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Álbum ilustrado; análisis multimodal; imaginaria; recepción textual.

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1 La cultura meta (CM) se refiere a la cultura de la lengua a la que se traduce, que se conoce como la lengua meta (LM). En el texto analizado la lengua meta es el español y la cultura meta serían dos: la norteamericana y la española.

The story of Ferdinand: from New York to Salamanca

The story of Ferdinand: De Nueva York a Salamanca

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ABSTRACT

This paper aims to analyze two Spanish editions of the picture book *The story of Ferdinand* (1935) written by Munro Leaf and illustrated by Robert Lawson. The comparison of this specific narrative type is made between two translations into Spanish and their illustrations whose release dates are more than 30 years apart and that were published on both shores of the North Atlantic Ocean (one in North America in 1962 and the other in Spain in 1994). Special attention is paid to the multimodal interplay between the visual representations and written language in both Spanish translations in order to elucidate the distinct ideological approach adopted by each edition to address the target audience, mainly children.

The picture book was written just before the onset of the Spanish Civil War, where history has shown that violence reached extreme levels. It is interesting to look into how this picture book updates its significance with the outbreak of the Spanish Civil War and, a little later, of the Second World War in Europe. Through a metaphorical use of the Spanish traditional spectacle also characterized by its violence and cruelty, the imagery and the text of each Spanish edition satisfies some specific communication needs (Moya y Pinar, 2007, p. 22) that determine the reception of a text in the target culture and reader.

RESUMEN

El objetivo de este trabajo es analizar dos versiones en lengua española realizadas a partir del álbum ilustrado originalmente escrito en inglés *The story of Ferdinand* (1935) por Munro Leaf e ilustrado por Robert Lawson. La comparación de este tipo específico de narrativa se establece entre dos traducciones al castellano y sus ilustraciones cuya fecha de publicación dista más de 30 años y cuyo lugar de publicación está separado por el océano Atlántico Norte (una americana de 1962 y otra española de 1994). Este artículo presta especial atención a la relación multimodal que se establece entre el código semiótico visual y escrito de ambas versiones españolas de cara a dilucidar la distinta orientación ideológica que cada traducción asume al dirigirse a un público receptor, principalmente de carácter infantil.

La obra fue escrita a las puertas del estallido de la Guerra Civil española, donde ya sabemos por la historia que la oleada de violencia había llegado a unos extremos de gran crudeza. Es interesante indagar en la actualidad que cobra en España este álbum ilustrado de origen americano al poco de publicarse con el estallido de la Guerra Civil española y, poco después, en el continente Europeo con la 2ª Guerra Mundial. Haciendo un uso metafórico de una fiesta tradicional española caracterizada también por su violencia y crueldad, la imaginaria y la traducción de cada versión en castellano dan respuesta a unas motivaciones comunicativas (Moya y Pinar, 2007, p. 22) que condicionan la recepción del texto en el lector y cultura meta¹.

Introduction

Under the influence of global and world trends that enfold present societies, translations of all sorts of texts play a leading role in the economies and cultures of the countries that make use of them. Nonetheless, within this activity that basically consists in conveying the meaning of a text originally written in a language into another (Newmark, 1999, p. 19), it must distinguish amongst, at least, two rough translation types, since they are ruled by different criteria and whose leitmotiv is neatly dissimilar. On the one hand, it is the technical or scientific translation, although this broad concept usually refers to texts containing distinguishing features. Both types of text, technical and scientific, are considered twin specialties, due to their obvious linkage and closeness in various facets, though they belong to different sub-groups whose integral elements are not interchangeable. It is no hard to draw a line between both fields of translation when considering their subject matter, the language that they use and the aim that they aspire to fulfill (Byrne, 2006, p. 6-7). The former subgroup deals with science-related contents, that is to say, with a type of knowledge that has been verified through observation or experimentation and that has been systematized in general principles; and the latter group deals with content related with technology, that is, with the implementation of scientific knowledge for practical purposes (*Concise Oxford English Dictionary*). Therefore, these texts have terminological and phraseological units of the field in great abundance, a simple syntax and the referential function prevails over the other functions, as all these resources are aimed to transmit information. On the other hand, it is the literary translation; a field of translation diametrically opposed to the former as far as resources employed and purposes pursued is concerned. Its lexical basis is not necessarily specialized terminology but the general language and its syntax does not seek to provoke a stylistic effect, so resorting to uncommon language usages that even break the languages rules.

This paper focuses on translations of children books, more precisely of picture books, a genre that, at first sight and because its intended readership, it shall deal with a range of topics and approach them accordingly, but it is also used by some authors to convey messages that exceed the borders of young audiences and aspire to reach the adult reader. Didactic and moralizing trends have taken over children and young literature since late 18th century. Thus, works that do not belong to this current are very rare nowadays (Cerrillo y Sánchez, 2006, p. 9).

Defining an illustrated book simply as a book with illustrations would tremendously lessen the potential of this literary work. Combining writing and illustration, it is capable of expressing textures and even invokes sensory perceptions such as sounds or smells in order to convey a message. As Díaz Armas (2008, p. 44) warns, the album, not the illustrated book, is a new mixed genre with its own rules due to its peculiarities, as well as comic is. Accor-

ding to Durán (1999, 2000) the key difference between the illustrated book and album is that album's basis is image whereas book's basis is word. This is so proved by the fact that some albums have even done completely away with words. Although it is not known for certain, neither in albums nor in books are illustrations conceived once the writing is made (Colomer, 2005, p. 22).

Anyway, the main feature of illustrated album is that is based on an "independent narrative mode" (Agosto, 1999, p. 26) between text and illustration, whose effect taken together complements and helps to support the text, expanding, enlarging or completing it, or even to contradict it (Cañamares, 2005, p. 299-365). It is about a dynamic interplay between text and pictures where any of them would not have a complete meaning without the other. Thus, a synergistic relationship is constructed between both modes of expression whose final effect does not only depend on the linkage of text and picture but also on the interplay of both elements (Sipe, 1998, p. 98). Hence, the written and the illustrated parts are now regarded as essential elements in meaning construction (Ventola y Moya, 2009; Moya 2010 y 2011) of this literary genre. Therefore, meaning interpretation will be based on two factors: first, on the goals of the author of the text and the pictures and, second, on every reader of the work that decodes its reading according to his socio-cultural coordinates and his reading experience. Logically, the possible interpretation will vary from one reader to another and, what is more, from a child to an adult reader.

