

TRANSLATION CRITICISM MEETS MULTIMODALITY: EVALUATING THE TRANSLATION OF A PICTUREBOOK – AN EXPERIMENT

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ABSTRACT: The German picturebook *Eins Zwei Drei Tier* (one, two, three, animal) (1999), written and illustrated by Nadia Budde for children aged three years and over, contains a total of 98 words, 64 humorous illustrations of people and animals, 18 pages and 17 rhymes. At first sight, it seems untranslatable, yet it has been published in many languages, one of which is Portuguese. A picturebook is usually read to and by children, which means that its message is transmitted through the auditory and visual channels, and sometimes also through the tactile one too. Given these multimodal characteristics, how can the translation be evaluated? Translation criticism theories from the 1990s have usually focused on the text-level, and Heidrun Gerzymisch-Arbogast's translation criticism model (1994, 1997, 1998) is no exception. This paper conducts the experiment to apply her model to a picturebook.

KEYWORDS: Multimodality, Picturebooks, Translation Criticism

1. Introduction

When I came across the Portuguese version of the German children's picturebook *Eins Zwei Drei Tier* (one, two, three, animal), entitled *Um Dois Três Maltês*, the first question that came into mind was: how was it possible to translate this? The book only has 111 words, which do not appear in the form of sentences or any other syntactic structure. Some rhyme, others do not, and they are organised according to a certain logic that is very particular to this work. I read the Portuguese version and tried to guess the original German text. With the help of the illustrations and rhyme scheme, I could imagine large parts of it. My interest was aroused!

A translator of such a picturebook needs to consider not only the verbal text but also the information transmitted by the images, the sounds of the words, and the influence of the target culture. How did the translator rise to the challenge in this case? Was it actually possible to render the meaning and effect of the words, which are so closely related to the images? And how might this text be analysed? Would it be possible to apply a traditional analytical model to evaluate the translation of a work that is so heavily multimodal?

Heidrun Gerzymisch-Arbogast's (1994, 1997, 1998) translation criticism model is a methodical and structured approach to evaluating the quality of a translation. The model stipulates that the target text (TT) is assessed first, focusing on possible obstacles to comprehension and inconsistencies; only afterwards does the attention shift to the source text (ST), comparing it with the TT. This procedure theoretically retraces what happened when I first had the Portuguese version in my hands and then searched for the original *Eins Zwei Drei Tier*. Let us see what results from this experiment in bringing together a

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multimodal picturebook and Gerzymisch-Arbogast's linguistic model of translation criticism.

2. Heidrun Gerzymisch-Arbogast's translation criticism

In contrast to many other critics,¹ Gerzymisch-Arbogast² first analyses the TT and identifies salient translation units: words or phrases that, in a positive or negative sense, stand out from the rest of the text. The first parameters of the analytical matrix are formulated on the basis of these aspects. Only then does Gerzymisch-Arbogast turn to the ST and compare it with the translation, where other salient features that were not noticed in the TT may be found and added to the matrix. In the next step, she widens the angle and looks at the text as a whole, in order to identify general aspects and difficulties. In this way, a matrix of aspects is worked out: it is the ST and TT themselves, rather than any predefined parameters, which determine the analytical criteria for systematic translation criticism (Atayan, 2010, p. 21ff).

In practice, before starting the analysis, the text is divided into segments, each given a number and inserted in the left column of a table. The first line of the table contains the designations of relevant aspects and variants (sub-aspects) which are to be analysed. In the course of the analysis and comparison of the translation with the original, the matrix is filled with the respective assessments. At the end, the percentage of discrepancies and correspondences is calculated and the translation is evaluated as *good* (90-100%), *tendentially good* (80-90%), *tendentially bad* (60-80%) or *bad* (0-60%) (ibid, p. 82, my translation).

