 'Land der Dichter und Denker'. German as a cultural language is thus differentiated from German as a language of power.

It was only after the Second World War, once Alsace became French again, that Alsatian was banned for the first time, since it was seen as being too similar to German (Atken, 1989:74). Previously, it was only either French or German that had been banned by the nation in power and the Alemannic dialect of Alsace was still used in everyday life, becoming something of an in-between space for Alsatians. After the Second World War, the French government wanted to "Frenchify the Alsatian population once and for all" (Bister-Broosen, 2002:100) through education. Parents who spoke Alsatian with their children were therefore warned that if they continued to do so, it would result in their child being expelled from kindergarten (ibid.:101). Campaigns that made French desirable became popular. Moreover, Alsatian teachers had to complete training in other parts of France to keep their licence, and French became the mother tongue of Alsatian pupils as far as the school system was concerned (Hartweg, 1984). There was major opposition to this, which managed to force the government to give certain concessions. German was not reintroduced in the school system until 1952, when it became an optional subject in the two final years of primary school, but only in those villages "where the Alsatian dialect was still used as the main means of communication" (Hartweg, 1984:1967). Moreover, with the

[63] "These are the authors that marked my childhood the most: Hansi, La Comtesse de Ségur, Karl May, Wilhelm Busch, Samivel, Ludwig Richter, Benjamin Rabier, the Brothers Grimm and Bechstein" (Ungerer, 1990a, "Pourquoi mes livres"); as did the artists Schongauer, Grünewald, Dürer, Schnug (*Tomi Ungerers Bilder- und Lesebuch*, p.229); and Doré, Heinrich Hoffmann and the Pieds Nickelés (*À la guerre comme à la guerre*, p.87).

ever-increasing migration of French-speaking French-nationals and migrants from other countries, it became increasingly impossible to function in Alsace without a good command of French (Bister-Broosen, 2002:101). The French government's approach reminded Ungerer of the Nazis' pressure to ban French, and he disapproved of both. This prompted him to explore language and identity in his childhood diary, the content of which he later decided to publish as part of his autobiography for children about his childhood during the Nazi occupation of Alsace.[64] These reflections on language, culture and identity will be discussed in more detail in the following chapter in which I analyse his autobiography *À la guerre comme à la guerre* (1991) more closely, since it reveals a more complex relationship than the usual supposed construct of one language, one nation, one culture.

[64] His childhood diary and other sketches and notes from the Nazi occupation can be found at the Musée Tomi Ungerer in Strasbourg.

# *CHAPTER 2 'J'AI SIMPLEMENT PLUSIEURS LANGUES FRATERNELLES': UNGERER BLURRING THE HOMOGENOUS MOTHER TONGUE*

Ungerer's work in the early 1990s is a turning point in his production of children's literature, since it follows the start of his engagement in language politics and thus reveals much about how his multilingual competence and opinion about Alsatian language and identity influence his work in various ways. For this reason, even though chronologically these books are not among Ungerer's first publications, *À la guerre comme à la guerre* (1991) and *Flix* (1997) will be the first of his works I will analyse, since they both reveal how he represents multilingualism through the themes discussed in them. *À la guerre comme à la guerre* uses material Ungerer collected and drew while he was a child during the Nazi occupation of Alsace. On the one hand, his autobiography not only reveals his opinion towards language and identity, but it is also an exploration of language and self-translation, which sheds light on the question of translation being more than just a binary linguistic transfer. On the other hand, it shows how Ungerer uses self-translation in his writing process to work through thoughts about language and identity and it explores the notion of life as a child in occupied Alsace as a form of physical self-translation. Ungerer's self-translation practices for *À la guerre comme à la guerre* and its different linguistic editions are a privileged area for looking at the aesthetic, political and identity implications of his heterolingualism and their effects on his work (Benert, 2011b:200), not only in the genesis and creative process of his works, but for how he represents language and (self)translation in his work. *Flix* on the other hand was Ungerer's first picture book since the early 1970s and features a dog born to cat parents. It is his main exploration of the benefits and preconceived disadvantages of bilingualism in picture book format and the story represents the individual's and the collective's attitude towards language and identity for a child reader.[65] It addresses Flix's relationship to language and his conflicting, dual identity, and traces Flix's upbringing and the skills and languages he learns from both his cat parents and dog godfather. It is therefore a fictional representation of the linguistic and social

[65] *Otto* (1999a), *Die Blaue Wolke* (2000a), and *Neue Freunde* (2007a) also engage with similar themes around identity and race.

multiplicity of Alsace and the best work through which to analyse and pinpoint Ungerer's overt presentation of multilingualism for a child reader.

In an interview with *La Revue des livres enfants* (1996:48), Ungerer stated that: "*Je n'ai pas de langue maternelle. J'ai simplement plusieurs langues fraternelles*" [I do not have a mother tongue. I simply have several brother tongues]. In giving this statement, Ungerer rejected the concept of monolingualism and the idea that one can only be intimate with one language. This position goes beyond old monolithic views of language as Benert observes ("*dépasser d'anciennes visions monolithiques*", 2011b:199) or, in other words, goes beyond the concept of a monolingual paradigm (Yildiz, 2012). It provides an important point of departure when discussing the concept of mother tongue and monolingualism in connection with a multilingual children's author, since Ungerer not only openly rejects these concepts but also provides an alternative. As Yildiz (2012:9) states, the 'mother' in 'mother tongue' "stands for a unique, unchangeable biological origin that situates the individual automatically in a kinship network and by extension in the nation." In other words, an individual has access to one language only through his or her mother. However, this is not the case in countries or regions where two or more languages interact within one cultural system, such as Alsace. Ungerer's "*langues fraternelles*" still contain the biological and emotional connection of a language to a certain kinship and mother, but the expression removes the singular nature inherent in mother tongue. "Brother tongues" gives each language equal status, not placing any above the other, yet is still contained within the "linguistic family romance" (Yildiz, 2012:12). Ungerer may have also used "*langues fraternelles*" to reflect the French national motto "*liberté, égalité, fraternité*" [liberty, equality, fraternity] and thus the social structure of the Republic of France. This connection clearly attempts to place multilingualism within the national framework by describing it in terms known to the French citizen. This definition allows him to reflect on the highly normalised and institutionalised monolingualism in France; and it clearly suggests that this normalisation contradicts the national motto.

This relationship to the mother and mother tongue is also a theme of Ungerer's autobiography *À la guerre comme à la guerre* (1991). In it, Ungerer reflects on his relationship with his family (in particular, with his mother) as well as his relationship to language and cultural belonging. It is not a

coincidence that often, when talking about language, Ungerer also speaks of his mother. The language which his mother and his family spoke at home was French: "*Elle était, comme beaucoup d'Alsaciens, plus française que les Français*" [Like many Alsatians, she was more French than the French] (Ungerer, 1991:27). Yet, although Ungerer defines his mother as "*Française, patriote, chauvine*" (ibid.) [in the English version (1998a:8): "French–a patriot, a chauvinist, more French than the French"], and thus very much positions his mother tongue and his mother as French, it is in the passages about his mother and family that we are also first introduced to German and Alsatian: first with the word *gratl* (1991:15); then with his sisters' description of him as *keschtlig* [adorable] (ibid.:20); then his mother's pet names, *Tomerlé* ["*le*" Alsatian suffix of endearment meaning "little"] (ibid.:10), *Tigerle* [little tiger], *Stinkerle* [little stinker], *Goldkäferle* [little gold bug], *Meschtgräzerle* [little rooster scratching the dung pile], *Schisserle* [baby with his pants full of shit!] (ibid.:20); and also with his mother's exclamations in either German or Alsatian in the middle of speaking French.[66] For example, he describes her looking upon the chapel: ""*Oben stehet die Kapelle, schauet tief ins Thal hinein*" (*Tout là-haut, la chapelle embrasse de son regard la vallée*)" [Up there stands the chapel, gazing down onto the valley] (1991:27), which is a quotation from a poem by Ludwig Uhland entitled "*Droben stehet die Kapelle*". This blurs the idea of a homogeneous mother tongue, since although Ungerer firmly places the language spoken amongst his family as French, his mother still used German and Alsatian words and phrases when she so desired because of her cultural link to the German language. Moreover, the references to Alsatian in these passages are all familial, and thus highlight a certain intimacy with the language, as you would normally expect with the 'mother-tongue'. For this reason, in both the French and German editions, this passage about his mother and her relationship to her languages is followed by an explanation given by Ungerer on the use of German and Alsatian by French-speaking Alsatians:

[66] The last two translations are Ungerer's own English translations in *Tomi: A childhood under the Nazis* (1998a:14).

| | | |
|---|---|---|
| *En Alsace, même dans un milieu où l'on ne parle que le français, des expressions alsaciennes et parfois allemandes se glissent toujours dans les conversations. Surtout celles d'ordre sentimental. Comme si elles comblaient les lacunes d'une langue crispée par la précision.* | *Im Elsaß schleichen sich selbst dort, wo nur Französisch gesprochen wird, stets elsässische und manchmal deutsche Redewendungen in die Unterhaltung ein, vor allem wenn es um Gefühle geht. Als füllten sie die Lücken einer durch Genauigkeit verzerrten Sprache.* | [In Alsace, even in places where only French is spoken, Alsatian and sometimes German expressions slip into the conversation. Especially when feelings are concerned. As though they fill the gaps of a language distorted by precision.] |
| (Ungerer, 1991:27; 2002:25) | (Ungerer, 1993:17) | |

These excerpts clearly demonstrate that even when monolingualism is assumed in French-speaking Alsace, words or expressions belonging to the other languages of Alsace are still used, especially if the utterance has emotional connotations. This directly contradicts the emotional weight placed on the mother tongue or singular language, which Yildiz (2012:13) describes as follows:

> The notion of the unique "mother" insists on one predetermined and socially sanctioned language as the single locus of affect and attachment and thus attempts to obscure the possibility that languages other than the first or even primary one can take on emotional meaning.

Unlike this monolingual vision of the mother tongue and of a speaker's emotional connection to a single language, Ungerer demonstrates through his use of his three languages and the discussions on language that emotional attachment can also be found in utterances in other languages, while the precision of a standardised language may well distort the ability to utter sentences with true emotional meaning.[67]

Ungerer states in his autobiography that as a child he thought that the concept of identity was fixed and singular, that there was an insurmountable difference between the Germans and the French; and that the Alsatians were different from them both. This meant he felt the need to display different

[67] This passage, however, has been left out of the English version (1998a). One reason for this could be that the passage does not fit with the ideology of nation and language, since nationalism builds on the monolingual paradigm and the concept of one mother tongue.

identities depending on where he was: "*Français à la maison, Allemand à l'école, Alsacien avec mes petits copains*" [French at home, German at school, Alsatian with my friends] (Ungerer, 1991:50). This shows that Ungerer was capable of decentring and distancing himself from a language and culture (Schneider & Willer, 2014:304), and in a way, he was translating himself into specific contexts. This is not a unique case of course, but the experience of most bilinguals and multilinguals. Ungerer (1998a:57) attributes to this period his "chameleon" qualities, which according to him are shared by all Alsatians. Benert (2011b:201) argues that because Ungerer grew up believing in this unsurmountable difference, untranslatability is often a topic in his literature, especially in his later works. He therefore falls into the binary view of translation and the monolithic view of language, while at the same time exploring how this is not truly the case.[68] Benert (ibid.) attributes this to the political context in which Ungerer grew up. This political context explains the frequency with which translation appears and untranslatability is discussed as he reflects on language and identity in his autobiography and beyond, especially in his picture books from 1990 onwards.

It is in particular the peritexts of Ungerer's autobiography in its different linguistic versions that reveal much about whether or not Ungerer's opinion towards language and identity is truly reflected in practice – be it in visual or textual form. Ungerer translated his autobiography into French from an English manuscript prior to publication. The English manuscript and various interlingual textual transformations are therefore a part of the work's genesis. It was first published in French by the Strasbourg-based publishing house La Nuée Bleue and was further self-translated into German two years later (1993) with the title *Die Gedanken sind frei: Meine Kindheit im Elsass* [Thoughts are free: My childhood in Alsace] and published by Diogenes.[69] The book was subsequently published in English in 1998 by Tomìco and titled *Tomi: A Childhood under the Nazis*. An edited French version was finally published in 2002 with the same original title, but this time by L'École des Loisirs, a national French

[68] *Flix* (1997a), *Otto* (1999a), *Die Blaue Wolke* (2000a), and *Neue Freunde* (2007a) are examples of his children's literature that engages with these themes.
[69] Diogenes is a large Swiss publishing house that specialised in graphic art during the 1950s. As we will see in the subsequent chapters of Part I, Diogenes became Ungerer's main publisher from the 1970s onwards.

publishing house, which was the main publisher for the French editions of his works.[70] It is in the peritexts of these different versions of his autobiography that Ungerer discusses his self-translation and publication processes and how these are influenced by his relationship to language(s), and by his identity and culture as well as by the culture of the target audience. It also reveals his approach to transferring ideas and content from one of his languages into another and the justification for his approach. Each linguistic version undergoes changes in the sociological sense to produce a new iconotext, since the differences between each of the four editions are orientated towards different target audiences, which is what Ungerer argues in the postface of the German version. New material was added so that a completely new book emerged from the French version (Lathey, 1999:193). Ungerer justifies these changes stating that they were required due to the German reader's knowledge about Alsace and its history and culture (Ungerer, 1993:144):

> *Vieles, was den Elsässern aus den Erzählungen der Eltern und Großeltern vertraut ist, kennt der deutsche Leser nicht, anders wiederum, was der deutsche Leser weiß, muß dem elsässischen erklärt werden – und somit ist jetzt, bei der Arbeit an der deutschen Fassung, eigentlich* ***ein ganz anderes, neues Buch*** *entstanden: Es sind noch immer die Bilder und Geschichten aus jener Zeit, aber* ***anders gruppiert und anders erzählt, hier und da erweitert*** […]
>
> [Much of what Alsatians know from stories from their parents and grandparents, the German reader does not know; the same applies the other way around, what the German reader knows, must be explained to the Alsatian reader – and so, while working on the German edition, **an entirely different, new book** emerged: the pictures and stories of that time are still used, but they are **grouped differently and told differently, expanded here and there** […]]
>
> (Ungerer, 1993:144; my emphasis)

In the German version of the book Ungerer plays on his German readers' cultural knowledge when, in addition to his mother quoting Uhland's poem referred to above, he also shows her citing the poem "*Abendlied*" [Evening Song] by the Swiss-German poet Gottfried Keller: "*Trinkt, o Augen, was die Wimper hält, von dem goldnen Überfluß der Welt!*" [Drink, o eyes, as much as your lashes can hold, of

[70] L'École des Loisirs is a French publishing house founded in 1965 that specialises in children's literature. One of their first publications was Ungerer's *Les Trois Brigands* [The Three Robbers] in 1968.

the golden opulence of the world!] (1993:27).[71] This phrase is not included in the French 'original'. This is because Gottfried Keller is a figure known to the German-speaking reader, but not to the French reader. The Swiss publisher Diogenes could be particularly confident in Swiss-German readers recognising the reference to Keller. An analysis of the English translation of this part of the book shows that the section on Gottfried Keller is also used here, yet the mother's statements about the house and chapel are not. The 2002 edition of the French version, on the other hand, mirrors the first French edition.

The different titles of the different linguistic editions also give an insight into the contextualization of the book for a specific audience. The mere word 'Nazis' in the English edition is highly likely to attract a British and American readership due to the Anglophone interest in this period of history, while '*Die Gedanken sind frei*' refers to a well-known German folk song and appears to play to a German idea of mental resistance and possibly the related concept of 'inner emigration' which is also clearly attractive to a German readership. The German edition also provides a specific geographical location in the subtitle, which was not present in the original "*Dessins et souvenirs d'enfance*" [childhood drawings and memories]. Moreover, the cover also changes depending on the audience (see Figure 1.1). The La Nuée Bleue edition uses an illustration from Ungerer's childhood not found anywhere else in the book, whereas the Diogenes and L'École des Loisirs editions use the same childhood illustration which can also be found in the books. The English edition on the other hand uses a photograph of Ungerer as a child and the Diogenes/L'École des Loisirs cover illustration on the back cover. These various examples, both textual and paratextual, show that Ungerer and the publisher do not see translation as a simple one-to-one linguistic transfer, but as a form of rewriting for a new audience which creates a new book.[72]

[71] Translation by Emily Ezust, *LiederNetArchive* https://www.lieder.net/ [Accessed on 21.10.2019].
[72] For an additional analysis of Ungerer's writing process as self-translation see Benert, 2011.










This image, which is the cover of Tomi Ungerer's *A Childhood under the Nazi* (1998) has been redacted for copyright reasons.

**FIGURE 1.1.** THE DIFFERENT COVERS OF UNGERER'S AUTOBIOGRAPHY[73]

[73] Tomi Ungerer: *Die Gedanken sind frei*
Copyright © 1993 Diogenes Verlag AG Zürich
(Permission to reproduce these covers has been granted by: Diogenes Verlag AG for the German edition (1993); La Nuée Bleue for the French edition (1991); and L'École des Loisirs for the second French edition (2002).

Ungerer also discusses how he views translation in the English version, *Tomi: A Childhood under the Nazis*, which reveals Ungerer's own view on his process of creation and publication of his work in its various linguistic editions:

> This book was first **written** in French and published as *À la guerre comme à la guerre* in 1991, and was an **edited version** of what is now the English-language edition. I then **reconceived** it in German as *Die Gedanken sind Frei*, which **translates** as Thoughts are Free […]. After this book appeared, I was showered with boxes full of documents and books concerning this period. […] This edition, **rewritten** in English, has been enlarged with many documents selected from these donations.
>
> (Ungerer, 1998:vii; my emphasis)

The words "reconceived", "(re)written", "edited version", and "translates", as well as the sentence "*anders gruppiert und anders erzählt, hier und da erweitert*" [grouped differently and told differently, expanded here and there] (1993:144) in the German edition show that Ungerer views his new editions as something other than mirror images of the original: rather, they are versions which have been rethought and rewritten for the specific target audience, or to include new information. Even though it was first written and published in French in 1991, this edition is actually an *edited version* of a manuscript in English, which *resembles* the English edition published in 1998. Yet the English edition also underwent a process of *rewriting*, since there could not be a direct one-to-one linguistic transfer, because the 1998 English edition incorporates material supplied by the readers of the French and German editions. Thus, this new version includes additional material – in particular, visual material – and the book has effectively been extended to incorporate these items (Ungerer, 1993). The German version is also *reconceived* rather than translated, since, as its postface reveals, it was also rewritten and expanded to create a new book. This distancing from the word 'translation' in his explanations regarding his creative process shows that Ungerer viewed a linguistic transfer as a further opportunity to explore meaning and creativity. For example, in *Tomi: A Childhood under the Nazis* (1998a:27) he writes: "*La drôle de guerre*–how can I translate this? The funny war, the odd war. *Sitzkrieg*, the German equivalent,

is easier to translate: the sitting war. I would call it the loafing war". It is also an example of Ungerer's multilingual thought process and linguistic playfulness. Ungerer uses "*la drôle de guerre*" (1991:22; 2002:21) as a starting point and thus uses translation as a way of working out his thoughts, as a process of meaning-making across languages; he uses each linguistic toolkit at his disposal to identify the right shade of meaning. Such a meta-awareness of translation as central to the writing process shows that he sees linguistic transfer as an extension of a creative process that spans writing, rewriting, adaptation, editing, translation, self-translation, and illustration. When discussing Ungerer's work and its various linguistic forms, especially when he is involved in the interlinguistic translation process, it is therefore important to remember Ungerer's ability to highlight translation in these genetic processes.

*Flix*, on the other hand, explores topics such as language and identity through the embodiment of such topics in different species (cats and dogs). Ungerer not only addresses Flix's conflict in trying to locate himself in two identities, but he also highlights the languages spoken by each group. Even though is a dog, he speaks both languages with a slight accent in both instances: "*Von seinen Eltern lernte er die Katzensprache, die er mit einem Hundeakzent sprach*" [His parents taught him to speak cat, which he spoke with a dog accent] (Ungerer, 1997a:11); "*Onkel Medor erteilte Flix Schwimmerunterricht und brachte ihm die Hundesprache bei. – Flix sprach sie mit leichtem Katzenakzent!*" [Uncle Medor taught Flix how to swim and to speak dog. – Flix spoke it with a slight cattish accent!] (ibid.:12). Ungerer's reference to accent in *Flix* allows him to reflect on the weight of monolingualism in France, which is highly normalised and institutionalised (Bister-Broosen, 2002). His statement "*je n'ai pas de langue maternelle*" (*La Revue des livres enfants*, 1996:48), could also mean that he does not have a language that he speaks without an accent (Benert, 2011b:207). This supports his claims to having no single language as his mother tongue, since an accent defies homogeneous identities and "*represent[ent] une expression individuelle de la pluralité des cultures"* [represents an expression of the individual plurality of culture] (2011b:207). In other words, Ungerer is attempting to show that cultures and nations are not straightforward and homogeneous, and language and accents contradict any claim that they are.

*Flix* also addresses attributes and skills learnt from each species, such as swimming (1997a:12) and climbing trees (ibid.:11). Flix then uses these skills to help individuals in crisis in both societies: he first

helps a drowning cat by swimming to his rescue, since "*Katzen können nicht schwimmen, aber Flix, der Mops, konnte es*" [Cats can't swim, but Flix, the pug, could] (ibid.:21). Flix then saves a dog from a burning building by climbing a tree (ibid.:24), a skill he learnt from his parents. Thus, Flix gains the respect of both communities: "*Jetzt war Flix auch bei den Katzen hoch geachtet und beliebt*" [Flix was now also well respected and liked among the cats] (ibid.:22) and the story ends with Flix bringing the cat and dog community together through politics (ibid.:31). This story can be seen as Ungerer's desire to encourage tolerance and acceptance among the children of polylingualism and heterogeneity, especially since he is a supporter of Franco-German relations and the European Union.

Moreover, *Flix* contains similar reflections and opinions on national language and regional accent as found in *À la guerre comme à la guerre*. An indication that *Flix* is about Alsatian bilingualism in particular is found in the illustration of Flix eating an ice-cream on the title page; this image mirrors the illustration of a French beret-wearing child who with two tongues with which it eats two ice-creams. This illustration accompanies the well-known Alsatian slogan "*Bilingue esch gfetzt"*/"*Bilingue, c'est super*" that Ungerer created in 1990 for the establishment of the *A.B.C.M.-Zweisprachigkeit, l'Association pour le bilinguisme en classe de maternelle* [Association for bilingualism in nursery school classrooms] (A.B.C.M. Zweisprachigkeit, 2020) (cf. Figure 1.2 and Figure 1.3). The association was created to support bilingual schooling in Alsace. This illustration on the title page of *Flix* thus fully intertwines Ungerer and his work with Alsatian language politics – a topic which will be discussed in more detail in Chapter 5.



**FIGURE 1.2.** ILLUSTRATION ON TITLE PAGE OF *FLIX* (1997)[74]

This image has been redacted
for copyright reasons.

**FIGURE 1.3.** ILLUSTRATION FOR THE A.B.C.M (1990)

*Flix* also provides a useful insight into the translation of a picture book that directly represents language and identity in English. In comparison to the French edition (1997b) by Marie Lauxerois for L'École des Loisirs, which follows the German version very closely, the English translation of *Flix* (1998a), published by Roberts Rhinehart Publishers, is read as tackling topics such as "race relations" and overcoming "cat-dog segregation", according to American reviews of the English edition (Publisher's Weekly, 1998). Thus, the emphasis of *Flix* moves away from language and a multilingual community that is present in the German and French editions, and is placed on race, cultural difference, and migration within a homogenous culture. This is reflected in the foreignisation of the names of Flix's parents: in both the German and French editions, their surname "*Krall*" (German) and "*Lagriffe*" (French) both mean "claw" in their respective languages and are thus not culturally foreign. However, in the English edition, their surname remains "*Krall*", and their first names are also foreignised to "Zeno" and "Colza", which are the names suggested for Flix's parents in Ungerer's manuscript. Furthermore, on the first page of the published version, Colza Krall says "darjeeling", instead of

[74] Tomi Ungerer: *Flix*
Copyright © 1997 Diogenes Verlag AG Zürich.

"darling" to her husband (1998a:1), which immediately gives the impression of an accent and speaks to colonial relationships, evoking India through the use of Darjeeling, which is the name of a city in West Bengal as well as a well-known type of tea from this area. This perspective on the story locates *Flix* in the multicultural setting of the US and the "*Krall*" family become migrants. Therefore, the publisher uses the English edition to represent migration and integration in US culture. This is reinforced by the *Publisher's Weekly* review (1998), which states that *Flix* "will be especially appreciated by children growing up in more than one cultural tradition".

The English edition also diverges from the French and German editions in that Flix "campaigned for […] a shared language […]" in the English translation of *Flix* (1998a:31). This campaign, however, is not present in either the German or French editions. In all three editions, Flix uses his skills and knowledge learned from both communities to campaign for reconciliation of both species in a political career: "joint administration of the two cities, mixed education, mutual respect, and equal rights" ["*qui militait pour des écoles mixtes, un respect mutuel et les mêmes droits pour tous !*" (1997b); "*und warb für eine gemeinsame Verwaltung, Gemeinschaftsschulen, gegenseitigen Respekt und gleiche Rechte für alle*." (1997a)]; but only in the English edition does Flix also campaign for "a shared language", which corresponds exactly to the words used in the manuscript. This directly contradicts Ungerer's concept of "*langues fraternelles*", since a shared language implies that one language must be chosen above the other(s), thus, returning the story (consciously or not) to the singular mother tongue and the monolingual paradigm.

However, since the English edition of *Flix* diverges from the German edition yet follows the English manuscript, it would be useful to know whether Ungerer was involved in the publication of the English edition, or whether the publisher just took the English manuscript as the foundation upon which to create the English text. The archival material for *Flix* at the Musée Tomi Ungerer-Centre International de l'Illustration in Strasbourg (MdTU) does not reveal whether or not Ungerer was involved in this process. Thus, to answer this question fully, interviews with the translator or publisher or archival material, such as correspondence and edited texts and illustrations, would be required. This is important, because Ungerer may have created the manuscript with the German edition in mind and thus the English

publisher added foreign elements to the work where they were not intended as such in English, while the German editors placed the emphasis on the Kralls' French background by using names like Theo and Flora. A reason this is necessary in future research is because Florence Seyvos stated in an interview conducted by Schneider & Willer (2014:304, interview on 20/04/2011) that Ungerer sometimes supervised the translations from English into French and German, where he added personal elements and pushed the use of each language to create humour.[75] Yet the archival material does not shed light on this. If Ungerer was indeed involved in this English translation, it would show that he thinks of his child audience and wants to address them directly in each language, but the English edition only states: "English translation © 1998 by Roberts Rinehart Publishers" (1998a). Ungerer may therefore not have had any involvement in this translation.

In conclusion, when taking into consideration Ungerer's "*langues fraternelles*" (1996), if his identity is constructed through the contact between languages and cultures, through exchange and interpenetration, as described in *À la guerre comme à la guerre* (1991) and through his writing and (self)translation practices in its various forms, it demonstrates that not every author always identifies with only one language or culture and therefore confirms his heterogeneity, as Benert (2011b:204) suggests. This is supported by Ungerer's reflections on his relationship to identity and language as a child, and how his contact with both the French and German cultures and languages influenced his creative productivity. Ungerer rejecting the concept of monolingualism and blurring the mother tongue into "brother tongues" has allowed him to explore writing through translation, and thus positions translation as an extension of the creative process, rather than as a subordinate subsequent activity. Translation is therefore often used in his creative process in different ways, and his multilingual upbringing explains why themes like (un)translatability and identity continuously appear in his work like *Flix*, firstly, because translation is a form of creative multilingual practice and gives him the opportunity to explore meaning making in different ways, but also because writing through translation allows him to address different audiences. Ungerer is therefore an example of an author who works

[75] Florence Seyvos is one of Ungerer's French translators and translated *Otto* (1999b), *Zloty* (2009b), and *Rufus* (2009c).

outside the monolingual paradigm (Yildiz, 2012), since he explores his relationship to language and identity by playing with language in the production of the different linguistic versions of his autobiography and with the representation of identity and multilingualism in his children's literature: Through his playful attitude towards language and (re)writing he is able to bring the subject of language identity, cultural identity, and nationality to a child audience. This is supported by Ungerer's reflections on his mother and her relationship with language. Furthermore, he uses *À la guerre comme à la guerre* to explore critically his own relationship to identity and language as an adult narrator, which he then supplements with *Flix* by using accent and two different species to represent multilingualism. Yet in the manuscript and English translation of *Flix*, the story is re-orientated towards a shared-language, monolingual model of multiple cultures or races, which changes the message in Ungerer's German and French versions and moves *Flix* away from the intention of encouraging tolerance and maintenance of multiple languages in Alsace, which is a new message for a new target audience. In other words, it is an appropriate new version for the new audience, a 'brother' version if you like.

# *CHAPTER 3 THE AUTHOR-ILLUSTRATOR AS SELF-TRANSLATOR*

This chapter will explore Ungerer's working process and how he uses his competence in multiple languages to explore creativity and storytelling. In the genesis of a picture book Ungerer acts as author, illustrator and in various ways as self-translator of his work. These instances demonstrate how Ungerer uses all his competencies, including his heterolingualism, to explore creativity, be it in textual or visual form. As with all self-translators, Ungerer's work challenges binary conceptions of translated literature and linearity of writing and translation as separate processes, since the boundaries between the original and the translation are blurred, since his creative process is one where translation occurs all the way through from illustrating and writing to editing and publishing. Ungerer's work allows us to expand this multitudinous translingual creative process to include illustrating as part of the writing-translation process. This is because author-illustrators act as self-translators of their work by creating intersemiotic and intrasemiotic transformations of their work. This therefore triangulates the genesis of illustrated books. By viewing Ungerer's English manuscripts as a product of a transformation process, first, from French and German into English, and second, from image to text or vice versa, we challenge the idea that the written word in the author's mother tongue is the author's true voice and intention, since Ungerer writes in a language other than his mother tongue(s) and the visual element, i.e., the illustrations, plays an important role in the production of his picture books. Furthermore, it is in the archival material of his early works at the Children's Literature archives at the Free Library of Philadelphia (FLP) where we can see that Harper & Row, as a major American publishing house, had great influence on the formation of Ungerer's work from 1957 to 1974, during which he published twenty-three picture books as author-illustrator.[76] His early works therefore reveal not only Ungerer's agency in the production of these picture books, but also the interaction between Ungerer and the publishing house during the creative process, how different agents intervene in this complex

[76] Mellops' series (*The Mellops Go Flying* (1957a), *The Mellops Go Diving For Treasure* (1957b), *The Mellops Strike Oil* (1958a), *Christmas Eve At The Mellops'* (1960a), *The Mellops Are Spelunking* (1963a)); the series that became known as the unlikable animals (*Crictor* (1958b), *Adelaide* (1959a), *Emile* (1960a), *Rufus* (1961a), *Orlando* (1966b)); his series of picture books with no words, *Snail, Where Are You?* (1962b), *One, Two, Where's My Shoe?* (1964) and *Ask Me A Question* (1968c); as well as *Moon Man* (1967a), which was first published by Diogenes as *Der Mondmann* (1966a); *Zeralda's Ogre* (1967b); *I'm Papa Snap And These Are My Favourite No Such Stories* (1971d); and *No Kiss for Mother* (1973).

multilingual and multimodal process, and how this therefore influences the production and translation of work by a heterolingual author-illustrator.

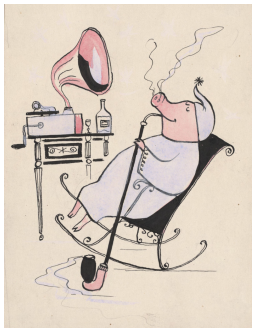
In order to trace Ungerer's working process and the influence of his heterolingualism on his work, Ungerer's first publication and some of his other early works up to 1974 will be analysed. In the genesis of Ungerer's picture books, there are several examples of what can be viewed as 'self-translation' even before the 'original' English picture book is published. His work from this time exemplifies how the text and illustrations were rewritten and transformed to create a final iconotext. Ungerer's first picture books were the *Mellops Family* series, which were published between 1957 and 1963 by Harper & Row (then Harper & Brothers) and were an immediate success.[77] The Mellops are a family of pigs, and in each book, they go on a new adventure, only to return home to Mother's cake at the end. The first of the series, *The Mellops Go Flying,* was published in 1957, the first year after Ungerer had moved to New York, and it won the Honor Book prize of the Children's Spring Book Festival organised by the New York Herald Tribune. *The Mellops Go Flying* resulted in a longstanding collaboration between Ungerer and Ursula Nordstrom, the editor of the children's department of Harper & Row from 1940 to 1973, and he published several picture books with them, before ending his collaboration with the house on Nordstrom's retirement in 1973.[78] How this relationship started to fade even before Nordstrom's retirement will be briefly discussed later on in this chapter, since it reveals how the translingual and transcultural editing of Ungerer's work, including the censoring of Ungerer's subversive ideas and the rejection of some of his works, caused him to approach other publishers.[79] It also reveals the influence the publishing house has on what works get published and how they are presented to the readers, which therefore means they act as agents of translation.

[77] The *Mellops Go Flying* (1957a); *The Mellops Go Diving for Treasure* (1957b); *The Mellops Strike Oil* (1958a); *Christmas Eve at the Mellops'* (1960a); *The Mellops Go Spelunking* (1963a).
[78] Charlotte Zolotow, Nordstrom's secretary from the late 1930s, took over the division Harper Books for Boys and Girls when Nordstrom retired.
[79] Of course, Ungerer remained subversive with other publishers too. Diogenes, who published most of Ungerer's erotica and satirical work censored Ungerer's use of "pussy" when referring to the birth of Flix's daughter to "kitten" to remove the sexual undertones of this word (cf. manuscript at MdTU with published English edition of *Flix* (1998b)).

Traces in the draft manuscripts and initial concepts of illustrations show that Ungerer mentally translated his work from French and German into English. Before the publication of *The Mellops Go Flying* in 1957, the Mellops not only changed their storyline, but also their language. The Mellops were initially created in German as *Der Sonntag der Saufamilie Schmutz* [The Sow Family Schmutz's Sunday],[80] and while on his travels through Germany in 1955, Ungerer approached Georg Lentz Verlag in Munich with a manuscript, which was rejected (FLP, Box 4 Folder 7; Willer, 2011:32). The archival material for *Der Sonntag der Saufamilie Schmutz* shows that even before presenting the idea to Nordstrom at Harper & Row when he migrated to the United States, Ungerer translated the story for an English-speaking audience by translating the textual elements of the illustrations from German into English, playing with language in the process. Yet he did not create an English transformation of the German manuscript.[81] In other words, he did not translate the textual element of his idea. This, however, does not mean he did not self-translate the family of pigs for an American readership. His illustrations are transformed into an English-speaking context. The sketchbook,[82] illustrations[83] and dummy[84] of *Der Sonntag der Saufamilie Schmutz* all show changes Ungerer made to various illustrations. For example, he attempts to translate their surname 'Schmutz' into an English pronunciation: "Shmusss" or "Schmusss". He also plays with words such as "pighall" and "pigram". Furthermore, Ungerer adds English text into the illustrations, either where it was previously in German, or where there was no text to begin with: for example, "pigifone", "piggin" and "tobac[cco]" are added to items on Mr. Schmutz's table (see Figure 1.4), and in the illustration where he is reading to the four piglets, "*Märchen*" [fairy tales] is changed to "Tales" (see Figure 1.5). Ungerer has also added several illustrations not originally present in the German dummy and removed others: all illustrations referencing the family's visit to the slaughterhouse have been removed and new ones showing their adventure with the airplane have been added. These examples show that Ungerer was attempting to locate the linguistic elements of the story into an English-speaking context by translating the text in the illustrations from German into English;

[80] Schmutz means dirt in German and *Sau* (sow) has negative connotations in German.
[81] FLP Box 4 Folder 4.
[82] FLP Box 4 Folder 5.
[83] FLP Box 4 Folder 6.
[84] FLP Box 4 Folder 7.

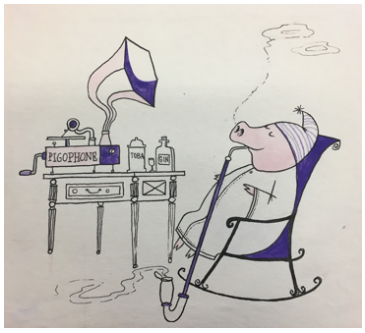
as well as that, he was exploring which scenes of the story from the German manuscript to translate into illustrations and which scenes are inappropriate for a child audience, following Nordstrom's feedback. Nordstrom, too, deemed the original storyline inappropriate for a child audience, since it involved the family of pigs being deceived into visiting a slaughterhouse for a family daytrip. These developments and experiments show that his multilingual competence and illustrations are important parts of Ungerer's creative process and the genesis of his work. Illustrations allow him to work and create in a medium that transcends his multiple languages, yet the textual re-confines him to a culture, since the illustrations are located in a specific culture once text is added. In the case of illustrations, this form of transformation can occur before or after publication, depending on circumstance. Ungerer's working process therefore eradicates the demarcation between original and translation, since languages may be fixed to a space and time, yet illustrations transcend this, and therefore they come to occupy a central role in the process. These individual processes are therefore emphasised as part of a continuum that can be seen as a form of translingual and transmedial editing, which may be carried out by the author or may be a collaborative effort.



Dummy (DE)



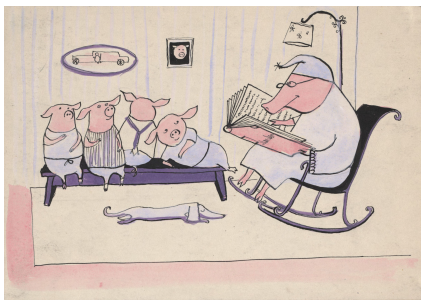

Sketchbook (EN)




Illustrations (EN)

**FIGURE 1.4.** MR MELLOPS SMOKING A PIPE IN *DER SONNTAG DER SAUFAMILIE SCHMUTZ*[85]

[85] UNGE00686 Papa pig smoking a pipe in his rocking chair, Dummy. Courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.