In this sense there exist two different views. On the one hand, there are those authors who insist on writing on topics that may be harsh for children or young readers so they teach a lesson. On the other hand, there are those writers that deem that their work should not represent the world as it is. Instead, they think they have to adapt the topic, the register and the content of their writings, though still serving as a model of morale and conduct, inherent feature of any literary work.

In fact, the relevance of Munro's Leaf (1962 y 1994) translation here analyzed is that they updated their significance for the Spanish readers after the outbreak of Spanish Civil War. This fact placed the controversial topic of moral positioning towards war in the spotlight and it questioned whether war should be used as the story line in children's work. In this sense there are well-known examples of picture books where the horrors of war have been addressed. The book *Hiroshima no Pika* by Toshi Maruki, analyzes the suffering of Japanese people in warlike conflicts during the World War II. Or the theme of the picture book *Rosa Blanca* written by Christophe Gallaz and illustrated by Roberto Innocenti, where the harshness of the World War II is shown through the eyes of a girl. These two picture books try to teach young children by showing them the errors committed in the past.

Background

In 1935, a Sunday afternoon Munro Leaf got down to writing a tale about a peaceful bull so that his friend Robert Lawson would illustrate it. One hour later the story was ready; some days after the finished tale was published ... and, once in the street with the title *The story of Ferdinand* the story stirred up controversy: Spain was in the middle of a civil war and some military men argued that it was a satire against war; in India, Gandhi took it as his favorite book; in Germany Hitler ordered to burn it up; in Russia Stalin recommended to buy it and in the rest of the world was a bestseller, being translated into seventy languages. Munro Leaf wrote many other stories and tales for children but no other succeeded as this one. Robert Lawson got the Golden Apple Award for his illustrations in the Biennial Illustrations Bratislava. Disney film factory also made a short film that received an Oscar Award of the Academy in 1938.

Munro Leaf was born in Maryland in 1905 and worked as a writer and illustrator under the pen-name of John Calvert Mun. He studied in Maryland and Harvard universities. From 1934 onwards, he wrote books for children where illustrations played a leading role in parodying and stressing his sense of solidarity and peacefulness. Robert Lawson was born in 1892. He started working as illustrator in 1914 in a poem about the invasion of Belgium by the Germans. During the World War II belonged to the camouflage department of the US army. Specially gifted with a sharp sense of fantasy and humor, he took part in the musicals played for the children of his colleague French women. The above presented are the authors, writer and illustrator, of the text that here will be known hereinafter as Edition A and that was translated by Pura Belpré for Viking Press and published in New York in 1962 (34 pages).

The illustrator of the edition that hereinafter will be known as edition B and that was translated by Jacqueline Ruzafa is Werner Klemke. His work was done in 1966 and the version used for this study is a 5th edition published in Salamanca by Lóguez publishing house (43 pages). Klemke was born in Germany in 1917 where he was occasionally in the battlefield around 1938. That way, the illustrators of both editions shared their experience of seeing for themselves the topic at hand.

Brief summary

In third person singular and with a prose full of lyricism and images that recall pasture, the Castilian lands and after, the hustle and bustle of the bullring, the narrator presents us Ferdinand, a bull that lives happily in the meadow. But Ferdinand is not an ordinary bull: he is a sensitive and non-belligerent bull, who loves to smell flowers lying under his favorite oak tree.

One day some men came to the pasture to choose some brave bulls to compete in a bullfight in Madrid. Ferdinand walked away paying no attention to the rest of the bulls butting heads and stamping wildly to make his dream

come true: be chosen for the bullfight. But, ¡ay!, when Ferdinand was about to sniff the flowers under his tree. Accidentally he sat on a bee that, of course, stung him causing an awful pain and turning him into a furious bull as the others and started butting all over the place with a rare ferocity. Men thought they had found the fiercest bull and took him to the bullring. Nonetheless, during the bullfight, Ferdinand refused to charge and he has to be taken back to his beloved meadow where he could placidly sit under his oak tree to smell the flowers.

“Intentio auctoris” or “intentio operis” of the original

In Children’s Literature, perhaps more than in other types of Literature, the reader’s view has to be taken into account in order to identify the author’s intention (“*intentio auctoris*”) or the work’s intention (“*intentio operis*”) (Díaz Armas, 2005, p. 201). In the work here studied, the main idea is pacifism that is clearly perceived in the author’s intention. Another recurrent thematic motif, especially in text B is that of the environment’s importance. Its publication in 1962 gathers that ecologically-friendly style that took place in Spanish Children’s Literature during the 70s and that incorporated commitment to the ecology movement.

Using a subtle sense of humor and a children’s language register, the author demystifies bullfighting, through repetitions that take us to get to know Ferdinand’s world. At the end of the day, what the author seeks is making clear that idea of tranquility, of non-violence that springs from the protagonist, who is in love with nature. The tradition criterion is put forward when judging the validity of some customs. Ultimately it is a defense of individual rights and respect for difference. Every man has the right to choose his own way to happiness and self-fulfillment, regardless of traditions.

Quite probably, faced with a war-like conflict of such great consequences, that led a country into brothers fighting against brothers and the imminent uprising of Hitler, and faced with the black stormy clouds of the upcoming fight, Munro Leaf wants to send a message of non-violence and in favor of pacifism to the world, as a legacy for future generation. Not for nothing, this funny story set in Spain has become an icon of the Universal Children’s Literature.