Gerzymisch-Arbogast includes single-language (*einzel sprachlich*) and contrastive (*kontrastiv*) aspects. Single-language features are characteristics of only one of the (ST or TT) languages and may be compared. Contrastive aspects already imply a comparison. Furthermore, these aspects may be observable on a micro- or macro-structural level (adapted from Atayan 2010, p. 23f and Gerzymisch-Arbogast, 1994, pp. 39f, 75ff and 181):

Contrastive aspects:

- Microstructure
 - Quantity of information (*Informationsmenge*): additions and omissions
 - Denotative differences (*Denotatdifferenz*): lexical and syntactic level (relations within a sentence)
- Differentiation of culture systems (*Differenzierung der Kultursysteme*): over- or underdifferentiation (transmission of too much or too little cultural information)
- Macrostructure
 - Differences in theme/theme structure (*Differenzen Thema-Rhema-Gliederung*): word order within a sentence, connectors, modus, emphasis

¹ For example, Juliane House's pragmatic-linguistic model (1977, 1997), Justa Holz-Mänttari's concept of translational action (1984), and Radegundis Stolze's hermeneutic approach (1992), to name but a few. See Sommerfeld (2016) for an overview.

² It is important to stress that Gerzymisch-Arbogast's theories include many other, partly interlinked models; that is to say, the aspects described here form only a small part of her approach. The following application of it is entirely the result of my own interpretation. See Atayan (2010) for an overview.

Single-language aspects:

- Microstructure
 - Connotative degree (*Konnotationsgehalt*): historical and others
 - Alienation effects (*Verfremdungseffekte*): phonetic, lexical, syntactical, and graphemic
 - Onomatopoeic effects (*lautmalerische Effekte*): non-lexical elements and descriptive verbs
 - Idiomatic violations (*Idiomatik-Verstöße*), lexical and syntactic level, collocations, phraseologisms
 - Register (*Sprachebene*): unmarked, poetic, regional, technical
- Macrostructure
 - Narrative perspective (*Erzählperspektive*): (iconic) form of presentation, perspective of viewer, external or internal perspective of narrator, static-local or directional perspective
 - Textual coherence and reference (*Textkohärenz und Referenz*): ‘island’, multiple pro-form or lexical references, unclear syntactic or definite reference

3. Analysis

Before we apply Gerzymisch-Arbogast’s translation quality assessment model to the case study in hand, mention needs to be made of the multimodal aspects that are such an important part of the picturebook experience. The following table organises and classifies the modes that all together constitute the meaning of a picturebook (adapted from Pieper, 2019). It also takes into account the fact that picturebooks may be read or recited aloud by a performer, although in this analysis, the focus will be on the book itself (as shown in bold).

SENSORIAL CHANNEL	AUDITORY		VISUAL		TACTILE	
CORE MODES	Voice (performer)	Tones (book and other objects)	Body (performer)	Object (book)	Body (performer)	Object (book)
MODES	Personal traits Speech Vocal sound		Personal traits Sign language Movements	Material/appearance Dimensions Image	Personal traits Tactile signing Movements	Material / surface Dimensions Weight

Table 1: classification of modes for picturebooks

In what follows, after a brief consideration of the contextual and multimodal aspects of the texts under analysis, Gerzymisch-Arbogast’s approach will be put into practice: segmenting, identifying salient aspects, and completing and evaluating the matrix, step by step.

3.1 The target text (TT)

3.1.1 Contextual and multimodal aspects

The Portuguese version with the title *Um Dois Três Maltês* was translated from German into Portuguese by Pedro Campos. It was published in 2002 by the publishing house A Cobra Laranja, based in Montemor-o-Novo, Portugal.

Auditory channel – voice (performer)

Speech (linguistic aspects)

There are no sentences in the book. Between one and five words designate or characterise one or a group of figures in the illustration, without any syntactic connection between them. The words do not have a regular rhythm, yet those associated with the last two figures usually rhyme. For example: *leve* | *médio* | *pesado* | *zangado*.

Visual channel – object (book)

Material/appearance:

The background of the cover image is monochrome yellow and only the lower part of the image appears in turquoise. The front and back covers are paperback, the pages inside the book are a bit thinner.

Dimensions:

The book is six millimetres thick, 22 centimetres long and 17 centimetres wide, with a horizontal orientation. It has 20 pages, including the front and back covers.