Dummy (DE)



Sketchbook (EN)



Illustrations (EN)

**FIGURE 1.5.** MR MELLOPS READING TO THE PIGLETS IN *DER SONNTAG DER SAUFAMILIE SCHMUTZ*[86]

The importance of the illustrations in the publication of picture books is also highlighted in how Nordstrom decided to give Ungerer a publishing contract and an advance for his first picture book: It was these self-adapted illustrations, not the storyline nor an English manuscript that convinced her.[87] However, before being accepted by Nordstrom, Ungerer's idea had also been rejected by the editor of *Golden Books*, Simon & Schuster, who said that the style was not suitable for the American market and did not suit their overall repertoire. Instead, they suggested he approach Nordstrom at Harper & Brother, since:

> *Ça ne va pas en Amérique* [This does not work in America], I mean this kind of stuff is impossible, it's not the American style. There is only one publisher, one person in all of New York, *qui vous prendrait en main* [that would take you on]. *Il faut que vous alliez voir Ursula Nordstrom à Harper, car ce n'est pas du tout le genre Golden Books* [You should go see Ursula Nordstrom at Harper, because this is not the genre of Golden Books at all].
>
> (Ungerer, cited in Willer, 2008:60)

While Nordstrom too had deemed the original slaughterhouse storyline unsuitable for a child audience, she found the illustrations endearing and thus asked Ungerer to create another story with the

[86] UNGE00571 Papa pig reading to the four baby pigs, Dummy. Courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.
[87] Ungerer also approached Nordstrom with the manuscript for Garby/Mac, but it was rejected because it was too similar to the William Pène du Bois's book *Otto at Sea* (1958). Mac is another instance where Ungerer self-translates his work, but this time from English into German. This dummy was also rejected by the German publisher Georg Lentz. See FLP Box 15 Folder 1.

same characters. During the 1950s-60s, Nordstrom also published authors such as Maurice Sendak, Arnold Lobel, Margaret Wise Brown, and Shel Silverstein (Willer, 2008:58). This period in New York was known as the Golden Age of children's literature and authors such as Sendak and Ungerer redefined what was acceptable reading material for children. Before this period, the stories usually found in children's books presented a happy world, whereas this new generation of authors presented subjects that were serious and more honest.

Following his initial meeting with Nordstrom, Ungerer returned with what he calls a 'storyboard' (Willer, 2008:62), which is most likely the dummy located at FLP.[88] In this dummy, the family of pigs are no longer on a daytrip to the slaughterhouse, but are building a plane. Even though none of the illustrations created for *Der Sonntag der Familie Schmutz* are in *The Mellops Go Flying*, the general style of the illustrations for the two works is similar (cf. Figure 1.6 and Figure 1.7). The furniture, the pigs' appearance and the members of the family remain the same. There is therefore a sense of continuity in Ungerer's visual work, often not referring to any text at all. This highlights the importance of illustrations in the translation of the characters from a German context to an English one, and how illustrations can be a form of expression for the multilingual author-illustrator. It also reveals the importance of the publishing house as an agent of translation in the sense that they are translingually editing the storyline to be in line with American norms and expectations. Ungerer's work is therefore transformed for a certain readership located within one fixed culture in different ways. This is a common form of translation practice in children's literature, since translating for this readership generally involves adapting to cultural norms of the target culture and removing foreign elements for facilitating the reading experience of the child.[89] As seen in *À la guerre comme à la guerre*, however, it is also how Ungerer approaches transforming his work for his intended audience. Nordstrom decided which of the elements that Ungerer presented in their meeting could be published and what was inappropriate for

[88] FLP Box 19 Folder 1.

[89] How far children are able to tolerate foreign elements in their reading is often debated in research on the translation of children's literature (Shavit 1986:112; Wright 2016:182; Klingberg 1986; Nikolajeva 1996; Oittinen 2000; O'Sullivan 2005; Lathey, 2006), because many believe that they are more flexible and are able to absorb more foreign elements than is widely assumed.

their readers.[90] The power of the editor and/or publishing house in this process is further suggested by the fact that Ungerer had several manuscripts that were developed with Harper & Row to different stages in the publication process, but were never published (Willer, 2011:375).[91] These unpublished works were either abandoned by Ungerer[92] or rejected by Harper & Row, as with *Alfaro the Wheeled Pirate*[93] and *Garby*.[94] Ungerer also became more subversive with his picture books. For example, the reception and editing of *No Kiss for Mother* (1973), a story about a young cat who refuses to give his mother kisses or any form of physical contact and rebels against authority in other ways, is a book that underwent a lot of editing by Nordstrom, but also where Ungerer fought against certain changes.[95] The content for *No Kiss for Mother* was controversial for children's literature and so were a couple of the illustrations. Ungerer drew Piper, the main character, on the toilet and showed his father drinking Schnaps (Ungerer, 1990b).[96] It therefore caused a scandal in the world of children's literature in the US and consequently won the *Dud Award*, which is awarded to the worst book of the year.[97] In the case of *Die drei Räuber* (1961b), Ungerer proposed the English version to Nordstrom at Harper & Row, who declined its publication due to the original ending: "Whatever the color of money, it is never too late to

[90] See correspondence between Ungerer and Nordstrom from 1 September 1981 and 22 March 1972 for examples, Coll. T.U at MdTU.

[91] These works include *Alfaro the Wheeled Pirate, Garby, The Jewel Box* and *Gundolf the Heartless Boy* in 1966 (FLP Box 16), the ending of which was never rewritten as requested by Nordstrom, as well as adaptions of *Hansel and Gretel* and *the Hunting of the Snark* by Lewis Caroll.

[92] There are several manuscripts for different stories to be added to the Mellops' series; one being about the Mellops buying a new car, one about how Ungerer met the Mellops family, and another about the Mellops having a little girl and her kidnapping (aka pignapping). Different working titles for these stories were *The Mellops Got A Car*, *The Mellops Against the Kidnappers*, *A Mellops is Pignapped*, *The Mellops Have a Girl*, and *Interview with Mr Mellops* (FLP Box 7 Folder 94, Box 5 Folder 7 and Box 7 Folder 97). According to Willer (2008:24), Ungerer had planned at least a further ten stories in the Mellops series which never saw the light of day. These manuscripts and sketches are at various stages of development, yet all are without notes and have not yet been edited by the publisher. This is similar for the Unlikable Animals' series. Ungerer also had more ideas for animals: "*J'aurais dû continuer avec Joséphine, une mouche tsé-tsé qui procurait du sommeil aux insomniaques, ou encore, ou encore…*" [I should have continued with Josephine, a tsetse fly who helps insomniacs sleep, or even, or even…] (Ungerer, quoted in Willer, 2008:27).

[93] FLP Box 4.

[94] FLP Box 15.

[95] For more information, see Willer 2008:46-7; 2011:47-49. Cf. letter dated 1 September 1981, archives Coll. T.U. at MdTU (Willer, 2011:47).

[96] "*Le fait de montrer mon héros assis sur la lunette du WC a créé un scandale dans le monde stérilisé du livre pour enfants... de plus, le père boit du Schnaps*" [The fact I showed my hero sitting on the toilet created a scandal in the sterilised world of children's literature… as did the bottle of Schnaps] (Ungerer, 1990b).

[97] Towards the mid to late 1960s, it was because of Nordstrom's rejection and adaptation of his manuscripts that Ungerer started searching for other publishers to release his work. But also Harper & Row became wary in publishing Ungerer's work due to his loss of favour with the American market; this had been caused by Ungerer publishing adult literature including erotica, such as *Fornicon,* published by Grove Press (1970a) and *Totempole. Erotische Zeichnungen* 1968-1975, published by Diogenes (1976).

make good use of it" (Willer, 2018). Instead, the American publisher Atheneum Publishers released it under title *The Three Robbers* in 1962 after its German publication by Georg Lentz in 1961, but not before changing the moral of the original story and the ending to: "*Zum Schluß bauten sie eine Stadtmauer mit drei mächtigen Türmen. Für jeden Räuber einen Turm. Aus Dankbarkeit*" [Lastly, they built a city wall with three mighty towers. A tower for each robber to show their gratitude].[98]

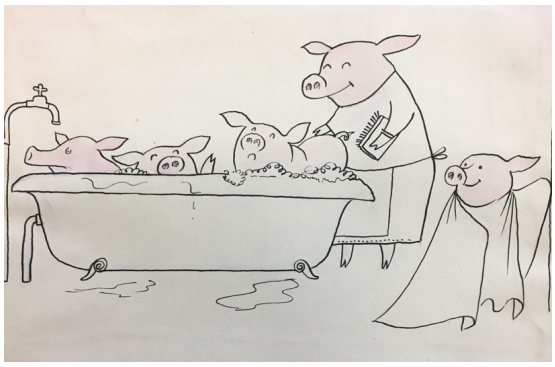


**FIGURE 1.6.** *DER SONNTAG DER SAUFAMILIE SCHMUTZ*[99]




**FIGURE 1.7.** *THE MELLOPS GO FLYING* (1957A)[100]

There is another particular example that clearly changes Ungerer's original vision of the storyline, and thus reveals the editor's position of power in the editing and publishing of picture books by new, unknown, migrant authors. On the final page of the dummy of the *Mellops Go Flying* (1957a), there is a note in French and English alongside the pencil mark crossing out the illustration which says "*a refaire*"/Garden" (see Figure 1.8). This is most likely written by Ungerer, since it is also in French. However, this note shows that this page was discussed with Nordstrom, or another employee of the publishing house, and a decision was made to change the living room illustration in which the Mellops family display the totem pole from their adventure to a garden scene. When viewing

[98] For more information on this manuscript see Hearn, 2002:10-35.
[99] Permission to reproduce this image is courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.
[100] Permission to reproduce this image is courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.

the colour separation[101] for the final page, you can see that this change has been accepted by Ungerer and he has reproduced a similar scene, but in the garden.[102] This clearly shows that Ungerer was still visualising his stories in French and the publishing house was involved in the translingual editing or translation of the story into English and an American context. This also shows a shift in language, where French is the language of creation and English the language of instruction and power. That Ungerer is still working in a French, or more specific an Alsatian, context, is reflected in the style and content of his illustrations and the publishing house's marketing strategy of his work.

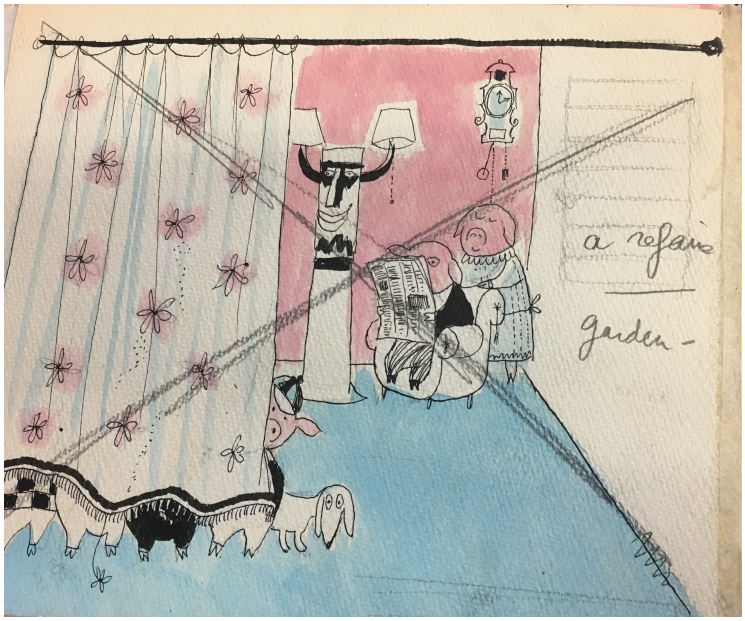



**FIGURE 1.8.** FINAL PAGE IN THE DUMMY OF *THE MELLOPS GO FLYING* (1957A)[103]

As seen from some of the previous examples, both the comments from the editor at Golden Books and Nordstrom's interventions in Ungerer's work, Ungerer was considered a very French author by American publishing houses (Schneider & Willer, 2014; Willer 2008:60) and the French influence on Ungerer's work was noted by Harper & Row before Ungerer's first book was published. Nordstrom

[101] Colour separation is the process where the material to be reproduced is separated into individual colours and black. Each colour is then printed individually on top of each other to create the image. Layering colours on top of each other can create further hues. All Ungerer's early works were bichrome with black ink (Willer, 2011:38), which means he was limited to two colours and black for his separations. This was a normal practice during this period.
[102] Cf. FLP Box 19 Folder 1 and Box 7 Folder 91.
[103] Permission to reproduce this image is courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.

consequently made Ungerer rework several of his manuscripts. Moreover, the paratexts of his early works published by Harper & Row reveal their attempt to introduce his French-ness to the audience. Harper & Row described Ungerer on the back sleeves of most of his picture books as a French author who had travelled extensively throughout Europe and on the front sleeve of *The Mellops Go Flying* (1957a), *The Mellop's Go Diving for Treasure* (1957b), and *The Mellop's Go Spelunking* (1963a), the Mellops too are French: "Mr. and Mrs. Mellops and their four sons are French pigs who will enchant children of any nationality"; "[t]he undauntable family of French pigs"; "[h]ow the clever French pigs […]", respectively.[104] This French-ness, or "a certain Gallic individualism" was also noted by certain book reviews, including the Herald Tribune Book Review.[105] Beyond the examples provided by Willer (2011:33), there are several clear examples of this Gallic influence in his work. *Crictor* (1958b) and *Adelaide* (1959a), for example, are set in France. This is clear from the writing in the illustrations and the background scenes they depict. In *Crictor*, clues to its location in France include signs in the background ("*rue V. Hugo*", "*Crocodile du Nil*"), the name of Crictor's owner, Madame Louise Bodot, the menu written in French in one of the illustrations where Bodot is sitting at a "*café*", the French uniform of the policeman, and the "*ordre de mérite social*" awarded to Crictor. Even the first line reads "[o]nce upon a time in a little French town". *Adelaide*, on the other hand, is a story of an Australian kangaroo who flies to Paris. The illustrations include scenes of the various famous locations in Paris, including the Louvre, the Eiffel Tower and Notre-Dame, and various signs in French ("*sortie*", "*jardin zoologique*", "*kangouroo*", etc.). When viewing the preliminary artwork alongside the published version of *Adelaide*, the order of the text in the illustration in French and English has been interchanged: In the illustration where Adelaide goes through French customs, Ungerer initially wrote "*douanes*" before "customs" in the preliminary artwork.[106] Yet in the final artwork[107] and published edition "customs" precedes "*douanes*". Whether this was Ungerer's decision, or that of the publisher, is not clear. It could be argued that placing the English in front of the French is a way of reinforcing the

[104] Willer (2011:33) calls the mood of the illustrations very French and states that the characterisation of the Mellops family indicates their French background. For example, in the *The Mellops Strike Oil*, Mr Mellops wears a *canotier* when he rides a bicycle, which in Willer's opinion is a typical French accessory.
[105] Herald Tribune Book review 12 May 19??2057, "More Honor Books for All Ages", in Willer (2011:33).
[106] FLP Box 1 Folder 12.
[107] FLP Box 2 Folder 8.

linguistic hierarchy and monolingual nature of the American and Anglophone publishing market, especially in the case of children's literature. It is important to note, however, that it was not until his second book, *The Mellops Go Diving for Treasure*, that Ungerer started to include textual hints regarding the language or nationality of his characters. This means that beyond the paratextual indications regarding their nationality, the Mellops only specifically become French in the textual element of the iconotext in the second book of the series, where the writing accompanying the illustration of Mr Mellops's ancestor is in French: "*Le capitaine Gedeon Simon Mellops au service du SM le roi de France*" [Captain Gedeon Simon Mellops in service of His Majesty the King of France]. Foreignising the Mellops and their author or packaging the series as though it were a translation, justifies its publication in a market where Ungerer's work would normally be deemed inappropriate or too subversive. This is a further example of the involvement of the publishing house in the translingual editing of Ungerer's work.

Beyond the simplistic notion of illustrations forming a separate part of the creative process, in actual fact, the creation of picture books evolves through both textual and visual media, which support and rely on each other for development. An example of this in Ungerer's work is how the characteristics of the piglets are presented. In the visual content[108] for *Der Sonntag der Familie Schmutz*, the four piglets are visually identical (see Figure 1.9) and in the manuscript,[109] each piglet has a short introductory paragraph, which is not contained in the *Mellops Go Flying*[110] in *textual* form. In the *Mellops Go Flying* this is in reverse: instead of providing textual information to tell the piglets apart, Ungerer provides visual information (see Figure 1.10). This is then later re-transformed intersemiotically from the visual to the textual by Harper & Row on the front sleeve of the published edition of the *Mellops Go Flying* (1957a):

[108] Cf. FLP Box 4 Folder 5, Folder 6 and Folder 7.
[109] FLP Box 4 Folder 4.
[110] It is in the dummy for the *Mellops Go Flying* that the family become the Melops (initially spelt with one 'l') for the first time; in *Der Sonntag der Familie Schmutz*, it was the dog who was called Melops. According to Willer (2011:33), the name came from Ungerer's Latin and French teacher at the Bartholdi de Colmar school in Strasbourg.

> Each of the young pigs has his own very definite characteristics. Isidor always wears a cap. Ferdinand has a flower with or near him. Casimir has his own particular shirt and bandana, and we only see Felix from the back.

This information is visible in Ungerer's illustrations, in particular when the characters are introduced by name in the text directly under illustrations of the characters at work;[111] however, the textual information is provided on the sleeve as a back-up in case the reader missed the visual clues. These developments are all instances of Ungerer's continuous self-translations between the visual and textual components of the iconotext and are therefore also part of the writing-translating continuum of the genesis of picture books in the case of author-illustrators.




Dummy (DE) Illustration (EN)

**FIGURE 1.9.** THE PIGLETS IN *DER SONNTAG DER SAUFAMILIE SCHMUTZ*[112]

[111] FLP Box 7 Folder 67 and 68.
[112] UNGE00572 Pigs waiting for taxi, Dummy; UNGE00563 Pigs hailing a cab, Final art/illustration. Courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.

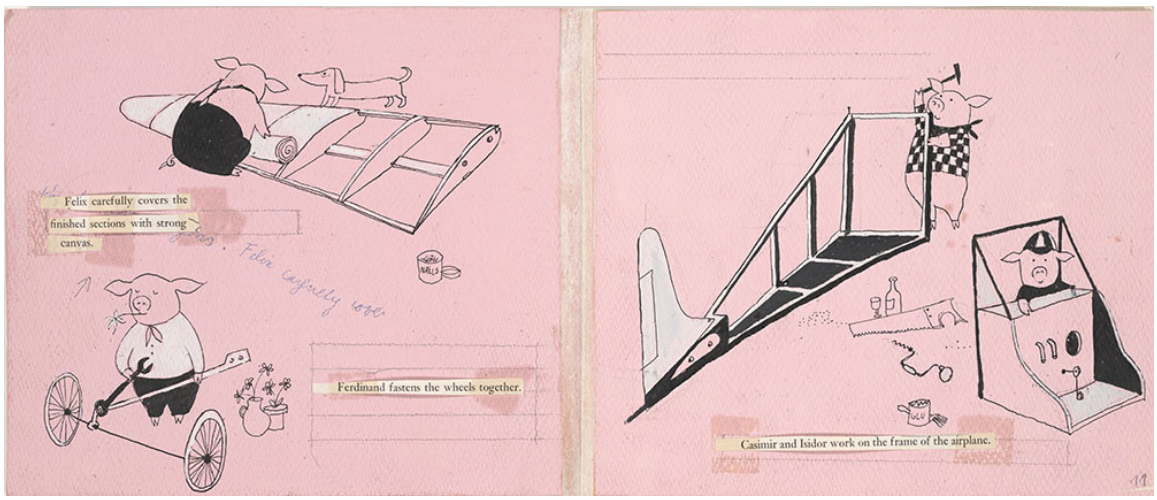



**FIGURE 1.10.** THE PIGLETS IN *THE MELLOPS GO FLYING*[113]

Moreover, from the analysis of the archival material, which consists of the intermediate drafts of Ungerer's works, the creative process was much more focused on the visual element of the iconotext, since he often produced dummies with little to no text. This is the case for most of Ungerer's dummies, but is especially clear in the dummy[114] of the *Mellops Go Flying* (1957a), *Christmas Eve at the Mellops'* (1960a)[115] *Emile* (1960b)[116] and *Rufus* (1961a).[117] *Emile* is the story of an octopus that saves the life of a diver and then moves onto land, only to miss the comforts of his home under the sea; and *Rufus* is the story of a bat who no longer wants to live in the dark, obscure night; instead, he wants to live among the colours of the daytime. In most instances Ungerer marks the location of where the text should go in relation to the illustration with either squiggly lines or lined boxes (see Figure 1.11 and Figure 1.12). Ungerer therefore thinks of the layout of the picture book when creating his illustrations. By creating a dummy in this way, Ungerer therefore creates the work as an iconotext (see Figure 1.12). The fact that he marks pages with squiggly lines or boxes for the textual element of the iconotext and notes page numbers on the illustrations demonstrates that Ungerer prioritises the visual element of the iconotext when producing his work, yet thinks of the work as a whole during its genesis. Ungerer states that he

[113] UNGE00403 The piglets working on plane, Dummy. Courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.
[114] FLP Box 19 Folder 1.
[115] FLP Box 8 Folders 1 and 2.
[116] FLP Box 13 Folder 2.
[117] FLP Box 24 Folders 1 and 3.

writes what he illustrates and illustrates what he writes ["*je dessine ce que j'écris et j'écris ce que je dessine*"] (Ungerer, 1996:50), yet from the above examples it seems that he rather writes what he illustrates and seldom illustrates what he writes. He therefore translates from the visual to the textual to form a symmetrical picture book, i.e., two mutually redundant narratives (Nikolajeva & Scott's terminology, 2001:12). This means that what can be read from the text can also be seen in the illustrations. This preference for the illustrations would not have been revealed if only the printed picture books had been analysed, since it is not possible to discern the order of the creative process from the final product. It is perhaps precisely because Ungerer is confined to one language and is thus unable to explore and express 'true emotional meaning' in his written work that he primarily uses illustration to express himself. Moreover, he stated in an interview with Selma Lanes (The New York Times Magazine, May 1982) that "drawing is the most direct and personal kind of graphic expression", which suggests that through drawing he finds the ability to express these emotions, which he feels are limited when only using one language, as seen in the analysis of his autobiography *À la guerre comme à la guerre* (1991) in Chapter 2.

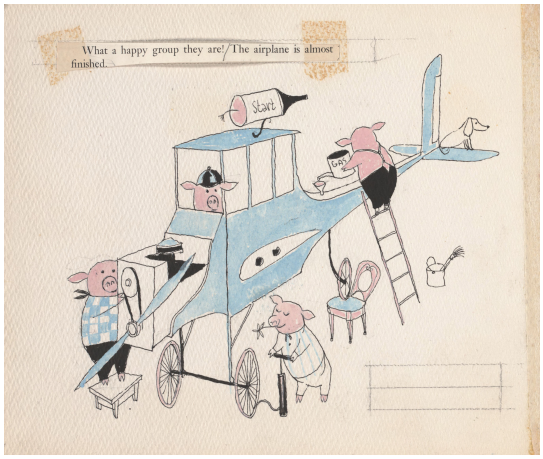



**FIGURE 1.11.** *THE MELLOPS GO FLYING* (1957A)[118]

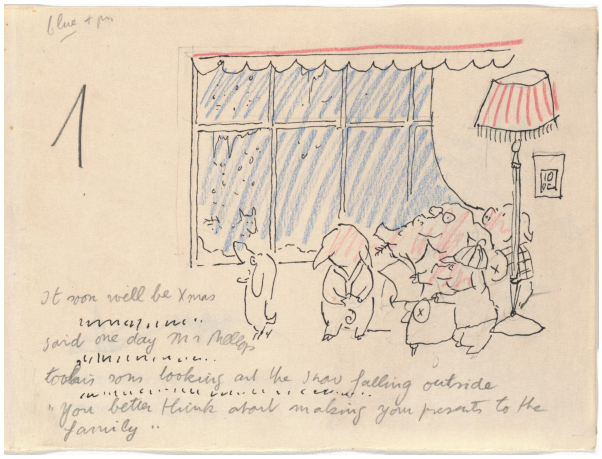
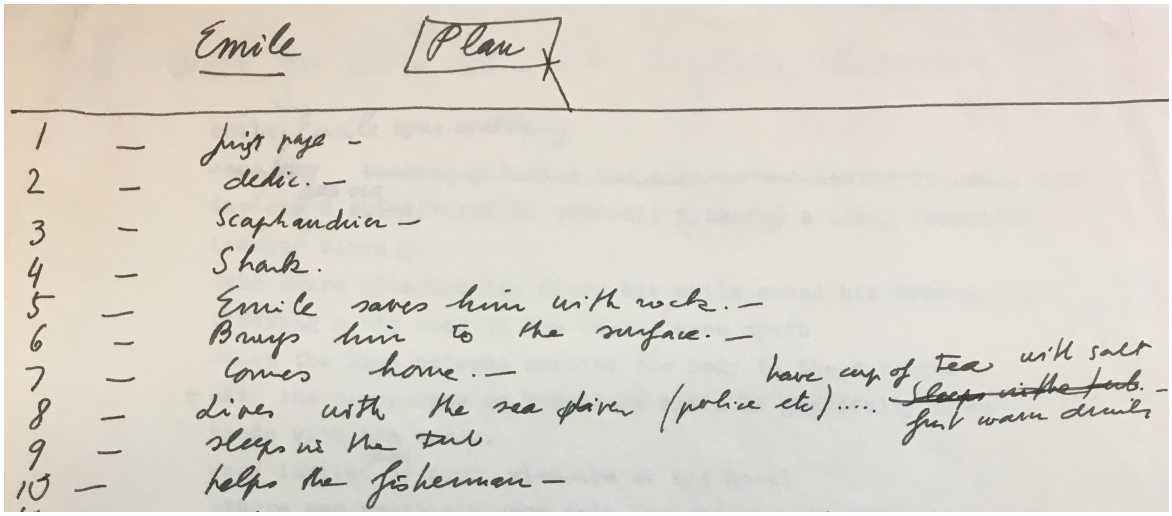


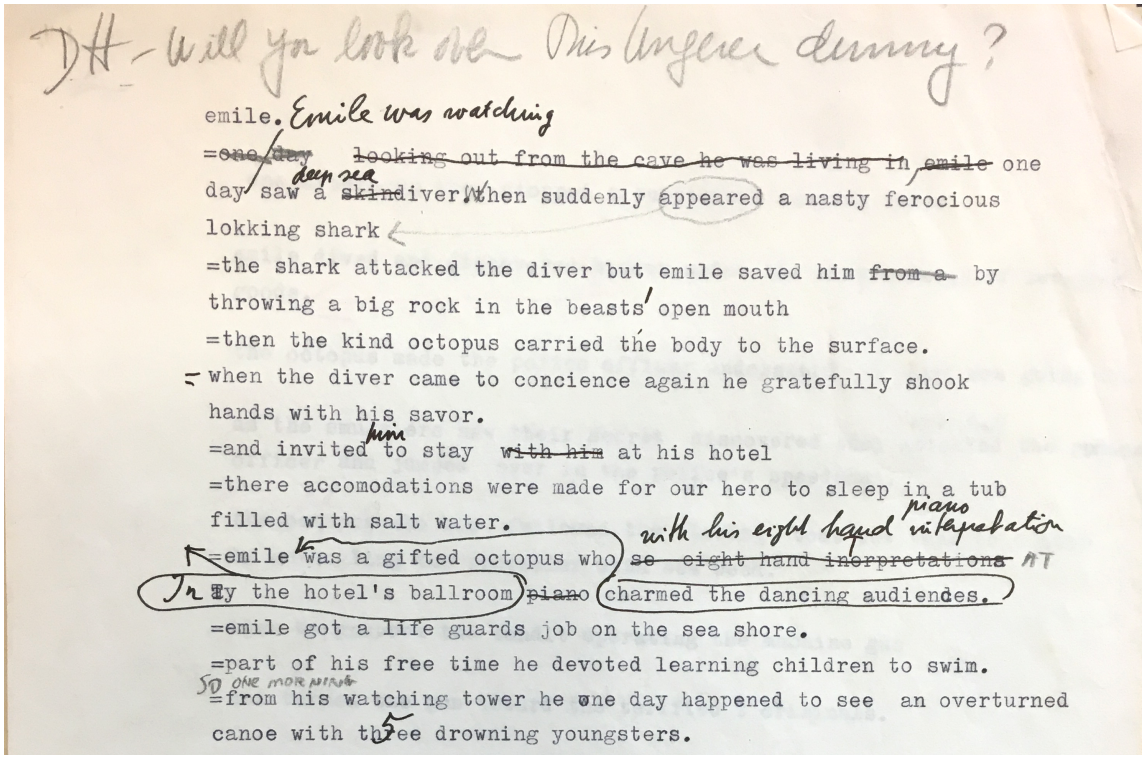
**FIGURE 1.12.** *CHRISTMAS EVE AT THE MELLOPS'* (1960A)[119]

[118] UNGE00404 Pigs fixing plane, Dummy. Courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.
[119] UNGE00633 Pigs looking out of window, Dummy. Courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.


Emile Plan

1 — just page -
2 — dedic. —
3 — Scaphandrier —
4 — Shark.
5 — Emile saves him with rock. —
6 — Brings him to the surface. —
7 — Comes home. — have cup of tea with salt
8 — dives with the sea divers (police etc)..... ~~Sleeps in the tub.~~ first warm drink
9 — sleeps in the tub
10 — helps the fishermen —

**FIGURE 1.13.** EXCERPT FROM UNGERER'S MANUSCRIPT FOR *EMILE* (1960B)[120]


DH - will you look over This Ungerer dummy?

emile. Emile was watching
=~~one day~~ ~~looking out from the cave he was living in~~ ~~emile~~ one
day saw a ~~skin~~ deep sea diver. then suddenly appeared a nasty ferocious
lokking shark
=the shark attacked the diver but emile saved him ~~from a~~ by
throwing a big rock in the beasts' open mouth
=then the kind octopus carried the body to the surface.
=when the diver came to concience again he gratefully shook
hands with his savor.
=and invited him to stay ~~with him~~ at his hotel
=there accomodations were made for our hero to sleep in a tub
filled with salt water.
=emile was a gifted octopus who with his eight hand piano interpretation ~~so eight hand interpretations~~ AT
In ~~T~~y the hotel's ballroom ~~piano~~ charmed the dancing audiences.
=emile got a life guards job on the sea shore.
=part of his free time he devoted learning children to swim.
SD ONE MORNING
=from his watching tower he one day happened to see an overturned
canoe with three drowning youngsters.

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[121] Permission to reproduce this image is courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.

The archival material also reveals that at the beginning of his career, the textual element in English has more of a secondary status in the production process than it does later in his work. In an interview conducted by Arthur Hubschmid (in Willer, 2008:64), Ungerer's editor at L'École des Loisirs, Ungerer states that he was involved in the editing process with Harper & Row, but cannot remember whether he was consulted when choosing the text type, size and placement of the text. This reveals that Harper & Row had a large role in editing the textual element of the iconotext and the layout as a whole. The archival material of *Emile* (1960b) bears this out. In the dummy for *Emile*,[122] Ungerer also marks the location of the text with squiggly lines or boxes, yet in this case, a manuscript[123] and typescript[124] are available. The dummy and the manuscript reveal Ungerer's working process regarding the textual element of the iconotext and how the publisher is involved in the production of an iconotext and how they influence the work translingually. The manuscript is a brief plan with page numbers up to thirty-two and each number is accompanied by a brief description of one or two words or a short sentence. In this manuscript plan, Ungerer also notes which pages are the front page, dedication page, etc., and marks the pages that are double-page spreads. The sentences or words are not necessarily the text that will accompany the illustrations in the iconotext, but rather describe what the illustrations will depict: "Emile from the back"; "Police [check!] in a light house" (see Figure 1.13). This manuscript plan is then expanded into a typescript that is subsequently corrected by the editor (see Figure 1.14), where the textual element of the picture book appears for the first time. That Ungerer's manuscripts often do not contain the textual element of the picture book, but rather a description of the scene (similar to what the visual element of a picture book does) shows that Ungerer concentrates primarily on the visual elements of the iconotext and its structure. This aligns with his reflections on his work, where he states that it is drawing that interests him because it requires rigour ["*C'est le dessin qui m'intéresse parce que ça exige beaucoup de rigueur*"] (Ungerer, 1996:54). This reveals that Ungerer relies less on verbal expression, therefore working beyond language in the traditional sense, but rather using another voice or language, i.e, his illustrations or the visual component of the iconotext. Ungerer's wordless picture books

[122] FLP Box 13 Folder 4.
[123] FLP Box 13 Folder 2.
[124] FLP Box 13 Folder 2.

published during the 1960s further support the idea that the textual element was less important to him during the creative process.[125]

The subordinate status of text in his working process at the start of his career may also be due to him feeling less secure in expressing himself in English to the level he desired. In an interview, Ungerer states that at the time he had looked for someone who would go over his English manuscripts and typescripts to delete the things that were excessive or redundant and to correct the grammatical mistakes [*"trouver quelqu'un pour supprimer les choses en trop et corriger les erreurs grammaticales"*] (Ungerer, cited in Haern, 2002:24). According to Ungerer, this task was performed by Susan Carr (in Willer, 2008:62).[126] Ungerer says that although he could speak English at that point, Nordstrom and Carr assisted him with the English text a lot. Alongside the typescript for *Emile* (1960b) (see Figure 1.14), the dummies[127] for *Rufus* (1961a) in particular exemplify this.[128] In the second dummy,[129] Ungerer wrote: "He sought how nice it would be to live in the daylight. So instaed to fall asleep he decided to wait. He watched with enthousiasm the big red sun going up [sic]". In order to remove the structure that clearly contains the influence of his first language, French, this was edited to: "He thought it would be nice to see the day, with all its beautiful colors. So instead of going to sleep when morning came, he stayed awake. The sun came up, and Rufus watched with enthusiasm". This insecurity in English is an example of how Ungerer relies on illustration to express himself beyond language, and the spelling errors in *Rufu*s's dummy clearly show that he performed a form of mental translation from French to English while creating his initial stories, something which author Ngũgĩ wa Thiong'o (2009:18) calls "a literary act of mental translation", a process also known as crosslinguistic influence (Jarvis &

[125] *Snail, Where Are You?* (1962b), *One, Two, Where's My Shoe?* (1964) and *Ask Me A Question* (1968c).
[126] Now Susan Hirschman. Hirschman came to Harper & Brothers in 1955 and was later editor-in-chief of the children's department at Macmillan. Hirschman founded Greenwillow Books at William Morrow in 1974, and in 1999 it was absorbed into HarperCollins.
[127] FLP Box 24 Folders 1 and 3.
[128] The dummy of Emile (see FLP Box 13 Folder 4) is also a good example of where the publisher is involved in the editing of the layout and storyline of Ungerer's work. Several illustrations have a note added to them to mark their new position in the story line: "end" has been added to the picture of the ship's maiden voyage, and "+ back cover" to the illustration of Emile with his arms folded to note that this illustration should be repeated on the back cover. Furthermore, some illustrations have been crossed out to mark that they should not be used in the final iconotext.
[129] FLP Box 24 Folder 1.

Pavlenko, 2008). In other words, although imagining the story in French, he produces a text in English. Ungerer is therefore not only self-translating from the visual to the textual, but is also attempting to find words for the text in a foreign language through his mother tongue. This process is then followed by a form of translingual editing by the publishing house, since although translating from English into 'Standard English', they are still working with a text that contains elements of the French language and are editing the work for the American market, conveying what they think Ungerer wants to say in a way that they deem suitable for the context.

Even though Ungerer clearly prioritises the illustrations in his creative process, he nonetheless works with the iconotext as a whole during the genesis of his works and thus keeps publishing norms in mind. This is seen in the preliminary sketches,[130] dummy,[131] manuscript[132] and printer's proof[133] for *Emile* (1960b). The archival materials for *Emile* at FLP show that Ungerer worked to a thirty-two-page limit, which is the usual number of pages for a picture book in the United States. In *Emile*'s dummy, around three pages are left blank between the start and the end of the story on page thirty-two, as if Ungerer is deciding what scenes could still be included in the storyline to make a complete book. Additionally, Ungerer clearly starts to create stories within these parameters when he visualises the book as a complete iconotext. He designs and creates the layout of most, if not all, paratextual elements of the book, including a cover page, title page, dedication, etc. (see Figure 1.13). These paratextual elements are kept in the published work with few if any changes. This is also visible in most of the other dummies in the archive.

Moreover, the preliminary illustrations[134] on which the dummy for *The Mellops Go Flying* is based, show that Ungerer experimented with different styles, from more detailed illustrations comprising detailed background scenes to the pastel illustrations for which the Mellops are known. He also experimented with different media, such as gouache, pastels, pen and ink, and watercolour. Some of

[130] FLP Box 13 Folder 4.
[131] FLP Box 13 Folder 4.
[132] FLP Box 13 Folder 2.
[133] FLP Box 13 Folder 1.
[134] FLP Box 19 Folder 2.

the illustrations are in vibrant blues, whereas some are similar to the blue, pink and black watercolour illustrations of the published Mellops series. Yet the illustrations of the pigs themselves remain in the same style as *Der Sonntag der Familie Schmutz*.[135] Ungerer produced the illustrations for *Emile, The Mellops Go Flying* and his other works for Harper & Row bearing in mind the printing process, which used colour separations. Ungerer was limited to two colours and black for his separations, since it reduced the printing costs of picture books (ibid.:35). It also reduced the amount of work for the illustrators, since they had to create their own colour separations by hand, which was very time-consuming (ibid.:35).[136] In the case of the Mellops series, there was one separation for pink, one for blue (layering pink and blue produced a third colour: mauve) and one for black lines.[137] The separation for the outlines in black ink were produced on paper. This technique, colour combination, and hues were used for all the books in the Mellops series and the technique was also used for all his other early works published by Harper & Row, including *Crictor* (1958b),[138] *Adelaide* (1959a),[139] *Emile* (1960b)[140] and *Orlando* (1966b).[141] These are clear examples where Ungerer fits his work to the publishing norms and publishing techniques available. It is clear that these parameters affected his working process, because the archival material for *Der Sonntag der Saufamilie Schmutz* and *The Mellops Go Flying* at FLP consists of various illustrations using different techniques (see Figure 1.15).[142] This shows that he was exploring ways in which to portray the family of pigs, but once working with Harper & Row, this exploration of different techniques stops, and he exclusively uses the above-mentioned method. It is not until *Rufus* (1961a) that he changes the style of his illustrations.