Having said that, one may wonder why the author of the original text, American as he was, chose Spain to set his story and the national game as a theme to teach a lesson on pacifism. Some of the events that happened in those days in the Old Continent could have awakened his curiosity. The violent atmosphere that Spain lived was no restricted to its borders. Between 1910 and 1931 several republics, democratic regimes, or regimes with democratic aspirations, came up in Europe and replaced the centuries-old hereditary monarchies settled in those countries. Some of the most representative were the German, the Austrian and the Czech that had been established as a result

of their defeat in the World War I. Spain's history run in parallel to that of Europe at that time, and also experimented the social, economic, political and cultural transformations that took place in the rest of the continent. Almost none of the countries found a pacific solution to their conflicts (Casanova, 2011); in other words, violence was becoming the ordinary way to solve the conflicts under way. But Spain also offered something else: it had a long-standing secular bloody game: bullfighting. Unfortunately, it was also the only country where, a few years after the publication of the book, the problematic situation ended up in a fratricidal war. This fact could have probably contributed to subsequently turn it into a bestseller. Conversely, bullfighting had its golden age in Spain from 1910 to 1920 and Munro could be aware of that. Leading bullfighters such as Juan Belmonte or Joselito are unanimously considered two of the most important modern bullfighters: Belmonte as the creator of the current aesthetic («to stop, cool down and order») and Joselito as the total bullfighter, since he mastered every type and every aspect of bullfighting (from the very idea of building up huge monumental rings to every single detail in the selection of fierce bulls), that was able to bring together the best of the old-style bullfighting and hinted the technique that would prevail in the future.

A contrastive analysis of the verbal and non-verbal language of two versions of *The story of Ferdinand*

This paper compares two Spanish translations of *The story of Ferdinand* made in Salamanca (Spain) and New York (United States) by two different translators and whose publication dates are more than 30 years apart. The American version employs the original illustration whereas the Spanish one includes a completely new imagery. For that, the paratextual features of the two versions are studied. The concept of "paratext" was first introduced by Genette on his work *Palimpsestos* (1989) although it was on his study *Seuils* (1987) where he fully deploys it. According to Genette a paratext is any ancillary or auxiliary element that provides any information on the text and that accompanies, presents or comments the text and, up to some extent, contributes to shape the reader's reception of the text. Within Children's literature, illustrations that accompany text in picture books are a hallmark. That's why next some of the most representative characteristics of the illustrations appearing in the book are pointed out, paying special heed to the following features: 1) color, 2) textual typography, 3) representation and portrayal of characters, 4) shots (using close-ups and wide shots, medium shots; very close-ups and long shots), 5) framings (Colomer, 2002, p. 31), 6) single or double-paged images and 7) the functions that those may fulfill and the interplay amongst images (Díaz Armas, 2008).

Besides, Nikolajeva y Scott's (2000) analysis model is applied. After studying hundreds of picture books, they distinguish five possible types of

interaction between word and image: symmetrical, enhancing, complementary, counterpointing and contradictory. Díaz Armas (2008: 47) sets up his own categorization that, generally speaking, refers to the same categories in the interaction between text and image and that summarizes in three blocks: dependency, where he distinguishes redundant, addition and collaboration or interdependence. The second block refers to the relations of contradiction, and the third block to those of replacement, that usually correspond to the wordless picture books.

Resuming Nikolajeva and Scott's classification (2000), the first interaction identified is that of *symmetry* (*redundant* in Díaz Armas, 2008, p. 47) that is produced when images and words tell the same story basically repeating the same information through different modes of communication (Nikolajeva and Scott, 2000, p. 225). The second interaction is that of *enhancing* (*addition* in Díaz Armas, 2008, p. 47) that occurs when images widen the meaning of words or, vice versa, when words broaden images so that information coming from both modes of communication creates a more complete dynamics (Nikolajeva and Scott, 2000, p. 225). The third interaction is rather meaningful and the dynamics generated in really *complementary* (Nikolajeva and Scott, 2000, p. 225-226) (*collaboration or interdependence* in Díaz Armas, 2008, p. 47). Fourthly, *counterpoint* dynamics can take place when words and images collaborate in order to convey meanings that surpass their individual scopes. (Nikolajeva and Scott, 2000, p. 226). Lastly, Nikolajeva and Scott (2000, p. 225) define a *contradictory* interaction (also *contradictory* in Díaz Armas, 2008, p. 47) as that interaction in which words and images seem to be mutually opposed.

Non-verbal language: the illustrations

The most significant difference between A and B editions is, obviously color (1). Their publication dates are 32 years apart what allows edition B to incorporate new elements thanks to the developments in printing technologies. They look like lines drawn with wax crayons, quite often used by the target audience of the book and that contribute to create an affective bond with its intended readership. We must not forget that, at that time, Spain was living a revival of illustrated books. Along with the new authors that came up, there are those considered classics in Spanish children illustration. The Lazarillo Award, created in 1958, becomes established in its three categories: literary creativity, illustration and best publishing house.

In this case, the cover of Edition B (figure 1) anticipates some information (Díaz Armas 2008) since the usage of colors in images against the original black and white illustrations of Edition A indicates the approach adopted by each Edition.

Figure 1: Cover of Edition B



The chromatic palette of Edition B (figure 1) limits to five colors: red, yellow, blue, green and black. The sketches of the edition allow tracing some symbolism, as it can be seen in figure 1. Red and yellow colors remind us of the Spanish flag and, by extension, of those of the most characteristic Spanish game, bullfighting; green color represents the bull's habitat, the meadow; and the black color refers to that death that all the bulls will finally find. Red color can also be associated with bloodshed in the bullring. Let's not forget that Lóguez publishing house is located in Salamanca, a Castilian city distinguished by its stockbreeding tradition. Besides, many of its official buildings have their signs drawn with blood of bull.

The second most striking difference is the kind of textual typography (2) in both editions: in A printed characters are used whereas in B the typography resembles handwriting, like a manuscript, combining different color and sizes in the same piece of text. Undoubtedly, this is a nod to that young reader in an attempt to get even closer to the prospective reader. At the same time, this play on sizes and colors allows the author to highlight the key messages, as it can be clearly seen in figures 2 and 3. The letters of "TORO", in capital letters, thick lines and striking color, and "el matador", sharing the same features that the former, but now in lower case, attract all the reader's attention.