Image (writing, illustration, layout):

On the cover, the four-word title appears as if handwritten in capital letters, without commas. Each word is situated in relation to the drawing of one, two or three people (there are six in total): only the fourth word appears above the head of an animal of undefined species. The figures are drawn in thick lines, simplifying and abstracting the shape and areas of colour. The facial expression is shown in the round eyes, with the gaze directed towards the fourth figure, and the mouths, some grinning, others smiling.



Figure 1: *Um Dois Três Maltês* (Budde 2001, front cover)

Inside the book, the second page is empty, except for the turquoise ground, which continues along the bottom. On the third page, the title is repeated, but without the illustrations. The text of the book begins (or rather, continues) on the fourth page with the

three people from the cover. The pages are not numbered. The font remains in capital letters and looks handwritten, yet the characters are repeated, so it is actually a digitalised font. The illustrations maintain an aesthetic similar to that of the cover, but vary in terms of words, figures, background colour and ground colour. Each page forms a unit: there are three figures (or groups of figures) of the same kind (but with an individual physical appearance or accessories) and a fourth figure of another kind (usually without special features), while the words are always positioned above them. The fourth figure usually has no accessory or special features, but functions as a 'prototype' that connects to the next unit, which continues with the same species. Apart from some glances, there is no interaction between them. Some figures look as if they are striking a pose, sometimes smiling, for the readers.



Figure 2: *Um Dois Três Maltês* (Budde 2001, page 9)



Figure 3: *Um Dois Três Maltês* (Budde 2001, page 10)

The six people shown on the cover of the book appear again on pages 17, 18 and 19. On page 17, these people are shown without accessories; on pages 18 and 19 (a double-page

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spread) they are next to, on top of or inside an animal. However, the fourth element is missing: only the word *tu* can be seen.



Figure 4: *Um Dois Três Maltês* (Budde 2001, pages 18 and 19)

On the back cover of the book, another break in the scheme can be observed. Instead of three figures, there is a house, a moon, two exotic figures and once again the same group of six people from the cover. Publication information appears at the bottom.



Figure 5: *Um Dois Três Maltês* (Budde 2001, back cover)

Tactile channel – object (book)

Material/surface:

The pages are flexible, plain and glossy, with no multi-dimensional elements or surfaces.

Dimensions:

See above (visual channel).

Weight:

The book is not heavy and can easily be held by a child.

3.1.2 Segmentation and salient aspects

The Portuguese text has 111 words in total. One unit corresponds to one page in the book, except for Unit 16 which spans two pages. The units do not correspond to the number of the pages in the book, since page 2 has no text and page 3 repeats the title, and therefore are not listed below. Every unit is divided into four elements, with one to six words each:

Unit	Element 1	Element 2	Element 3	Element 4
1	UM	DOIS	TRÊS	MALTÊS
2	NUNO	BRUNO	JOÃO	LOBÃO
3	GRANDE	MÉDIO	PEQUENINO	PORQUINHO
4	LISO	ENCARACOLADO	CRISPADO	RATO
5	COM CHAPÉU	COM MÁSCARA	COM CARA DE MAU	MIAU
6	CANSADO	DOENTE	MALANDRÃO	CÃO
7	COM GRAVATA	COM ESTOLA	COM MOSQUITO	CABRITO
8	COM BARBA	COM ÓCULOS	COM BALÃO	PUXÃO
9	COM CICATRIZ	DE RASPÃO	COM GALO	MOCHO GONÇALO
10	NA CAMA	À JANELA	À MESA SENTADO	LINGUADO
11	COM A LÚCIA	COM A CLARA	RITA COM O ATUM	ZUM ZUM
12	LOURA	PRETA	CARECA	OLÁ, BONECA!
13	PARA A ESQUERDA	PARA A DIREITA	PINO	CAVALINHO
14	LEVE	MÉDIO	PESADO	ZANGADO
15	AQUI	ACOLÁ	ALI	OLÁ!
16	COM TOUPEIRA	EM CIMA DO LAGARTO	NO CANGURU	TU
17	EM CASA	LÁ FORA	COM O MATIAS E O BERIMBAU	TCHAU!