[135] His illustrations of pigs in Pigfolio (FLP Box 5 Folder 6) and Pig Art (FLP Box 23 Folder 1), which draw inspiration from famous works of art or play with language to create illustrations, respectively, are also in the same style.
[136] Ungerer said that at the beginning the colour separations took three to four weeks, since they were difficult, hand drawn and required a lot of precision (Willer, 2008:63). This process was also new to him and he had to learn how to do it (ibid.:62). The separations were done on tracing paper.
[137] In the *Mellops Go Spelunking* (1963a), however, the blue hue was intensified, and the black ink became more dominant.
[138] Colours: Green and red.
[139] Colours: Red and blue.
[140] Colours: Green and red.
[141] Colours: Red and brown.
[142] FLP Box 19 Folder 2.




**FIGURE 1.15.** EXAMPLES OF UNGERER'S EXPLORATION WITH DIFFERENT TECHNIQUES FOR *THE MELLOPS GO FLYING* (1957A)[143]

The key points of this analysis, with a focus on Ungerer's work as a form of self-translation as an author-illustrator, are that the illustrations are the way in which Ungerer expresses himself initially and develops his ideas, without fixing the story in any one language. This is possibly a consequence of his multilingual competence, since illustrations give him the opportunity to experiment with language in an abstract way and without fixing his characters in any one culture or language. Yet the analysis of the Mellops series also revealed that through the editing of the Schmutzs into the Mellops, the work evolves not only from illustration to illustration, but also through the continuous relationship between the visual and the textual during each stage of the process. Ungerer's illustrations therefore triangulate the creation process, insofar as they demonstrate that the illustrations cause and contain instances of intersemiotic self-translations. In the case of author-illustrators, illustration is therefore also part of the writing-translating continuum, since author-illustrators are always self-translating and self-editing their work. And in the case of multilingual author-illustrators, translingual and transmedial self-editing is also an integral part of the creation process of picture books. Therefore, in the context of multilingual author-illustrator, the publisher takes on a major role in the development of the initial idea before publication, i.e., genesis. Although the involvement of the publishing house is nothing unusual in the editing process, Ungerer's work highlights that their involvement in the editing of work by a heterolingual author is translingual editing. This is because they are confronted with his multilingualism on multiple levels in the work. The publishing house is therefore an agent of translation, since they are translingually editing

[143] Permission to reproduce this image is courtesy of the Children's Literature Research Collection, Free Library of Philadelphia.

not only the text to be in line with Standard English, but are also adapting the illustrations and storyline to be in line with the norms of the receiving culture. In addition, since Ungerer is still visualising his work in French, yet is working in a medium that transcends multiple languages, the publisher is always confronted with the multilingualism of a heterolingual author and is thus attempting to mediate it through the book's paratexts and marketing strategies.

These examples of mental self-translation and the intersemiotic self-translation or transformation between text and image show that it is often impossible to distinguish the boundary between an original and its translation, whatever form that may be, since the traditional linear binary form of translation (of the pre-existing source text being transposed into the target language) does not apply in the case of multilingual author-illustrators. Instead, the archives reveal instances of further transpositions, adaptations, rewritings and translations before the 'original' is even produced, i.e., transformations. Ungerer's work exemplifies Emmerich's (2017) case for looking at originals and translation as forms of the same process, since it shows how much of what we call 'original' is in fact already the result of multiple processes of translation, and the exploration of translation in its different forms does not end once the 'original' is published.

# *CHAPTER 4 TRANSLATION AS THE 'ORIGINAL'*

Over the course of Ungerer's career, there was a shift in the way his work was published and by whom, and consequently how and when the 'originals' underwent translation. In the above chapter, we saw that illustrations form a part of the writing-translating continuum through Ungerer's predominant use of illustrations and his visualisation of the work as an iconotext in his creative process. We therefore saw that multilingual author-illustrators like Ungerer self-edit their work translingually and transmedially. This chapter, on the other hand, will explore whether the writing-translation sequentiality is challenged by the translation of the English manuscript before publication, by the denomination of the published texts as either translations or originals, and by their further translation into French and (re)translation into English. The initial publication was no longer in English, but in German, since Ungerer's main publisher from the mid 1960s was the Swiss publisher, Diogenes Verlag, yet Ungerer's working language did not change: even though English was no longer required in the publishing process, he still produced all his manuscripts in English. Translation or transformation is present here, again, before publication, but now, rather than it being intersemiotic, it is interlingual. I use translation here to refer to the interlingual textual transformations of the text in order to differentiate between Ungerer's fluid working process as discussed in Chapter 2 and Chapter 3 and the interlingual textual transformation of the text by another agent. This chapter highlights the non-linear processes in the production of Ungerer's work with a textual analysis of the different linguistic versions and the analysis of paratexts, such as the copyright pages, of the German, French and English editions of Ungerer's picture books published after his twenty-year break from the genre. Using the information found in the manuscripts, preliminary artwork and the published editions of these linguistic versions, one of the key questions asked will be how the paratexts of Ungerer's work frame the text, as either an original or a translation, and how the writing, publication and translation processes – with the input of the agents involved in these processes, including the author, translators, and editors – question this framing.

During his time at Harper & Row, very few of Ungerer's picture books appeared in a language other than English. Even before the end of Ungerer's collaboration with Nordstrom upon her retirement

in 1973, Harper & Row published less and less of Ungerer's work. There was a deterioration in their relationship which led directly to fewer publications with Harper & Row. Ungerer's relationship with Nordstrom shows that that an individual lector/editor can also be absolutely key to the making and breaking of an author's career. He therefore started publishing picture books with other publishers.[144] His last children's book published in the US was *The Storybook of Tomi Ungerer* in 1974 by Franklin Watts; and *Alumette* (1974), his last book for children before a twenty-year break, was first published in German by Diogenes. During the 1960s, Ungerer had been contacted by Daniel Keel, the founder and director of Diogenes, to publish his adult literature, some of which had already been published with US publishing houses.[145] At that time, Diogenes's publishing repertoire did not cover children's books. Although interest in Ungerer was waning in the American market, interest in him was growing in the European market. From the 1970s until 1990, Ungerer only worked on adult literature and only illustrated a few other children's books, most notably Diogenes's new edition of Johanna Spyri's *Heidi* (*Heidis Lehr- und Wanderjahre* (1978a) and *Heidi kann gebrauchen, was es gelernt hat* (1978b)) and its collection of German folk songs and songs for children, *Das grosse Liederbuch* (1975a), which was Diogenes's biggest success.

Yet it was during this break from writing children's books that a large part of Ungerer's early work published in English by Harper & Row was translated into German by Diogenes and into French by L'École des Loisirs. For those works that were translated during the 1960s, it was Georg Lentz, a Munich-based publishing house specialising in picture books and children's literature, that published the German editions of his children's books: *Crictor* (1958b) was published in German in 1959; *The*

[144] Some of Ungerer's stories rejected by Harper & Row were accepted by other publishers in New York. *The Three Robbers* was the first of Ungerer's books not to be published by Harper & Row. It was first published by the German publishing house Georg Lentz as *Die Drei Räuber* (1961b) and was subsequently published in New York in 1962 by Atheneum Publishers. *Alumette* (1974a), originally rejected by Harper & Row, was published by Parent's Magazine Press, now under the direction of his friend Selma Lanes, following its initial publication in German by the Swiss publisher Diogenes. Other works published elsewhere during this period were *The Hat* (1970b) published by Parent's Magazine Press; *The Beast of Monsieur Racine* (1971c) published by Farrar, Straus & Giroux; and *A Storybook from Tomi Ungerer* (1974e) by Franklin Watts.

[145] Titles published with Diogenes include *Der schönste Tag* (1960c), *Tomi Ungerer's Weltschmerz. Eine Bilanz der traurigen Errungenschaften des Fortschritts* (1961c), *Der Sexmaniak* (1968d), *Fornicon* (1970a), *America. Zeichnungen 1956-1971* (1974d), *Totempole. Erotische Zeichnungen 1968-1975* (1976), *Cartoon Classics* (1977), *Babylon* (1979a), and *Das Kamasutra der Frösche* (1982).

*Mellops Go Flying* (1957a) was published in 1962 as *Sechs kleine Schweine* [Six Little Pigs] by Georg Lentz; they also published *The Three Robbers* in German in 1961 as *Die Drei Räuber* before it appeared in English in 1962 with Atheneum Publishers. *Die Drei Räuber* was the first of his picture books where the initial publication was in a language other than English. When Georg Lentz went out of business in the early 1960s, Keel took out a loan to buy the rights for the German-language editions of Ungerer's children's books (Willer, 2008:73). This led to Diogenes publishing not only Ungerer's picture books, but also children's literature in general. After they bought the rights to Ungerer's German language editions, new editions of *Crictor* (1963b) and *Die Drei Räuber* (1963c) were released in German by Diogenes, but *Sechs kleine Schweine* was not reissued at this point. Diogenes did not release any of the Mellops' books until 1978, when they formed part of their *detebe* paperback collection for children. *The Three Robbers* was also one of the first of Ungerer's stories to be published in French by L'École des Loisirs,[146] which was the publishing house of all French editions of Ungerer's work: it appeared as *Les Trois Brigands* in 1968. *Crictor* (1958b) and *Emile* (1960b) were also published in French by L'École des Loisirs as a joint edition in 1968 as *Émile et Crictor*.

| **German** | | | |
|---|---|---|---|
| **Translator** | **Work** | **Year** | **Publisher** |
| Anna von Cramer-Klett | The German translator for all editions published with Diogenes except those listed below: | | |
| Hans Ulrik | *Crictor* | 1963 | Diogenes, initially published by Georg Lentz |
| Tilde Michels | *Die Drei Räuber* | 1963 | Diogenes, initially published by Georg Lentz |
| Elisabeth Schnack | *Der Mondmann* | 1966 | Diogenes |
| Claudia Schmölders | *Der Hut* | 1972 | Diogenes |
| Hans Manz | *Das Biest des Monsieur Racine* | 1972 | Diogenes |
| Hans Georg Lenzen and Hans Wolschläger | *Tomi's Märchenbuch* | 1975 | Diogenes |

[146] Founded in 1965 by Jean Fabre, Jean Delas and Arthur Hubschmid, L'École des Loisirs [The School of Recreation] focuses on publishing books for children "of high artistic quality" (Meehan, 2018) that encourage reading for pleasure instead of publishing instructional children's books.

| **French** | | | |
|---|---|---|---|
| **Translator** | **Work** | **Year** | **Publisher** |
| Adolphe Chagot | The French translator for all editions published with L'École des Loisirs except those listed below (incl. two where no translator is mentioned): | | |
| | *Allumette* | 1974 | L'École des Loisirs |
| | *Orlando* | 1978 | L'École des Loisirs |
| Catherine Chaine | *Les Mellops font de l'avion* | 1979 | L'École des Loisirs |
| Catherine Chaine | *Les Mellops trouvent du Petrole* | 1980 | L'École des Loisirs |
| Catherine Chaine | *Les Mellops fêtent Noël* | 1980 | L'École des Loisirs |
| Catherine Chaine | *Les Mellops spéléologues* | 1980 | L'École des Loisirs |
| Svea Winkler-Irigoin | *Les Mellops à la recherché du trésor sous-marin* | 2008 | L'École des Loisirs |
| Florence Seyvos | *Rufus* | 2009 | L'École des Loisirs |

**TABLE 1.1.** GERMAN AND FRENCH TRANSLATORS OF UNGERER'S WORKS PUBLISHED BEFORE 1974

From the late 1960s onwards, Diogenes and L'École des Loisirs started to publish German and French versions of Ungerer's work within the year(s) immediately following the English publication, with few exceptions, and the German and French translators of Ungerer's work mainly remained the same throughout this period, also with few exceptions (see Table 1.1). Anna von Cramer-Klett translated most of Ungerer's works up to 1974, except for *Crictor* (trans. Hans Ulrik), *Die Drei Räuber* (trans. Tilde Michels), *Der Mondmann* (trans. Elisabeth Schnack), *Der Hut* (trans. Claudia Schmölders), *Das Biest des Monsieur Racine* (trans. Hans Manz) and *Tomi Ungerer's Märchenbuch* (trans. Hans Georg Lenzen and Hans Wolschläger). *Crictor* and *Die Drei Räuber* was initially published by Georg Lentz and thus had different translators.[147] Adolphe Chagot was the French translator of all Ungerer's editions for L'École des Loisirs, except for a few exceptions. In two books, *Allumette* (1974c) and *Orlando* (1978i), the translator is not stated, and the volumes in the Mellops series were translated by Catherine Chaine, except for *Les Mellops à la recherche du trésor sous-marin* (*The Mellops Go Diving*

[147] *Sechs kleine Schweine* was also initially translated by Tilde Michels for Georg Lentz, yet Diogenes produced a new version translated by Anna von Cramer-Klett. The Diogenes edition states: "*Eine deutsche Nacherzählung von Tilde Michels 1962 unter dem Titel* Sechs kleine Schweine / *Deutsch von Anna von Cramer-Klett*" [A German reproduction by Tilde Michels 1962 under the title Six Little Pigs / German by Anna von Cramer-Klett]. When looking at the text of both German versions, von Cramer-Klett follows the English version (which is nearly identical to the text in the dummy, FLP Box 19 Folder 1) more closely and uses only some elements of the Michels translation.

*For Treasure*), which was not translated until 2008. Svea Winkler-Irigoin translated this book for L'École des Loisirs. Another of his early works that was not translated into French during this period was *Rufus* (trans. Florence Seyvos). *Rufus* (1961a) was only published in French by L'École des Loisirs in 2009, which coincides with the renewed interest in Ungerer's work by the American publishing house Phaidon Press Limited and his publication of several new books with Diogenes.[148] These translations were therefore published subsequent to the initial edition of the work.

In this decade, *Der Mondmann* (1966a) is the only work that was initially published in German for which Ungerer produced an English manuscript. The manuscript was translated into German before publication by Elisabeth Schnack and was then 'translated' and published in English the following year as *Moon Man* (1967a). The first publication of *Der Mondmann* is therefore the German translation of Ungerer's manuscript, yet it is marketed as a translation in the copyright and title page with a dedication to the translator. *Der Mondmann*'s process of publication is the first example of what would become Ungerer's standard working process for his all publications with Diogenes. In the case of *Die Drei Räuber* (1961b), the title page of the preliminary artwork[149] for the cover page reveals that Ungerer wanted to publish it with Harper & Row and was still using English as his working language, since the title reads *The 3 Highway Robbers*. According to Willer (2018) it was the first of Ungerer's works to be rejected by Nordstrom and was proposed to Georg Lentz instead, who received the dummy with text in English. After the move to Diogenes, Ungerer continued to write all his manuscripts for his picture books in English, alongside his usual practice of creating various sketches and illustrations for the work. However, in comparison to his working process at Harper & Row, he no longer developed his sketches into dummies, but painted straight onto sheets of A4 vellum paper that correspond with the page size of his publications at Diogenes. In some instances, Ungerer wrote the English manuscript, either in note

[148] Phaidon Press Limited released new editions of: *The Three Robbers* (2008c), *Moon Man* (2009d), *Otto* (2010), *Adelaide* (2011a), *The Mellops Go Diving for Treasure* (2011b), *The Mellops Strike Oil* (2011c), Christmas Eve At The Mellops' (2011d), *No Kiss for Mother* (2012b), *Fog Island* (2013b), *One, Two, Where's My Shoe?* (2014b), *The Beast of Monsieur Racine* (2014c), *Rufus* (2015a), *The Mellops Go Spelunking* (2015b), *Snail, Where are You?* (2015c) *Emile* (2018). Phaidon Press Limited also released a collection of Ungerer's work titled *A Treasury of 8 Books* (2016), which contains *The Three Robbers*, *Zerelda's Ogre*, *Moon Man*, *Fog Island*, *The Hat*, *Emile*, *Flix* and *Otto*.

[149] FLP Box 26 Folder 15.

form or as complete sentences and paragraphs, onto the margins of these final illustrations (see Figure 1.16). These were then accompanied by lined sheets of paper containing the whole English manuscript. The manuscripts were then translated into German by his regular German translator, Anna von Cramer-Klett, for the published version. This applies to all his picture books following his break from the genre.[150] It was this German publication released by Diogenes that was subsequently translated into French by L'École des Loisirs. There are also cases where these 'original' German editions were 'translated' *back* into English and published by either Roberts Rinehart Publishing Group or Phaidon Press Limited. In an email correspondence from 13 Dec 2018, Willer states that all French and English versions are based on the German translation published by Diogenes, which in turn stems from the English manuscript. However, when comparing the German versions with the English manuscript, it is clear that the English versions are at times based on Ungerer's English manuscript with only minor changes, and the German version often differs from the manuscript, as we saw with *Flix* in the previous chapter. This demonstrates that even after publication, the creative process of the interlingual textual transformations still remains fluid and multilingual, since different editions, manuscripts and linguistic versions are used to create a whole iconotext. This is what Emmerich (2017) terms translingual editing.

[150] *Flix* (1997a), *Tremolo* (1998c), *Otto* (1999a), *Die Blaue Wolke* (2000a), *Neue Freunde* (2007a), *Zloty* (2009a) and *Der Nebelmann* (2012a).

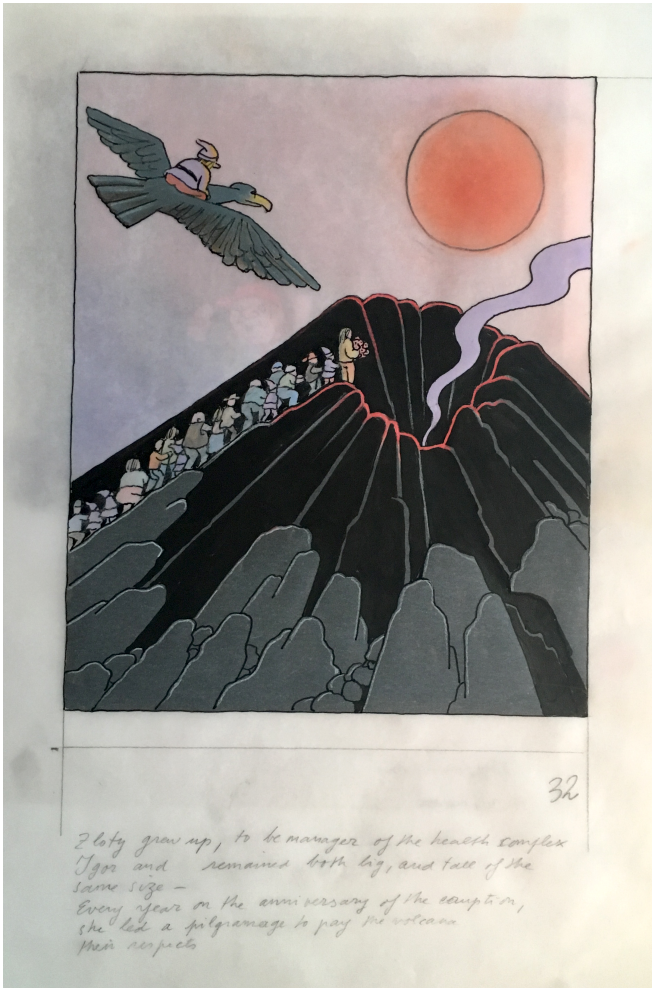


**FIGURE 1.16.** ILLUSTRATION ACCOMPANIED BY THE ENGLISH MANUSCRIPT FOR PAGE THIRTY-TWO OF *ZLOTY* (2009A)[151]

As demonstrated in Chapter 3 in the case of picture books, there are multiple forms of the work before the final published iconotext comes into existence, i.e., manuscripts, dummies, illustrations and notes. Usually, this final iconotext, i.e., the first edition, is viewed as the 'original' or 'source', since it has been validated through publication. As shown in the introduction of this thesis, it is usual for individuals to believe that the source is "a known quantity, a singular entity whose lexical content is stable or fixed" (Emmerich, 2017:1). Yet in Ungerer's case, not only are there multiple textual and visual forms of the text prior to publication, as seen in the above-mentioned chapter, but the first editions published at Diogenes are in fact interlingual textual transformations of Ungerer's English manuscripts.

[151] D99.2009.6.28. Archives of Musée Tomi Ungerer-Centre International de l'Illustration.
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These first editions highlight the instability of a singular source from a different perspective, since now interlingual textual transformations by another agent is part of the genesis of his works. This is a form of translingual editing. That von Cramer-Klett's German translation is just another version, or translingual edition, of the work can particularly be seen in the decisions taken by von Cramer-Klett and Diogenes in the translation and editing of Ungerer's manuscripts into German. In an interview with Willer in 2004 on his collaboration with Ungerer, Keel stated that if certain sections caused problems for the translation into German, it was often the editor who decided which of von Cramer-Klett's translation suggestions to use rather than Ungerer (Schneider & Willer, 2014:307). Yet at times, Ungerer was also asked to validate von Cramer-Klett's translingual editions of his work. For example, von Cramer-Klett wanted to name the teddy bear for the German edition of *Otto* (1999) "*Veilchen*", which means "violet", because of his blue eye (in German, "*Veilchen*" is used when talking of a black eye). Ungerer, however, did not like *Veilchen*, so he removed this change and reinserted Otto. In his English manuscript, he played around with German names, including Otto and Fritz, before striking through the paragraph and remaining with Otto. This shows that Ungerer has a precise idea of what he wants to portray: he felt that the name Otto was universal enough for it not to require adaptation and since it is a German first name it suited the context (Schneider & Willer, 2014:309). According to Schneider and Willer (ibid.), this could be seen as Ungerer self-(re)translating his own work ["*s'auto-retraduisant lui-même*"], since he is further translating his work into one of his other languages, once a translation has already been suggested. However, it could also be argued that Ungerer was self-editing his work translingually, since he was carrying out editorial changes to his work that was translated by another agent, thus creating parts of a version in a language other than that in which it was articulated. Whether we term this process as self-translating or self-editing, it nonetheless demonstrates that there are multiple layers to the publication process beyond the straightforward monolingual original. Thus, Ungerer's work underwent various processes of translation and translingual editing at different stages of the publication process prior to the release of a first edition, i.e., 'the original'.

Moreover, in comparison to his work with Harper & Row, where Ungerer approached them with a dummy, in which the layout of the whole iconotext had already been thought through, Keel stated in

his interview with Willer in 2004 that when Ungerer had a project to propose to him they discussed it and did the layout together (Schneider & Willer, 2014:307).[152] This involves the editor even more in the creation of the work as a whole. Moreover, Keel was therefore also involved in the creation of the work, but in a translingual manner, since Ungerer conceptualised his works in English, yet its layout and formatting were discussed in German and Keel was responsible for its translation into German. Therefore, Ungerer, Keel and von Cramer-Klett were all agents involved in the work's translingual creation, undertaking translingual editing in one way or another.

Beyond this inclusion of interlingual translation in the creation and publication process, the first editions of Ungerer's work published by Diogenes are marketed as translations in the peritexts of the book. The published editions note on the title page that the first publication is a translation: "*Deutsch von Anna von Cramer-Klett*" [German version by Anna von Cramer-Klett]. This is always the case for the German editions of Ungerer's picture books published by Diogenes from the 1990s onwards. A note of this kind, however, usually appears in the peritexts of a translation and not in that of a first publication. Moreover, the further translations of Ungerer's work into French and English are also labelled as translations in their peritexts. When comparing the copyright pages of these three linguistic editions, the original becomes even less defined, since in each edition, there is often a reference to it being a translation of another of the linguistic editions. Moreover, the German and French editions are also often published simultaneously, which means that finding a linear sequence of individual activities is difficult. Most of Ungerer's work published after his break therefore exists only in 'translated' form on the market. For example, the title page of the German edition of *Flix* (1997a) reads: "*Deutsch von Anna von Cramer-Klett*" [German version by Anna von Cramer-Klett]; in the French edition (1997b), the copyright page states: "*Traduit de l'allemand par Marie Lauxerois*" [Translated from the German by Marie Lauxerois]; and the copyright page of the English edition (1998b) reads: "English translation © 1998 by Roberts Rinehart Publishers". We therefore formally have several translations of a work

[152] See also correspondence between Ungerer and Keel 1982-2001, Coll. T.U., and the letter dated 30 March 1998 in particular.

without a stable original at the centre, which is different from a translation preceding an original in terms of time of publication.

The linguistic version used to produce the translation also changes from book to book, even though there is usually a full English manuscript or individual lines in English accompanying the illustrations and/or final artwork for the picture books. As stated above, the title pages of all Ungerer's works published by Diogenes in German contain the note "*Deutsch von Anna von Cramer-Klett*" [German version by Anna von Cramer-Klett]. Yet the French and English copyright pages (also marketed as translations) refer to the German text as either their source or as the original: *Otto* (2010, English): "First published in German as *Otto*"; *Le Nuage Bleu* (2000b, French): "*Titre original : « Die Blaue Wolke »*" [Original title: "Die Blaue Wolke"]; *Amis-Amies* (2007b, French): "*Traduit de l'allemand par Svea Winkler-Irigoin*" [Translated from the German by Svea Winkler-Irigoin] and "*Titre de l'édition originale : « Neue Freunde »*"; *Zloty* (2009b, French): "*Traduit de l'anglaise par Florence Seyvos*" [Translated from the English by Florence Seyvos] and "*Titre de l'édition originale : « Zloty »*" [Title of original edition: "Zloty"]; *Maître des Brumes* (2013a): "*Traduit de l'anglaise par Florence Seyvos*" [translated from the English by Florence Seyvos] and "*Titre de l'édition originale : « Fog Man»*" [Title of original edition: "Fog Man"]. It is particularly in the French copyright pages where the publisher's idea of the 'original' is revealed. Here, the German editions are cited as the original or source, except for *Zloty* and *Maître des Brumes*, which state that they are based on the English version. Yet an English edition of *Zloty* has never been published, and *Fog Island* (not *Fog Man*, as cited on the French copyright page) was published the same year as the French edition, but two months later. This suggests that the French translator, Florence Seyvos, of these two stories has had access to their respective English manuscripts. Moreover, like the English edition published by Phaidon Press Limited, the English manuscript is also titled *Fog Island*, even though the copyright page in the French edition claims to be translated from an English original titled *Fog Man*. "Fog Man" is a direct translation from the German title *Der Nebelmann* and thus foregrounds the uncertainty both of the original as a fixed singular entity and of the idea of translation as a linear process. This is because although it claims the English is its source, the title *Fog Man* suggests that the German had much more of an influence on the

French version that the English manuscript. There are therefore different textual and visual versions of the same work that relate to each other in different ways. When taking these paratextual elements in combination with the timeline of the published editions in German, French and English (see Table 1.2), not only the sequentiality is questioned, but so is the singular source. Due to the relationship between the versions, we have several translations based on other 'translations', since the source is ambiguous and in fact multiple.

| **Work** | **Language** | **Year** | **Publisher** |
|---|---|---|---|
| *Flix* | German | 1997 | Diogenes |
| *Flix* | French | 1997 | L'École des Loisirs |
| *Flix* | English | 1998 | Roberts Rinehart |
| *Tremolo* | German | 1998 | Diogenes |
| *Tremolo* | French | 1998 | L'École des Loisirs |
| *Tremolo* | English | 1998 | Roberts Rinehart |
| *Otto* | German | 1999 | Diogenes |
| *Otto* | French | 1999 | L'École des Loisirs |
| *Otto* | English | 2010 | Phaidon Press Limited |
| *Die blaue Wolke* | German | 2000 | Diogenes |
| *Le Nuage Bleu* | French | 2000 | L'École des Loisirs |
| *Neue Freunde* | German | 2007 | Diogenes |
| *Amis Amies* | French | 2007 | L'École des Loisirs |
| *Zloty* | German | 2009 | Diogenes |
| *Zloty* | French | 2009 | L'École des Loisirs |
| *Der Nebelmann* | German | 2012 | Diogenes |
| *Maître des Brumes* | French | 2013 | L'École des Loisirs |
| *Fog Island* | English | 2013 | Phaidon Press Limited |

**TABLE 1.2.** TIMELINE OF UNGERER'S PUBLISHED EDITIONS IN GERMAN, FRENCH AND ENGLISH.

How the different versions relate to each other beyond a linear translation process is made clear through the close textual analysis of the works. The English editions of *Flix* (1998b) and *Tremolo* (1998e), for example, published by the Roberts Rinehart Publishing Group, are near identical to Ungerer's English manuscripts found in the archives of the Musée Tomi Ungerer in Strasbourg. Taking the English edition of *Flix* as an example, there are some editorial changes, including deletion of long paragraphs, clarifications and corrections of parts that do not sound fluent (e.g., "carried a romance with" changed to "secretly married to"; "spinning confusions" changed to "confusion"), and formatting

and layout editing, but overall the two English versions are the same, including the page demarcations.[153] When analysing the excerpts below from *Flix*'s sixth page,[154] there are only a few differences (underlined) between Ungerer's manuscript and the published English edition. For example, "cramps" was changed to "contractions"; "maternity" was changed to "hospital"; "pacing" was deleted. "Special", which was struck through in the manuscript, does not appear in the published edition and "but, …" which appears mid-way down the text in the manuscript, appears at the end of the text on the page to introduce suspense for the following page. This is also the process for *Tremolo* (1998e). The English edition closely follows the manuscript found in the archive: it includes Tremolo's name change throughout the picture book using anagrams ("Telmoro Notrito", "Lotremo Torotin", etc.) and follows each name change in the exact way it occurs in the manuscript. The English 'translation' is thus simply the English manuscript after some editorial changes.

In comparison, the French editions of these works resemble the German editions. In *Tremolo*, the anagrams do not occur in the German or French editions and similarly to the German edition of *Flix*, the French edition contains the same changes that von Cramer-Klett introduced in her German translation of the manuscript: in both the German and French edition, it is written that Mrs Krall and the baby are healthy ("*beide waren gesund*" (1997a); "*tous les deux étaient en bonne santé*" (1997b)) and both move the following section of the manuscript to the sixth page of the book (see sections in bold of the French and German excerpts below): "Mr Zeno Krall, of course, was hoping for a boy. / Someone to take over his business some day. / He was owner of a mouse and rat trap factory"; whereas the English edition keeps "Mr. Krall, of course, was hoping for a boy" (1998b) at the same part as the manuscript:

[153] In the manuscript, Ungerer marks a new page with a line. These visual demarcations are adopted as new pages in the published editions.
[154] The pages in *Flix* are unnumbered.

| **Manuscript** | **English** | **German** | **French** |
|---|---|---|---|
| When Mrs Ebola Krall, profusely bulging, was seized by cramps, her caring husband ~~drove~~ drove her to the maternity. There he waited, pacing impatiently for the results. All went well in the ~~special~~ delivery room. But, … nobody was ready to expect the unexpected. Mr Zeno Krall was beside himself with joy when they told him: "IT'S A BOY!" | When Mrs. Colza Krall, profusely bulging, was seized by contractions, her caring husband drove her to the hospital. There he waited impatiently for the results. All went well in the delivery room. But nobody was ready to expect the unexpected– Mr. Krall was beside himself when they told him, "It's a boy–but…" | *Flora Kralls Bauch wurde rund und runder, und als die Wehen einsetzten, brachte ihr treuer Gatte Theo sie ins Krankenhaus. Ungeduldig wartete er auf dem Gang.* ***Herr Krall hoffte auf einen Sohn, einen Nachfolger für seine Mäuse- und Rattenfallen-Fabrik.*** | *Le ventre d'Alice s'arrondissait et lorsque les premières douleurs se firent sentir, Théo, son fidèle mari, l'emmena à l'hôpital. Fébrilement, il faisait les cent pas dans le couloir.* ***Monsieur Lagriffe espérait un fils, un digne successeur pour son usine de pièges à rats et à souris.*** |
| | Ungerer, 1998b | Ungerer, 1997a | Ungerer, 1997b |

These examples show that the English editions of Ungerer's work follow Ungerer's manuscript, whereas the French editions tend to follow the German editions more closely; therefore, reversing the sequentiality of the publishing of the original and its translation. The English edition is what would usually be called an 'original', since it is based on the manuscript and has only undergone editorial changes as an original would have done, but instead it is classed as a translation in its paratexts, because it was not the first edition to be published. Moreover, the French editions do not solely rely on the German editions as their 'source'. The French edition of *Flix*, for example, also includes the description of Mr Krall 'pacing' ("*il faisait les cent pas dans le couloir*"), which is not included in the German text. This description could have been added to the French edition by Lauxerois after consulting the English manuscript, since Mr Krall also paces in the English manuscript. Lauxerois may have also added it after seeing Ungerer's illustrations of *Flix*, since in the illustration for this page Mr Krall can be seen standing nervously in the corridor waiting for news (see Figure 1.17). One cannot say for certain where Lauxerois got this information or whether it was also creative input on her behalf, but either way this translation was created taking multiple sources into consideration, be it in the form of translingual editing,

transmedial editing or her own agency. This disparity between the actual publication and translation processes and the designation of the published picture books highlights that the publication of Ungerer's work is not linear and translation, editing, writing and illustrating cannot be seen as separate activities, but mutually supporting activities that come together to produce a final iconotext. However, the textual version of the work, whichever of Ungerer's languages it appears in, could be considered secondary to his illustrations, since the texts' status as translations removes their authorial intention. It could thus be argued that the texts are textual versions or intersemiotic translations of the illustrations and therefore, no matter in which of Ungerer's languages, they are textual transformations of Ungerer's visual creations.




**FIGURE 1.17.** ILLUSTRATION OF MR KRALL IN THE HOSPITAL IN *FLIX* (1997A)[155]

[155] Tomi Ungerer: *Flix*
Copyright © 1997 Diogenes Verlag AG Zürich
There are also several sketches of the signs that appear in this illustration in all three of Ungerer's languages. This is another example of where Ungerer uses all three of his languages to explore meaning making in his picture books and of how he uses translation as an active part of his creative process (see MdTU 99.2014.0.33).

In comparison, when Ungerer takes an active role in the translation, the French edition no longer calls it a "translation" from the German, but an "adaptation". This only occurs with *Tremolo* (1998d), where its copyright page states: "*Adapté de l'allemand par Svea Winkler et Tomi Ungerer*" [adapted by Svea Winkler and Tomi Ungerer]. This French edition is therefore a collaborative translation and a self-translation in part, and thus includes many aspects of the English manuscript that are not included in the German edition. For example, the phrase "exuding an oozy drible carrying a faetid stink of singed vomit [sic]" in the manuscript is not included in the German edition, but is re-introduced in the French translation, and is also included in the English edition in redacted form:

| **Manuscript** | **English** | **French** | **German** |
|---|---|---|---|
| His demonstration turned into a national disaster. All television's cathodic tubes jammed with music exploded, exuding an oozy drible carrying a faetid stink of singed vomit. [redacted, illegible] | His demonstration turned into a national disaster. Every television jammed with music and exploded, oozing a disgusting dribble carrying fetid stink. | *Son passage à la télévision provoqua un cataclysme inimaginable. Les téléviseurs de tout le pays avalèrent les notes de travers et explosèrent, déversant une glu nauséabonde qui puait le vomi calciné.* | *Sein Auftritt führte zu einer Katastrophe von ungeahntem Ausmaß: Die Fernseher im ganzen Land verschluckten sich an seinen Noten und explodierten!* |
| | Ungerer 1998e:26 | Ungerer, 1998d:24 | Ungerer, 1998c:26 |

This differentiation is significant, because this is the first time the peritexts state that the linguistic textual transformation of the work is more valid than a translation since it relays authorial intention due to Ungerer's involvement. The mention of Ungerer gives it more legitimacy as an adaptation of a work instead of a translation, since the term "adaptation" suggests that it is not a mere replica of the text in another language, rather, due to the author's artistic licence in its translingual editing, it has more validity. This therefore raises its status above those that were merely translated by a commissioned translator. The categorisation of activities, however, does not reflect the actual fluidity between the processes due to the multitudinous nature of Ungerer's works and the languages and agents involved in the process.

In comparison to the previous two works, the French edition of *Otto* (1999b) is not similar to the German edition, and it is thus unlikely that the French edition used the German text as its basis. The French edition is longer and describes a lot that can already be seen in the illustrations, whereas the German edition is much more concise precisely because it does not describe the visual material. This difference could be because it was not translated by Marie Lauxerois nor Svea Winkler, but it is the first time Florence Seyvos translates one of Ungerer's works. Seyvos later becomes the main French translator of Ungerer's works: she also translated *Zloty* (2009b) and *Maître des Brumes* (2013a). Interestingly, the English edition of *Otto* (2010) closely follows the French edition, even though the peritexts only refer to the German edition:

| **Manuscript** | **German** | **French** | **English** |
|---|---|---|---|
| I had found a home. / Jasmin pampered me, rocked me in her arms, singing in my ears songs I had never heard. I slept in a bed made out of a cardboard box. It was Bliss (after the Blitz). | *Endlich hatte ich wieder ein richtiges Zuhause!* | *J'avais trouvé un nouveau foyer. Jasmine me cajolait, me berçait et me chantait à l'oreille des chansons que je n'avais jamais entendues. Elle m'avait confectionné un lit dans une boîte en carton. C'était le Paradis après l'Enfer.* | I had found a new home. Jasmin pampered me, rocked me in her arms, and sang songs in my ears that I had never heard before. I slept in a bed made out of a cardboard box. It was bliss. |
| | Ungerer, 1999a:25 | Ungerer, 1999b:23 | Ungerer, 2010 |

Here it is clear that both the French and English editions of *Otto* are close to the English manuscript. It is especially clear that the French edition follows the English manuscript rather than the German edition, when analysing the direct speech used in the story. Direct speech in the French edition is written phonetically, that is, mimicking the way an individual who has a German accent would pronounce French words. Although the English edition follows the same structure as the French edition, the direct speech itself is not phonetic (see below). In comparison, in the German edition, only "Otto" appears in direct speech and does not include the dialogue where Oskar speaks to the merchant. Seyvos stated in an interview with Willer that Ungerer added linguistic changes to her French translation in order to

reinforce the orality of the conversation, because Ungerer places importance on sound and accent (Scheider & Willer, 2013:309).[156] In addition, the English manuscript also has direct speech that is written phonetically.

| **Manuscript** | **German** | **French** | **English** |
|---|---|---|---|
| "Sis Teddy baer in de findow it vas mein venn I vas a child!<br>I know from ~~the~~ ze fiolet schpot on de Face. How much it cost?"<br>The buyer was my old friend Oskar! I would have never recognized him. | "*Otto!", flüsterte er ganz aufgeregt und stürmte in den Laden. Es war Oskar! Radebrechend erzählte er dem Händler, woher wir uns kannten, und kaufte mich.* | *Il entra dans la boutique et dit au marchand avec un fort accent allemande: "Zet ours en beluche dans la fitrine, z'était le mien quand j'étais betit ! Je le zais à cause de la tache fiolette zur la figure. Combien il coûte ?" Cet achateur était mon vieil ami Oskar !* | He came into the shop and said with a heavy German accent, "That teddy bear in the window was mine when I was a child! I know it's him because of the purple mark on his face! How much does he cost?" That man was my old friend Oskar! |
| | Ungerer, 1999:30 | Ungerer, 1999:28 | Ungerer, 2010 |

Moreover, the French edition adds information not contained in either the English manuscript or German edition of *Otto*. In the above example, Seyvos adds "*avec un fort accent allemande*" [with a strong German accent] in order to justify the use of the phonetic direct speech, as found in the manuscript. Seyvos, for example, also added "*et emmenés vers une destination inconnue*" [and were taken to an unknown destination] (underlined below) in the balcony scene, which suggests a greater amount of creative freedom on behalf of Seyvos.