Figure 2: Bull entering the ring (Edition B)

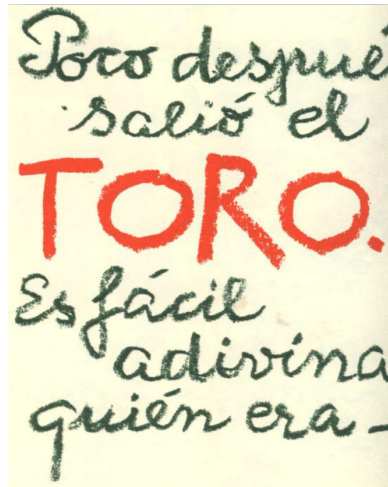
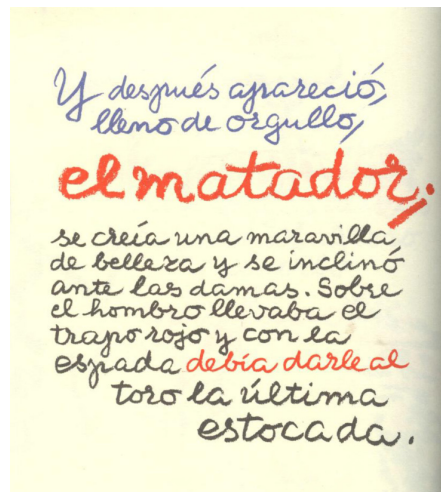


Figure 3: Appearance of the "matador" (Edition B)



Regarding the characterization of the character (3), the New York edition of 1962 translated into Spanish by Pura Belpré and illustrated in 1936 by Lawson has front and back illustrated flyleaves, with black lines over yellow background (figure 4) and where the traditional and archetypal image of fighting bull: a poster with Ferdinand as a fierce bull, what overwhelms and amazes the children of the town. Some kids, unusually dressed up in black suits, seem excited and puzzled staring at the bullfighting poster. Here, words and images hold a symmetric interaction (Nikolajeva and Scott, 2000, p. 255) since the bull's illustrations faithfully represents the quality conferred by the term fierce. Nonetheless, as it will be checked at the end of the album, this behavior has little to do with his personality.

Figure 4. Front and back flyleaves (Edition A)



Figure 5. Flyleaves of Edition B.



Instead, in the flyleaves of edition B (figure 5) that was translated by Jacqueline Ruzafa and illustrated by Werner Klemke in 1966 color stands out: flowers with sketched strokes in yellow, red and green over a faint beige background. No words are used, so the page is filled with wildflowers that recall nature and environment. Each edition take a different stance towards the bull: the original text illustrated by Robert Lawson shows an adult bull on the cover whereas the translations of editions A and B present a young bull in his tender infancy. The rejuvenation of the main characters certainly seeks to narrow the emotional connection with the young reader.

Figure 6. Representation of the infant bull (Edition A).



Figure 7. Representation of the infant bull (Edition B).

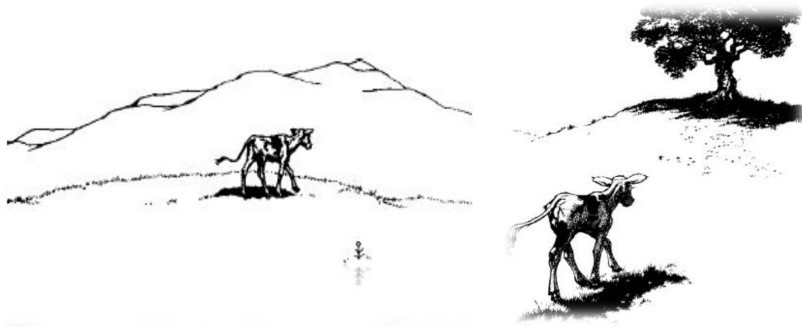


Illustrations of both editions coincide on eliminating frames (4). The lack of frame (5) (figures 6 and 7) removes visual barriers that frames establish between reader and the world suggested by illustrations and invites the reader to become part of the narration (Nikolajeva and Scott, 2001, p. 62). The most obvious feature of the character illustration in edition A is that most of the times it is contextualized in a recognizable setting (figure 6), whereas close-ups are highly abundant in edition B. These shots offer no other pictorial clues that allow locating the scene (figure 7). Thus, edition A stresses the main character sense of belonging to a context, to a society and to group. Conversely, bull's close-ups emphasize the idea of solitude and distance of the main character in relation to his peers and underline his differences with the herd.

No character close-ups are used in edition A (figures 8 and 9); instead, he is always framed in his natural habitat. From an affective viewpoint, the distance created by the usage of general shots to locate the main character contributes to increase the feeling of lonesomeness, since he lives apart from the herd. However, he is happy in the quietness of nature. It can here be noticed how both editions take on an ecological view and promote love for nature, although it can be more clearly seen in edition B due to the wealth of and colorfulness of natural motifs. The main character does not participate in

the plays with the rest of the herd, but he does enjoy nature. These illustrations (figures 8 y 9) are examples of how the image enhances text, to which it gives nuances.

Figures 8 y 9. The bull in his natural habitat (Edition A).



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Instead, edition B employs medium shots, what highlights even more the individuality of the main character, presenting a young bull with a happy gaze (figure 10). Likewise, it appears sitting and delicately holding a flower with his leg, in a human-like manner, conferring upon him human attributes. On the one hand, this personification of the main character tries to get closer to children and young readers and, on the other hand, it tries to make the reader abandon the traditional and cliché conception of the bull as a wild animal and look at him anew almost as a pet.

Figure 10. Medium shot of the personified bull (Edition B).

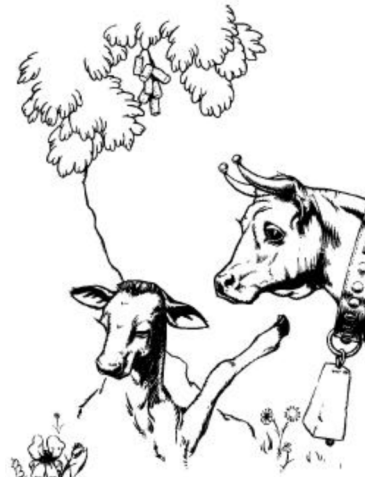


After this brief presentation of the protagonist and his lifestyle, quite apart from that fierceness of those of his kind and characterized by a peaceful and solitary life under the shadow of a tree taking pleasure in the aromatic delicacies of flowers, a second character comes up: the cow, his mother. Filled with feelings, she fears that this life could not fulfill his son and he could feel lonely. She invites him to join the other bulls in the meadow but Ferdinand rejects her proposal (figure 11). This illustration is a clear example of a com-

plementary interaction (Scott and Nikolajeva 2001) or addition interaction (Díaz Armas 2008) between words and image, since the text talks says “*But Ferdinand would shake his head*”, in reference to Ferdinand denying with his head whereas in the image this rejection is also symbolized with his arm (7).