Table 2: *Um Dois Três Maltês*, segmentation

Aspect 1: Punctuation

The four elements are visually separated by a space between the words and by the fact that they each refer to a particular figure (or group of figures) in the illustration. That is to say, there is very little punctuation. In fact, throughout the book as a whole, there is only one comma and three exclamation marks.

Aspect 2: Rhyme

In almost all units, the third and fourth elements rhyme. Unit 6 stands out from the others, because here, the last word rhymes with the second rather than the third element. In Portuguese poetics, a distinction is made between perfect rhymes (when both the vowels and consonants of the stressed syllable correspond) and imperfect rhymes (which only partially correspond). Imperfect rhymes can be subdivided into *assonante* (only the vowels are the same) and *aliterante* (only the consonants are the same) (Motta, undated). For example, *João* and *lobão* in Unit 2 is a perfect rhyme, while *pequenino* and *porquinho* (Unit 2) is an imperfect, assonant rhyme. There are 13 perfect rhymes and three imperfect, assonant rhymes. The only exception is Unit 15, in which Element 4 rhymes with Element 2, instead of Element 3.

Aspect 3: Word class

The pattern of three similar figures and one of another species is also mirrored in the word class. For example, in Unit 4 there are three adjectives (*liso* | *encaracolado* | *crispado*) and one noun (*rato*). In Unit 10, a preposition with an article and noun (*na cama* | *à janela*) appears twice, but the third element consists of a preposition, a noun and a participle (*à mesa sentado*).

Aspect 4: Coherence within the unit

As the book does not contain sentences, there is no coherence in a semantic sense. However, there is another relationship, a logical coherence, which goes beyond grammatical categories. For instance, Units 10 and 11, both include fish, but there is a change, not only in the type of fish (*linguado* | *atum*), but also in perspective. In the first two elements of Unit 11, the fish is the subject that is with someone (*com Lúcia* | *com Clara*), and in the third element, the person is the subject that is with the fish (*Rita com o atum*). In Unit 7, the first two elements describe clothing items (*gravata* | *estola*), but the third element designates an insect (*mosquito*) which is not an accessory used by the respective dog, but held on a leash, whereas the dog wears a bow tie (see Figure 8). This kind of phenomenon can be categorised as coherence within one unit.

Aspect 5: Animal names

In the illustrations, apart from Units 1 and 14-17, different kinds of animal are portrayed. In seven units, the verbal text designates the respective animal (e.g. Unit 6: *cão*), which is referred to by onomatopoeias in two cases (Unit 5: *miau*, Unit 11: *zum zum*). The title seems to be the exception: *maltês* can be a simple adjective or a person from the island of Malta, or can refer to a small dog breed with white fur. Here, however, it is an implicit reference to the Maltese cat (a cat with grey or blueish fur) which features in a famous Portuguese nursery rhyme.³ Furthermore, some names are in a diminutive or augmentative form (*lobão*, *porquinho*, *cavalinho*), even though the illustration does not show particularly big or small animals. In Unit 9, the owl is given a name (*Gonçalo*), probably to rhyme with the third element, *galo*.

Aspect 6: Coherence between units

The fourth element establishes the link with the next unit. It graphically introduces the species which is presented on the following page with accessories and individual characteristics. This function is also reflected in the verbal text. The word(s) of the last element of a unit can be read as if they were the first element of the following unit. Units 4 and 5 (*rato* | *com chapéu* | *com máscara* | *com cara de mau*), for example, work well in this respect, but not Unit 15, which ends with *olá!*, while Unit 16 continues with *com toupeira* | *em cima do lagarto* | *no canguru*.

³ This begins: *Era uma vez / Um gato maltês / Tocava piano / E falava francês [...]*

Aspect 7: Image-text coherence

The verbal elements describe the figures or relate to an accessory they use. This coherence between image and word does not always seem to be very successful. For example, the first animal below does not seem very angry (*zangado*), and not everyone may associate the second one with a rascal (*malandrão*).