[156] This, according to Schneider & Willer's (2013) terminology, is a euphonic palimpsest.

| **Manuscript** | **French** | **German** |
|---|---|---|
| From the balcony I watched with Oskar David and other people wearing yellow stars being loaded in a truck and carted away. | *Du haut du balcon, Oskar et moi nous vîmes David et bien d'autres gens qui portaient des étoiles jaunes. Ils furent poussés dans des camions et emmenés vers une destination inconnue.* | *Wir sahen, wie er und andere Leute, die gelbe Sterne trugen, in einen Lastwagen steigen mussten und weggefahren wurden.* |
| | Ungerer, 1999b:11 | Ungerer, 1999a:13 |

This chapter therefore highlights the shift from the translation process of Ungerer's initial work from English into German and French to a new process under a new publisher, Diogenes. The publication of his later works with Diogenes demonstrates that there were multiple layers to the translation and publication process beyond the straightforward transfer of a monolingual original into another language, since the transformation process occurred before publication and thus as part of the genesis of the work and was carried out by another agent, von Cramer-Klett, the main German translator of his later works. The publication process of Ungerer's work questions assumptions of linear processes in translation and so-called originals, since the different linguistic editions of Ungerer's work have an influence on each other in non-linear ways and his work is constantly evolving. The examples in this chapter show that multiple versions of the same work can form the basis of a translation, and thus the line between the different creative activities such as writing, editing and translation becomes blurred. Terms such as 'originals', translation and its prefixes are therefore called into question, since with this publication process, we end up with several translations without any solid original at the core. These different linguistic editions also highlight these non-linear processes, since at times the 'original' defined in the book's peritext does not coincide with the version that has actually been used to create the next linguistic version of the text. The German editions, although translated and denoted as such in their peritexts, occupy the position of authority in the chain, since they were published first. Yet in several instances, the English editions are closely based on the English manuscripts available in the archives, as at times is the French edition. The changes carried out to the English edition in comparison to the manuscript were generally merely editorial in nature. This is the case for the English editions of

*Flix* and *Tremolo*, yet only in the case of *Tremolo* is the interlingual textual transformation attributed as an 'adaptation' to Ungerer as well as a 'translator'. These examples foreground the uncertainty of the original as a fixed singular entity and the linear process of translation. The different versions demonstrate firstly that in a multilingual context the creative process makes it impossible to have an original, and second, that this lack of clear linearity (and hierarchy) of languages means that the different published versions all have the validity of 'originals' in their own way.

# *CHAPTER 5 THE POSTER-BOY FOR ALSATIAN MULTILINGUALISM? THE ALSATIAN TRILINGUAL RE-EDITIONS DIE DREI RAIWER AND 'S MONDMANNELE*

If you visit Strasbourg today, you will see posters containing Ungerer's illustrations all over the city. Ungerer is now a public figure in Alsace due to his multilingual work and his reflections on language and identity, as well as his engagement in European, Franco-German and Alsatian politics. It is his engagement in these subjects that has caused a rise in his popularity in the region. Before *À la guerre comme à la guerre* (1991), he produced some satirical work on Alsace during the 1970s and 1980s, including *Alsace en torts et de travers* (1988), a book containing German folk songs which Ungerer 'translated' for an Alsatian audience into French, accompanied by a social satirical text on Alsace.[157] First known principally in the US for his children's literature and in German-speaking countries for his satire and erotica, it was only later that Alsace reclaimed the hitherto relatively unknown Ungerer as 'their' author. Two of Ungerer's most successful picture books, *Die drei Räuber* (1961b) and *Der Mondmann* (1966a), were consequently translated into Alsatian and published in trilingual re-editions as a language maintenance project. The translation process and the paratexts of these two trilingual re-editions reveal much about the relationship between the minority and majority languages in Alsace at their respective times of publication, which of the linguistic versions is consequently termed the original and/or used for the translation, and what publication strategies are used to present trilingualism in a picture book. Therefore, since two languages form the basis of the translation into the minority language, these trilingual re-editions demonstrate how the one-to-one equivalence and sequentiality usually attributed to translation is not the case here.

*Die drei Räuber* (1961c) and *Der Mondmann* (1966a),[158] were published as trilingual re-editions containing the previously published French and German versions and a new Alsatian version of the

[157] For a more detailed analysis of this book, see Willer (2011:215-216).
[158] *Die drei Räuber* and *Der Mondmann* were the first of his picture books to be published in German by Georg Lentz and Diogenes, respectively. See Chapter 4 for more information on the publication of Ungerer's work in German and French.

work. La Nuée Bleue, a regional Alsatian publishing house based in Strasbourg, instigated this publication in partnership with OLCA (*Office pour la Langue et la Culture d'Alsace* [Office for the Language and Culture of Alsace]), the Alsatian language maintenance organisation. *Die drei Räuber* was the first of Ungerer's picture books to be published as one of these trilingual re-editions under the title *Die drei Raiwer*. This coincided with Phaidon Press Limited's renewed interest in Ungerer and their re-edition of *The Three Robbers* published in 2008 in English. The Alsatian version was translated by Robert Werner, a well-known journalist and writer from Strasbourg into the "*dialecte strasbourgeois*" [Strasbourg dialect]. It also contains a preface written in French by Bernard Reumaux, the director of the publishing house La Nuée Bleue, and two postfaces, the first in French by Justin Vogel, president of OLCA, and the second also in French by Pascal Schweitzer, an editor at La Nuée Bleue. These paratextual contributions provide the context in which this edition was published and its purpose, since these paratexts give the publisher and OLCA the opportunity to frame the book as an attempt to promote Alsatian trilingualism and to pay homage to Ungerer.

Reumaux's preface focuses on Ungerer and the popularity of *Die drei Räuber* worldwide,[159] and how the text is now being made available in Ungerer's three childhood languages: "*le livre revient aux sources des* trois langues de l'enfance *de Tomi Ungerer et rend ainsi hommage à* la culture multiple *d'une région placée au centre géographique de la grande Histoire européenne*" [the book returns to the sources of Tomi Ungerer's *three childhood languages* and pays tribute to the *multiple culture* of a region situated at the geographical centre of the great European history] (my emphasis). The multiplicity of the Alsatian culture and Ungerer's knowledge of all three languages of Alsace is emphasised several times throughout Reumaux's preface. Moreover, Reumaux also highlights how this trilingual re-edition reflects the harmonious relationship between Alsace's three languages: *"[c]omme dans la vie quotidienne en Alsace, les trois langues cohabitent avec bonheur sur la même page*" [like in Alsatian daily life, the three languages happily cohabit the same page]. These emphases clearly highlight how

[159] *Die drei Räuber* has been translated into twenty languages and two million copies have been sold.

important it is for OLCA and other regional institutions like La Nuée Bleue that Alsace as a region can encourage not only the use of Alsatian but also German alongside the national language, French.

This mission is reinforced at the end of the book with the two postfaces and a biography of the translator, which all focus on language maintenance and the relationship between the three languages. Justin Vogel's contribution in the first postface concentrates on Alsatian-language maintenance, the relationship between the three languages of Alsace, and the pedagogical possibilities the book offers for encouraging trilingualism and language learning in schools. Vogel, the president of OLCA, writes entirely in French, except for the title of the postface, which is in Alsatian: "*Drei Raiwer in drei Sproche*" [Three Robbers in Three Languages] and "*es het Zitt gekoscht !"* [It took time!]. These multiple paratextual contributions in French frame the Alsatian translation in a French context, rooting it in the linguistic politics and policies of France. This postface also criticises the time it took to publish a translation in Alsatian, referring to the subordinate status of Alsatian to both French and German throughout its history and the recent attempt in the decade prior to publishing to encourage a harmonious relationship between the three languages:

> *Soutenir une édition trilingue des* Drei Raiwer*, c'est se réapproprier bien tardivement, il est vrai, une œuvre qui a été adoptée par vingt langues à travers le monde et qu'enfin l'Alsace pourra déguster dans la mélodieuse saveur de son dialecte, quarante-cinq ans après sa création :* es het Zitt gekoscht *! (Cela a pris du temps).*
>
> [To support a trilingual edition of the *Drei Raiwer* is to reappropriate belatedly, it is true, a work that has been adopted by twenty languages around the world and that finally Alsace can enjoy in the melodious flavour of its dialect, forty-five years after its creation: *es het Zitt gekoscht*! (It took a while).]

On the other hand, the second postface by Pascal Schweitzer titled: "*Le renouveau du dialecte alsacien*" [the revival of the Alsatian dialect], emphasises the role La Nuée Bleue wishes to play in this revival: "*Avec ce livre coup de cœur, les Éditions La Nuée Bleue souhaitent apporter leur pierre à la belle et solide maison alsacienne, qui ne saurait exister sans qu'y résonne, chaque jour, notre dialecte*" [with this book, which is a firm favourite, the publishing house La Nuée Bleue wants to contribute its brick to the beautiful and solid Alsatian house, which cannot exist without our dialect resonating within it every day]. This reveals that the aim of the publishing house was to support the maintenance of

Alsatian. Moreover, the two prefaces are accompanied by a short biography about the translator, Robert Werner, which emphasises his relationship to Alsatian: "*il milite depuis toujours en faveur du dialecte, aussi bien par ses émissions sur FR3 Alsace, comme* Jetzt passe emol uf !" [he has always campaigned for the dialect, even via his broadcasts on FR3 Alsace, such as *Jetzt passe emol uf*!]. Werner is a strong supporter and advocate for Alsatian and the use of Alsatian in official settings:

> *Dans sa famille, l'alsacien était la langue de tous les jours, la langue du cœur, celle qui émerge « quand on a mal, quand l'on est heureux, ou quand on est en colère », comme il aime à dire. Rien d'étonnant à ce que Robert Werner, Strasbourgeouis jusqu'au fond de son âme, signe avec brio la traduction des* Trois Brigands *pour ce livre trilingue.*
>
> [In his family, Alsatian was the day-to-day language, the language of the heart, the one that emerges "when one is in pain, when one is happy, or when one is angry", as he likes to say. No wonder that Robert Werner, Strasbourgeouis through and through, brilliantly translated *The Three Robbers* for this trilingual book.]

Vogel describes the edition as "*à trois voix*" [an edition in three voices]. However, with the illustrations and the English edition, as well as the influence of the publishing house on all the preceding editions on all three versions of the trilingual re-edition, there are many more voices or agencies present in this edition than just the three languages of Alsace. Counting the contributions of the writers of the postfaces and preface alone already highlights the voice and agency of three additional speakers without taking into consideration the agencies involved in the publication of the French and German versions.

These postfaces are also accompanied by the well-known Alsatian slogan "Bilingue esch gfetzt / Bilingue, c'est super" created for the establishment of the *A.B.C.M.-Zweisprachigkeit,*[160] the association created to support bilingual schooling in Alsace, and Ungerer's illustration of the boy with two tongues eating two ice-creams wearing a French beret (See Figure 1.3).[161] Even though the content of the preface and postfaces outline a very Alsatian-centric iconotext, they are still written in French. The text, and thus Alsatian, are therefore still framed within the majority language sphere. However, because

[160] *L'Association pour le bilinguisme en classe de maternelle* [Association for bilingualism in nursery school classrooms] (A.B.C.M. Zweisprachigkeit, 2020).

[161] *Flix*, published in 1997, contains an illustration of Flix eating an ice-cream in a similar manner to this illustration. This epitext clearly emphasises Ungerer's aim to promote and represent bilingualism in this work. For a more detailed analysis, see Chapter 2.

individual phrases of Alsatian are used in the French paratext, the French monolingual reader is not allowed to ignore the minority language (Gentes, 2013:272).

Lastly, the layout and the presentation of the three languages within this iconotext also provides important information regarding the relationship between these three languages, the status they have within Alsace, and importantly, the emphasis the publisher wishes to place on each language. As stated by Gentes (2013:269), bilingual editions (or in this case trilingual editions) are often the only way for a minority language to be published, for example, due to financial reasons. Choosing to publish this well-known Alsatian author in Alsatian is also a political statement, since it is promoting the minority language in relation to the two majority languages of Alsace. It is a way of demonstrating to an Alsatian-speaking community that it is possible to write in Alsatian, of encouraging writing in Alsatian, and of increasing their readership by providing speakers of Alsatian with materials to read (Gentes, 2013:269). This promotion of Alsatian above French and German is reflected in the layout of the three languages. The Alsatian version appears, where possible, above the French and German version in a larger and bold font. Underneath, French and German versions are placed side by side, but the French version precedes the German. The German is also italicised (See Figure 1.18). In stark contrast to how bilingual editions are usually formatted, i.e., *en face*, with the 'original' on the left-hand page and the 'translation' on the right or vice versa (Gentes, 2013:273), *Die drei Raiwer* groups all three languages close together on the same page which allows for a multilingual reading of the text. This is also due to the presence of a fourth voice, or 'language', i.e., the visual component of the iconotext. The location of the group of texts in relation to the illustrations closely follows that of the English editions (published by Atheneum Publishers in 1962 and Phaidon Press Limited in 2008).[162] Yet the editors at La Nuée Bleue added a few visual elements to the illustrations that more emphatically group the three languages together, such as a smoke cloud or cave (cf. Figure 1.19 and Figure 1.20). The customary position of the original on the left-hand page and the translation on the right (Hilla Karas, 2007) is complicated when two source

[162] The German Georg Lentz edition (1961b) had many blank white pages with black writing, where the English Atheneum edition (1962c) changed many of these to black pages with white writing. This was not done for either the Diogenes (1963c) or L'École des Loisirs (1968b) editions. Yet the Phaidon Press Limited edition (2008c) and La Nuée Bleue's trilingual re-edition (2008b) similarly changes these pages to black.

languages and illustrations are present in the book, as in this case. However, this becomes more complicated when two source languages and illustrations are present in the book, such as in this case. Thus, *Die drei Raiwer* does not fit into any of the categories listed by Gentes (2013:275).




**FIGURE 1.18.** LANGUAGE DISTRIBUTION IN *DIE DREI RAIWER* (2008B)[163]

[163] Tomi Ungerer: *Die drei Räuber*
Copyright © 1963, 1967 Diogenes Verlag AG Zürich
(Alsatian edition: 2008, La Nuée Bleue)
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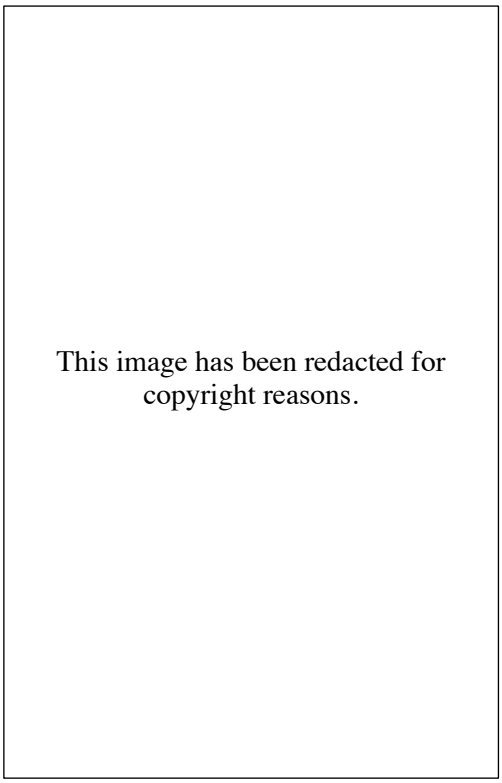


**FIGURE 1.19.** LAYOUT IN *THE THREE ROBBERS* (1962C)

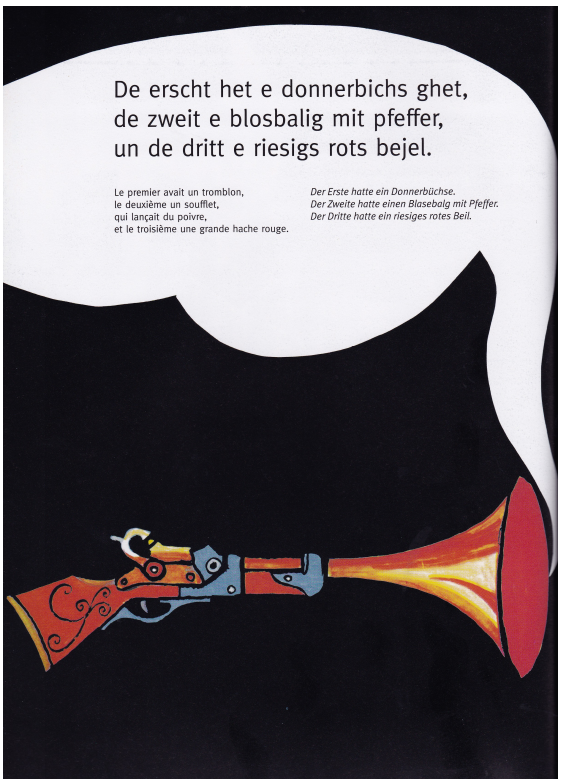


**FIGURE 1.20.** LAYOUT IN *DIE DREI RAIWER* (2008C)[164]

The title page and copyright page also present, and thus highlight, the political agenda of this trilingual re-edition. Since Alsace is part of France, and thus Alsatian is a linguistic minority in relation to French in official terms, the title page announces that the Alsatian translation is derived from the French version, *Les Trois Brigands*. The title page reads: "*Tomi Ungerer en alsacien / Die drei Raiwer / L'Édition trilingue des "Trois Brigands" / Alsacien – Français – Allemand / Traduit du français par Robert Werner*" [Tomi Ungerer in Alsatian / Die drei Raiwer / The trilingual edition of "The Three Robbers" / Alsatian – French – German / Translated from French by Robert Werner]. On the title page, this book is marketed as a translation from French, most likely because of the political background of Alsace: since Alsace is located in France, the most logical scenario is to affiliate the minority language, or dialect, more closely to the official language of the country, rather than the language to which it is

[164] Tomi Ungerer: *Die drei Räuber*
Copyright © 1963, 1967 Diogenes Verlag AG Zürich
(English edition: 1962; Alsatian edition: 2008, La Nuée Bleue)
Permission to reproduce this image has been given by Diogenes Verlag AG and La Nuée Bleue.

most closely related.[165] This designation of the French version as the source text for the Alsatian version displaces the German version, *Die drei Räuber*, which was in fact the first published version of this story. The 1961 version published by Georg Lentz is, however, mentioned in the copyright page: "[…] *pour l'édition en langue allemande. Traduit de l'anglais par Tilde Michels*" [[…] for the German edition. Translated from English by Tilde Michels]. As we already know from the works discussed in the previous chapters, Ungerer always wrote in English with only one exception, his autobiography, and the dummy presented to Georg Lentz was in English. Thus this 'original' German version is already a translation from an English manuscript. Therefore, the traditional 'original' is displaced twice from its traditional position of power: once, by the fact that it is already a translation and is mentioned as such in the copyright page ("*Traduit de l'anglais par Tilde Michels*"); second, through the title page's side-lining of the German version in favour of the French version as its source ("*Traduit du français par Robert Werner*"), which itself is a translation by Adolphe Chagot published by L'École des Loisirs in 1968 from the English edition of *The Three Robbers* published in 1962 by Athenaeum Publishers. This also affirms that Alsatian as a language does, or should, exist in relation to French and is presented as such in the paratexts.

Although Werner's Alsatian version is framed as a translation from French, it has taken inspiration from both the German and the French versions. This joint influence on the text is mentioned in Bernard Reumaux's preface, where he states that the Alsatian translation originates from the German and French editions: "*La traduction alsacien, réalisée à partir de ces deux éditions d'origine, est due à l'écrivain, journaliste et conteur Robert Werner*" [The Alsatian translation, produced from these two source editions, is thanks to the writer, journalist and story-teller Robert Werner]. When closely comparing the Alsatian text with the German and French texts, although both editions are used, as Reumaux suggests, the German text in particular forms the basis of this translation. There are instances where the Alsatian version more closely follows the sentence structure of the German text than that of the French. For example, when the three robbers first bring Tiffany back to their castle, the Alsatian reads: "*Dort han se em e weiches bett gemacht, / fer dass es guet drinne schlofe kann*" [There they made her a soft bed,

[165] Alsatian is an Alemannic dialect and is thus more closely related to German than French.

so that she could sleep well in it]. In the French version, only the first part of this sentence is mentioned: "*Là ils lui firent un lit moelleux*" [There they made her a soft bed], whereas the German version also contains the subordinate clause: "*Dort machten sie ihr ein weiches Bett, / in dem sie schlafen konnte*" [There they made her a soft bed, in which she could sleep]. Another example of this is where the description of Tiffany as an orphan is not given in the French version ("*Alors, comme la petite Tiffany / leur plaisait beaucoup […]*" [And because they liked little Tiffany so much […]), but is in the German and Alsatian texts ("*Und weil Tiffany, das Waisenkind, / ihnen so gut gefiel […]*" and "*Un will d'Tiffany, des weiselkind, / 'ne so guet gfalle het […]*" [And because they liked Tiffany, the orphan, so much […]]). These are two examples where the German influence on the Alsatian text is clear.

Yet in other instances, the French version is the predominant influence on the Alsatian text, which shows that both the German and French texts were consulted when writing the Alsatian version, yet they were not used equally. In fact the French version is used less, in contrast with the comment on the title page. For example, when talking about the renown of the three robbers, the Alsatian version follows the structure of the French version closely in the first part of this clause: "***Nadiirli isch die gschicht / ball in de ganz gejed bekannt gsinn**, / un jede daa sinn waiselkinder / vor em schlossdor gfunde wore*" [Naturally, the story soon became known in the whole region, and every day orphans were found in front of the castle door].[166] The French, for comparison, reads: "***Naturellement, cette histoire / fut vite connue dans toute la région,** / et, chaque jour, de nouveaux orphelins / étaient abandonnés / à la porte du château*" [Naturally, this story quickly became known in the whole region, and every day new orphans were abandoned at the door of the castle]. The second clause on the other hand follows the German wording more closely: "*Die Geschichte / von den Kindern im Räuberschloss / sprach sich schnell herum. / Jeden Tag wurden neue Waisenkinder / vor der Tür gefunden*" [The story about the children in the robber's castle quickly got around. Every day new orphans were found in front of the castle door]. This multiple process of combining linguistic versions to create a new third linguistic version in a minority language is not at all linear; rather it exemplifies the fact that writing, translation,

[166] The French influences on the Alsatian text are written in bold, and the text influenced by the German is underlined.

and publication practices are much more intertwined than a straightforward transfer from one source or language to another. In reality, as argued by Emmerich (2017), a translator uses all the sources available to produce the next version, no matter what type of version this is, be it linguistic, visual or previous editions. This, therefore, shows that translators may carry out their work in a way that is usually attributed to self-translators in particular: in other words, translators do not just 'translate' the text that is given to them in order to produce a replica of the text in another language, but research other existing texts, illustrations or information to do with the work, and thus edit the text across languages to produce something entirely different and unique. With each stage of the editing process of this work, the work is moving further away from a seemingly monolingual work to a multilingual one, even before La Nuée Bleue's publication of it. Yet the publisher's multiple paratextual contributions to an iconotext that displays illustrations alongside three linguistic versions that have themselves all been born from complex, multiple and intertwined processes, as seen in the previous chapters, highlights this work's role as a reflection of Alsatian language politics.

La Nuée Bleue's *Die drei Raiwer* (2008b) was followed by a trilingual edition of *Moon Man*, *'s Mondmannele*, six years later, in 2014. This edition, however, had a different paratextual construction overall. The time lapse of six years brought with it some changes to both layout and language use, which provide an insight into the effect these language maintenance schemes had had in Alsace during this period, and in turn how these schemes enabled a different portrayal of the minority language in the iconotext in relation to the majority language and illustrations. The paratexts of the new edition are no longer in French but in Alsatian (and more specifically in the Uffried dialect of the Bas-Rhin department spoken by the translator, Bénédicte Keck): The title page, preface, postface and the translator's biography are all in Alsatian. Therefore, the Alsatian text is no longer framed within a French context, but stands as the dominant language within the trilingual re-edition with French and German as supporting languages. This is entirely contrary to the usual paratextual layout of bilingual editions, as outlined by Gentes (2013). The preface, for example, like *Die drei Raiwer*, is also written by Justin Vogel (president of OLCA). However, unlike in *Die drei Raiwer*, *'s Mondmannele*'s preface is written

in Alsatian accompanied by its French translation on the same page. The French translation is presented italics underneath the Alsatian text:

| | |
|---|---|
| *Dann wàs sìnn eijentli d'Elsasser? Fràn̂zose? Sìcher! Allemànne? Bstìmmt! Europäer? Sowieso! Villicht sìnn mìr Elsasser e bìssel von dem àllem… Jeder Elsasser versteht ìn dem Mondmannele vùm Tomi Ungerer, wie's schierig ìsch, « àndersch » ze sìnn, àls d'Àndere, dann d'Elsasser sìnn mànchmol äu Mondmannele.* | [Because who are the Alsatians really? French? Of course! Alemannic? Certainly! European? Obviously! Perhaps we Alsatians are a bit of all of them... Every Alsatian appreciates the difficulty of being "different" in Tomi Ungerer's *Moon Man*, because the Alsatians are sometimes Moon Men too.] |
| *Car c'est quoi être Alsacien ? Français ? Bien sûr ! Alaman ? Effectivement ! Européen ? Évidemment. Les Alsaciens sont un peu de tout cela à la fois… Chaque Alsacien comprend à travers ce livre la difficulté d'être « different », car les Alsaciens sont eux aussi, parfois, des Jean de la Lune.* | [Because what does being Alsatian mean? French? Of course! Alemannic? Certainly! European? Obviously. The Alsatians are a bit of all of that at once… Each Alsatian appreciates the difficulty of being "different" in this book, because the Alsatians are sometimes Moon Men too.] |

Moreover, the title page no longer states that the text is only a translation from the French, but states that it uses both the German and French editions of *Moon Man* as its inspiration: "*Tomi Ungerer en alsacien, 's Mondmannele, L'Édition trilingue de "Jean de la Lune" Alsacien – Français – Allemand / Üssem Fràn̂zeesche ùn'em Ditsche vùn Bénédicte Keck*" [Tomi Ungerer in Alsatian, *'s Mondmannele*, the trilingual edition of "Moon Man" Alsatian – French – German / From the French and German by Bénédicte Keck]. French is still favoured over German, since the title appears in both French and Alsatian, but not German. Yet Alsatian is clearly gaining visibility, since in *'s Mondmannele*, Alsatian replaces French for certain paratextual elements. Furthermore, this trilingual re-edition shows that it is a part of a larger attempt on the part of La Nuée Bleue to publish books in Alsatian for language maintenance purposes. Following the story, on the final pages of the iconotext, other books in Alsatian are advertised, such as Tomi Ungerer's *Die drei Raiwer*, Christian Jolibois and Christian Heinrich *'s kleine Bibbele will àn 's Meer* (bilingual Alsatian/French) [trans. Pascal Scheitzer], Antoine de Saint-Exupéry *D'r klein Prinz* (monolingual Alsatian) [trans. Antoine Zipfel] and Jacques Prévert *Prévert en alsacien, sini scheenste Gedichte uf elsässisch* (bilingual Alsatian/French) [trans. Simone

Morgenthaler]. This places the book within a larger framework for language preservation, maintenance and promotion.




**FIGURE 1.21.** EXAMPLES OF THE TRILINGUAL PAGE LAYOUT OF *'S MONDMANNELE* (2014)[167]

That the iconotext is promoting the use of Alsatian is also reflected in the layout of *'s Mondmannele*: Alsatian, where possible, appears above French and German in a larger font. Underneath, the French version precedes the German, which is again italicised. However, in comparison to *Die drei Raiwer*, the French and German texts in *'s Mondmannele* are in an even smaller font and are always placed right at the bottom of the page, away from the Alsatian text (see Figure 1.21). This no longer gives a trilingual feel to the book. Instead, it suggests that Alsatian has gained visibility and that the audience is a more confident monolingual Alsatian reader who who needs minimal, if any, support from the French or German texts. The German and French texts are now only included as a safety measure (or a

[167] Tomi Ungerer: *Der Mondmann*
Copyright © 1966 Diogenes Verlag AG Zürich
(Alsatian edition: 2014, La Nuée Bleue)
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requirement for financial purposes). In *Die drei Raiwer*, all three linguistic versions could be viewed at the same time, since their fonts were similar sizes and they were placed close together. In *'s Mondmannele*, on the other hand, it is easy to ignore the French and German versions, since they are placed away from the Alsatian text. The eyes of the reader must move from the top or middle of the page to the bottom of the page to reach the French and German texts. Furthermore, the stark font size difference between the Alsatian and French and German versions requires the reader to refocus their gaze, which would disrupt the reading flow. Thus, the reading strategy is much more focused on a monolingual reading in Alsatian in *'s Mondmannele* compared to *Die drei Raiwer*. Yet in spite of what the paratexts promise ("*Üssem Fränzeesche ùn'em Ditsche*"), the Alsatian text of *'s Mondmannele* is mainly based on the French text. This is the opposite to *Die drei Raiwer*, where the title page states that it has been translated from French, yet Werner used both the German and French versions to create the Alsatian text. The German and French texts of *Moon Man* are very different from one another, and thus tracing where the Alsatian text is based on the French or the German is straightforward:

| **French** | **Alsatian** | **German** |
|---|---|---|
| Avez-vous vu Jean de la Lune, là-haut dans le ciel ? / Pelotonné dans sa boule argentée, / il vous fait signe amicalement. / Il attend que vous lui rendiez sa visite, une visite / que tout le monde ici a oubliée, et que je vais vous conter. | Hàn ihr 's Mondmannele gsahn dert owe ìm Hìmmel ? / Es ìsch ingemùschelt ìn sinere Sìlverkuegel / ùn wìnkt éich zü mìteme zàrte Lachele. / Es wàrt àls noch, ass-n-ìhr ìhm e Bsuech màche. / Es het éich schùnn bsuecht, ìhr wìsse's àwwer nìmmi. / Dìe Gschìcht will I éich jetz verzehle. | In sternklaren Nächten / kann man den Mondmann am Himmel / droben sehen, wie er zusammengekauert / in seiner silbernen Wohnung sitzt. |

This, however, does not mean that the German version was disregarded. There are also instances where Keck used the German version as the basis for the Alsatian version, and there are instances where both the French and German versions are combined. Keck even took more authorial liberties when composing the Alsatian text than Werner did for *Die drei Raiwer*. In the excerpt below for example, the German version is used as the main basis, but certain information contained in the French version (underlined) is threaded into it to create a kind of intermixing of sources:

| **French** | **Alsatian** | **German** |
|---|---|---|
| Jean de la Lune fut jeté en prison. / On lui mit un boulet au pied. On créa, pour le juger, un tribunal spécial. Et le soir, quand la Lune venait l'éclairer, il repensait à elle et restait là, tout triste. | *'s Mondmannele ìsch ìns Gfangnis geworfe wùrre*. / Mìr het ìhm àn de Fuess e Isekuegel àngehangt. / *E Sùndergerìcht het siner Fàll muen ìngersueche*. / Ùn z'Oweds, wie's àls 's Lìecht vùm Mond hoch àm Hìmmel / het sahn stehn, het 's àrme Mondmannele / àn siner verlorene Troem gedankt. | Der Mondmann wurde ins Gefängnis geworfen, / und ein Sondergericht musste den Fall untersuchen. / Armer Mondmann... aus war's mit seinem Traum, / unter bunten Lampions mit fröhlichen Leuten zu tanzen! |

Information contained in both the French and German versions of *Moon Man* is included in the Alsatian text. However, even here, Keck has thought of her own way to formulate the Moon Man's lost dream, which does not coincide with either the German or French texts. In the French, Moon Man is thinking of the moon, and in the German, his dream of dancing with people on earth has come to an end. In Alsatian, in comparison, he is just thinking of his lost dream, leaving the reader to view the illustrations to find the information that reveals what his lost dream is. The illustration depicts people dancing at a masquerade ball. Moreover, this shows that Keck, the translator, is acting as an agent of translation yet is taking on an authorial role, since she is changing the format of the iconotext, from one that is more symmetrical, to one that is enhancing, where the text depends on the illustration to give more information (Nikolajeva & Scott, 2001:12). This not only places the singular source further into question, since the illustrations also provide Keck with the information for her Alsatian translation, it also highlights the translator's power to change the type of picture book through the use of multiple sources of information.

In conclusion, the multilingualism of an individual, in this case Ungerer, who represents the multilingualism of the collective, i.e., Alsace, influenced the presentation of the languages within the trilingual iconotext. Yet the process itself reveals how truly translingual the editing process of the trilingual re-editions is, and how the heterolingualism of the agents influenced this process. Moreover, the time lapse between the first trilingual re-edition of Ungerer's work, *Die drei Raiwer* (2008) and the

second, *'s Mondmannele* (2014) shows a progression to the prominence and status of Alsatian in the books, which is thus a reflection of the place Alsatian holds in Alsace. Ungerer's *'s Mondmannele* pushes what was first attempted in *Die drei Raiwer* even further. Now, the Alsatian text is no longer framed within a French context, but stands as the dominant language within the trilingual re-edition with French and German as supporting languages. In addition, the fact that the title page states that it uses both the German and French editions of *Moon Man* as its inspiration destabilises the notion of the "full transposition of one monolingual source code into another monolingual target code" (Maylaerts, 2006:5), since two source codes influence this translation and a "full transposition" is never achieved, since elements of another linguistic version are still present.

This chapter also brings to the fore questions of language status and politics, since the paratextual elements describing the translation process do not always align with the actual process of translation found in the textual analysis. These trilingual re-editions and their paratexts destabilise the status of the original, since a further layer of heterolingualism and sources are used in its production. Furthermore, the analysis also demonstrates how the language politics in Alsace play a role in the destabilisation of language status and the 'source' in relation to the binary translation process, as does the use of illustrations as a source of inspiration, and the translator's role as a translingual editor. The paratexts and texts of the trilingual re-editions of *The Three Robbers* and *Moon Man* not only demonstrate that the translation process in multilingual contexts is less linear due to the less defined status of the languages and consequently the less defined status of 'originals', but they also provide an insight into the current linguistic environment of Alsace and into language maintenance attempts, which also often rely on translation as a basis.

## *CONCLUSION*

In conclusion, in Part I we explored how translation and heterolingualism influence the work of an individual author-illustrator and saw how the complex multilingual background of an author comes to the fore in the multiple creative processes during the production of picture books. Ungerer's creative process is an ongoing form of (self)translation, adaptation and (re)writing that takes inspiration from various sources, be it language, different media, the work of another author or artist, or his own previous work. As highlighted in the subchapter 'Ungerer, Alsace and Multilingual Identity' and in Chapter 2, Ungerer sees his identity as multitudinous and thus he has multiple 'brother tongues'. In other words, Ungerer's multilingual upbringing led to his various transpositions of his work and his close relationship to multiple languages and creative media. Rejecting the concept of monolingualism enabled Ungerer to explore writing through translation, especially in his autobiography, *À la guerre comme à la guerre* (1991), and viewing translation as a type of creative expression provided him with a way of exploring meaning making in a fluid manner, which was not confined to one given language. Ungerer used his autobiography to explore his relationship to his translingualism and identity through language, translation and heterolingual writing. Moreover, this realisation prompted him to produce picture books such as *Flix* (1997a) that specifically engage with themes of identity, culture, language and belonging. His picture books give him the opportunity of exploring the Alsatian social and cultural reality in a visual manner, through the use of species to highlight linguistic and cultural difference and likeness. Yet *Flix*'s English manuscript and further transformation into English changed *Flix*'s message regarding language and identity to a monolingual model, which was not the case in his French and German versions of the text, in which he advocates linguistic tolerance and acceptance, or a multilingual model of society.

Furthermore, the way Ungerer approaches writing, translation and illustration in the genesis of his works, in particular during the early stages of his career in the United States, shows that when we no longer take monolingualism as the norm or view originals or language as fixed, the development of any literary creation is a process that draws inspiration from a myriad of sources of one's own experiences and surroundings. Thus, if we view written creativity in this manner, writing and by extension

translation, is a continuous process of creativity that includes translation, adaptation, (re)writing, translingual editing and interpretation carried out by multiple agents including the author-illustrator, translator and editor. This is especially the case where text and image both play a role in the "final" product, or iconotext, such as in children's picture books or graphic novels. Terms such as writing, (self)translation and translingual editing are in Ungerer's case not clearly defined; Ungerer's case reflects more closely a spectrum of creative expression, i.e., textual transformations. However, in the case of picture books, these transformations are not only textual. As we saw in Chapter 3, illustrations are a major part of Ungerer's creative process, since it is the initial way Ungerer expresses himself without confining himself to one language. Illustrations, therefore, add another layer to the multitudinous nature of the genesis of works created by heterolingual authors. The work continuously evolves through the use of illustrations, and therefore triangulates the creative process by adding illustration to the writing-translation continuum. What we call 'original' is therefore the result of multiple processes of translation, and in the case of picture books, this also includes illustration as a form of intersemiotic transformation. Moreover, it is during the picture book's genesis that the publishing house has a major influence on both the verbal and visual production of the work, especially in the case of multilingual authors. The publishing house brings the author-illustrator's ideas in line with the monolingual norms of the publishing industry as well as the cultural norms of the receiving culture in the form of translingual editing, since they are confronted with the multilingualism of the author in several instances. Firstly, they are confronted by it through editing the text to Standard English and therefore to the monolingual paradigm, and secondly, through adapting the illustrations and the content of the story to the cultural norms of the United States through the paratexts and marketing of the picture book.