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Figure 11. Example of complementary interaction between words and image (Edition A).



Little by little the change into adulthood takes place. Edition A expresses so in a very visual way through growth marks, quite close to children’s world. It is common to find in houses with children rulers in the door frames where parents mark their children height as they grow up. Ferdinand has something similar in a tree on top on which there is a bird of prey (it looks like a vulture), an animal typical of his habitat, and that comes up again in this edition in other two occasions on rooftops. Figure 12 complements textual information with the growth marks. However, edition B does not use those marks and the change into adulthood is shown in a double page general-shot illustration. While in edition A a magnificent bull is shown in a single page (6) that is watched by a vulture sat on a treetop, in edition B a loving bull looks affectionately at his mother in a double page illustration (figure 13). So the way each edition illustrates this age change is in stark contrast.

Figure 12. Growth marks of the bull (Edition A)

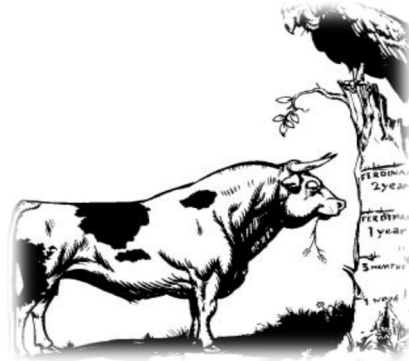


Figure 13. Double page illustration (Edition B)



On the other hand, there is also a play on page presentation combining single and double pages and using close-ups, medium and long shots. Edition A does not use double pages while edition B does use this visual resource that helps to raise the sense of reader involvement (Kress and van Leeuwen 2006; Moya 2013 y 2014) as double page cover the children visual range and invite the young reader to become part of the character's experiences (figure 13).

The story moves forward. We get into the world of bullfighting. Edition A takes it to the meadow, the village and shows us the character's peers staring at a poster of a bullfight in Madrid. Edition B takes us to this world through a bullfighting scene of a bull and a *matador* in a poster advertising a bullfight. Ferocity of bulls is evident in edition A through a visual metaphor: all the bulls in the poster have bandaged wounds, plasters... as a result of their fights (figure 14). In this case the illustration provides extra information enlarging that offered by the text (Scott and Nikolajeva, 2000, p. 255). All the bulls are longing to fight, but no him, not our protagonist.

Figure 14. Some bulls staring at a bullfighting poster (Edition A)



Edition A presents the bull sheltered in his favorite place, under the oak tree, (figure 15), while edition B shows the bull sniffing the scent coming from the flowers (figure 16).

Figure 15. The bull under his tree (Edition A)



Figure 16. The bull amidst flowers (Edition B)



Along with the world of bullfighting also come his men to watch the behavior of the bulls and choose the most appropriate for the ring. Five men in both editions, distinguishable by their hats in edition A (figure 17). The simplified lines that make up their grave and taciturn faces and the lack of color evidence a text-image enlargement interaction where the gregarious feature of the procession is stressed. Conversely, edition B highlights the individual character of the men of the ring devoting a full page to each of them (figure 18) and giving color to their garments. Both editions use the hats and the garments as a means of identification.

Figure 17. The men who will eventually choose the bull for the ring (Edition A)



Figure 18. The men who will select the bull (Edition B)



Here is where the character that unleashes tragedy bursts in: a bee that disturbs the peace of Ferdinand's refuge. For the sake of playing and having fun, Ferdinand would never boast of his fierceness, but he is able to do it when the event justifies it. In this case the sting of a bee forces him to show off his ferocity spontaneously and as a natural means to put up with pain. The

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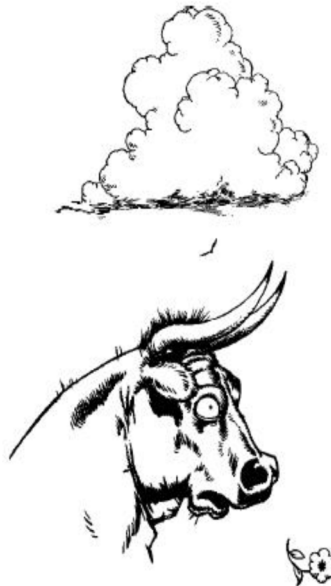
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bullfighting procession misunderstands this display and chooses him unwillingly for the ring. Edition A shows close-ups (figure 19 and 20): the bee, a close-up of Ferdinand evidently scared, with his rear legs bent ready to jump. This scene is the plot climax and, perhaps, this event explains the usage of medium shots.

Figure 19. Bee close-up (Edition A)



Figure 20. Close-up of the startled bull



Ferdinand's transfer to the city is quite similar in both editions. It causes grief in the reader and recalls the loss of the freedom to sit under his favorite

tree when seeing him locked up in a cart. As it is usual in edition A (figure 21), the scene is contextualized, on its way to the bullring, whereas B representation shows, once more, an isolated and out of context cart (figure 22).