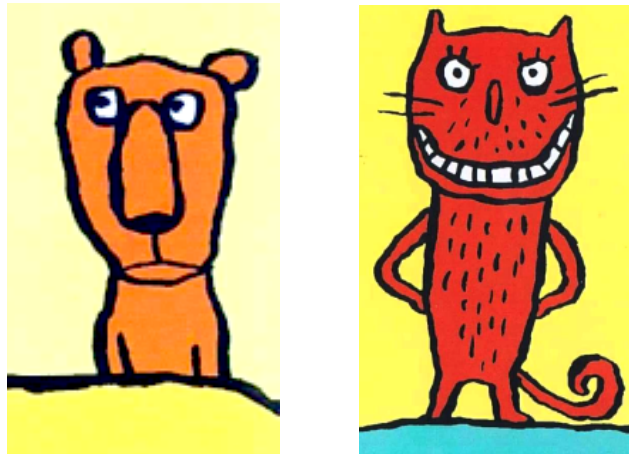


Figure 8: *zangado* (Unit 14), *malandrão* (Unit 6) (Budde 2001, pp.5 and 13)

3.2 The source text (ST)

The following sections will focus on the original German book. Again, some multimodal issues will be mentioned, without repeating observations that have already been made regarding the Portuguese version. After this, the aspects that were determined for the TT will be compared with the corresponding aspects in the ST. Finally, the ST will be examined as a whole.

3.2.1 Contextual and multimodal aspects

The German original with the title *Eins Zwei Drei Tier* is written and illustrated by Nadia Budde. The book was published in 1999 by the German publishing house Peter Hammer Verlag in Wuppertal, Germany. The German version is 18 pages long. Compared to the Portuguese book, the two empty pages are missing (which were probably introduced in the Portuguese version for technical typographical reasons). It is a hardback edition, more robust and heavier than the Portuguese version. The book is one and a half centimetres thick, 22 centimetres long and 17,6 centimetres wide, also with a horizontal orientation. The text appears as if handwritten but the letters are not repeated as in the Portuguese version (where they apparently were copied from the original). The illustrations are identical to the Portuguese version.

3.2.2 Salient aspects

The German text has 98 words (13 fewer than the Portuguese). The segmentation is as follows:

Unit	Element 1	Element 2	Element 3	Element 4
1	EINS	ZWEI	DREI	TIER
2	BENNO	EDDI	ROLF	WOLF
3	GROß	MITTEL	KLEIN	SCHWEIN
4	GLATT	LOCKIG	KRAUS	MAUS
5	MIT HUT	MIT MASKE	MIT FRATZE	KATZE
6	MÜDE	KRANK	GESUND	UND HUND
7	MIT SCHLIPS	MIT KRAGEN	MIT FLIEGE	ZIEGE
8	MIT VOLLBART	MIT BRILLE	MIT BLASE	HASE
9	MIT NARBE	MIT SCHRAMME	MIT BEULE	EULE
10	IM BETT	AM FENSTER	AM TISCH	FISCH
11	MIT KLARA	MIT LUZI	MIT TRINE	BIENE
12	BLOND	SCHWARZ	KAHL	SCHAKAL
13	NACH LINKS	NACH RECHTS	VERKEHRT	PFERD
14	LEICHT	MITTEL	SCHWER	BÄR
15	DA	DORT	HIER	WIR
16	BEIM MAULWURF	AUF EIDECHSE	DER IM KÄNGURUH	DU
17	ZU HAUSE?	AUSWÄRTS?	MIT HINZ UND KUNZ?	MIT UNS!

Table 3: *Eins Zwei Drei Tier*, segmentation

Aspect 1: Punctuation

In the ST, there are three question marks and one exclamation mark (Unit 17) – in the TT, as mentioned above, there is one comma and three exclamation marks. Consequently, the variants comma, question mark and exclamation mark are included in the matrix.