It is not only Ungerer's illustrations that problematise the writing-translation process of a heterolingual author-illustrator; so does the larger multilingual publication process where several agents are involved. The examples provided in Chapter 4 show that multiple versions of the same work can form the basis of a translation, and thus the sequentiality of activities such as writing, editing and translation becomes intertwined and their boundaries blurred. The publication process of Ungerer's

work after his twenty-year break, which involves an English manuscript, the creation of a German version prior to publication, and the work's further transformation into French and sometimes even (back) into English, questions assumptions of linear processes in the creation of so-called originals and their translations, since many of Ungerer's works influence each other in non-linear ways. Beyond the creation and editing processes behind sketches, illustrations, drafts and notes, the different linguistic editions of his work also show that there is a continuous, fluid process of creation enacted by multiple agents. Their roles in the process also become more ambiguous, since when the processes overlap, so does the intervention of each agent. Moreover, the designation of the linguistic version in the paratexts of the iconotext as either a translation, adaptation or original blurs these processes even more. At times the 'original' defined in the peritext does not coincide with the findings of a close textual analysis comparing it to the other existing linguistic editions, since multiple texts are used and combined to form this new linguistic edition. Furthermore, when comparing the peritexts of the different linguistic versions of the same work, all are designated 'translations', which displaces the idea of a traditional original even further. This is not only the case for the translation of Ungerer's work into French and English from the German edition and manuscript, but also for the Alsatian translation of Ungerer's work, as seen in Chapter 5. The editing process of these editions reveal how truly translingual the creation process is in the case of multilingual societies and heterolingual author-illustrators. Yet again we saw that the actual translingual process does not always coincide with the information provided in the peritexts. At least two, if not three, languages and linguistic versions influence these textual transformations into Alsatian and so a 'full transposition' of the work is never achieved. In addition, the diachronic change in society with reference to language status and politics is also reflected in the peritexts, since Alsatian is given more prominence in the later re-edition *'s Mondmannele*.

Part I has shown that the influence translation has on Ungerer's work is multifaceted. These findings suggest that Ungerer uses his different linguistic versions as a form of 'draft' where he works out ideas rather than finished products, as any artist would do with their work intralingually. Yet his process is translingual and transmedial, not only spanning multiple languages and media, but also spanning several cultures and traditions and agents who 'translate' in different ways, evolving through each 'draft'. If we

view all his work as 'drafts' or versions of an ever-evolving oeuvre rather than individual published picture books, each influence and transfiguration can be pinpointed and its location in a sequence of works is clear. This is already suggested by Willer's (2011) analysis of his graphic work, Ungerer's influences, his work's development and its influence on other artists, *Tomi Ungerer: Graphic Art*. Yet with the addition of my analysis of the linguistic editions of Ungerer's works, this continuous cycle of creation becomes even more apparent. This suggests the need for a different way of reading picture books by authors from multilingual backgrounds, one that takes into account the ways that language and art collide to form a myriad of readings and further transpositions, pre- and post-publication. How these themes develop in a collaboration between an author and illustrator, I will now explore in Part II.

# *PART 2: THE CASE OF SELINA CHÖNZ & ALOIS CARIGIET*

## *INTRODUCTION*

In comparison to Part I, in which I mapped how multilingualism and translation were an integral part of Tomi Ungerer's working process in different forms, Part II demonstrates how transformative activities such as writing, translation and illustration can give voice and legitimacy to the different linguistic minorities of a region. I will analyse *Uorsin* (1945b), a picture book written in one of the *idioms*,[168] or dialectal varieties, of Switzerland's fourth national language, Romansh. It was created by Swiss author Selina Chönz (1910–2000) and Swiss illustrator Alois Carigiet (1902–1985). Carigiet was a well-known graphic designer in Switzerland and was the first winner of the Hans Christian Andersen Award for Illustration in 1966 for his complete picture-book oeuvre, which included the *Engadiner Trilogie* as well as his own picture book trilogy. It is one of the biggest and longest-lasting successes among Swiss picture books (*Neue Zürcher Zeitung* 1995:54). In 1948, Chönz and Carigiet received the *Schweizer Jugendbuchpreis* for the German version of their work, *Schellen-Ursli* (1945a), which was published contemporaneously with two joint editions of *Uorsin*, each containing two regional dialects of Romansh. In 1953, *A Bell for Ursli*, the English version, won the New York Times Choice of Best Illustrated Children's Book of the Year (Schultze-Kraft, 1998:161). *Uorsin*'s sequels *Flurina und das Wildvögelein* (1952) and *Der grosse Schnee* (1955b), both of which were first published in German and not Romansh, will also be analysed. Although focusing on similar research questions as Part I, Part II will answer them from the perspective of the work coming to fruition through a collaboration between multiple multilingual agents who advocate for a minority language rather than from the perspective of a multilingual individual's creative process. The publication of the various intra- and inter-linguistic transformations of *Uorsin* (1945b) and the complex processes that created these, provide answers to some of these key questions. Chapter 6 and Chapter 7 analyse how translation in various forms contributes to the creation of *Uorsin* (1945b) and how these different phases of the creative process as a collaboration add to our understanding of heterolingualism, writing, and translation in children's

[168] Translated from the German *Idiom*. For its definition, see subchapter 'Rumauntsch / Romontsch / Rumantsch / Romansh / Rätoromanisch'.

literature. Since Romansh is multiple in itself, since it is made up of multiple *idioms* or speech communities, intralingual textual transformations are required to bridge the linguistic differences between them. Agents from these different speech communities are thus brought together to give voice to Romansh as a minority language in Switzerland. This is analysed in Chapter 6. I will then analyse in Chapter 7 how these agents and their roles in the creation of the iconotext overlap and therefore influence and challenge the sequentiality normally presumed in the writing and the subsequent translation of a text. These agents are first and foremost producing intralingual textual transformations and consequently iconotexts based on both verbal and visual elements of the text. An analysis of the language ideology behind the intralingual textual transformations has so far been neglected, I will therefore also take into consideration the Surmiran/Sutsilvan bilingual edition published contemporaneously in 1945 alongside the German and Ladin/Sursilvan editions (1945c). The role each agent has in the production of these versions and how they are presented in three separate iconotexts will therefore be analysed to reveal how these interactions shape the work, but also how they help give voice to Romansh. Moreover, this chapter will look at the role Chönz's self-translation into German, entitled *Schellen-Ursli* (1945a), which was published simultaneously with the Romansh editions, has in the process. What are the consequences for the preservation and promotion of Romansh? Does this linguistic version highlight or downplay the multilingual publishing process of *Uorsin*? The prefaces and other paratextual elements of the different linguistic editions of *Uorsin* also provide an insight into the intended purpose of the work's publication and the intended purpose of its translation. In order to analyse how Chönz and Carigiet's work was framed and used politically to give voice and legitimacy to Romansh and its various incarnations, Part I will begin with a brief overview of the linguistic history of Graubünden and Romansh.[169] This shows how the multiplicity of a singular language can influence and destabilise translation and creates an environment for multilingual individuals to be creative beyond the boundaries of language.

In Chapter 8, this thesis will explore how the reversal of the creative process of *Uorsin*'s two subsequent books *Flurina und das Wildvöglein* (1952) and *Der grosse Schnee* (1955b) affects the

[169] Graubünden, also known as Grisons, is the largest and easternmost canton (or member state) of Switzerland.

position and status of Chönz and Romansh in the finished iconotexts. It will also explore how Carigiet's emphasis on them being picture books with accompanying illustrations (Carigiet, 1966:63) and their foregrounding as a coherent trilogy adds to this reversal of power. Moreover, the three works *Zottel, Zick und Zwerg* (1965a), *Birnbaum, Birke und Berberitze* (1967a), and *Maurus und Madleina* (1969), which were written and illustrated by Carigiet, will also be analysed. These works highlight questions regarding authorship and the cultural capital of the contributors in light of the marketing strategy of the publisher, as well as the investment of the collaborators in publishing in the minority language, Romansh.

### *RUMAUNTSCH / ROMONTSCH / RUMANTSCH / ROMANSH / RÄTOROMANISCH*

Romansh is a Rhaeto-Romance language distinct to those spoken in northern Italy called Dolomitic Ladin and Friulian.[170] Romansh is a very conservative Romance language, which has maintained many archaic forms; however, it has also been shaped by its close contact with German and Italian. According to the census of 2000, there were 60,561 speakers who chose Romansh as their "*best beherrschte Sprache und gesprochene Sprache in Familie, Schule oder Beruf*" [best language and language spoken at home, school or work]. 40,168 of these speakers were residents of Graubünden (Lia Rumantscha, 2004). There are no newer statistics, however, the unofficial number of speakers is bigger, since the official numbers do not consider speakers who do not see Romansch as their best language. The way in which the census question is formulated may mean that Romansh speakers are falling through the statistical cracks, since many Romansh speakers are more literate in German than in Romansh as a consequence of the school system. Of course, for each *idiom* within Romansch, there are different levels of use and competence. For example, in 2000, sixty-six percent of the population of Surselva spoke Romansh as their best language. Overall, however, these numbers show that only 32.81 percent of the of traditional Romansh-speaking territories said their best language is Romansh in 2000.

There are lower levels of literacy in Romansh than in other languages used in these areas, because after primary school, German becomes more and more dominant in the education system. The higher

[170] Rhaeto-Romance means originating from Latin.

level of secondary education in Switzerland, the Matura, is predominantly in German. For Romansh speakers, the only option is the "*Zweisprachige Maturität*", or bilingual Matura, which allows pupils whose first language is Romansh or Italian, to take three subjects in that language. These subjects are history, biology and geography (Kanton Graubünden, 2011). Moreover, once they finish their Matura, young Romansh-speakers generally leave Graubünden to study in German-speaking Switzerland, often not returning home after graduation. Rico Valär, Professor of Romansh at the University of Zurich, states in an interview with RTR (Livers, 2019) that it is exactly the missing secondary levels of education in Romansh that have caused a lack of language competence, and consequently a lack of Romansh-speaking teachers. It is therefore possible to identify a vicious cycle: if pupils do not need to take Romansh at secondary level, then they have no motivation to do so, because Romansh is not used in the workplace, and workplaces are also not motivated to use Romansh, because there are not enough pupils graduating from school with a good enough language competence to carry out work tasks in Romansh.

Moreover, the introduction of a standardised form, Rumantsch Grischun, in 1982, which has been used in all official settings since 2001, created a further hurdle for Romansh speakers to reach the higher level of language competence, since this variety is a made-up language, based on three of the idioms. Since the idioms are so different from each other, as I will discuss in more detail below, Romansh speakers are not necessarily fluent readers of this standard, which is not introduced until secondary school. This lack of familiarity with Rumantsch Grischun pushes speakers of Romansh to convert to German in more official settings.

That Romansh is a language with dwindling numbers of speakers is also reflected in the publishing industry, because publishers are often a part of maintenance organisations, like the Lia Rumantscha, or are heavily subsidised by maintenance organisations or by Pro Helvetia. The main works published are children's literature or educational material for schools, aimed in particular at the primary school readership. Classical works and poetry or prose related to questions of identity or *patria* [homeland], especially since 1945, are the other types of works most commonly published. Translations into Romansh are rare. However, translation from Romansch plays a big role for the visibility of Romansh

nowadays, because works are often published in bilingual editions. A major source of Romansh literature, are periodicals, such as the *Chalender Ladin* by the Union dads Grischs, the *Calender per mintgagi* and the *Calender Romontsch*.

Although I have so far been referring to Romansh as a singular language, it is in fact a perfect example of the multiplicity of language (see below). Due to Graubünden's mountainous geography and scattered population, different dialectal varieties of Romansh are spoken between neighbouring villages. Romansh is divided into five regional varieties, which Romansh-speakers call idioms, because each idiom has a rich literary history and possesses its own written version with its own grammar and lexicon. The five idioms of Romansh are: Sursilvan, spoken in the Surselva along the Vorderrhein; Sutsilvan in the Hinterrhein valley; Surmiran in central Graubünden; Puter in the Upper Engadin; and Vallader in the Lower Engadin and Val Müstair (Cathomas, 1993:89) (see Figure 2.1 for the geographical distribution of the idioms). Puter and Vallader fall under the umbrella term 'Ladin', although this has little to with their proximity to Dolomitic Ladin and more to do with its designation as a Latin-derived language. The differences between the idioms on a lexical, grammatical, and intonational level are considerable, and speakers of one idiom do not automatically understand speakers of the others. Even if Romansh is the language of one specific *Gemeinde*, it could be a different idiom to the one spoken in its neighbouring valley or even neighbouring village.[171] Billigmeier (1979:ix) states that a further reason Graubünden's linguistic diversity has been maintained for all this time is due to cantonal and local autonomy, since each local government may decide on its own administrative language.

[171] *Gemeinde* is the German word for commune.

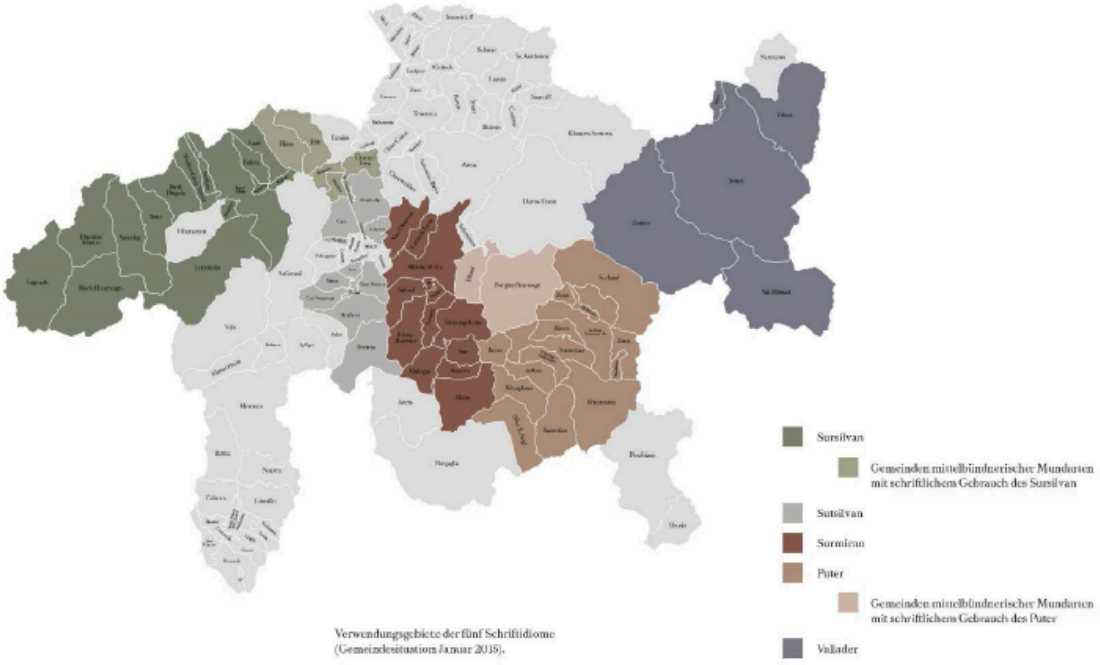



**FIGURE 2.1.** THE GEOGRAPHICAL DISTRIBUTION OF THE ROMANSH IDIOMS[172]

Until the nineteenth century, the majority of the population in Canton Graubünden spoke Romansh (Liver, 2011). Today, Graubünden is the largest and least densely populated of the Swiss Cantons, with great linguistic diversity. It is within Graubünden that the main multilingual population of Switzerland resides. The three languages spoken here are German, Italian and Romansh (see Figure 2.2 for the current geographical distribution of these languages in Graubünden).[173] As stated by Liver (2011), from a sociolinguistic perspective, bilingualism is the norm in Graubünden, since there are no longer any Romansh speakers who do not also speak German. From the fifteenth century onwards, when its capital, Chur, and other communes in its northeast became German-speaking, there has been gradual Germanisation within Graubünden (Cathomas, 1993:90).[174] In other words, there has been a gradual

[172] © 2015 Lia Rumantscha, Cuira. Permission to reproduce this map has been given by the Lia Rumantscha.
[173] There are, of course, also many migrant languages spoken in Graubünden due to tourism, both because of workers supporting tourism or because of tourists themselves, that I do not acknowledge here, including Portuguese. These are no less important to the region today, but at the time of the publication of *Uorsin* are less relevant to this discussion.
[174] Chur was destroyed by a large fire in 1464 and was rebuilt by a mainly German-speaking workforce that then settled in the city with their families.

language shift from Romansh to German due to the influx of German speakers, the region's growing popularity as a tourism destination, Graubünden's use of German as the official language of the region, and the region's growing economic dependency on German-speaking Switzerland (Lia Rumantscha, 2015:14).[175] Beforehand, Graubünden was entirely Romansh-speaking.

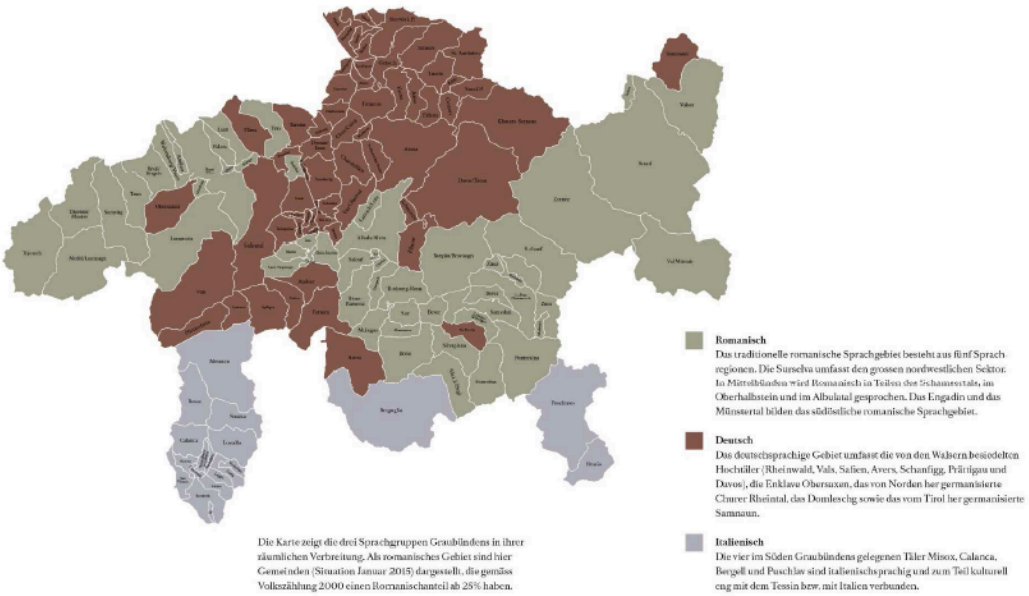



**FIGURE 2.2.** THE GEOGRAPHICAL DISTRIBUTION OF GERMAN, ITALIAN AND ROMANSH IN GRAUBÜNDEN[176]

In nineteenth-century Switzerland, liberals desired to invalidate and abolish Romansh, because they saw it as an obstacle to the Canton Graubünden's future in the modern world. A counter reaction towards the nineteenth-century liberals was the *Renaschientscha retorumantscha* [Romansh Renaissance]. Acknowledgement of Romansh as a national language was important for the movement, and in the 1938 *Abstimmung* [referendum] on the revision of the Confederation Articles 107 and 116 of the Swiss Federal Constitution, Romansh became the fourth national language of Switzerland (Liver, 2011; Valär, 2013). The articles were changed to state that "German, French, Italian *and Rhaeto-*

[175] At the start of the Germanisation process, Graubünden was known as the Three Leagues.
[176] © 2015 Lia Rumantscha, Cuira. Permission to reproduce this image has been given by the Lia Rumantscha.

*Romanic* are Switzerland's *national* languages. German, French and Italian are declared *official* languages of the Confederation" (Cathomas, 1993:103, my emphasis). In the end, 91.6 percent of voters were in favour of including Romansh as a national language, which reflects the sentiment at the time (Schweizerische Bundeskanzlei, 2017): the Swiss population saw the importance of including the Romansh-speaking population in Switzerland as a measure against the national expansion envisaged by German and Italian irredentism (Schultze-Kraft, 1998:70).[177] In addition, the Federal Council's statement of 1 June 1937, in which the Confederation addresses Swiss identity and its multiple languages (Cathomas, 1993:105) states that:

> [t]he Swiss Confederation would owe its character as a nation to other factors than to the common language. It represents much more a spiritual community, supported by the will of peoples speaking different languages to live together as one nation and to preserve and to defend the freedom and the unity earned in a historical common past by making common cause.

From this statement, we can see that during this time, equal rights for all the speech communities in Switzerland were very important, since linguistic equality would set them apart politically from being extended members of German and Italian speech communities, in other words, from becoming one nation through a common language. Most of the propaganda surrounding the 1938 referendum was patriotic folklore instead of democratic argumentation, in which Romansh speakers were depicted as ancient, strong-rooted, and thoroughly Swiss (Valär, 2015:36). Subsequently, in the years following the Second World War, many Romansh books were published and became an element of identification and propaganda for the Romansh Renaissance and consequently Romansh speakers became a symbol of Switzerland's individuality.[178] According to Rico Valär (ibid.:38), one of the most successful projects that came out of the Romansh Renaissance, was precisely *Uorsin*. This movement – and subsequently *Uorsin* – were perfect for the ideological focus of the Swiss *Heimatschutz* [cultural heritage protection], in which Alpine and village life, and the peasantry are revered and everything industrial, urban and

[177] Romansh was only raised to partial official status in a referendum in 1996. In Canton Graubünden, Romansh became an official language with the Constitution of 1880 and 1892 (Liver, 2011), and only after 2004 did Graubünden recognise German, Romansh and Italian equally.
[178] For more information on the Romansh Renaissance and the political use of Romansh during this period, please see Valär (2013; 2015).

materialistic is rejected (ibid.:36), since *Uorsin* was written shortly following the referendum in 1938 and during a highly politicised time.

# *CHAPTER 6 UORSIN / URSIN / UORSIGN / UORSET / SCHELLEN-URSLI: A PICTURE BOOK RELEASED SIMULTANEOUSLY IN FIVE DIFFERENT VERSIONS*

This chapter will explore how the Romansh language influenced the shaping of *Uorsin* (1945b, 1945c) and how the picture book was used politically as a way of giving voice and legitimacy to Romansh through the way it was produced and through the roles of the various contributors in its production. *Uorsin* is a product of the collaboration between Romansh speakers from all five idioms and was released simultaneously in five different linguistic versions, in four Romansh idioms and in German, in three editions. The focus here will be multilingual publishing process of *Uorsin*, its production and the various contributors and their roles in its production. The analysis will centre on paratexts, including the prefaces, publisher pretexts, copyright pages and formatting of the various editions from 1945 and their subsequent editions, since these provide an insight into the intended purpose of the work's publication, of the different intralingual editions, and of Chönz's German self-translation. Moreover, Carigiet's illustrations will also be analysed, since, similar to Ungerer's use of illustrations in his creative process, these are an integral part of the production process of *Uorsin* and are also tied up in the transformation of the work in its various forms, which further provides insight into questions regarding singular authorship of picture books as well as translation as a binary process.

Selina Chönz first wrote *Uorsin* in the Romansh idiom spoken in the Engadin valley, known as Ladin.[179] Even before *Uorsin*, Chönz wrote stories in Ladin about rural life in the Alps, including *La chastlauna* (1940), *Il purtret da l'antenat* (1943) and *La scuvierta da l'orma* (1950), since she was a strong supporter of the Romansh language and culture. She even changed the spelling of her name to reflect its Romansh spelling from Könz to Chönz. Her husband, Jachen Ulrich Könz, was also a well-known advocate for Romansh culture and language from the Engadin valley in Graubünden (Schultze-Kraft, 1998:165). Another reason why Chönz wrote in Romansh instead of German was because in her

[179] Ladin is an umbrella term for the two dialectal varieties called Puter and Vallader.

opinion, Romansh also lent itself well to poetry,[180] since it was a new literary language: "*Notre langue se prête si bien à la poésie […]. Elle est presque vierge! Alors qu'en allemande on butte à chaque phrase sur des images modèles!*" [Our language lends itself well to poetry […]. It is almost virginal! While in German you stumble across predefined images in every sentence!] (as quoted in Schultze-Kraft, 1998:165).[181] *Uorsin* was illustrated by another Romansh speaker, Alois Carigiet, who was a well-known graphic designer, known for his lithographs and posters. Carigiet, however, came from the Surselva area and spoke the Romansh idiom known as Sursilvan. During the 1930s, Carigiet illustrated multiple front pages for, and made many contributions to, the *Schweizer Spiegel* which championed the *Geistige Landesverteidigung* [intellectual defence of the nation] (Valär, 2015:36).[182] The *Schweizer Spiegel* also published a contribution by Otto Gieré-Trippi in 1933, in which he called for Romansh to become a national language in the *Bundesverfassung* [Swiss Federal Constitution]. Carigiet produced the accompanying illustration for Gieré-Trippi's contribution. This illustration depicts the Romansh speakers in a folkloric way (see Figure 2.3), which reveals that Carigiet's political standpoint towards the Romansh language and culture is also favourable and aligns with Chönz's: he was, in other words, a staunch supporter of the Romansh language and Alpine culture.

[180] *Uorsin* (1945) was written in iambic pentameter (Schultze-Kraft, 1998:161).
[181] Chönz commenting in French, a language seen as a language of canonical literature, on the literary dignity of a 'minor' language could be a political and polemical statement; firstly, because it is not in German, the dominant neighbouring language to Romansh and thus removes Romansh from the political ties to German, and secondly, because of French's high status as a literary language, which thus gives Romansh a platform beyond its geographical and cultural boundary. It could also be an attempt to establish a new relationship between French and Romansh, since they are both Romance languages.
[182] Coincidentally, the *Schweizer Spiegel* is the sister newspaper of the original publishing house of *Schellen-Ursli*, the German edition of *Uorsin*.

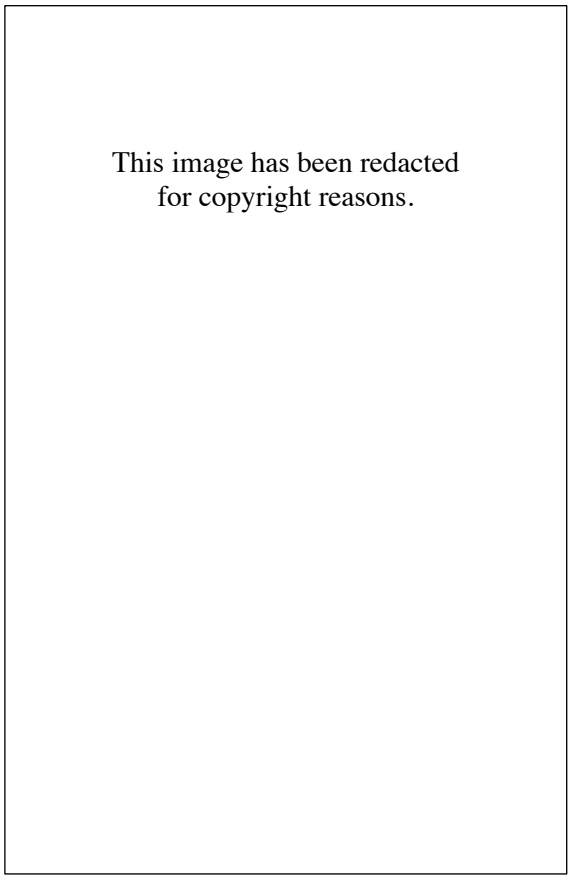



**FIGURE 2.3.** CARIGIET'S ILLUSTRATION ACCOMPANYING OTTO GIERÉ-TRIPPI'S CONTRIBUTION WHICH CALLED FOR ROMANSH TO BE A NATIONAL LANGUAGE IN THE *SCHWEIZER SPIEGEL* FROM 1933[183]

Chönz approached Carigiet several times before he finally agreed to illustrate her children's story in 1939 (Trullmann, 2007). Significantly, this happened to be one year after Romansh was declared a national language, and Carigiet began working on the illustrations for *Uorsin* in 1940. According to Chasper Pult (2015a), it was at the suggestion of Jon Pult, a Romansh author actively engaged with promoting the Romansh language and culture and the author of both the German and Ladin prefaces of *Uorsin*, that Chönz contacted Carigiet to illustrate the story. Having grown up in a Romansh-speaking area, Carigiet knew the Graubünden culture well and could, thus, play a mediating role between the culturally and linguistically diverse Romansh valleys (Pult, 2015a:40). Chönz and Jon Pult also had a

[183] Illustration found in Valär, 2015:37.

long-lasting friendship; and according to Chasper Pult (ibid.), Jon Pult's son, there is much evidence that during the creation of *Uorsin*, Chönz and Pult were in close contact: For example, upon the release of the Japanese joint edition of *Uorsin* and *Flurina* in 1954, Chönz gave a copy as a gift to Pult and wrote him a letter, thanking him in both for his engagement and collaboration.[184]

Pult (ibid.:42) also states that the fact that two Romansh speakers collaborated on the project was more than likely the main reason for Pult's engagement in the publishing of *Uorsin*, and thus the reason for his writing the preface, since the maintenance of the Romansh language and culture was his life's work.[185] Pult was a well-known author, language activist, president of the Union dals Grischs, the language maintenance organisation for the Ladin idiom, and the secretary of the Lia Rumantscha, the umbrella organisation for the Romansh language (and publisher of *Uorsin*). Pult saw Romansh literature as intrinsically important for Romansh culture (Hofmann, 2011), and thus provided the preface to a work he thought important for its maintenance. Therefore, thanks to Pult, Chönz approached Carigiet to illustrate *Uorsin*.

However, *Uorsin* was not released as a single edition comprising the Ladin idiom and Carigiet's illustrations. In fact, three editions of *Uorsin* were released simultaneously in 1945: one in German, titled *Schellen-Ursli*, which was a self-translation by Chönz, and two in Romansh; each of the latter was an "*ediziun comünaivla*" (Chönz, 1964a, 1964b), or 'joint' edition containing two of the Romansh idioms. One Romansh edition comprises the story in Ladin and Sursilvan, and another in Sutsilvan and Surmiran. This complex language scenario is clearly stated on the copyright page of the German first edition (*Schellen-Ursli*, 1945a). There are, therefore, four Romansh versions of *Uorsin*, and each was written by a different author-translator. Two well-known Romansh writers and a language activist were asked to produce the intralingual Romansh textual transformations of Chönz's Ladin version: Catholic priest Gion Cadieli (1876–1952) wrote the Sursilvan version; the well-known Capuchin priest

[184] This is clear from the documents exhibited in the exhibition "Alois e Selina – 75 Jahre Weltbestseller Uorsin" (30.07.2020-09.10.2020).
[185] "*Dass zwei romanische Künstler ein Kinderbuch erschaffen, war wohl der Hauptgrund für sein Engagement, den der Einsatz für das Rätoromanische bestimmte sein Lebenswerk*" [That two Romansh artists were creating a children's book was probably the main reason for his involvement, since dedication to Romansh defined his life's work] (Pult, 2015a:42).

Alexander Lozza (1880–1953) wrote the Surmiran version; and Curò Mani (1918–1997) wrote the Sutsilvan version.

All three authors of the intralingual textual transformations were important figures in the Romansh Renaissance. Lozza is one of the most well-known Surmiran authors (Müller, 2015) and an important figure in the Romansh Renaissance in Surmeir (Deplazes, undated). Lozza wrote his poetry and novels mainly during the 1930/40s and became known all over Switzerland in 1935, after he won a competition for a new national anthem run by the *Schweizer Illustrierte* with his poem *Crusch alva sin fons cotschen* [white cross on a red background]. Gion Cadieli was also an important figure in the Romansh Renaissance in Surselva (Deplazes, undated). Curò Mani trained as a teacher, but was also the main Sutsilvan poet of the Romansh Renaissance and an important author in Schams (Krättli, 2005). He also wrote children's books including *Il salip e la furmia* (1974) and *Esnarias* (1976), both of which were written in Puter. *Il salip e la furmia* was even illustrated by Selina Chönz's stepson Constant Könz. Mani also wrote in German, and his translations into Sutsilvan contributed to the propagation of the idiom. Furthermore, Mani was a Romansh language activist and worked alongside Giuseppe Gangale at the *Acziun Sutselva rumàntscha*, the movement to re-introduce the Sutsilvan idiom, and in 1977 he wrote the Sutsilvan dictionary *Pledari sutsilvan*. From 1946-49 he was the editor of the *Calender per mintga gi* [Daily calendar] and the children's newspaper *Dun da Nadal* [Christmas gift]. From 1946–49 he was also president of *Renania* (*Verein zur Sprach- und Kulturpflege in der Sutselva*) [Association for Language and Culture Cultivation in Sutselva]. He was also member of the *Uniun da scripturs rumantschs* [Union of Romansh Writers]. The cultural capital these authors commanded within the valleys in which their idiom is spoken and their activities for encouraging Romansh language maintenance would therefore persuade adults who share similar political views towards the Romansh language and culture to buy the picture book, *Uorsin*.

Taking into consideration the backgrounds of Chönz and Carigiet, as well as that of Pult, the German and Ladin preface's author, and Lozza, Cadieli and Mani, the authors of the versions in the other Romansh idioms, it is clear that the background of *Uorsin*'s publication is closely linked to the political climate of the time. *Uorsin* is a tableau of Alpine life and its creators were advocates of the

Romansh language and culture during a period where there was much interior unrest and an exterior threat (the rise of National Socialism in Germany). Valär (2015:38) argues that due to its content, *Uorsin* was distributed by the members of the linguistic renaissance specifically because of its strong self-awareness as Romansh literature. This is evident, on the one hand, in *Uorsin*'s storyline, which is about a young boy from the mountains who searches for the largest bell in the village in order to lead the procession at the regional folk festival called *Chalandamarz*, during which the winter is expelled by the sounding of cow bells rung by either school boys or school children. On the other hand, it is also visible in the paratextual elements of the book, which reveal how the heterolingual competence of the key contributors of *Uorsin* and the Romansh language influenced the shaping of the book and how it is used politically as a way of giving voice and legitimacy to Romansh. This is not only reflected in the roles played in the maintenance of Romansh by each contributor beyond the production of *Uorsin*, but it is also reflected in the multilingual nature of the publication of this book: making *Uorsin* available in all Romansh idioms would bring the idioms together and ensure as wide a Romansh readership as possible. This function is stated in some, if not all, of the prefaces of *Uorsin* (the German and two joint Romansh editions).

In comparison to the main text and illustrations of *Uorsin*, which have remained the same over more than half a century, the preface has changed on several occasions – not only in the different linguistic versions, but also in the different editions of the same language. In other words, the original preface is different to the later preface of a subsequent edition or the prefaces of the different inter- and intra-lingual versions. According to Genette (1997:196), prefaces differ depending on their function, which are contingent on considerations of place, time, and nature of the sender (i.e., the preface's author). All *Uorsin*'s prefaces have been written by someone other than the main text's author, and so are allographic prefaces (Genette, 1997). According to Genette (ibid.:264-5), there are two main functions of an allographic preface: recommendation and presentation (ibid.:268). In the case of an original preface, "this support is generally provided by a writer whose reputation is more firmly established than the author's" (ibid.:268). The authorship of four prefaces – two Ladin prefaces, an original one for the joint 1945 Ladin/Sursilvan edition and a later one for the 1963 joint edition, and two German prefaces,

an original one for the 1945 edition and a later one for the 1971 edition – is attributed to Jon Pult. This support is therefore provided by someone well-known in the *Rumantschia* and who is active in the maintenance of the Romansh language in general, and the Ladin idiom in particular.[186] In addition, Lozza and Mani both wrote a preface for the 1945 joint Surmiran/Sutsilvan edition of *Uorsin*, and were both more reputable and established in their idioms than Chönz or Carigiet. They, therefore, as stated above, give legitimacy to the work beyond its idiom of creation.

In order to explore the different functions of the various prefaces of *Uorsin* in relation to this multilingual publishing process, I will first analyse the prefaces of the three editions published contemporaneously in 1945 before focusing on the subsequent revised prefaces for the later editions. In the various prefaces, a change in audience and/or a change in function is evident. This can be seen in Pult's original Romansh Ladin preface, since Romansh culture and language are highlighted: "*Quaist cudesch da pops, creschü our da nossaigna terra, inspirà da nossa vegl'üsanza da Chalanda-marz*" [This picture book, originating from our own soil, inspired by our tradition of Chalandamarz] (Chönz, 1945b). This preface is written as a call for keeping the Romansh language alive, for giving something to the future Romansh-speaking generations and to instil some pride in their heritage as Romansh speakers. Pult sees *Uorsin* (Chönz, 1945b) as contributing towards these goals:

> *Per nossa cultura imnatschada ais que üna furtüna cha nus pudain dar in man als uffants ün'ouvra rumantscha uschè s-chetta e dalettaivla. Quels bruozelets chi guardan cun ögls schmüravgliats ils pops ed imprendan da lur mammas ils versins fan l'avegnir da nossa lingua.*
>
> [For our endangered culture, it is fortunate that we can hand our children a Romansh book that is so pure and amusing. These tiny tots who view these images with wide eyes and learn the little verses from their mothers, are the future of our language.][187]

This wish is also reflected in the preface's closing remarks:

> *Mo quant plü dastrusch toccarà l'istorgia ils cours da noss pitschens Engiadinais chi sun svessa its cun zampuogns e s-chellas tras las giassas dals cumüns. Schi dain ad els quaist bel*
>
> [But closer to home, the story will touch the hearts of our little Engadin children, who themselves walked along the roads of the villages with cow bells. So, give them this

[186] The *Rumantschia* is the Romansh linguistic and cultural scene.
[187] For a more detailed discussion on the construct of mother tongue and monolingualism, see Yildiz (2012), as well as subchapter ''Re-mapping' Language(s)' in the introduction of this thesis and Chapter 2.

*regal ch'els possan ir insembel cun „Uorsin da la s-chella" sunand e chantand–portand in lur cours la prümavaira rumantscha.*

wonderful gift, so they can go ringing and singing together with Uorsin and his bell, carrying the Romansh spring in their hearts.]

Both these extracts show that when *Uorsin* was first written in 1945, Chönz, Carigiet and Pult wanted to create a children's book that represented the regional values of Graubünden and the Romansh-speaking population to encourage the preservation and continued use of their language and culture as part of the Romansh Renaissance.