Figure 21. The bull on his way to the ring (Edition A)

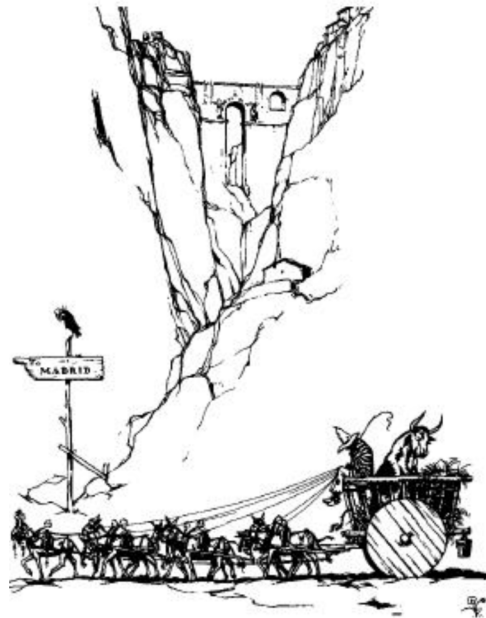


Figure 22. Transfer of the bull (Edition B)



The sadness of the scene is broken up by the next illustrations of the street bustling with people. Ferdinand is sad but people are happy with the upcoming bullfight: edition A (figure 23) shows a crowd of people along with other people looking out from their houses in a single page. On the contrary, in B and in double page (figure 24), there is a dozen people in steady movement and playing musical instruments to display the joy of the game. Double page format reinforces the sense of movement of the characters and also contributes to boost the happiness of the event.

Figure 23. Welcoming crowd (Edition A)



Figure 24. Some welcoming musicians (Edition B)



Zooming in, we now see a scene in the ring of women with flower in their hairs. In A (figure 25) they are framed and the signal showing the way (*galería*) and in B (figure 26) individualized, presenting women wearing flowers, shawls and fans So are women dressed up in the galleries of the Maestranza bullring, conferring upon the event a genuine touch.

Figure 25. Spectators accessing the bullring



Figure 26. Three women dressed up for the performance.



Now the camera focuses on the ring. What is going on there? The bullfight starts with the ceremonial entry of the bullfighters. This is the usual order of appearance: bailiffs on horseback, bullfighters on foot and on horseback and bullfighter's assistants. The wording modifies this order and the matador comes at the end. The bullfighter wears a cape with floral embroidered motifs and a magnificent suit of lights. In edition A, he is followed by a man holding a sword on a cushion. The zoom approached the bull pen where we can see Ferdinand showing his face. As usual in A (figure 27), it appears in an identifiable framework, the bullring. In edition B the bull appears alone (figure 28) and with no coordinates that allow locating him in a physical context.

Figure 27. Bull pen (Edition A)



Figure 28. The bull out of context in a double page (Edition B)



Besides, figure 28 is an example of how edition B gives priority to word over image in some pages. The intense red lines of the word “TORO” really attract the attention of the reader and makes him look at this page first and then to the illustration. The text on the next page only has the name of our bull over his picture. A precise correspondence between text and picture contribute to stress the individuality of the character.

People in the bullring terrified await the bull: bullfighters on foot and on horseback and bullfighter’s assistants... and the audience is cheering him up. Back in the ring in edition A (figure 29) it is presented along with its physical architecture but no faces can be made out. On the other hand, in edition B, the transversal arrangement of the audience’s faces (figure 30) whose arms up, are cheering and acclaiming the bull’s arrival, creating an atmosphere of joy and movement.

Figure 29. View of the ring's stands (Edition A)

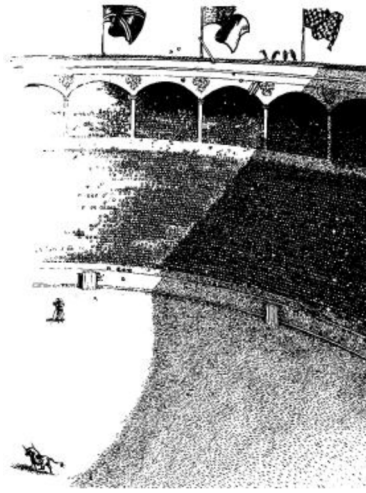


Figure 30. Audience acclaiming (Edition B)



The next scene is rather similar in A and B (figures 31 and 32). Ferdinand appears sitting on the ring, in a half-upright position, a human-like position and peaceful and watching attitude. He receives unemotional all the provocative gestures from the people in the ring. He was just sniffing flowers as he used to do under his favorite tree. So Ferdinand leaves the ring and gets back to nature. Edition A offers a panoramic view of his transfer from a mountain top (figure 31), that shows the cart in the foreground and the ring down in the background, along with mountains and birds.... Conversely, edition B only offers an image of the cart (figure 32) providing no other information that allows neither complementing nor locating the scene.

Figure 31. Panoramic view of the ring (Edition A)



Figure 32. Return of the bull in the cart (Edition B)



This brief contrastive analysis of non-verbal elements shows that, when referring to the characters, in edition A they appear located in an easily identifiable context that contributes to locate the scene. This seems to highlight that they are not isolated beings that they live in a habitat (the countryside, the ring, the village) and that they mingle with others (animals, people). Contrarily, in edition B, the bull only relates with flowers. It brings a bucolic and solitary image of the main character and stresses his singularity and difference regarding the herd.

If to the aforementioned features the lack of color of Edition A and the vivid colors of Edition B are added, the negative aspect of the American version is highlighted and contrasts with the more positive view that emanates from the chromatic Spanish version.

While in B characters lack contextual information that allow identifying their location (village, ring, countryside...), contributing to increase the sense of loneliness of the bull, in A the characters always appear contextuali-

zed in their habitats, as a part of a community of persons or animals. Edition A uses very few medium shots or close-ups that are more abundant in edition B, usually, when a particular detail wants to be underlined. From all these it can be inferred that the Spanish edition (edition B) conveys a more individualist and ecological message (he is only interested in environment and nature) in comparison with a more social and group character (he cares about the member of his society) of the American version (edition A). It seems that the 1994 edition belongs to the peak of the ecologist movement that came up around the 70 coinciding with the start-up of power stations and radioactive waste storages. This stirred in Spanish society a rejection of nuclear energy that other countries have already experienced two decades before.

The verbal language: the translations

Edition A breaks out the narration using the traditional tale formula (Once upon a time... *Había una vez...*) set by Vladimir Prop (1998). The chart below compiles the most outstanding differences between both translations:

Edition A	Edition B
Había una vez...	Vivía una vez
Un torito	Un toro joven
Que se llamaba	Llamado
brincaban	Se pasaban el día corriendo y saltando
Pero Ferdinando no (3 times)	Ferdinando no (twice)
Sentarse en simple quietud (4 times)	Estar tranquilamente sentado (3 times)
Alcornoque (4 times)	Encina (4 times)
pradera (twice)	Campo (twice)
su madre, quien era una vaca	Su madre, que era una vaca
temía que estaba triste tan solo	Temía que pudiera sentirse aislado
toritos	Toros jóvenes
sentarme en simple quietud	Sentarme tranquilamente
se dio cuenta	Se daba cuenta
madre entendida	Madre comprensiva
le dejó sentado	Le dejaba hacer lo que él quería
toros quienes	Toros, con los que
graciosos	Cómicos
y no le importaba	Aunque no le importaba
hierba tierna y fresca	Hierba fresca
abejarrón	Abeja
Pues bien, si tú fueras un abejarrón y un	¿Qué se hace cuando uno es una abeja y un

<i>toro se te sentara encima, ¿qué harías?</i>	<i>toro se sienta encima? Uno pica</i>
¡Caramba!, ¡que dolor!	
resollando	Bramando
topeteando	Pataleando
júbilo	Alegría
	Cornúpeta
	En cien Kilómetros a la redonda
exactamente el único	Precisamente el que necesitaban
carreta	carro
flotaban	ondeaban
tocaban las bandas	sonaba la música
bellas señoras y señoritas	chicas guapas
cabello (twice)	pelo (twice)
procesión	desfile
vinieron	iban
largos y agudos alfileres	palos de agudas puntas
vinieron	seguían
caballos flacos	jamelgos
enfurecerle (twice)	poner furioso (twice)
el matador , quien era	
señoras y señoritas	damas
capa roja	trapo rojo
y sabes cuál era, verdad?	es fácil adivinar quién era
Pelear fieramente y a topetar y a resoplar	dando cornadas a diestro y siniestro
Flores	claveles
Hermosas damas	chicas guapas
Capa	trapo
Tuvieron que llevar	no les quedó más remedio

From the above comparative chart of editions A and B as far as translation of verbal language is concerned it can be observed and conclude that:

The text A offers a more literal version of the original and a larger number of cultured expressions than edition B. On the other hand, these learned words contrast with the fact that, on some occasions, this version has several inaccuracies. Some of the learned expressions observed in edition A, and between brackets its equivalent in edition B are listed:

- *Sentarse en simple quietud (estar tranquilamente sentado),*
- *topeteando (pataleando),*

- *cabello* (*pelo*),
- *procesión* (*desfile*),
- *hermosas damas* (*guapas*),
- *capa roja* (*trapo*),
- *júbilo* (*alegría*),
- *pradera* (*y no campo*),
- *carreta* (*carro*),
- *enfurecerle* (*poner furioso*).

Likewise, we found some examples of mistakes, both in terms and in structures, due to its striking similarity to others of the original language, here English. These errors caused by a far too resemblance of those structures of the original language are called calques (Odlin, 1993, p. 37). Calques can be divided into three basic categories: morphological, syntactical and lexical calques. For instance, we find several examples where there is a morphological calque in the relative pronoun “*quien*”. It comes with an antecedent, what is wrong in Spanish.

- Su madre, *quien* era una vaca,...
- Toros *quienes*, ...
- El matador, *quien* era...

Another example of morphological calque in Spanish is that due to the incorrect use of verbal tenses. Using a Past Simple in the main clause (imperfect preterit) requires a compound tense in the following subordinate tense (pluperfect preterit):

- *temía* que estaba triste tan solo >> *temía* que pudiera sentirse aislado

We have also identified several syntactical calques. The influence of the language (English), where the adjective comes before the noun, has brought about in edition B translations as:

- all the lovely ladies... >> *todas las chicas guapas*... (edition B)

The adjective occurring in post-position regarding the noun implies that the groups of ladies is limited to those that are “*guapas*”, excluding the rest, what is a misinterpretation of the original.

However, the translator of edition B seems to have a deeper knowledge of Spanish expressions as she evidences using some colloquial expressions and set phrases:

- *Se pasaban el día corriendo y saltando*, (instead of “*brincaban*” en A)
- *En cien Kilómetros a la redonda*,
- *Dando cornadas a diestro y siniestro* (instead of “*pelear fieramente y a topetar y a resoplar*” in A)

Edition B exhibits its will to get closes to the young reader using a simple lexis, perhaps, far too simple:

- trapo rojo*
- *guapas*,

- poner furioso,
- patalear,
- campo...

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The exception to this general trend comes when some more selected words are used: *cornúpeta* (cuckold) and *jamelgos* (old hack). Finally, some other terms belonging to the bullfight game are used: *trapo rojo*, *palos de agudas puntas*...

Comparison of both translations also allows commenting the differences seen in some of the choices of each edition: edition A uses *alcornoque* and B uses *encina* to refer to the original expression *Cork tree*. Edition B uses a more free translation. Anyway, both terms belong to the *Quercus* family. The “*encina*” is *quercus ilex* and the “*alcornoque*” is the *quercus suber*. In fact, they share the same croplands and spread all over Spain. It seems that illustrator of edition A had a clear intention to represent the like a child would do, as there seem to be corks what is hanging from the branches. This is how a child believes cork is.

An omniscient narrator in third person prevails along the text. It is the bull’s point of view. He knows the feelings of Ferdinand and his mother, of the bullfighters’ assistants, of the *matador*, of the people, of the bee This discourse type is only interrupted by some dialogues between Ferdinand and his mother in direct speech and using some questions that ask the reader in second person singular.

“Pues bien, si tú fueras un abejarrón y un toro se te sentara encima, ¿qué harías?”
“¿Qué se hace cuando uno es una abeja y un toro se sienta encima? *Uno pica*”

Edition A is more faithful to the verb tense of the original text, Preterit Perfect Simple. Instead, edition B uses more the Imperfect Preterit Indicative, more commonly used in descriptive texts. That’s to say, although the translator of edition B has a deeper knowledge of Spanish as evidenced by the expressions she uses, she seems to be ignorant of some of the rules of the target language.

Talking about figures of speech, if there is any, it would be the personification: sometimes the bull behaves as a human, talking and opposing to act aggressively and wildly.