The function and audience are different in Pult's original German preface. It is clear that the intended audience is not Romansh-speakers, as in the Ladin preface, but Swiss children in general: "*So haben zwei Künstler aus romanisch Bünden den Schweizer Kindern ein Werk geschenkt*" [Thus, two artists from Romansh leagues gave Swiss children an oeuvre] (Chönz, 1945a). It is clear from Pult's preface that the book attempts to encourage the acceptance of the Romansh language and its speakers in the rest of Switzerland (Valär, 2015:38). This is reinforced by Pult's closing remark: "*Möge auch Schellen-Urslis Glocke über die Bündnerberge hinausläuten, weit weg in die Herzen seiner jungen Freunde*" [May Ursli's bell ring out beyond the mountains of Graubünden, far away into the hearts of his young friends] (Chönz, 1945a). These words, as stated by Schultze-Kraft (1998:196), are a metaphor for the Romansh-speaking Swiss and their 'voice', who want to be heard beyond the mountains of Graubünden in the rest of Switzerland.[188] Thus, this reflects more accurately Chönz's original inspiration for writing a story for children in working-class neighbourhoods of Zurich (Trullmann, 2007). In other words, she wanted these children to learn from the locals of the Alps. This is because, at the time, the urbanisation and the demand for worker's rights were perceived as a threat to the traditional civil society. The worker's rights movement was stylised as 'Swiss' in comparison to urbanisation, which was seen as a 'foreign' threat, in other words, the threat of the northern industrial

[188] "*Die Glocke ist hier ein Bild für die Brücke zwischen den verschiedenen Kulturen der Schweiz: es geht um die Anerkennung Graubündens und einen festeren Anschluss dieses Kantons an die übrige Schweiz*" [The bell is a metaphor for the bridge between the different Swiss cultures. It concerns the recognition of Graubünden and a stronger connection of this Canton to the rest of Switzerland] (Schultze-Kraft, 1998:196).

powers (Ulrich, 2002:239). This also aligned with the ideas of the *Geistige Landesverteidigung* [intellectual defence of the nation].

Moreover, the original Ladin 1945 preface also marks the multilingual publishing process of this book. The intralingual textual transformations of *Uorsin* are mentioned in the preface of the Ladin/Sursilvan edition, as is Chönz's German self-translation and its translation into one of the other national languages of Switzerland, French (Chönz, 1945b; my emphasis):

> *Il cudesch ais stat tradüt cun prontezza eir in **oters idioms rumantschs**. Sur Gion Cadieli ha fat **l'adattaziun sursilvana** dasper il text ladin. In ün'ediziun a part cumpara Uorsin **surmiran** da Pader Alexander Lozza ed ün Uorset **sutsilvan** da Curo Mani. A medem temp vain oura ün Schellen-Ursli **tudais-ch** e preparà ün Ourson **frances**.*
>
> [The book was also promptly translated into **other Romansh idioms**. Mr Gion Cadieli created the **Sursilvan adaptation** accompanying the Ladin text. In another separate edition, an *Uorsin* in **Surmiran** by Father Alexander Lozza and an *Uorset* in **Sutsilvan** by Curo Mani was published. At the same time, a **German** *Schellen-Ursli* was published and an *Ourson* in **French** is being prepared.]

For a translation, the work's preface is generally provided by a writer who is better known in the importing country (Genette, 1997:264; 268), or the translator (Genette, ibid.; Batchelor, 2018:25). This is interesting in that the importing country in this case is also the country of production. Lozza and Mani therefore fulfil both roles in the double preface of the 1945 Surmiran/Sutsilvan joint edition; they are both a better-known author in the importing idiom and the translator of the text. In this joint edition, both Lozza and Mani write a preface to *Uorsin*: one in Surmiran, the other in Sutsilvan, respectively. These two prefaces appear under the title "*Dus pleds oravant*" [Two prefatory words] (Chönz, 1945c), which reflects Pult's 1945 preface titled "*Duos pleds sün via*" [Two words on route] (Chönz, 1945b), but also refers to the two voices providing a preface, Lozza's and Mani's. This is a way of bringing the versions together, and also highlighting the work's multiplicity. Lozza's preface reflects Pult's encouragement for language preservation, while, and in comparison, Mani's preface in Sutsilvan specifically mentions the multilingual background of *Uorsin*'s publication and the two contemporaneous editions to the Surmiran/Sutsilvan joint edition (Chönz, 1945c; my emphasis):

*Igl cudisch e vagnieu stampo **an quater idioms rumantschs, an tudestg ad an franzos**. Gest nus da la Sutselva vegn nerdabasegns dad el. Egn tgòld angraztgamaint alla Leia Rumàntscha ca e vegnida ancunter a nus. Possi igl cudisch catar tut igls cors da Viulden a Prez veiadaint tras las Veiasmalas a tras Schons tocan Calantgil.*

[The book was published **in four Romansh idioms, in German and in French**. Even we from the Sutselva need it. A warm thanks to the Lia Rumantscha that it also came to us. May the book find the hearts from Veulden to Präz through Viamala and through Schams to Innerferrera.]

Curò Mani

*Chel codeschet ans mantgeva! La storgetta è ensatge genuin rumantsch, nascheida sen sulom rumantsch, or d'ena tradiziung exclusiv rumantscha. […] Per spindrar igl rumantsch, stò ins uramai far scu igls misiunaris. Chels peglian no igls unfants peangs, per igls trer se cristiangs; nous stuagn piglier no igls unfants rumantschs e mez rumantschs, per igls trer se rumantschs; Igls carschias egl pi grev da converter.*

[This little book is what we have all been waiting for! The short story is something genuinely Romansh, born on Romansh soil, from an exclusively Romansh tradition. […] To free Romansh, we now have to do as missionaries do. They draw in Pagan children to raise them as Christians; we have to draw in Romansh children and half-Romansh children to raise them as Romansh. Adults are more difficult to convert.]

Alexander Lozza

Lozza's preface also states the intended audience, "*Possan las remas sonoras resunar, scu la stgella d'Ursign, purtond tras las nossas vischnancas rumantschas, ena premaveira rumantscha*" [May the melodic rhymes resonate, like Uorsin's bell, carrying a Romansh spring through our Romansh villages], since it is within the Romansh community that he wishes Romansh to find a renewal. Moreover, this sentence in Lozza's preface echoes Pult's closing remarks in his German preface, where Uorsin's bell is echoing and resonating in the reader's ear.[189] Yet, similar to Pult's audience in the Ladin preface, Lozza's reader remains Romansh, unlike Pult's audience in the German preface, who, as seen above, is a Swiss reader unfamiliar with the Romansh culture. These prefaces show that presenting the multilingual production process of the work in the prefaces was important for those involved in its creation, since it highlights the collaborative language maintenance efforts behind the work and the importance for the authors of encouraging the use of the Romansh language among the traditional

[189] "*Möge auch Schellen-Urslis Glocke über die Bündnerberge hinausläuten, weit weg in die Herzen seiner jungen Freunde*" [May Ursli's bell ring out beyond the mountains of Graubünden, far away into the hearts of his young friends] (Chönz, 1945a).

speech community. It therefore emphasises the cultural multilingualism of Romansh. The paratexts also hint at the fact that the different linguistic versions have influenced the other versions in some way, and thus demonstrates that the translation process is multiple and intertwined, a process I review in greater detail later in this chapter.

Lozza, however, does not focus as much on the multilingual nature of the publication of *Uorsin*, concentrating instead on the fact that there is a "free version" available in the Surmiran idiom: "*Egn tgi è ai sez cun la stgella, da Calonda-mars, porscha ena* ***libra versiung*** *an rumantsch-Surmeir, dallas aventuras d'Ursign dalla stgella*" [And for those who themselves carried a bell for Chalandamarz, there is a **free version** of the adventures of Uorsin of the bell in Surmiran Romansh]; and that the author is from another Romansh speaking area: "*L'ancunaschainta scribenta* ***ladina****, Selina Chönz*" [The unknown **Ladin** writer, Selina Chönz] (my emphasis). This reveals that Lozza sees his involvement as more than the standard view of translation as a transferral of information into another language, or in this case idiom. Rather, "free version" suggests that Lozza sees his version as a text that has taken inspiration from a text to produce a transformed version that adds to the work, so that it lives on in a new form in Surmiran for another speech community of Romansh. This is reflected in the language used in both the Romansh and German editions. The peritext for the volumes includes words such as "*Übertragung"* [transfer] into German and "*adataziun*" [adaptation] into Romansh. In this case, however, both the interlingual and intralingual textual transformations occur prior to publishing and, thus, form an integral part of the 'original', giving equal status to the three simultaneously published versions. These intralingual textual transformations therefore cannot be seen as translations in the traditional sense, but rewritings that reflect and extend from the original in a deliberate manner to preserve the Romansh culture (Hutcheon, 2006: xiv, 4; Brodzki, 2007:1-2).

If we now turn to the later prefaces of the Ladin/Sursilvan and German editions of *Uorsin*, it becomes clear that the function of the preface has changed considerably. By 1963, following its initial success, Uorsin, his sister Flurina and their world no longer required recognition – especially not in Switzerland or among the Romansh-speaking population. The trilogy was now, alongside Swiss children's literature such as Johanna Spyri's *Heidi* (1881), a representative image of Switzerland abroad

through its subsequent translations into other languages.[190] This is reflected in Pult's 1963 preface for the Ladin/Sursilvan edition: "*Chi mâ nu cugnuoscha l'Uorsin? Quaist viscal puobet da nossas muntognas ha fat il gir intuorn il muond. Ingün oter cudesch rumantsch nun ais gnü uschè cuntschaint dadaint e dadour noss cunfins*" [Who does not know Uorsin? The lively boy from our mountains has made his way around the world. No other Romansh book has become as well-known within and beyond our borders]. *Uorsin*'s success was largely due to its dual appeal as, first, an adventure story for children and, second, an atmospheric tableau of Alpine life for adults (Berg-Ehlers, 2017:45). The book has been published in ten languages, with the total number of copies sold worldwide thought to be 1.7 million. Orell Füssli Verlag, the copyright holders since 1971, sells approximately 10,000 German versions and 2,000 English versions per year (ibid.). The original publisher of the German edition was the Schweizer Spiegel Verlag and Lia Rumantscha is the publisher of the Romansh editions. In 1971, all rights were transferred to Orell Füssli. In 1992, Orell Füssli adjusted their children's book section and only kept this trilogy on in their catalogue, underlining its significance.

The later 1963 preface does reflect the original 1945 preface in that it mentions the other Romansh versions of *Uorsin* and their authors. Yet it emphasises *Uorsin*'s popularity beyond the Romansh-speaking population by mentioning the languages into which it was further translated: "*El ais tradüt in tudais-ch, frances, inglais, svedais e perfin in japonais ed african"* [It has been translated into German, French, English, Swedish and even into Japanese and Afrikaans]. Moreover, in comparison to the 1945 German preface, the 1971 German preface no longer emphasises the bridge between Graubünden and the rest of Switzerland, but now emphasises the bridge between Switzerland and the rest of the world:

> *Möge es, in viele Sprachen übersetzt, mit den Klängen von Schellen-Urslis Glocke und den Freiheitsdrang von Flurinas Wildvöglein weiterhin echt Schweizerisches über Länder und Meere tragen und die Herzen vieler Kinder erfreuen!*
>
> [May it, translated in many languages, with the chiming of Ursli's bell and Flurina's wild bird's desire for freedom, carry real Swiss values over countries and seas and delight the hearts of many children!]
>
> (Pult in Chönz, 1971a)

[190] Johanna Spyri's *Heidi* (1881) is the most well-known Swiss children's book.

In this preface, Graubünden and the Romansh values and traditions depicted in the trilogy represent the whole of Switzerland abroad. Cowbells and the desire for freedom are '*echt Schweizerisches*' [truly Swiss] to be disseminated across the whole world, not just beyond the mountains to the rest of Switzerland as the 1945 preface intended. These prefaces clearly reframe the work with a change in audience, function and perspective, which reshapes the relationship between the local, national, and global. They, therefore, no longer emphasise the original multiple intralingual publication process within a minority-language setting, instead they foreground the subsequent translations of *Uorsin* and thus, its international status.

Not only the prefaces, but also other peritexts of the book bring to light the role each contributor envisaged the book would play in maintaining the Romansh language. Some of the copyright pages of the various Romansh and German editions of *Uorsin* also clearly state that its publishing was part of a larger multilingual endeavour. This is particularly the case for the original editions and earlier editions of *Uorsin* and *Schellen-Ursli* (see Table 2.1). In all three original 1945 editions, the other editions published contemporaneously are also mentioned, thus drawing the reader's attention to the multilingual processes involved in the production of the Romansh and German editions of *Uorsin*. Similarly, this is also stated in the 1971 German edition of *Schellen-Ursli*, the first time it appeared under the publisher Orell Füssli. However, this edition no longer stresses that the two Romansh joint editions and the German edition were published contemporaneously ["*gleichzeitig*", see below]; instead, it lists all the other foreign languages in which *Schellen-Ursli* was published. The later Orell Füssli editions of *Schellen-Ursli* forgo mentioning the contemporaneous editions and other translations completely, as do the most recent Lia Rumantscha editions of *Uorsin*. Although I have not had access to all editions published after 1971 by Orell Füssli, and all Romansh editions published by the Lia Rumantscha, this is the case for the 1997 Romansh Surmiran/Sutslivan edition, the 2008 German edition, and the 2015 Romansh Ladin/Sursilvan edition. This may be because of the preservation of all the idioms is no longer a priority since the introduction Rumantsch Grischun in 1982.

| | |
|---|---|
| *Von dem Buch "Schellen-Ursli" erscheinen unter dem Titel "Uorsin" im Verlag der Ligia Romontscha in Chur* **gleichzeitig** *zwei romanische Ausgaben; eine mit ladinischem und surselvischem und eine zweite mit surmiranischem und sutselvischem Text.* | [From the book *Schellen-Ursli*, two Romansh editions were published **simultaneously** under the title *Uorsin* by the publishing house the Lia Rumantscha in Chur: one in Ladin and Sursilvan and a second in Surmiran and Sutsilvan.] |
| German (Chönz, 1945a; my emphasis) | |
| *Üna ediziun tudais-cha dal "Uorsin" cumpara suot il titul "Schellen-Ursli" a* ***medem temp*** *pro l'editur Schweizer-Spiegel a Turich / Ina ediziun tudestga digl "Ursin" cumpara sut il tetel "Schellen-Ursli" a* ***medem temps*** *tier igl editor Schweizer-Spiegel a Turitg.* | [A German edition of *Uorsin* was released **simultaneously** under the title *Schellen-Ursli* with the publishing house Schweizer-Spiegel in Zurich] |
| Ladin/Sursilvan (Chönz, 1945b; my emphasis) | |
| *Ena ediziun tudestga digl "Ursign" cumpara a* ***medem taimp*** *sut igl num "Schellen-Ursli" tigl editor Schweizer-Spiegel a Turitg / Egna ediziún digl "Urset" cumpara a* ***medem tains*** *sut igl num "Schellen-Ursli" tier igl editor Schweizer-Spiegel a Turitg* | [A German edition of *Ursign/Urset* was released **simultaneously** under the title *Schellen-Ursli* with the publishing house Schweizer-Spiegel in Zurich] |
| Surmiran/Sutsilvan (Chönz, 1945c; my emphasis) | |
| *«Schellen-Ursli» ist in folgenden fremdsprachigen Ausgaben erschienen:* ***in zwei romanischen Idiomen*** *beim Verlag der Ligia Romontscha, Chur,* ***englisch*** *bei Oxford University Press, London,* ***amerikanisch*** *bei Henry Z. Walck, Inc., New York, unter dem Titel «A Bell for Ursli»,* ***französisch*** *beim Office du Livre S.A., Fribourg, unter dem Titel «Une cloche pour Ursli» (eine erste französische Ausgabe war erschienen bei Desclée de Brouwer & Cie, Bruges, unter dem Titel «Jean des Sonnailles»),* ***schwedisch*** *beim Berghs Förlag, A.B., Stockholm, unter dem Titel «Ursli och Klockan»,* ***japanisch*** *bei Iwanami Shoten, Tokio.* | [*Schellen-Ursli* was released in the following foreign languages: in **two Romansh idioms** by the publishing house the Lia Rumantscha, Chur, in **British English** by Oxford University Press, London, in **American English** by Henry Z. Walck, Inc., New York, under the title *A Bell for Ursli*, in **French** by Office du Livre S.A., Fribourg, under the title *Une cloche pour Ursli* (a first French edition was published Desclée de Brouwer & Cie, Bruges, under the title *Jean des Sonnailles*), in **Swedish** by Berghs Förlag, A.B., Stockholm, under the title *Ursli och Klockan*, in **Japanese** by Iwanami Shoten, Tokyo.] |
| German (Chönz, 1971a; my emphasis) | |

**TABLE 2.1.** THE COPYRIGHT TEXT IN THE DIFFERENT VERSIONS OF *UORSIN* AND *SCHELLEN-URSLI*

The way the idioms were divided up between the volumes, however, shows that there are other factors at play besides the attempt to reflect the linguistic diversity of Romansh. The idioms are not placed together in the editions based on the degree of mutual understanding between them but rather based on the authors' backgrounds. Chönz originally wrote *Uorsin* in Ladin, and Sursilvan is the idiom spoken by Carigiet. Thus, publishing a joint edition in these two idioms meant that the Lia Rumantscha, the publisher of the Romansh volumes, could maximise sales for the book within the valleys from which the two contributing authors originated. By default, the remaining two idioms, Sutsilvan and Surmiran, were published together in the other joint Romansh edition. Additionally, by publishing joint editions, the Romansh volumes could be printed in a calculable number of copies (Pult, 2015b:51). The decision to place two idioms alongside one another was also based on economic factors: four versions of the same story by four writers accompanied by illustrations by one famous graphic designer would make for the widest readership possible in Romansh, and one edition containing two versions in different idioms could be sold in two different areas that spoke different idioms of Romansh.

It can also be argued that editions containing two versions in two variants of the language enable Romansh readers to gain access to the other idioms of Romansh, thus strengthening the relationship between the idioms. Publishing a work in all four idioms was not usual in the 1940s, and still is not today. Usually, the work is only published in the idiom in which it was written, i.e., the idiom spoken by the author. The choice to publish *Uorsin* in all Romansh idioms was connected to the purpose Chönz, Carigiet, Pult and the Romansh publishers, the Lia Rumantscha, had in mind for *Uorsin*. Many Romansh books were published in the post-war years as a means of promoting Romansh cultural identity as part of the Romansh linguistic renaissance. These publications became an element of identification and propaganda. However, not all were translated into all the idioms like *Uorsin*. It could be due to the fact that, as stated by Lozza, it is children who are the most susceptible to 'conversion', and through them their parents, thanks to the dual address in children's literature. In addition, it is children's literature that has the widest possible audience, since it is also accessible to adults of all educational levels. Moreover, as Cronin states (2017:145), if the children do not speak or read a language, "[the language] is to all intents and purposes dead". Picture books are therefore particularly

useful for linguistic maintenance or indeed any other kind of propaganda, which is probably what added to *Uorsin*'s success with the supporters of the Romansh linguistic renaissance.

Nevertheless, the layout of the joint editions clearly separates the two idioms within each couple and maintains Chönz's authorship of the text. The Ladin text is followed by the Sursilvan text in italics (see Figure 2.4), and on the title page, Chönz and Carigiet's names are placed next to each other under the title. In the Ladin/Sursilvan edition, Gion Cadieli's name is written below, in a smaller font and accompanied by the statement that his work is an adaptation: "*adattaziun sursilvana: Sur Gion Cadieli*" [Sursilvan adaptation: Gion Cadieli] (Chönz, 1945b), which places Cadieli below Carigiet and Chönz. This layout is also echoed in the Sutsilvan/Surmiran edition, except that one of the idioms is not italicised as in the Ladin/Surslivan edition, but both are in the same font and are the same size (cf. Figures 2.4 and 2.5). This implies that there is an attempt at highlighting a hierarchy of idioms, of versions, or of authors of the text in the Ladin/Sursilvan joint edition: i.e., the Ladin is the original, Chönz is the author and the italicised Sursilvan version is an '*adataziun'*, or adaptation, as highlighted in the paratexts of the picture book. In *Flurina* (1953a, 1953b), on the other hand, the two versions in the joint editions are separated by a flower, and which text is written in which idiom is clearly labelled above the text. In both Romansh editions of *Flurina*, the second idiom is italicised (either Sursilvan or Surmiran, depending on the edition) (cf. Figures 2.6 and 2.7). This is because the power dynamics between the idioms within *Flurina* were different to those of *Uorsin*, since authorship was no longer solely attributed to Chönz.

Yet the fact that these versions were published simultaneously places the adaptations on an equal footing to Chönz's Ladin version. Speakers of Sursilvan, for example, would focus on their idiom instead of Chönz's version. They would do this, on the one hand, because of their familiarity with Cadieli over Chönz, since at the time he was more well known in the Surselva than Chönz. On the other, Ladin and Sursilvan are furthest away from each other on the differential continuum, and thus Ladin would not necessarily be accessible to them.[191] The fact remains, however, that the joint editions allow

[191] *Differenziertes Kontinuum* means that the differences between the idioms lie on a linguistic spectrum (Liver, 2011).

a curious child or adult to compare the different dialects of their own language if familiar with different idioms.

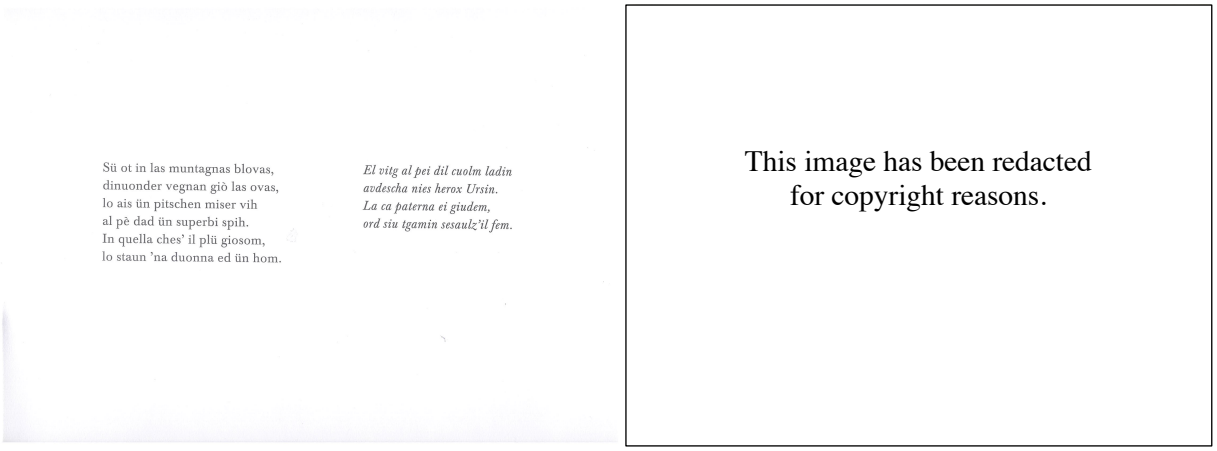



**FIGURE 2.4.** LADIN AND SURSILVAN JOINT EDITION OF *UORSIN* (1945B)[192]

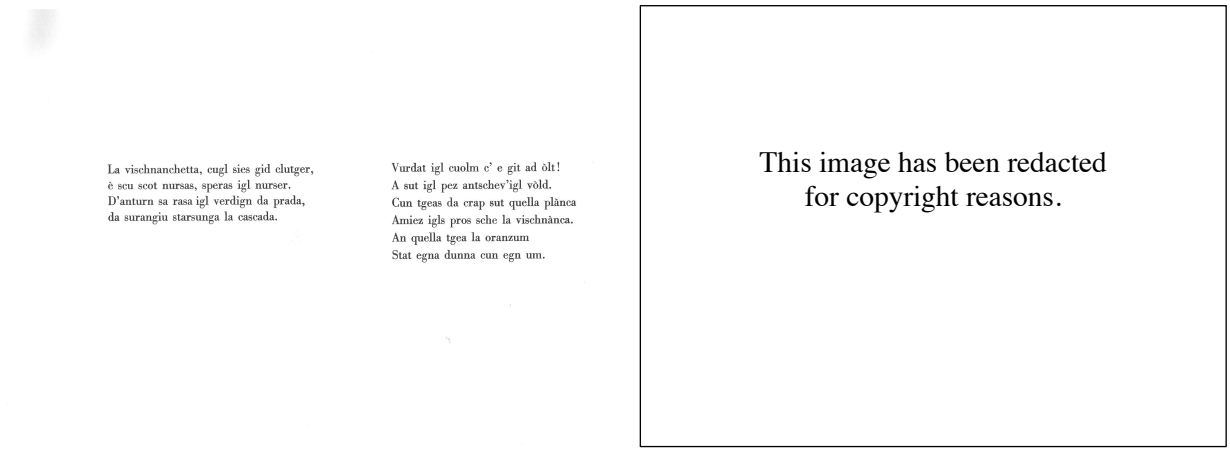



**FIGURE 2.5.** SUTSILVAN AND SURMIRAN JOINT EDITION OF *UORSIN* (1945C)[193]

[192] Text: Selina Chönz
Versiun sursilvana: Gion Cadieli
© per il text rumantsch: 1945 Lia Rumantscha, Cuira
[193] Text: Selina Chönz
Versiun sutsilvana: Curò Mani
Versiun surmirana: Alexander Lozza
© per il text rumantsch: 1945 Lia Rumantscha, Cuira

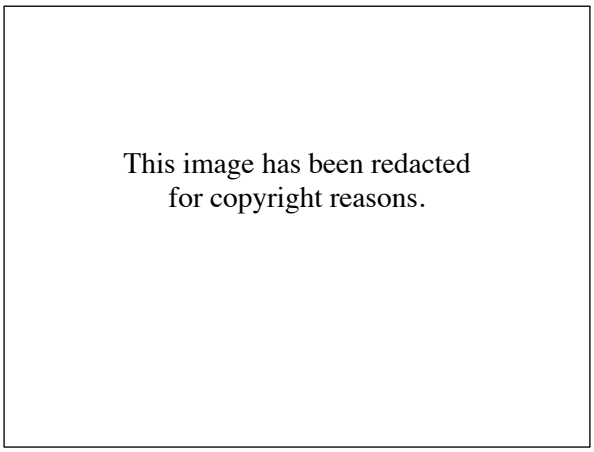



**FIGURE 2.6.** LADIN AND SURSILVAN JOINT EDITION OF *FLURINA* (1953A)[194]

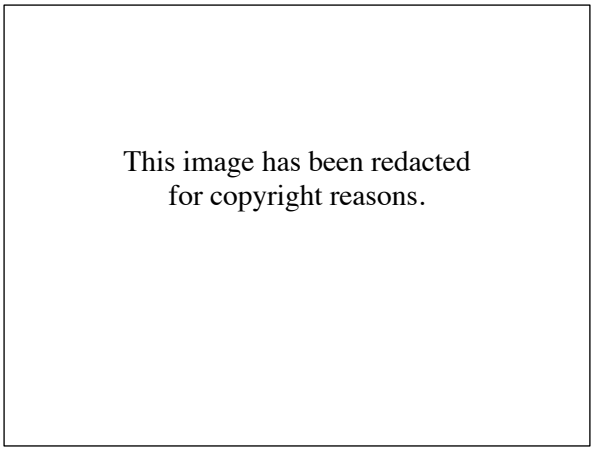



**FIGURE 2.7.** SUTSILVAN AND SURMIRAN JOINT EDITION OF *FLURINA* (1953B)[195]

In conclusion, *Uorsin*'s publication process reveals how the multiplicity inherent in Romansch, a minority language, influences the work, paired with the influence of multilingualism and translation practices. Without the different processes of translation that form this work, *Uorsin* would never have become a major form of identification for the Romansh community. It, therefore, reveals how the

[194] Text: Selina Chönz
Versiun sursilvana: Alex Decurtins
© per il text rumantsch: 1952 Lia Rumantscha, Cuira
[195] Text: Selina Chönz
Versiun surmirana: Gian Pitchen Thöny
Versiun sutsilvana: Anna Capadrutt
© per il text rumantsch: 1952 Lia Rumantscha, Cuira

multilingual competence of the individual agents in their roles as author, illustrator, (self-)translator or author translator inform the work as a whole. It was due to its strong self-awareness as Romansh literature and its portrayal of Romansh culture that *Uorsin* was embraced and distributed by members of the Romansh linguistic renaissance (Valär, 2015:38). It is highly probable that the use of well-known authors as translators to add '*adataziuns*', or intralingual textual transformations, in the other Romansh idioms contributed to its success, as did Carigiet's renown and his well-loved illustrations. The prefaces and other paratexts of the various editions show that presenting the multilingual production process of the work was important for those involved in its creation, since it highlights the collaborative language maintenance efforts behind it and the importance for the authors of encouraging the use of the Romansh language among the traditional speech community. Yet there were other reasons behind the layout besides the attempt to reflect the linguistic diversity of Romansh: placing the author's and illustrator's idiom in the same joint edition would allow for the widest distribution of the text as possible, while maintaining Chönz's authorship of the text.

# *Chapter 7 (Re)Visualising Uorsin Beyond the Intralingual Textual Transformations*

There are two more layers to *Uorsin*'s publishing process beyond the multiple idioms that complicate a binary notion of translation and a linear publication process: first, Carigiet's illustrations and second, Chönz's self-translation into German, since it reveals that literary illustration and the intralingual textual transformations are recontextualizations of an idea that is continuously evolving in non-linear ways. The Ladin text for *Uorsin* was written by Chönz first, and only once she had a 'finished' version did she approach, or 'crown', Carigiet to illustrate the story with images.[196] Carigiet finally agreed to take on the task because Chönz's use of his childhood language moved him to do so: "My work in this field [children's literature] was inspired by the written word, in particular that of the Romansh language. I was first inspired in this direction by words uttered in my first meeting with Selina Chönz" (Carigiet, 1953:157). This sentiment is echoed in the German preface of *Uorsin*: "*Wenn Alois Carigiet, unser weitbekannter Schweizer Maler und Graphiker, sich entschließt, ein Bilderbuch zu schaffen, muß ein besonderer Grund dazu vorliegen, Dieser fand sich in der Erzählungen von Selina Chönz*" [If Alois Carigiet, our widely known painter and graphic designer, decides to create a picture book, there must be a particular reason behind it, which was found in the stories of Selina Chönz] (Chönz, 1945a). It then took him five years to produce the illustrations. Over that period, he made multiple visits to the village in the Engadin, where Chönz lived. This village, called Guarda, alongside Chönz's Romansh words, became Carigiet's inspiration for the illustrations. Thus, the illustrations are a form of translation stemming from a specific environment, i.e., the mountains in which he grew up, from Chönz's words, and from the Romansh language in general – more specifically, what Carigiet perceived the Romansh language to be, that is, the Sursilvan idiom with which he was familiar. His perception here is a reading and an interpretation of what Romansch is, just as his illustrations are a reading and an interpretation of the stories.

[196] See subchapter 1.2 in Chapter 1 of this thesis for a discussion on Oittinen's (2000:138–9; 2006:96) use of Bakhtin's (1987:124–5) crowning and uncrowning.

Moreover, Carigiet speaks of "*bebildern*" (Carigiet, 1966) of Chönz's words, which means illustrating in the sense of providing pictures of the scenes Chönz describes in Romansh. Diggelmann, Bhattacharya-Stettler and ten Doornkaat (1992:92) state that Carigiet chose this term, because it clearly highlights the primacy of the text more than "*illustrieren*" does. The research of Diggelmann, Bhattacharya-Stettler and ten Doornkaat focuses mainly on Carigiet's illustrations, but when they do mention the interaction between the illustrations and text, they describe the illustrations as having symbolic strength: "*Sie verdichten, wo der Text ausholt (ausholen muss), sie überhöhen emotionale Momente, sie visualisieren Bewegungen und Kräftverhältnisse, kurzum: sie verstärken*." [They condense where the text is verbose (must be verbose), they elevate emotional moments, they visualise movements and balances of power, in short: they enhance.] (ibid.:95). From their description, they do not see the illustrations as a one-to-one transfer of information into another medium, instead the illustrations are interacting with the text in a deliberate way that enhances the verbal sign and thus completes the message. Carigiet therefore uses Chönz's words to inspire his illustrations. For example, Uorsin's hat is described as "*dretsü scu'l piz da la muntagna*" [straight up like the tip of the mountain] and Chönz describes the mountains as blue in the first line of the story: "*sü ot illas muntagnas blovas*" [high up in the blue mountains]. Carigiet consequently illustrated Uorsin's hat standing straight up on Uorsin's head and coloured it blue with it fading to white towards the tip, therefore, drawing inspiration from the blue of Chönz's blue mountains. The exhibition of Carigiet's working illustrations "Alois e Selina – 75 Jahre Weltbestseller Uorsin" (30.07.2020-09.10.2020) reveals that the blue hat is something that was added later in the process, since the earlier illustrations are in brown and red as well as black and grey tones. It is only in the final illustrations where the blue colour is added. There is also an illustration of Uorsin walking with the bell that is not included anywhere in the picture book, but Uorsin is wearing a blue hat here too. It is therefore clear that the iconotext requires both the visual and the verbal elements to be complete, as argued by Nikolejeva & Scott (2001). The (re)visualisation of *Uorsin* did not end there. Once Carigiet had created the illustrations, Chönz altered certain parts of the text to match the images better. Once again, she had the symbol of authority. In other words, she transformed or translated her text to morph better with the illustrations. This is especially reflected in the length of

the Ladin manuscript, since according to Chönz, she shortened it to fit with Carigiet's illustrations. Although I did not have access to the manuscript itself, this is clear from an interview conducted with Chönz: "*Il text original sto gnir scurzni da manü*" [the original text had to be substantially shortened] (Trullmann, 2007). This allows us to question the very notion of translation as a binary unilateral activity moving from one singular code into another singular code. In this case, there is an exchange or a retelling between the author and illustrator from the verbal to the visual and vice versa. The Romansh text influenced the illustrations, and the illustrations influenced the text in return, and thus translation is not a stand-alone process following the creation of a fixed, singular original, be it verbal or visual, but rather a multiple, layered and reflective process.

As already mentioned, besides the intralingual textual transformations into other Romansh idioms, a German edition of the text was also published contemporaneously with the source text. Or better said, two joint Romansh editions were published contemporaneously with the German version, since the Schweizer Spiegel Verlag only agreed to publish the German version with the Lia Rumantscha's promise to subscribe to 2000 copies of the two joint editions. The printing of these blank editions – so that the Lia Rumantscha could add the different Romansh versions – was under the condition that the Romansh editions mention that the German edition was published contemporaneously.[197] This was a huge financial risk for the Lia Rumantscha, one which paid off. This German version self-translated by Chönz was not only used by the authors of the intralingual Romansh versions, but later became the version from which further translations into other languages were made (Pult, 2015b:50). The multilingual nature of the creation and publishing processes of the Romansh editions is reflected in the German edition insofar as the preface of *Schellen-Ursli* states that the German text is a free translation of the original, written by Chönz herself "*Die Autorin hat ihren romanischen Text frei ins Deutsche übertragen*" [the author translated her Romansh text freely into German] and the copyright statement seen above makes reference to the other versions. This gives Chönz's German version equal status to her Ladin version and shows the multilingual competence of the author and destabilises the original.

[197] This information is contained in the contract between the Schweizer Spiegel Verlag and the Lia Rumantscha, which can be found in the archive of the Lia Rumantscha, but which I accessed through the exhibition "Alois e Selina – 75 Jahre Weltbestseller Uorsin" (30.07.2020-09.10.2020).

Initially, Chönz was not going to create the German version herself, but she was dissatisfied with the versions submitted by the two German authors approached for the translation (Pult, 2015b:54). Thus, the German version was not part of Chönz's personal creative process, but it later became an important part of the overall production and publication process, as this chapter subsequently reveals.

Yet other than these instances, the linguistic diversity of Canton Graubünden and of the author is not reflected in the text itself. When talking about the multilingual competence of the author, we must not only keep in mind her ability to speak and write in both German and Romansh but also refer to her competence in both high German and Swiss German, or *Mundart*, since in Switzerland forms of diglossia also exist between these two varieties of German.[198] *Schellen-Ursli* was written in standard German, and Swiss German is not used in any form within the German edition. A joint edition in German, containing a Swiss German and a high German variant, could have reflected the diglossic situation in Switzerland. Instead, it was left to the adult reader to translate the written high German into spoken Swiss German for the child if they wished to do so (Studer, 1999:91). This is the usual way such intralingual textual transformations are done in Switzerland, and only recently have Swiss German texts or translations into Swiss German been introduced on the Swiss literary market. However, this does not mean that the linguistic diversity also present in the German-speaking area of Switzerland is not at all present in the book: *Schellen-Ursli* just shifted multilingualism and the translation process elsewhere (i.e., to the role played by the adult reader). It is also likely that the shift in emphasis from its initial purpose of representing Romansh within Switzerland to it later representing Switzerland to the wider world had a part in removing multilingualism and translation from the layout.

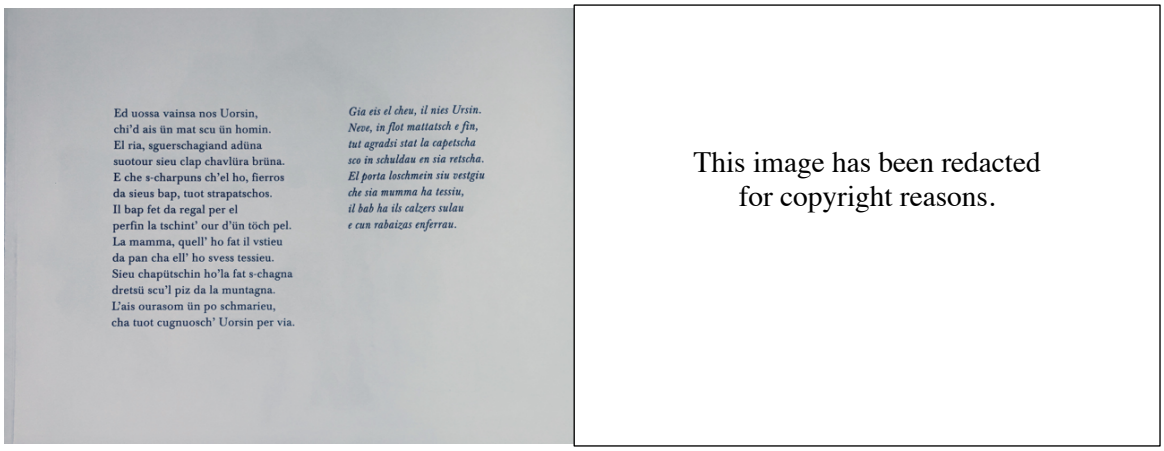
Moreover, that Chönz made alterations to the text based on the illustrations is also apparent in the German version, *Schellen-Ursli*: In the published Ladin version, the reader finds many of Uorsin's characteristics described in the written text, which is then used by Carigiet as inspiration for his illustrations — something we can see in the illustrations themselves (see Figure 2.8). Chönz describes

[198] A situation where a standard variety is used in formal situations and a low variety is used in familiar and everyday situations.