Conclusions

The intention of the author of the text and pictures, that collaboratively construct meaning, is a pacifist allegory as it can be noticed throughout the book and that is faithfully conveyed in both editions. The choice of Spanish national game, whose legitimacy has been questioned so many times, for the storyline highlights the symbolism of the non-belligerent attitude of the main character. From a didactic and moralizing viewpoint, Munro’s story offers the best possible model when faced with a violent situation, as were the two World Wars or the Spanish Civil war, showing a positive and constructive behavior. That is the attitude of the bull in the picture book. While the other

bulls are boasting of their physical qualities and playing wildly, Ferdinand prefers to sit placidly under his favorite tree to sniff the flowers smell. The topic chosen reflects a social and cultural trend that was at its peak in North America and in Spain at the time of the book's reception and that was also used in books for adult readers. This is one of the reasons that prove how literature for adults and for children and young readers share some characteristics (Cerrillo y Sánchez, 2006, p. 9) as far as the capabilities of the reader, the outline, the stylistic devices, the addressees of the text that usually reflect the trendy social and cultural currents, etc. is concerned.

The pictures of both illustrators contribute to shape a non-violent and environmentally-friendly message. Not in vain, both illustrators personally experienced the horrors of war at a very early age. Edition A takes the original illustrations by Robert Lawson where the lack of color is a key feature, consequently contributing to construct meaning. The use of black and white in this edition, in comparison to the other edition that uses a wide chromatic range, conveys a melancholic and gloomy impression of the main character. Additionally, regarding image treatment, edition A mostly uses general shots so contributing to create an identifiable context where to locate scenes that reinforce the sense of belonging to a society of the main character. The distant positioning of the main character in edition A, most of the times framed by physical architectures or identifiable natural spaces, stresses his gregarious aspect of belonging to a herd, but affectively distances the reader. Finally, edition A transmits a view of life rather fateful, dyed in black and white. At the same time, when the illustrator uses hanging cork from the tree we see an attempt to narrow the affective bonds established with the child reader and facilitate the reading.

Edition B uses brand new illustrations that show, even more, its pacifist inclination thanks to the use of color. These pictures show the "fierce" bull in a placid and peaceful attitude. The use of color helps to emphasize the defense of ecologism, the second major message of the book. The abundance of colors used to portray the natural motifs and packed with flowers as the character appears on some pictures (figure 16), edition B dives reader into a natural surrounding that, sometimes, even seems to allow you smell the scent of the flowers. The usage of color in edition B favors the establishment of a most positive affective bond with the reader that contrasts with sobriety of black and white colors used in edition A. No doubt that color in edition B and the more jovial expressions used to portray the character lead the reader to see life through rose-colored glasses.

Contrarily, framing is different in each edition. Edition B framing uses a lot of close-ups and out of context scenes, where the colorful lines of words stand out within the picture. This physical proximity of the main character, added to the lack of context, emphasizes the individuality of Ferdinand and singles him out within the herd.

The comparison of synergies generated between the visual and textual devices used in both editions allows asserting that, apart from the abundant symmetric interplays found in both editions, the two picture books contain some complementary interactions, where illustration collaborates in meaning construction. Another interaction type also found in edition A is that of enhancement (Nikolajeva and Scott, 2000, p. 255), since the visual representation of the physical environment where the action occurs provides additional information.

Taking the above into account and in spite of sharing an ecological and pacifist plea as the main theme, aimed both at adults and children, there are some differences in the approaches due to the interaction between word and image and due to the linguistic choices of each translator. Every decision made by either writer or illustrator about the material to be included contributes to shape the child's reception of the book (Moya y Pinar, 2007, p. 22).

Nonetheless, when analyzing both translations, one necessarily requires bearing in mind a definition of translation as a discipline. This view has evolved in the last decades in relation to those which used to consider translating as a replacement operation of a textual material from an original language into an equivalent material in the target language (Catford, 1965). Nowadays, translating is seen as a communicative intercultural activity (Bührig, House, Ten Thije, 2009) aimed at fulfilling a specific goal in the target culture. Therefore, the linguistic outcome of every translation results from a number of factors that interplay in the translating process, being the translator, the person who carries out the job, with his translating competence and his ideology, the key factor. Thus, the editions of this picture book originally written in English here studied, despite sharing some of the aims (as the moralizing and didactic purposes), they do take different approaches depending on the translator.

Reserved in A, cheerful in B. It seems that edition B tries to convey a positive, winning message, while edition A always has a negative feeling, that of a loser when detaching from the others. Edition A stands out by his desire to socialize. That's why its translation is more literal and sticks to the original text, using learned expressions but, at the same time, keeping the register within the reach of children though not lowered. The use of technical terms of the world of bullfighting as well as of what could be cultured words for children so prove it. Edition A is a rather literal translation regarding the original text. It contains more cultured expression than edition B. On the other hand, that usage of learned words contrasts with some errors found. For instance, some linguistic inaccuracies found could have possibly been caused by the influence of the original language that led the translator to use inappropriate terms or expressions resembling the original.

Edition B uses more Spanish idiomatic and set phrases, what makes the reader perceive the translation as a more natural text from his target language native speaker view. This indicates a deeper knowledge of Spanish by

the translator, although some mistakes were pinpointed. For instance, the morphological errors may be due to an inaccurate usage of verb tenses, possibly caused by an excessive closeness of the translation to the original text. Regarding lexis, edition B uses a simpler language, adapted to an appropriate register for an inexperienced and younger target reader.

The features of the visual and textual codes of the two editions analyzed, both taken together or separately, allow to see their different approaches to convey the same message, though with their own nuances. The usage or the absence of color, the framing, the usage of close-ups or general shots, the contextualization or decontextualization of image and the symmetry, complementary or addition interactions between both codes favor a specific reader decoding of the message. To sum up, comparing the interaction of imagery and text of both translated editions of *The story of Ferdinand* highlights the differences that each edition puts into play to construct the meaning of the message. Furthermore, it has been checked how the picture book, that seems to be living its golden age, perfectly fulfills his double function, didactical and as entertainment, for its intended audience, children. However, despite the text's reception is conditioned by the contributions of writer and illustrator and the synergies they generate, every literary work leaves some room to the interpretation of each reader. The picture book *The story of Ferdinand* wishes to entertain and to contribute to the teaching and development of free beings such as Ferdinand.

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