Uorsin as smiling, with brown hair, wearing a belt made by his father; and the colour of his hat fading towards the tip, so that everyone recognises him:

| | |
|---|---|
| *Ed uossa vainsa nos Uorsin,* | [And now we have our Uorsin, |
| *chi'd ais ün mat scu ün homin.* | who is a boy like a little man. |
| ***El ria**, sguerschagiand adüna* | **He is laughing**, as always with a |
| *suotour sieu clap **chavlüra brüna**.* | cheeky sideways glance from under |
| *E che s-charpuns ch'el ho, fierros* | his thick **brown hair**. |
| *da sieu bap, tuot strapatschos,* | And what big shoes he has, completely |
| ***Il bap fet da regal per el*** | worn, covered in spikes hammered in by |
| ***perfin la tschint'our d'ün töch pel.*** | his father, |
| *La mamma, quell'ho fat il vstieu* | **Even the belt out of a piece of leather** |
| *da pan cha ell'ho svess tessieu.* | **was a present from his father.** |
| *Sieu chapütschin ho'la fat s-chagna* | His mother made his clothes out of |
| *dretsü scu'l piz da la muntagna.* | cloth that she weaved herself. |
| ***L'ais ourasom ün pô schmarieu,*** | She knitted his hat pointing straight up |
| *cha tuot cugnousch'Uorsin per via.* | like the tip of a mountain. |
| | **It is a little faded at the tip**, |
| | So that everyone recognises Uorsin.] |

Ladin (Chönz, 1945b; my emphasis)



This image has been redacted for copyright reasons.

**FIGURE 2.8.** DOUBLE PAGE SPREAD OF THE LADIN AND SURSILVAN DESCRIPTION OF UORSIN NEXT TO CARIGIET'S ILLUSTRATION OF UORSIN IN *UORSIN* (1945B)[199]

[199] Text: Selina Chönz
Versiun sursilvana: Gion Cadieli
© per il text rumantsch: 1945 Lia Rumantscha, Cuira

However, these descriptions are not present in the German version, where Chönz instead allows the reader to view these characteristics only through the book's illustrations. On the other hand, Chönz also adds information to her German text taken from Carigiet's illustrations. For example, in the German text, Chönz refers to the colours of the clothes of Schellen-Ursli's parents: "*Davor in Kleidern rot und blau, da stehn ein Mann und eine Frau*." [A man and a woman are standing in front [of the house] in red and blue clothes]. These influences between verbal and the visual are due to the close interaction between images and text in picture books (O'Sullivan, 1998). Both on a macro and micro level, the illustrations and written text of a picture book are always in conversation. When co-present in a work, they form separate parts of the whole and, thus, perform different functions. This double layer of intersemiotic textual transformation is present in the process and product of the translation of *Uorsin*, as well as its sequels, as we will see in the subsequent chapter.

In fact, it is clear that the Romansh intralingual textual transformations also used both the German text and Carigiet's illustrations for inspiration. For example, Uorsin's introduction in the Sursilvan version clearly follows the same structure and provides the information in the same couplets as the German text, except for the couplet about the sheep sleeping in the stables (see below excerpt in italics). Yet Cadieli also describes Uorsin differently to both the Ladin and German text, and that is with the description of his hat as straight up like a soldier rather than like the tip of a mountain (see below excerpt in bold). Moreover, the Sutsilvan version clearly makes reference to Uorsin's black hair as in Carigiet's illustration ("*Vurdat sco'l ha tgavels schi ners*" [Look how he has very black hair]), as does the Surmiran version ("*Or digl tgapitsch tschurrichels nears sa spleian*" [Black curls tumble out of his hat]) when it is clearly described as brown in Chönz's Ladin text (cf. Figure 2.8 and above excerpt in bold).

| | |
|---|---|
| *Das ist der Ursli, schaut ihn an,* | [That is Ursli, look at him, |
| *Ein Bergbub wie ein kleiner Mann!* | A mountain boy like a little man! |
| *Gradauf wie eine Bergsspitze* | His hat stands straight up on his head, |
| *Steht auf dem Kopf die Zipfelmütze;* | like the tip of a mountain; |
| Sie ist aus Wolle von den Schafen, | *It is made out of wool of the sheep* |
| Die jetzt in Ursli's Stalle schlafen. | *that are sleeping in Ursli's stables,* |
| *Denn Ursli's Mutter strickt und spinnt* | since Ursli's mother spins and knits |
| *Und webt die Kleider für ihr Kind.* | and weaves the clothes for her child. |
| *Der Vater nagelt Ursli's Schuhe* | His father nails Ursli's shoes |
| *Und schafft für ihn fast ohne Ruhe.* | and works for him tirelessly.] |

German version
(Chönz, 1945a; my emphasis)

| | |
|---|---|
| Gia eis el cheu, il nies Ursin. | [And now here he is, our Ursin. |
| Neve, in flot mattatsch e fin, | Truly a nice and kind young man, |
| tut agradsi stat la capetscha | Straight up stands his hat |
| sco in schuldau en sia retscha. | **like a soldier standing to attention.** |
| El porta loschmein siu vestigiu | He proudly wears the clothes |
| che sia mumma ho tessiu, | that his mother sewed for him, |
| il bap ha ils calzers sulau | his father soled his shoes |
| e cun rabaizas enferrau. | and nailed spikes into them.] |

Sursilvan version
(Chönz, 1945b; my emphasis)

Moreover, the parents' description in the Sursilvan version mentions that their clothing is suitable for working on a farm ("*avon igl esch ils geniturs, vestgi da veritabel spurs*" [his parents are in front [of the house], dressed as true farmers]) and the Surmiran version points to their friendly faces ("*A bab a mamma en dasperas, fan amadus cuntaintas tscheras*" [Father and mother are standing next to each other, with friendly and happy faces]). Both descriptions come from Carigiet's illustration. The Sursilvan, Sutsilvan, Surmiran and even Chönz's German self-translation, use Carigiet's illustrations to complete this page, since all make reference to the description of the house before which Uorsin's parents are standing:

| **German** | **Sursilvan** |
|---|---|

*Seht euch das Haus von nahe an: Alt ist's, und Bilder sind daran.*
[Look at the house from a closer distance: It's old and paintings are on it.]

*In bi baghetg che fa parade, cun ses maletgs vid la fatschada*
[A beautiful building that's on parade, with its paintings on the wall]

**Sutsilvan**
*Cun fluors e fretgs, utschels e dracs, ornos, igls strètgs barcungs cuntaimplan êrs e pros.*
[Ornated with flowers and fruits, birds and dragons, the narrow window shutters contemplate fields and pastures.]

**Surmiran**
*Qua stat la tgea cun mir a tetg, schi beala sco 'gl casti d'egn retg.*
[There stands the house with its walls and roof, as beautiful as a king's castle.]

In the Ladin version, however, Chönz just directs the reader to view the illustration of the house to see what it looks like: "*Co vzais la chesa inandret*" [Here you can see the house properly]. Lastly, Chönz also changes elements she describes in the Romansh text based on the other intralingual textual transformations. For example, Uorsin's father is carving a *chuclin* [little pig] out of wood while waiting for Uorsin to return. In the Sursilvan and Surmiran versions he's carving a *vacca lenn* [wooden cow] and in the Sutsilvan edition it is a *tgaval* [horse]. Chönz, in her German edition, changes it to a cow too, therefore, keeping the versions as close to each other as possible. These are not the only instances where the versions and illustrations influence each other in non-linear ways, yet these are important divergences from Chönz's text, and therefore exemplify the dependency of each version on the other existing versions: from Chönz's dependency on Carigiet's illustrations to create her revised Ladin and German self-translation, to the intralingual versions' use of Chönz's German version and Carigiet's illustrations.

Another reason for looking at the interplay between writing and illustrations is because, in comparison to Ungerer, where ownership is singular and the focus is on how self-translation encourages his creative productivity in different ways, in the case of author and illustrator collaborations such as *Uorsin*, the intersemiotic and intralingual textual transformations raise questions regarding the singular ownership of the text (Nikolajeva and Scott, 2001:29). *Uorsin* is often attributed to Carigiet because, in comparison to the text, the images dominate the double page spread and because he was more well-known than Chönz at the time of the book's first publication. Yet in the volume's peritext, the two are

given equal weight. *Uorsin*'s cover identifies both Chönz and Carigiet as authors, and their names are both depicted in equal size, not giving prominence to either. Moreover, the author-translators that carried out the intralingual textual transformations are also credited, even if in a smaller font. However, in all versions of the preface of both the German and Romansh editions (except for the 1971 Romansh preface), Pult mentions that it was Chönz who approached Carigiet with the story not the other way around, as is often portrayed (Chönz, 1971a). This shows that Pult is attempting to pin-point the ownership of the text and the source of the initial inspiration. Moreover, it was Chönz's persistence in having the book published and having Carigiet illustrate the story that brought this project to realisation (Diggelmann, Bhattacharya-Stettler and ten Doornkaat, 1992:98). There are two points to make regarding Pult's continued persistence. First, if translation is viewed as rewriting, there is no source to be found since, due to it being a never-ending process as described above, Chönz's text was a product of her experiences and aspirations and was further shaped by the collaborative processes of production. She states that she was inspired to write *Uorsin* while she was a primary school teacher in Zurich, because she felt that the people living in the mountains had a lot to share with children growing up in the working-class neighbourhoods of the city (Trullmann, 2007). Second, it was neither the verbal nor the visual alone that resulted in *Uorsin*'s popularity: it was the iconotext as a whole. Therefore, every aspect and contributor of the iconotext added to the book's success. However, since Carigiet was much more well-known at the time, Pult's persistence can be seen as an attempt to raise Chönz's subordinate status and bring the two contributors onto an equal footing. In other words, a dual ownership of equal weighting. Of course, there could be a gender issue here too, since it is very unusual for the writer to get less credit than the illustrator, even if he was better known. Carigiet, however, was known for more than children's literature, he was a graphic designer of national importance by the time he agreed to illustrate *Uorsin* in 1940.

This multilingual publishing and translation process also influences the format and typesetting of the work, and how text and image are brought together into one entity, the iconotext. In the case of a picture book, more than typesetting alone needs to be taken into consideration. How the images and text are displayed together provides different reading experiences and are thus carefully thought out. In

the case of the joint Romansh editions of *Uorsin*, two texts and one set of illustrations are brought together to form a single iconotext, and how these three elements are brought together reveals a lot about the status of the author, translator, illustrator, and their respective contributions: the so-called 'original' text, the intralingual textual transformation and the illustrations. The format of a book belongs to the category Genette (1997) calls publishers' pretexts, and forms part of the book's aesthetic whole (Nikolajeva & Scott, 2001:241). All three editions published contemporaneously in 1945 have a landscape format measuring 31 x 24 cm in size; a publishing choice that has not changed to this day, with the exception of the introduction of smaller paperback versions of the different linguistic editions at Orell Füssli in 1995 (Schultze-Kraft, 1998:160). According to Nikolajeva and Scott (2001:242), landscape formats are more or less unique to picture books, and allow for "a horizontal composition, which is especially useful in depicting space and movement". This format would have been chosen to fit the illustrations created by Carigiet, who often depicts Uorsin mid-movement, reflecting the journey he takes to find the bell. The illustrations are printed in seven colours photochromography, printed in off-set, and in order not to contrast with the soft shades of the images, the text is printed in grey, even though the images are accented with black (Diggelmann, Bhattacharya-Stettler and ten Doornkaat, 1992:94). The format and the half-linen/plain weave were not uncommon for the time (ibid.:94), but these choices, especially the publication of a work that included twenty illustrations in seven colours, placed this book as one of the most expensive children's books of the time in Switzerland. Its initial selling price of Fr. 9.80 was high above the average selling price of children's books and had already increased to Fr. 10.50 when its second edition was released in 1946 (ibid.:100; newspaper clippings of the adverts exhibited at the "Alois e Selina – 75 Jahre Weltbestseller Uorsin" (30.07.2020-09.10.2020)); even when Orell Füssli took over the rights to *Schellen-Ursli*, it was their first work that went over the "*Schamgrenze*" [boundary of shame] of Fr. 20 (ibid.:159). The decisions that caused *Uorsin* and thus consequently *Schellen-Ursli* to have such high publication costs were these formatting choices and the printing of the illustrations. Yet these choices are the act that shapes a text into a book (Genette, 1997:34). In the case of picture books, these choices bring together the visual and the verbal. Although the differences in these choices are only aesthetic (attractiveness of the paper, quality of the impression),

economic (the market value of a copy), and possibly material (greater longevity), it is these differences that make books with a higher quality printing feel more 'limited' and are thus the basis of a fundamental symbolic difference (ibid.:35). This means that these printing choices elevated *Uorsin* and consequently *Schellen-Ursli* to a work that was limited and high in status. Supported by the contributors' cultural capital, this would have encouraged its distribution among the Romansh intellectuals who were advocating for their language.

In conclusion, the illustrations play a major role in *Uorsin*'s production, which, similar to Ungerer's creative process, can be seen as intersemiotic translation or intersemiotic textual transformations of Chönz's manuscript. Yet here, instead of the illustrations causing a triangulation in the writing-translation process as with Ungerer, *Uorsin* demonstrates that in the case of a collaboration, the process is not only triangulated, but multifaceted, since the influence the versions (the intralingual textual transformations, illustrations and German self-translation) have on each other is not unidirectional, but multidirectional and overlap, creating not five individual copies of one text, but one work that is fluid and interconnected in different ways.

# *CHAPTER 8 'BILDERBÜCHER MIT BEGLEITENDEM TEXT': REVERSING THE CREATIVE PROCESS*

Following the success of *Uorsin*, Chönz and Carigiet collaborated on another book titled *Flurina und das Wildvöglein* (1952), a story about Uorsin's sister, Flurina. Shortly after, *Der grosse Schnee* (1955b), a story about the siblings set in the Alpine winter, was also published. Originally, Chönz and Carigiet's work was not intended as a trilogy. *Uorsin* was written as a stand-alone story, with the plot being resolved at the end. Only after the huge success of *Uorsin* did Chönz and Carigiet decide to create the other two picture books. In the case of the two follow-up volumes in the series, however, the order in which the different language versions were produced is the opposite to *Uorsin*: Chönz first compiled *Flurina und das Wildvöglein* and *Der grosse Schnee* in German and only subsequently were the Romansh versions created. Additionally, in comparison to the production of *Uorsin*, where Chönz approached Carigiet with a 'finished' text, Carigiet describes the two subsequent books as "*Bilderbücher mit begleitendem Text*" [Illustrated books with accompanying text] (Carigiet, 1966:63).[200] This means that according to Carigiet, the illustrations play a larger role in production process of these picture books than in *Uorsin*. Furthermore, following the trilogy, Carigiet continued to publish picture books about Alpine life in the same artistic style as the *Uorsin* trilogy, now without Chönz and without the Romansh language. These are titled *Zottel, Zick und Zwerg* (1965a), *Birnbaum, Birke und Berberitze* (1967a), and *Maurus und Madleina* (1969a).[201] These books form a separate trilogy, because they are illustrated and written by Carigiet and derive from his own childhood memories (Glistrup, 2002:35). They were, however, later marketed by Orell Füssli alongside 'The Swiss Trilogy' (*Schellen-Ursli*, *Flurina und das Wildvöglein* and *Der grosse Schnee*), in other words, as part of the same series.

There are several ways that the two subsequent volumes to *Uorsin* and Carigiet's trilogy add to the discussion regarding multilingualism and translation and the key questions presented in this thesis. First,

[200] For more information on the creation process, publication and the role that intralingual textual transformations played in the genesis of *Uorsin*, see Chapter 6.
[201] The latter two were not yet published at the time of Carigiet receiving the Hans Christian Andersen Award for Illustration in 1966.

the subsequent volumes and Carigiet's trilogy raise questions regarding authorship and the cultural capital of the contributors in light of the marketing strategy of the publisher, as well as the investment of the collaborators in publishing in Romansh, rather than publishing in general. Second, it highlights how sequels and series form another step in the writing, translation, adaptation and illustration creative continuum. Lastly, the process of creating *Uorsin*'s subsequent volumes in a reverse order reveals how the creative process can be used to enhance or silence an author or minority language, even if created by the same contributors, and therefore highlights the purpose and the political investment of the contributors in the Romansh publication. These are the issues I will explore below.

*Flurina und das Wildvöglein* and *Der grosse Schnee* were both created initially in German with Chönz's German self-translation of *Schellen-Ursli* in mind and the move to create a coherent trilogy after the success of *Uorsin* was very deliberate. In works created as subsequent volumes, such as series or sequels, translingual editing – or textual transformations – can be in the form of a transformation to the story from the previous book within the structure and style of the previous book. There are several ways in which Chönz and Carigiet emphasise that *Flurina und das Wildvöglein*, in particular, belongs to the same series as *Uorsin*, beyond the reappearance of Uorsin and his parents as characters in both *Flurina und das Wildvöglein* and *Der grosse Schnee*. Firstly, there are several instances in the paratexts, especially the publisher's peritext, where the connection between the books is highlighted. As mentioned in the previous chapter, the format, typesetting and choice of paper are the same for all three books: Their formats are all landscape measuring 31 x 24 cm in size, and the illustrations are printed in seven colours photochromography, printed in off-set. Moreover, there is no preface in either *Flurina und das Wildvöglein* or *Der grosse Schnee*, which suggests that they are both a continuation of the preceding book; i.e., *Flurina und das Wildvöglein* is a continuation of *Schellen-Ursli* and *Der grosse Schnee* is a continuation of *Flurina und das Wildvöglein*. Their title pages also highlight this continuation. *Flurina und das Wildvöglein*'s cover states that Flurina is "*Schellen-Urslis Schwester*", i.e., Uorsin's sister, and the front cover of *Der grosse Schnee* is also an illustration of Uorsin on skis carrying Flurina through a snowstorm. They appear together closely on the centre of the page, which is a contrast to the previous two books, where each character appeared on the front cover alone. Moreover,

the later editions of *Schellen-Ursli*, *Flurina und das Wildvöglein* and *Der grosse Schnee* published by Orell Füssli from 1971 onwards even place these three books on their back covers and copyright pages alongside Carigiet's own trilogy, highlighting their relationship and affirming the publisher's marketing strategy for selling these picture books as a set.[202] Furthermore, the later version of the preface for *Uorsin* (1963), released in preparation for the publication of the third volume, *Der grosse Schnee*, in Romansh as *La naivera* (1964a), and *Schellen-Ursli* (1971a), for the Orell Füssli editions from 1971 onwards, retrospectively mark the two sequels, *Flurina und das Wildvögelein* (1952) and *Der grosse Schnee* (1955b). This reiterates its status as a trilogy:

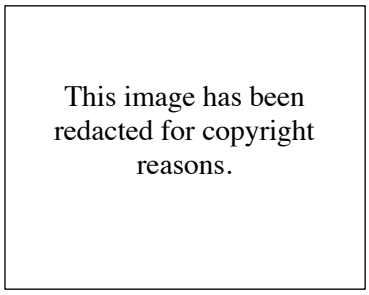
> *Bald folgten „Flurina und das Wildvöglein" – Schellen-Urslis Schwester im Bergsommer – und „Der grosse Schnee" – eine Romanze der beiden Kinder im Lawinenwinter. Sie bilden mit dem „Schellen-Ursli", jedes in seiner starken Eigenart, einen zauberhaften Dreiklang, lieblich und herb zugleich. [...] Möge es, in viele Sprachen übersetzt, mit den Klängen von Schellen-Urslis Glocke und dem Freiheitsdrang von Flurinas Wildvöglein weiterhin echt Schweizerisches über Länder und Meere tragen und die Herzen vieler Kinder erfreuen!*
>
> [Soon "Flurina and the Wild Bird" – Ursli's sister in the Alpine summer – and "The Snowstorm" – the two children's adventure during a winter of avalanches. With "A Bell for Ursli", they form a magical triad, each one with its own unique, bittersweet character. [...] May it, translated in many languages, with the chiming of Ursli's bell and Flurina's wild bird's desire for freedom carry real Swiss values over countries and seas and delight the hearts of many children!]
>
> (Chönz, 1971a)

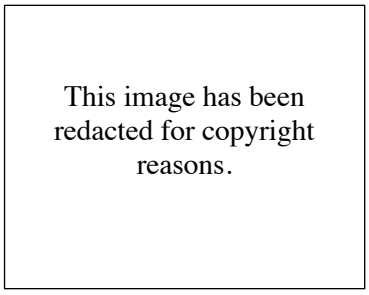
> *Pocs ons davo cumparit la „Flurina", l'istorgia da la sour dad Uorsin e da l'utschein sulvadi cul svoul aint illa libertà e vastezza da la stà alpina. Il terz cudesch, „La naivera" ais üna romanza dals duos uffants immez l'inviern cun seis plaschairs e seis privels.*
> *Las trais ouvras, creschüdas our da nossa terra grischuna, han quella savur d'aventüra chi plascha als uffants. Ils vers e las pittüras as drizzan directamaing als pitschens, sainza als muossar cul daint dal magister che ch'els dessan far e tralaschar. Els chattaran bain la via, sco il curaschus Uorsin e sia frais-cha sourina.*
>
> [A few years later, "Flurina" was published, the story of Uorsin's sister and the wild bird that flies into freedom and the vast Alpine summer. The third book, "The Snowstorm" is an adventure of the two children in the middle of winter with its pleasures and dangers.
> The three works from our land, Graubünden, have the smell of adventure that children like. The verse and the illustrations are addressed directly to little ones, without the teacher's finger showing them what they should or should not be doing. They can easily find the way, like brave Uorsin and his courageous little sister.]
>
> (Chönz, 1964a)

[202] *Zottel, Zick und Zwerg* (1965a), *Birnbaum, Birke und Berberitze* (1967a), and *Maurus und Madleina* (1969a).

Another way that the bridge between *Schellen-Ursli* and *Flurina und das Wildvöglein* is emphasised is through the use of repetition. For example, Carigiet maintains the same style of the illustrations in *Uorsin, Flurina und das Wildvöglein* and *Der grosse Schnee* so they form a coherent whole. In the Fögl Ladin, Andri Peer (1953) states that Chönz and Carigiet created: "*alch paraint mo alch oter*" [something similar but something different]. The first three sketches in *Flurina und das Wildvöglein* mirror the first three illustrations in *Uorsin* (cf. Figure 2.9 and Figure 2.10). Some lines of *Flurina und das Wildvöglein*'s text also link the two books: Flurina is introduced with the same two lines that are used to introduce Uorsin in *Schellen-Ursli*: "*Hoch in den Bergen, weit von hier, / da wohnt ein Mägdlein* [or *Bublein*, in *Schellen-Ursli*'s case] *so wie ihr*" [Up high in the mountains, far away from here / there lives a little girl [or little boy] just like you] (Schultze-Kraft, 1998:163). In other words, Chönz repeats certain textual elements and Carigiet repeats certain visual elements in *Flurina und das Wildvöglein* that have also appeared in *Schellen-Ursli*. This is also the case for the Romansh version of *Flurina* (1953), where the first two lines of *Uorsin* are repeated: "*Sü ot illas muntagnas blovas, dinuonder vegnan giò las ovas*" [Up high in the blue mountains, from where the water descends] (see Figure 2.4). The work has been (re)visualised in another manner in the form of repetition. This, according to Lefebvre (2013) is another form of textual transformation in the creation of children's literature, which is a way of prolonging the life, or afterlife (Benjamin, 1997), of the work. This use of repetition and the highlighting of the three books as a trilogy takes place for a couple of reasons. Firstly, it is because children enjoy repetition, recognisability and predictability, since it arouses their curiosity and therefore stimulates further reading (Nikolajeva, 2013:197) and they would therefore be more drawn to *Flurina und das Wildvöglein* and *Der grosse Schnee*. Secondly, there is no mention of a sister in *Uorsin*, not in the text nor in the illustrations, and therefore the relationship to *Uorsin* needs to be emphasised in order to justify the decision to add additional books to *Uorsin* to create 'The Swiss Trilogy' (Glistrup, 2002:35).[203]

[203] See the final page of *Uorsin*, where Uorsin, his mother and his father are all sitting around the dinner table eating and celebrating Uorsin's return. A younger sister is not present in this scene.





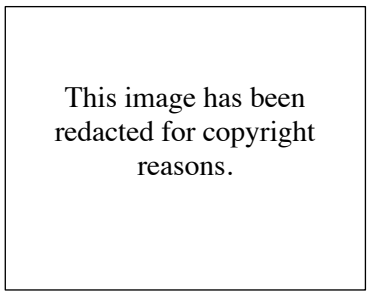



**FIGURE 2.9.** THE FIRST THREE ILLUSTRATIONS OF *UORSIN* (1945)

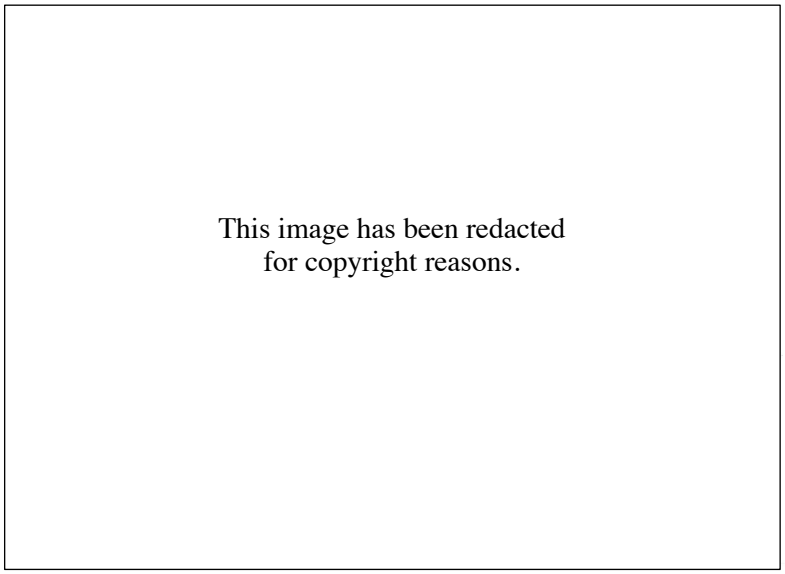



**FIGURE 2.10.** THE FIRST PAGE OF *FLURINA* (1953)[204]

The emphasis on the three books as a trilogy is finally reflected in the commemorative edition, titled *Das grosse Buch vom Schellen-Ursli*, published in German by Orell Füssli in 2012. In this edition, *Schellen-Ursli*, *Flurina und das Wildvöglein* and *Der grosse Schnee* are published jointly in one volume for the first time. The volume includes Jon Pult's 1971 German version of the preface, although the citation reads "Jon Pult 1945 ff" and throughout the commemorative edition's paratexts, it is reiterated that this joint volume is published per the first editions ("*nach den Erstausgaben*") (ten Doornkaat in

[204] Text: Selina Chönz
Versiun sursilvana: Alex Decurtins
© per il text rumantsch: 1952 Lia Rumantscha, Cuira.

Chönz, 2012). There could be several reasons for using the later preface: firstly, the original 1945 preface makes no mention of a trilogy, whereas the 1971 version does. This makes the single volume comprising the three stories more coherent. Secondly, the 1971 preface was written for the first publication of *Schellen-Ursli* under its new publishing house: Orell Füssli. Once the Schweizer Spiegel Verlag's monthly newspaper started to experience financial difficulty, they sold the rights to *Schellen-Ursli* and its sequels to Orell Füssli on 15 June 1971 (Chönz, 2012), thus Orell Füssli would want to maintain coherence among its publications of the various editions of *Schellen-Ursli*. Moreover, this single volume includes a postface written by Hans ten Doornkaat (in Chönz, 2012) about how the work was created. This commemorative edition thus targets a more adult readership who grew up with the first editions of the trilogy and who are now nostalgic for their childhood. This edition, however, is not available in any language other than German, not even in Romansh. This shows that an 'original' and its purpose evolves. Originally aimed at a Romansh readership, this work has now become Swiss German and is available to an international German readership. It also demonstrates the power imbalance between languages in the multilingual mix.

Similar to *Uorsin*, *Flurina und das Wildvöglein* and *Der grosse Schnee* maintain a symmetrical format (Nikolajeva & Scott, 2001). In *Uorsin*, the text and illustrations appear side by side, Carigiet's contribution remains confined on the recto, as does Chönz's on the verso, reflecting one another. *Flurina und das Wildvöglein* and *Der grosse Schnee* mirror this layout, which creates a coherent series with the same typography and style. Yet in *Flurina und das Wildvöglein*, Carigiet's contribution spills over into the verso with small sketches, confined to the top of the page and depicting other short narratives of the text. These sketches depict a horizontal sequence of Flurina's and Uorsin's actions across the top of the verso page from left to right (see Figure 2.10). The first inkling of Carigiet working in this narrative style in his creative process is in *Uorsin*. In the exhibition "Alois e Selina – 75 Jahre Weltbestseller Uorsin" (30.07.2020-09.10.2020), there is also a collection of illustrations showing Uorsin's sequence of chores (see Figure 2.11), which closely reflects the type of sketches in *Flurina und das Wildvöglein*. Two sketches of Uorsin's action sequence were used as the main illustration in *Uorsin*, however, it reveals that this type of illustration is a major part of Carigiet's working process. In

addition, in *Der grosse Schnee*, these small black and white sketches occupy even more of the verso, showing action sequences that accompany the main illustration on the recto. They are another area in which the story can play out (ten Doorkaat, 2015:68), yet they now overshadow the text on the verso through their interaction with the main illustration on the recto (ibid.:68). Several reviews have commented that Carigiet's illustrations have become more detailed and are complemented by the sketches on the verso. Peer (1953), for example, calls the sketches small key holes through which the reader can enter the more detailed landscape of the main illustrations ["*ils disegns chi fittan il text e sun sco pitschens battaportas per entrar illa cuntrada plü ampla da la pagina culurida*"]. These sketches thus become the dominant feature of the book, instead of the verbal and the visual being two equal elements of the iconotext. For example, in *Der grosse Schnee*, when Uorsin sets off on his skis, his line of movement continues straight down the fallen tree trunk depicted in the illustration on the recto (see Figure 2.12). Furthermore, on this page Uorsin finds a chain of lights and follows it right over the page onto the next double page spread, where the chain from the sketch on the verso aligns perfectly with the lights in the illustration on the recto, creating a continuation of movement along the chain to Flurina (see Figure 2.12 and Figure 2.13). The illustrations now dominate the text in the iconotext, with the textual element seemingly being used as a verbal support. This shows a gradual shift from the text and illustrations having equal weight in the first book to the illustrations occupying more of the page, thus dominating the volume visually.

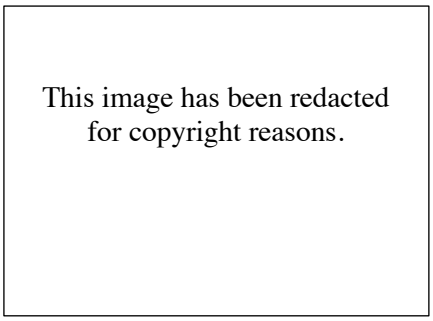



**FIGURE 2.11.** SEQUENCE OF UORSIN DOING CHORES[205]

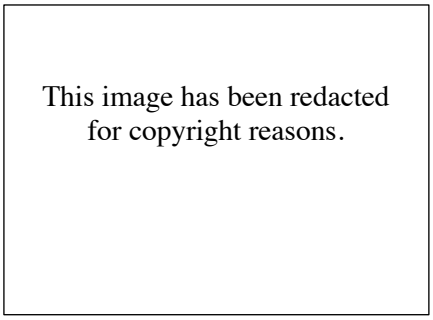



**FIGURE 2.12.** UORSIN ON HIS SKIS IN *DER GROSSE SCHNEE* (1955B)[206]

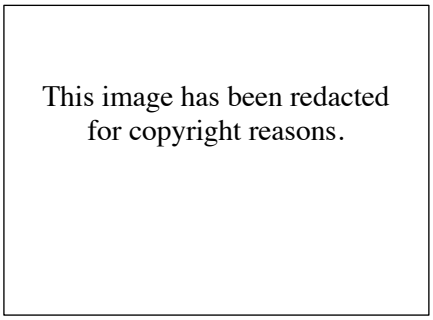



**FIGURE 2.13.** UORSIN FOLLOWS THE LIGHTS TO FIND FLURINA IN *DER GROSSE SCHNEE* (1955B)[207]

[205] Accessed at the exhibition "Alois e Selina – 75 Jahre Weltbestseller Uorsin" (30.07.2020-09.10.2020).
[206] Text und Innenillustrationen aus DER GROSSE SCHNEE von Alois Carigiet (Bild) und Selina Chönz (Text). Mit freundlicher Genehmigung des Orell Füssli Verlags ©1971 Orell Füssli Sicherheitsdruck AG, Zürich. Alle Rechte vorbehalten.
[207] Text und Innenillustrationen aus DER GROSSE SCHNEE von Alois Carigiet (Bild) und Selina Chönz (Text). Mit freundlicher Genehmigung des Orell Füssli Verlags ©1971 Orell Füssli Sicherheitsdruck AG, Zürich. Alle Rechte vorbehalten.

In the case of *Flurina und das Wildvöglein* and *Der grosse Schnee,* there is therefore a reversal to the usual tendency to see illustrations in picture books as translations, or visual representations, of the text. Instead, in the case of these two volumes, the text becomes a transcript of the illustrations: after a brief discussion with Chönz about the overall plotline of the book, Carigiet created the illustrations based on his interpretation of the story, and only then did Chönz write the text to accompany the illustrations in German, which directly contrast with the production of *Uorsin*, where Chönz approached Carigiet with a 'finished' Romansh text, even if this text was 'edited' by Chönz following the creation of Carigiet's illustrations, as discussed in Chapter 6. This is clear from interviews with Carigiet in which he describes these two volumes as "*Bilderbücher mit begleitendem Text*" (1966:63); i.e., picture books with accompanying text. In other words, the process of crowning and uncrowning, or influence (Oittinen, 2001; 2006), here unfolds in reverse order when compared to *Uorsin*.

The production process of *Flurina und das Wildvöglein* and *Der grosse Schnee* also emphasises Grutman's (2011:258; 2013:74, 75) observation that self-translating into the dominant language for the purpose of a wider audience confirms the dominant status of the majority language and continues to marginalise the minority-language text, since having the author's own translation in a majority language means that it is possible to dispense with the minority-language version. Unlike *Uorsin*, in the case of both subsequent books in the Swiss Trilogy, the Romansh and German versions were not published simultaneously. In fact, the Romansh versions of *Flurina* (1953a, 1953b) were published a year after the German book (1952), and the Romansh versions of *Der grosse Schnee* were only released nine years after the German edition in 1964 (Schultze-Kraft, 1998:160). The English (1953c, 1961), French (1955a, 1956), and Japanese (1954) translations of these volumes even preceded the Romansh editions. The translation process is thus reversed in the case of the subsequent volumes, since the minority language, Romansh, is completely foregone in the initial publication and is only subsequently added. Moreover, this delay between the publication of the German version of these books and their Romansh translations shows that, in this case, producing a translation into the Romansh idioms was not considered as important as having *Uorsin* immediately available in German, and thus to a wider audience. Since Chönz was being marginalised in the production process of the subsequent volumes,

yet was bilingual and thus able to write in German, too, the Romansh text became superfluous to the German publisher.[208] Although *Flurina und das Wildvöglein* was first released in German, Romansh speakers were given the chance to pre-order the Romansh version, either containing the Ladin and Sursilvan texts or containing the Sutsilvan and Surmiran texts, at a lower price of Fr. 6.50. This change in language reflects both the power relations between the minority and majority language, the status acquired by the German free translation of the first book, and Orell Füssli's power as a German-language publishing house to invest in sequels of successful books in comparison to a regional, minority-language publishing house, such as the Lia Rumantscha. The more influential or powerful the dominant language is on the world stage, the more likely the minority language will be marginalised in relation to it. This is the case with *Uorsin*, where many believe it was originally written in German and are often unaware of the Romansh versions of the text. This, however, is also due to Chönz's self-translation of *Uorsin* into German, which then acted as a basis for further translations into other languages, and the subsequent change in the creative process from placing the visual before the verbal and foregoing Romansh in the initial creative process completely.

The reversal of the creative process in conjunction with the growing importance of the visual element of the iconotext has several implications for the role of the verbal element, especially the verbal translation of the text into Romansh, as well as for the authorship and status of the collaborators. The progressively increasing use of illustration on the verso removes the emphasis on language and the text, therefore making the books more international; in other words, by focusing on the illustrations in the volume means that the words are no longer as necessary to follow the story and can thus be understood by anyone anywhere. This goes back to the two collaborators' respective investment in the translations of these volumes, especially the translation into Romansh, which is not about commercial markets but about questions of identity. Although *Uorsin* started off as a language maintenance endeavour on the part of individuals and an organisation that had a strong connection to the preservation of the Romansh language and culture, following its success, this was no longer its primary goal (as seen in the paratexts

[208] The publisher of the German trilogy was the Schweizer Spiegel Verlag, which mainly published cultural history publications. The Lia Rumantscha, the umbrella association for Romansh language and culture, published the Romansh editions.

discussed in Chapter 6). First, this reversal places Chönz, the author who is already less well-known than Carigiet, at a disadvantage, since Carigiet now not only dominates in status, since he was established as a graphic designer before the release of *Uorsin*, but his illustrations now dominate the overall iconotext too. Thus, these changes in the process truly uncrown the author, or in this instance, even marginalise the author from her own work. This is clear, not only in the frequency and the placement of the illustrations, but in the paratexts too. On the title page of *Schellen-Ursli*, for example, Chönz's name is listed before Carigiet's ("*Erzählung: Selina Chönz Bilder: Alois Carigiet*") [Story: Selina Chönz Illustrations: Alois Carigiet]. Yet in *Flurina und das Wildvöglein* and *Der grosse Schnee*, Carigiet's name precedes Chönz's and they no longer appear on the same line ("*Bilder: Alois Carigiet / Erzählung: Selina Chönz*") [Illustration: Alois Carigiet / Story: Selina Chönz]. This is, on the one hand, due to the close interaction between images and text in picture books as discussed in the previous chapter, and thus the blurred authorship in author-illustrator teams, but it could also be due to Carigiet's dominant position as the more well-known of the two contributors. In comparison, in both the Romansh editions of *Uorsin* and *Flurina*, their names appear on the same line with Chönz preceding Carigiet and neither of their roles in the creation of the book is mentioned explicitly: "*da Selina Chönz e Alois Carigiet*" [by Selina Chönz and Alois Carigiet]. This is also clear in some of the sketches of the bell created by Carigiet: the bell went from containing "S.C. A.C.", the initials of Chönz and Carigiet to just containing "A.C." in all the editions of the work. This bell, containing both of their initials, however, was used for the Lia Rumantscha's advertisement for the book. The Lia Rumantscha also advertised the German edition alongside the two Romansh joint editions (cf. Figure 2.14 and 2.15).

However, in the Ladin edition of *Der grosse Schnee* (*La naivera* (1964a)) written in Ladin, Chönz's idiom, Chönz's credit appears on the line above Carigiet's and their contributions are stated: "*Raquint: Selina Chönz / Purtrets: Alois Carigiet*" [Story: Selina Chönz / Illustrations: Alois Carigiet]. Whereas in the edition written in Carigiet's idiom, Sursilvan (*La cufla gronda* (1964b)), Carigiet is credited before Chönz but their names appear on the same line: "*Maletgs: Alois Carigiet Raquintaziun: Selina Chönz*" [Illustrations: Alois Carigiet Story: Selina Chönz]. This reveals their relative cultural capital for that specific audience: Placing Carigiet's name in front of Chönz's in *Flurina und das Wildvöglein*

highlights the prominence Carigiet has in German-speaking Switzerland, and therefore draws the consumer to buy the book.




**FIGURE 2.14.** THE LIA RUMANTSCHA'S ADVERT FOR *UORSIN* WITH THE BELL CONTAINING THE INITIALS OF BOTH CHÖNZ AND CARIGIET

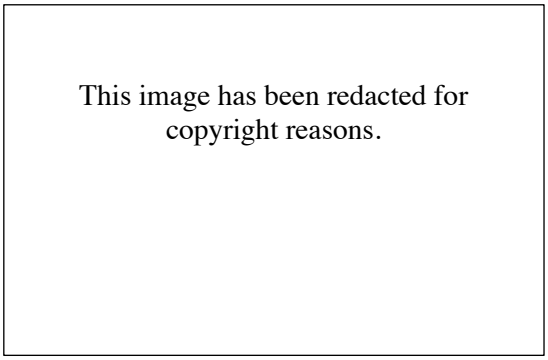



**FIGURE 2.15.** CARIGIET'S ILLUSTRATION OF THE BELL FOR THE BACK PAGE OF ALL THE EDITIONS OF *UORSIN* AND *SCHELLEN-URSLI* WITH THE BELL ONLY CONTAINING CARIGIET'S INITIALS

Yet the Lia Rumantscha's insistence on maintaining the names of both creators on the same line without defining their contribution is not only an attempt to give equal weight to both contributors, but also to both idioms. In the case of the Romansh editions of *Der grosse Schnee* (1955), the Ladin and Sursilvan versions were not published in a joint edition. Instead, they were published individually and titled *La naivera* (Chönz's self-translation) and *La cufla gronda* (adaptation by Flurin Darms), respectively.[209] It was only with the publishing of these two separate editions that they privileged one contributor over the other. In the Ladin edition, Chönz is placed above Carigiet hierarchically, since it is sold in the region where she is from and is well known. In the Sursilvan edition, this placement is reversed, because Carigiet is from the Surselva. As discussed in the previous chapter, this is a marketing strategy, since locals from one region would be more likely to know one of the contributors over the other and would thus be more likely to buy the book.

[209] The Sutsilvan and Surmiran versions were, however, still published in a joint edition. The first volume containing a joint edition of the Ladin and Sursilvan idioms was eventually published in 1980. This edition used Selina Chönz's Ladin version and Flurin Darms' Sursilvan version.

Moreover, the copyright page of the German edition of *Schellen-Ursli* (1971a) and many of the later editions, trumpet Carigiet's prizes, and thus his cultural capital both nationally and internationally. These prizes are announced next to the books published together with Chönz as well as his own trilogy:

*Alois Carigiet wurde für sein Gesamtschaffen als Kinderbuchmaler von Internationalen Curatorium für das Jugendbuch mit der Hans-Christian-Andersen-Medaille ausgezeichnet. Ausserdem wurde dem Künstler der Schweizerische Jugendbuchpreis verliehen.*
*Von Alois Carigiet und Selina Chönz sind in gleicher Ausstattung die beiden Bilderbücher vom Schellen-Ursli und seiner Schwester «Flurina und das Wildvöglein» und «Der grosse Schnee» erschienen sowie mit Text und Bildern von Alois Carigiet «Zottel, Zick und Zwerg», «Birnbaum, Birke, Berberitze» und «Maurus und Madleina».*

[Alois Carigiet was awarded the Hans-Christian-Andersen-Medal for his entire work as children's illustrator by the Board of Books for Young People. He was also awarded the Swiss Children's Literature Prize.
The two picture books about Schellen-Ursli and his sister "Flurina and the Wild Bird" and "The Snowstorm" were published by Alois Carigiet and Selina Chönz in the same style, as were "Zottel, Zick and Zwerg", "Birnbaum, Birke, Berberitze" and "Maurus and Madleina", which were written and illustrated by Alois Cairiget.]

This also displaces Chönz and her importance in the publication process, not only for the verbal translations of the texts, but also for the publication of *Uorsin* in the first place. Without her continued persistence, Carigiet would not have been involved in the initial production of *Uorsin* and thus the subsequent volumes, be it their two subsequent collaborations or Carigiet's stand-alone trilogy, would not have come to fruition in the way they did.

Moreover, the back cover of the more recent German editions is used for what Nikolajeva and Scott (2001:253) term parataxis, i.e., to introduce the other works available by "the same illustrator", Carigiet, and place them side by side. Here, the three works, *Schellen-Ursli*, *Flurina und das Wildvöglein* and *Der grosse Schnee*, as well as three books written and illustrated by Carigiet, *Zottel, Zick und Zwerg* (1965a), *Birnbaum, Birke und Berberitze* (1967a), and *Maurus und Madleina* (1969a), are presented, including a list of languages in which they are available at Orell Füssli and their corresponding ISBN numbers.[210] Adding Carigiet's volumes to the parataxis of the Swiss Trilogy, places these three books in the same series as Chönz and Carigiet's work. In addition, Carigiet maintains the style of illustrations

[210] Translations not published by Orell Füssli are not mentioned in the paratexts of the book.

and similar storylines to the Swiss Trilogy in that he uses the Alpine landscape, fauna and flora and adventure tales as the backdrop of his stories, which also places them within this series (cf. Figure 2.16 and Figure 2.17). Carigiet also uses a young boy and girl as his main characters, except for the first book in the trilogy, *Zottel, Zick und Zwerg*, where the sole main character is a goatherd around Uorsin's age, who also spends time in the wild outdoors of the Alpine mountains. The main difference is the verbal element of the picture book. Since Chönz was no longer involved in creating the text, it is no longer written in iambic pentameter, but in prose. Similar to Chönz's rhymes, however, the text in Carigiet's trilogy does tend to reflect what is occurring in the illustrations and therefore maintaining the symmetric format of the iconotext (Nikolajeva & Scott, 2001). In these volumes, however, Carigiet's illustrations are once again confined to the recto, and little sketches do not appear on the verso like in *Flurina und das Wildvöglein* and *Der grosse Schnee*. This reinforces the observation that the black and white sketches in those volumes marginalise Chönz, since Carigiet is both the author and illustrator of these volumes, thus emphasising the contributor with the most cultural capital is no longer necessary.

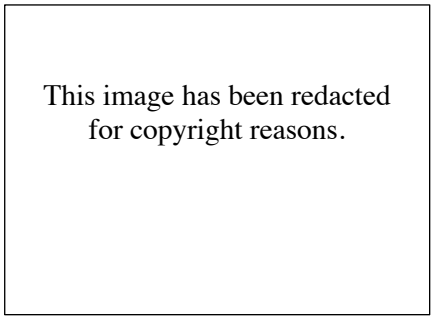
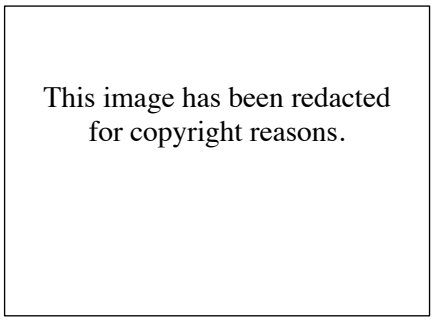



**FIGURE 2.16.** FLURINA UND DAS WILDVÖGLEIN (1952)



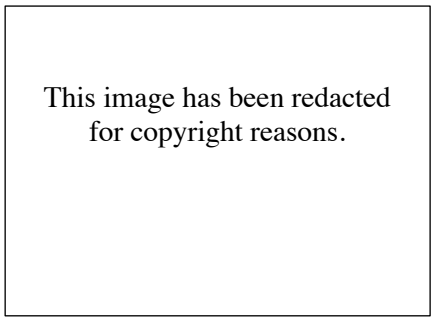




**FIGURE 2.17.** PAGES FROM BIRNBAUM, BIRKE UND BERBERITZE (1967A) AND MAURUS UND MADLEINA (1969A)

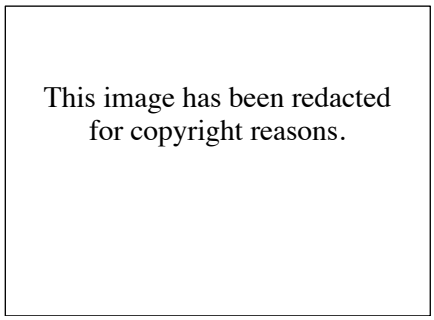



**FIGURE 2.18.** FATHER IN *BIRNBAUM, BIRKE UND BERBERITZE* (1967A) READING THE "*GASETTA"* [NEWSPAPER]

Lastly, there are a couple of instances where Carigiet uses text in his illustrations, which are in Romansh. For example, on the page where we are introduced to the parents of Viturin and Babetin, the main characters in *Birnbaum, Birke und Berberitze*, the father can be seen reading the "*Gasetta*", or newspaper in Sursilvan (see Figure 2.18). He also ends both *Flurina und das Wildvöglein* and *Maurus und Madleina* with the word "*finis*", the Sursilvan word for finished. This shows that Sursilvan is still an important element in the creation process of Carigiet's illustrations, he just decides to omit Romansh in the production of its verbal counterpart. This suggests that Carigiet's illustrations undergo a form of translingual editing, since, similar to Ungerer, Romansh is still present here in the creation of the visual component.

The translations of these three picture books into the Sursilvan and Ladin idioms were published the same year as the German editions as *Zocla, Zila, Zepla* (1965b), *Viturin e Babetin* (1967b) and *Maurus e Madleina* (1969b). All three volumes were translated by Hendri Spescha and Clà Biert, a further two important figures in the political, cultural and literary circles of Romansh-speaking Switzerland. Shortly before his engagement in the translations of Carigiet's work, Spescha was awarded the Schiller Prize for his poetry and became the Secretary of the Lia Rumantscha in 1968. In 1982 he became the president of the *Union da scripturs rumantschs* (USR) [Union of Romansh writers] (Spescha and Spescha, undated). Similarly, Clà Biert was also a well-known Romansh author and presided over the USR from 1967 to 1971 (Nicolay and Ganzoni, undated). Again, the Lia Rumantscha's strategy of involving well-known Romansh authors in the translation of Carigiet's texts would elevate the works' status in the *Rumantschia*. However, Carigiet's lack of engagement in the self-translation of his own work into Romansh highlights that using his cultural capital in the rest of Switzerland to elevate the status of Romansh as a national language was not a priority for him. On the other hand, this lack of involvement in the Romansh textual element of the book may aid in levelling out the hierarchy between the idioms that his involvement in the Sursilvan text would have created.

In conclusion, Chönz and Carigiet's sequels *Flurina und das Wildvöglein* and *Der grosse Schnee* reveal that the reversal of the creative process can have several consequences for a marginal author and minority language. The conscious effort to create a coherent series means that both verbal and visual elements of *Uorsin* appear in the subsequent volumes, especially in *Flurina und das Wildvöglein*. Therefore, transformations to the text and illustrations in the form of repetition can be a part of the translatorial nature of multilingual publishing endeavours, since they create a link to the previous work and therefore expand the previous work and give it new life in a different form. Moreover, Chönz's move to write in German before Romansh and the increased use of Carigiet's illustrations in the picture book, even on the verso, shows that a change in the creative process can cause a change in purpose of the publication and a change in the status of the author. The paratexts of the two subsequent volumes reveal that the creative process can be used to enhance or silence an author or language: The emphasis is no longer on the language maintenance endeavour of Romansh, but is more about the promotion of

the work on an international scale. Romansh is, therefore, completely eliminated from the initial creative process, except for individual words in a couple of Carigiet's illustrations. In fact, Romansh is increasingly removed from the Swiss Trilogy since the Romansh edition of *Flurina* was published a year after the German edition in 1953 and the Romansh editions of *Der grosse Schnee* were published nine years after the German edition. Lastly, marketing Carigiet's trilogy *Zottel, Zick und Zwerg*, *Birnbaum, Birke und Berberitze*, and *Maurus und Madleina* alongside the Swiss Trilogy in the paratexts of the books as well as maintaining the style of illustrations and keeping the format, further marginalises Chönz from her own work.

Yet the Lia Rumantscha's Romansh editions of these volumes reveal that the publishing house can either enhance or eliminate the power imbalance between the majority and minority language and that between a well-known male illustrator and a marginal female author. They do this through the paratexts of the book and by keeping the key contributor of the work in a certain idiom at the forefront, for example, by placing Chönz before Carigiet in the Ladin edition and vice versa. They also do this in Carigiet's trilogy by using Hendri Spescha to translate Carigiet's German text into Sursilvan. This avoids creating a hierarchy of idioms, because it removes the possibility of the Sursilvan version being more privileged than the Ladin version, since it is not a self-translation by the author. The publishing house is therefore a key agent of the process in shaping how a reader comes to experience the shape and dynamics of a text.

## *CONCLUSION*

Chönz and Carigiet's work shows that translation can be an integral part of a picture book produced in a minority-language setting even before this is translated into another language. We have seen this, first, in the translation of *Uorsin* from Ladin into the other Romansh idioms and, second, in the intersemiotic textual transformation of the text into illustrations, and vice versa. The intralingual textual transformations into the other Romansh idioms are further textual representations of the multilayered nature of language and language politics surrounding minority-language use, its promotion, and its relationship with the major language with which it is placed in relation. In addition, the relationship between text and image brings questions surrounding authorship and originality to the fore, since all contributors of the five different linguistic versions (four Romansh, one German) use each version at their disposal to create their own, especially Chönz's Ladin version and German self-translation as well as Carigiet's illustrations. This shows that writing, translating, and illustrating are not separate activities, but overlap with and influence one another, creating a multi-layered process of different media and versions.

The need to 'translate' *Uorsin* into the other idioms of Romansh also reveals that the boundaries often assumed between languages are not as clear-cut as suggested, since a language is itself multi-layered rather than monolithic. Moreover, from the role reversal between illustrations and text, and between writer and illustrator, in *Flurina und das Wildvöglein* and *Der grosse Schnee*, we can see that the creative process can be used to enhance or silence multilingualism of minority-language authors. When the creative process originated from a linguistic version in one of the idioms of Romansh, the multilingual nature of the language and the contributors enhanced the language maintenance endeavour of the project; whereas the change to the illustrations dominating the picture book, Chönz using German to create the subsequent volumes instead of Romansh, and the delay in the publication of the Romansh editions highlights the subordinate status of Romansh, as does the commemorative edition published only in German. The multilingual competence of the agents involved and whether or not they use this in the process can therefore either place the minority language at the centre of the publication or marginalise it entirely; thus, creating a more multilingual or more monolingual iconotext. However,

Carigiet's use of Romansh in the illustrations in both the Swiss Trilogy and his trilogy (*Zottel, Zick und Zwerg*, *Birnbaum, Birke und Berberitze*, and *Maurus und Madleina*) reveals that even though deciding to publish in the majority language, German, Romansh is never fully erased from the creative process.

This case study therefore highlights the power relationships between languages and the influence these dynamics have on the publication process, the production of the text as a multifaceted and collaborative endeavour, the destabilisation of the notion of an original in an ongoing textual dialogue, and the changes undergone when a text goes from representing a minority within a country to representing the country internationally.

# *CONCLUSION*

In this thesis, I have explored the influence multilingualism has on the creative processes of multilingual authors from minority-language backgrounds during both the genesis and further translation of picture books. In doing so, I have also reflected on what this means for our understanding of the notion and practices of translation and of standard or national language. I have done this by closely analysing two case studies: Alsatian author-illustrator Tomi Ungerer and Romansh author and illustrator duo Selina Chönz and Alois Carigiet. In this conclusion, I will first concentrate on how both case studies answer my central research questions, that is: (a) how the publication process of children's literature, specifically picture books, produced by multilingual minority-language authors challenges the notion of a predetermined original; (b) how this publication process therefore questions the sequentiality normally presumed in writing, the binary model of translation and, ultimately, the fixed, monolithic nature of language; and (c) how the multilingual competence of the author-illustrator (or author and illustrator) influences these processes and their work, not only as an author and/or illustrator, but also as a (self-)translator. While summarising how my case studies answer these questions, where relevant I will also show how they address my supplementary research questions: (d) how the interrelationship between illustrations and texts affects the complex translingual processes in the genesis of picture books; (e) how the published picture book, i.e. the iconotext, created through these complex, multiple processes (re)presents cultural and individual multilingualism in the text and paratexts of the book; and finally (f) whether these (re)presentations foreground or minimise the role played by translation and multilingualism in the creative process involved in the production of picture books. The two case studies and their respective creative processes answer my research questions from different perspectives: the analysis of Ungerer's production from that of a multilingual individual who both writes and illustrates his work; the discussion of Chönz and Carigiet from that of work coming to fruition through a collaboration between multiple multilingual agents who advocate for a minority language. In this conclusion, I will take a thematic approach since, like the creative processes discussed in this thesis, the research questions are hard to separate and complement each other in several ways.

Multiple processes of transformation occur throughout the development of picture books by multilingual minority-language authors. The publication processes described in both case studies highlight the multiplicity of the creative process and agents involved in the production of picture books. Tracing the genesis and publication history of those works reveals how the various forms of transformations present in each case and their multitudinous nature answer my first three research questions. It shows that the production of picture books by minority-language authors is a multifaceted endeavour, thereby calling into question the sequentiality of both writing and translation as individual, linear processes. The *avant-textes* of Ungerer's early works (made up of manuscripts, dummies, illustrations) and the paratexts of Chönz and Carigiet's *Uorsin* show that even before its first publication – that is before what is usually identified as the 'original' – the work is already made up of multiple forms and components. The genesis of the text then consists of multiple transformative processes, as does the works' further translation.

The multilingual processes this thesis has revealed are multiple and they span both the verbal and visual elements of picture books. It is clear from the notes in the dummies and manuscripts of Ungerer's early works, discussed in Chapter 3, that one of the verbal transformations involved is **a form of mental self-translation**, where Ungerer was still thinking and visualising his illustrations in French even when creating in English. This means that, even before taking into consideration physical processes, the multilingual author-illustrator is using the multiple languages at his/her disposal, moving ideas from one language and culture to the next. The *avant-textes* of Ungerer's early works also revealed a second transformative process: the **intrasemiotic transformations of the illustrations, or the revisualisation of illustrations without the related verbal element (i.e., a manuscript)**. This is visible in the way he altered the storyline of *Der Sonntag der Saufamilie Schmutz* for a new audience using the illustrations only, without transforming the manuscript interlingually from German into English. This means that the multilingual development of the work can be traced through the illustrations, since through the intervention of the publisher these become contextualised within the country of publication. These two transformative processes indicate that for an author-illustrator, although language is an important

element of their creative process, illustrations provide a means of expressing themselves beyond language, transcending linguistic boundaries.

Similarly to this evolution undergone by illustrations, the text too evolves, both intralingually and interlingually, during the genesis of picture books produced by minority-language authors. In Chapter 4 we saw the **interlingual textual transformations** undergone by Ungerer's English manuscripts as they were transposed into German before their publication by a new, distinct agent of translation, i.e., the translator. In Chapter 6 those transformations took the form of Chönz's self-translations between Romansh and German during the production of her works. In addition, Chapter 6 brought to the fore the inner multiplicity of language, through the analysis of the Romansh **intralingual textual transformations** of *Uorsin*, where multiple agents are involved in recreating the storyline of the picture book before publication. These transformations then underwent editorial changes, or **translingual self-editing**, as both Ungerer and Chönz made editorial interventions in their work, either to be coherent with previous linguistic versions (as seen in Chapter 2) or to be in line with illustrations or intralingual textual transformations (in Chapter 6 and Chapter 7). These verbal transformations highlight how, in their creative process, both multilingual minority-language author-illustrators and author and illustrator teams use all the languages at their disposal. Their languages and their multilingual competence therefore form a major part of the work's history.

Ultimately, in the case of picture books, it is not possible to separate neatly the verbal from the visual, nor to discuss separately how translation affects each of these elements in their genesis. The creation of picture books evolves through both textual and visual media, which support and rely on each other in the development process. The **intersemiotic transformations** between visual and verbal elements are therefore one of the most important processes in the production of picture books. In the case of minority-language authors, that process is also multilingual. We saw this in both case studies, especially in relation to the evolution of characters and their descriptions (Chapter 3 and Chapter 7). What this evolution demonstrated is that the creative collaboration between author, illustrator and other agents is a continuous multidirectional process which repeatedly moves from the verbal to the visual and vice versa. This further highlights the impossibility of separating the linguistic and visual versions

of the work and thus also of delineating a clear linear process of production. A specific case is that of **repetition as a form of textual transformation**, both in verbal and visual form. Chapter 8, which examines the genesis of *Uorsin*'s sequels, shows that repetition forms part of the translational nature of a multilingual publishing endeavour, since the sequels were (re)visualised in the form of repetition, yet the process involved taking elements from both the Romansh and German editions of *Uorsin*.

Although, for the purpose of clarity, I have attempted to categorise these different processes here, in reality, as we have seen in the chapters, they overlap, influence each other in non-linear ways, and therefore cannot be easily contained within rigid classifications. Distinguishing them unequivocally would in fact run counter to what this thesis has tried to demonstrate. Yet from the analysis of these multiple visual and verbal transformative processes, it is clear that the relationship between the illustrations and the text is a major and dynamic component in a picture book's creation. The case studies have shown that the continuous interaction between verbal and visual forms is an integral part of the writing-translating continuum that characterises the genesis of picture books. When visual elements are also included in the writing-translating continuum, they cause the genesis of the work to be seen as clearly multitudinous. This is because not only are writing and translating practices a major component in the production process of multilingual authors, but so are illustrations. In other words, the verbal and the visual elements exert an influence on each other and create multiple, dynamic, interconnected processes which cannot be neatly separated.

Another key finding of this thesis is that both in the genesis of the picture book and in its further translation(s), the agents of translation do not just access one version which they treat as the 'original', but rather use multiple sources to inform the development of the new version. Using multiple versions as a basis for a new iconotext once again removes the singularity and the linear, sequential order of each version. This was seen in multiple instances relating to both case studies, for instance with *Uorsin* (1945) and its intralingual textual transformations, Chönz's self-translation, and Carigiet's illustrations, all of which inform each other in non-linear ways (Chapter 7). In addition, the case of *Die drei Raiwer* (2008) in Chapter 5 shows that, although both the German and French editions were used as the basis for the Alsatian version, its classification as a translation from French displaces the original (twice)

from its position of power. This joint influence on a work or this multitudinous process of combining two linguistic versions to create a third in a minority language are not at all linear. The example therefore shows that these multiple activities are intertwined and do not present a straightforward transfer from one source language and text to another. A translator uses all the sources available to him/her to produce the next stage in a developing sequence of versions of a work. In fact, the case studies have shown – with the trilingual re-edition of *'s Mondmannele* (2014), for example – that the translator of a picture book may not only use any linguistic versions at his/her disposal, but also draw on the illustrations as a source of influence. Sources can thus include both verbal and visual text, as well as previous editions of a work. The transformative process can therefore be interlingual, intralingual, intersemiotic, intrasemiotic or a combination of these. With each new layer of the process, the work is moving further away from a seemingly monolingual text and towards a multifaceted, multilingual and multimodal product. Examining how the interrelationship between illustrations and verbal text affects the complex translingual processes at work in picture books therefore shows that paying attention to that interrelationship during their genesis and further translation is essential for demonstrating how, in the case of picture books by minority-language authors, the publication process challenges the notion of a predetermined original, the sequentiality normally presumed in writing, the binary model of translation and, ultimately, the fixed, monolithic nature of language.

The thesis further demonstrates that the genesis and publication of a picture book also challenges these notions through the designation and classification of the work in the paratexts which accompany it. Paratextual interventions in the prefaces of the case studies included terms such as 'reconceived', '(re)written', 'edited version', the sentence "*anders gruppiert und anders erzählt, hier und da erweitert*" [grouped differently and told differently, expanded here and there] (Ungerer, 1993:144), as well as "*libra versiung*" [free version] (Lozza in Chönz, 1945c), "*freie Übertragung*" [free transfer] (Pult in Chönz, 1945a), "*adataziun*" [adaptation] (Chönz, 1945b) and "*Bebilderung*" [picturisation] (Carigiet, 1966). These designations highlight that the various linguistic versions are growing organically to include new material (Chapter 2), that they embrace and reference the other versions more directly (Chapter 7), or that they are transformed to address a new audience (Chapter 3). In any case, the process

of translation moves beyond the traditional view of the target text being solely a 'replica' of an 'original'. It also reveals that the agents involved in the creative processes view their role as creating a transformed version that is a deliberate textual extension or reconfiguration of the work (Hutcheon, 2006; Emmerich, 2017; Cordingly and Montini, 2015). In addition to this, the case studies have highlighted how illustrations, in particular, add to this discussion. Not only are textual elements of a work revisitations of previous versions, but the illustrations also interact with the text in a deliberate way, completing the message by enhancing the verbal sign. This is not only a unidirectional move, but it occurs in the opposite direction too, as the verbal enhances the visual.

This means that the 'original' is blurred not only due to the multiple processes involved in its production, but also through its paratexts. The designations in the paratexts highlight inconsistencies regarding the status of the work as either a translation or an original, foregrounding the complexity of the production process, which creates a network of translations without a clear original at the centre. Due to the multiple processes and languages involved in the production of the picture books we have discussed, establishing a clear line of succession is almost impossible, and this is reflected in the copyright pages of the works, both in the case of Ungerer and of Chönz and Carigiet. From one perspective, all linguistic versions are qualified as translations and therefore the original becomes ambiguous (Chapter 4); from another perspective, the contemporaneous publication of a multiple versions of a work gives all of them equal status (Chapter 6). This thesis therefore emphasises that the (perceived) difference between originals and translations may at times reside in the designation of the work as one or the other in its paratexts, which in turn highlights the importance of perspective in such multilingual endeavours.

This complex, multitudinous reality is in part due to the multilingual competence and background of the author, illustrator and other agents involved in the creative process. Moreover, both case studies show in different ways how the context of the agent's multilingual upbringing or later life can influence the text in different ways. For Ungerer, a fractured multilingual upbringing leads to the exploration of themes of (un)translatability, identity and language in his work. Thus, the personal recognition of the difference between cultures and languages can cause an author-illustrator to be particularly creative

with translation. In this case, the author's multilingual competence pushes him/her to contextualise each linguistic version for a specific audience. On the other hand, the multiplicity already inherent in a language can influence the genesis of a work, since, as we saw in the Romansh context, intralingual textual transformations are required if all speech communities associated with that language are to have access to a text. Translation is thus an intrinsic part of language and its presence exemplifies (but also makes immediately visible) how the notion of a language as a unified code with clearly defined boundaries is, in fact, a construct. If Ungerer's "*langues fraternelles*" [brother tongues] is applied to a language that is clearly multiple, like Romansh, then this multiplicity not only gives equal status to the several languages of a multilingual speaker, but it highlights the fact that this multiplicity is already inherent within the 'singular language'. The multilingual competence of the agents involved can therefore place multilingualism and/or the minority language consciously or subconsciously at the centre of the publication process. Yet it can also marginalise it entirely. The author's competence in both the majority and minority language may give rise to situations where the minority language can be removed from the initial creative process completely. We saw this with Ungerer's continued use of the English language as his creative medium, as well as with Chönz's German self-translation of Uorsin and Carigiet's use of German for his trilogy. Yet, we also saw that the author's other languages, minority or not, can never be fully erased from the creative process, since they frequently appear (intentionally or unintentionally) in the illustrations or *avant-textes*. This change in language use, or emphasis on one medium over the other, not only displaces the minority language but marginalises one agent for the benefit of the other, as we saw with the sequels *Flurina und das Wildvöglein* and *Der grosse Schnee* in Chapter 8. Here, publication in German removed the initial purpose of publication and put Chönz's authorship of the text into question, since Carigiet's illustrations started to dominate the picture book once he started including sketches on the verso as well as the main illustration on the recto. This reveals that not only is the formatting of an iconotext crucial for the reading experience but, in the case of collaborations, it is also essential for maintaining the equal weighting of authorship of the work as well as the status of the contributors across multiple versions and/or translations.

In tracing the processes outlined above, each case study approached multilingualism in different ways. Similarly, how multilingualism is (re)presented in the iconotext also varies. However, it is in particular through its paratexts that a work highlights the multilingual nature of the publication's genesis. The preface, copyright pages, layout, formatting and even the publisher's marketing strategy are just a few examples how these two case studies highlight the multilingual nature of the work's production process to their reader. The prefaces examined in these case studies reveal that the function of paratext varies depending on the language and therefore the audience it is written for, thus either highlighting or downplaying multilingualism. For example, the individual prefaces of *Uorsin* produced by the various contributors for both Romansh editions are a militant call for keeping the Romansh language alive and therefore make very clear the multilingual publishing process leading to the production of each volume, as well as the fact that the purpose of the works is to encourage language maintenance and preservation. The multilingual nature of the creative process, although emphasised in the original prefaces, is removed from later ones – and while the German preface encourages the acceptance of the Romansh language, it does so as a minor point, detaching the issue from its linguistic community. Once the work has become widely successful, the call to preserve and maintain the language and culture in which it originated becomes side-lined in favour of more commercial purposes. The later German preface of *Schellen-Ursli* (1971) thus focuses on representing the majority culture, i.e., German speaking Switzerland, to a foreign or international reader, emphasising not the original genesis of the book but rather the other languages into which it was further translated, such as English, French, Swedish and Japanese. This results in actually downplaying the intrinsic multilingual nature of the work. The prefaces therefore reflect the political agenda of the agent or agents involved in their production and how that agenda is intended to frame the multilingual nature of the book. This demonstrates that paratexts can be used to bring to the fore a work's multilingual background and its language preservation purposes, but new editions containing updated or revised paratexts can remove this intended function completely, depending on the political landscape surrounding the language at the time of publication.

Another way in which a specific edition of a work can present the multilingual nature of both text and author is through the way it introduces them to the reader in the paratextual apparatus. From one perspective, we saw that the paratexts can be used to underline the 'foreignness' of the author and therefore their multilingual nature and, ultimately, that of their work. In other words, when the publisher highlights the fact that the author-illustrator is working and creating in a different cultural context to the reader, they are justifying the publication to their audience. The divergences from the cultural expectations are justified this way, as we saw with Harper & Row's justification of The Mellops series in Chapter 3. This is an example of Gramling's "monolingualisation" (2016), where the content of the book is edited to fit in to the linguistic and cultural publication expectations, in this case applied to a picture book created by a migrant or minority-language author. Paratexts and layout can therefore be used to emphasise or downplay the role occupied by translation and multilingualism in the genesis of picture books.

Paratexts can also be used to highlight the multilingual nature of the publication process, both by stating that the work is a translation, as in the case of Ungerer's volumes published by Diogenes and their French and English translations (Chapter 3), and by stressing that the work is published in multiple forms, all released simultaneously, as with Chönz and Carigiet's *Uorsin* (1945), discussed in Chapter 6. However, by neglecting to include this information in the paratexts, the multilingual background of the publication can be downplayed, as was the case with the German version *Schellen-Ursli*. Copyright pages are therefore particularly important paratexts for tracing the multilingual make up of a work, and they also reveal how the publishing house wants to present that particular work to the reader, i.e., as an original or a translation. Additionally, the copyright pages are crucial informative paratexts for tracing the languages and agents involved in the production process. However, since it is up to the publisher to decide what information to include here, the differences in emphases and information can be substantial – depending on the publisher's agenda.

The way that the idioms or languages are divided up in the joint Romansh editions of *Uorsin* or the trilingual re-editions of Ungerer's work reveals that many of the decisions regarding how to portray the different linguistic versions of these texts had to do with the relevant language politics at the time of

publication and the relationship between the agents involved. The choice of language used in the paratexts and how different languages are presented in bi- or tri-lingual editions shows whether or not the multilingual nature of the work is foregrounded in that version. Additionally, depending on these choices, the work can be either rooted and framed within the minority or majority language sphere. Analysing these paratextual elements allows us to understand the political situation of the minority language at the time of a text's publication and, through the comparison with subsequent editions, whether this changes over time. Such editorial decisions also affect the reading experience: when one version of a text highlighted the minority language, as in the case of Ungerer's trilingual re-editions, it downplayed the multilingual nature of the book and revealed that Alsatian was gaining status in the region (Chapter 5); in the case of Chönz and Carigiet, on the other hand, using all the idioms of Romansh in the production of the text highlighted the joint effort towards its preservation (Chapter 6).

We also saw instances where the content of the work explicitly represents multilingualism. For example, *Flix* is a fictional representation of the linguistic and social multiplicity of Alsace for the child reader and thus embodies the tensions between language(s) and identity in the form of a story about cats and dogs. This work is therefore a representation of the individual's and collective's relationship with language and identity. This is clear, for instance, from the illustration on the title page of *Flix*, which shows Flix eating an ice-cream. This image mirrors the picture of a boy with two tongues eating an ice-cream that Ungerer created for *A.B.C.M.-Zweisprachigkeit*, the association that supports bilingual schooling in Alsace, to stand alongside the slogan supporting bilingualism in the region. The illustration in *Flix* is a revisualisation of the *A.B.C.M.-Zweisprachigkeit*'s drawing, thus anchoring Flix to the language politics of Alsace. Chapter 2 also revealed that the translator can subtly change the information given in the text to align it with their political agenda: avoiding the representation of Flix campaigning for a shared language promotes multilingualism, whereas including it in the text, as the English edition does, champions the monolingual state.

Taken together, the different phases of the process of writing, (self-)translation, illustration, editing and publication add to our overall understanding of the relationship between heterolingualism, writing and (self-)translation in picture books. They do so in numerous ways. If the process of translating picture

books is considered in combination with the presence of a minority language, it can provide new insights into areas that are often overlooked when discussing the translation of picture books between major national languages, since questions regarding concerns such as power relations, multilingualism, and authorship are more visible in minority-language contexts. Picture books are especially important in exploring these questions as a key genre where verbal text and image interact. This is also a genre where translators, editors, adapters and other agents have greater agency, due to the relatively low status of children's literature. Given this status, research on picture books in minority languages can contribute to broadening the definition of translation and provide answers to wider questions concerning translation, language, meaning, and the history of publishing practices. For these reasons, more research needs to be done on the translation of children's literature in multilingual and minority language settings. Relevant investigations might for instance include Ungerer's works that are classed as 'adaptations' of traditional fairy tales, such as *Alumette* (1974), inspired by Hans Christian Andersen's *The Little Match Girl* (1848) and by Ambrose Bierce's *Little Story* (1962), which appeared first in the journal *Queen* under the title *Elveda: The Little Match Girl* (1965); or *Zloty* (2009), a modern day Little Red Riding Hood based on Charles Perrault's *Le Petit Chaperon Rouge* (1697).

The scope of this thesis only allowed for the discussion of printed versions of the picture books under examination, yet its approach lays the ground for future research about their further multimodal transformations, such as their digitisation, their film adaptations (including Xavier Koller's 2015 *Schellen-Ursli*), or the production of marketing material, adverts and other products that disseminate elements of these works, in one form or another, beyond the traditional book format. The exploration of the multimodal transformations of the works I have discussed would open up other avenues of investigation and could further expand as well as problematise the role played by translation in these and similar cases. Staying within the confines of the authors and works I have analysed, a fruitful area for research could be provided, for instance, by the meaning and impact of the shift from a Romansh speaking *Uorsin* to a Swiss German speaking *Ursli* in cinematic versions. Further case studies encompassing other picture books and other multilingual and multimodal texts – including visual art, music, drama, dance, literature and digital culture – would undoubtedly highlight the interrelationship

between the visual and the verbal, taking the discussion beyond the book format and bringing up more questions surrounding multilingualism and its role in the dynamic whole formed by this "living mosaic" (Apter, 2006) of creative practices. During a placement I undertook with the Lia Rumantscha, in 2019, for instance, I was involved in a production of the play adaptation of the well-known Romansh fairy-tale *Tredeschin*. This was a multilingual and multimodal production that included all the national languages of Switzerland as well as English. It also used multiple visual media, including stage production, subtitles, and live performance. Analysing the genesis of this play would be a possible step in moving the research undertaken in this thesis beyond the book format. In order to do so, however, I would have to adopt a broader methodological framework and terminology, possibly following Apter's (2006) proposals in relation to adaptation studies or those by Canalè (2020) in transmedia studies, and placing these in dialogue with current translation studies approaches. Canalè, in particular, calls for reconsidering translation, adaptation and transmedia rewritings as a system rather than as separate universes. This is something I could only start to do in this thesis and which definitely deserves to be explored more comprehensively in future research.

Within the boundaries of the thesis, however, I have sought to advance research on picture books created by multilingual authors in minority-language settings and to improve our understanding of the multiple – indeed, multitudinous – processes involved in their genesis and further translation. In picture books language and art collide to form layered texts that offer the potential for a myriad of readings and transpositions. This thesis has shown that taking a similarly multifaceted approach to the creation of picture books and viewing the processes and languages involved in their many translations and transformations as concurrent, or 'brotherly', brings a host of dynamic creative processes to light. In so doing, it also illuminates the inherent creativity of translation.

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