Aspect 2: Rhyme

In German poetics, rhymes may be classified as *rein* (pure) or *unrein* (not pure) when the pronunciation is identical or partially different (the spelling may vary, e.g. *kahl* and *Schakal* are pronounced in the same way), corresponding to the terms ‘perfect’ and ‘imperfect’ in the Portuguese classification. The term *Halbreim* (or *Assonanz*) describes identical vowels but different consonants (Wortwuchs, not dated). In Portuguese, the term *assonante* describes this phenomenon. This means that in both Portuguese and German poetics the same phenomena can be described, so they are comparable and can be specified as variants of the aspect ‘rhyme’ in the matrix. In the ST, the third and fourth elements rhyme as in the TT; two of the rhymes are assonant (Unit 13: *verkehrt* | *Pferd* – upside down | horse, and Unit 17: *mit Hinz und Kunz* | *mit uns!* – with Hinz and Kunz | with us!). The first unit (the title) is the only one that evades the scheme. The word *Tier* (animal) does not rhyme with the third element (*drei* – three). But there is another pun: *Tier* rhymes with *vier* (four), hence the number expected after three. So even though it does not rhyme, it is an appropriate wordplay.

Aspect 3: Word class

There is only one exception in the ST to the pattern of the three first elements sharing the same word class: an added conjunction (*und* – and) in Unit 6 leads to a triple rhyme that

has not been realised in the translation. In total, the following word classes can be found in the ST and TT: names, nouns, adjectives, adverbs, participles, prepositions, numerals, conjunctions, onomatopoeias, interjections and pronouns. In the TT, some nouns are augmentatives or diminutives, which is quite common in the Portuguese language, but not in German. All these variants are therefore included in the matrix.

Aspect 4: Coherence within the unit

The weak coherence in Unit 11 of the TT (sole and tuna, change of perspective) is not observable in the ST. In the German version, the hypernym *Fisch* (fish) is related to the three elements of the following unit without changing the perspective. In German, *Fliege* has a double meaning: it can mean both 'fly' and 'bow tie' (Unit 7), and this has been expressed in the illustration: the dog has a fly on a leash and wears a bow tie. The Portuguese version (*mosquito*) therefore only translates one of these meanings (the fly).

Aspect 5: Animal names

In the German version, the title is also an exception to the rest of the text: the word *Tier* (animal) is not the name of an animal, but the hypernym (also indicating the content of the book). In the German text, almost all the elements in position four are names of animals. There are no onomatopoeias, diminutives or augmentatives.

Aspect 6: Coherence of Element 4 with next unit

The connection to the page which follows also applies to the ST: for example, *Maus* | | *mit Hut* | *mit Maske* | *mit Fratze* (mouse | | with hat | with mask | with grimace), in Units 4 and 5, comes close to a complete and syntactically correct sentence, just as the Portuguese version does. Unit 15, which ends with *olá!* in the TT, breaking the pattern, works out well in the German version: *wir* | | *beim Maulwurf* | *auf der Eidechse* | *im Känguruh* (we | | with the mole | on the lizard | in the kangaroo).

Aspect 7: Image-text coherence

The animal characterised in the TT as angry (*zangado*, Unit 14) is designated a bear (*Bär*) in the ST. The cat that is a rascal (*malandrão*, Unit 6) in the TT, is healthy (*gesund*) in the ST. In fact, looking at the images in isolation, also in the German version, the bear may not be recognised as such (but he definitely does not seem angry, as the Portuguese version suggests) and the cat may not be associated with good health. It therefore seems useful to make this assessment in gradations.

3.2.3 General aspects

The German text, in general, seems to be more homogeneous.⁴ The fourth element systematically designates an animal, except in Unit 15, where there is a reference to the group that is also seen on the cover and with which performers or listeners of the book can identify: *wir* (us). In Unit 16, the fourth element appeals even more directly to the performer/listener: *du* (you). Transferred to Unit 17 which follows, this *du* can be interpreted as part of the question: '[where are] you? At home? Out? With Hinz and Kunz (a German metaphor for 'anyone')?' and to which the fourth element gives the answer: *mit uns!* (with us!). These are three appeals to the performer/listener who is thus encouraged to feel part of the group, a facet that does not feature much in the Portuguese version.

Literalness and rhythm are two further aspects that could have been included in the matrix. One argument against 'literalness' is that the picture is such a strong constraint that the translator has no other option than to move away from the verbal text of the original (that is to say, a solution that fits well with the image is preferable to a literal translation). As for rhythm, the ST also does not follow a regular rhythm, so this was deemed irrelevant.

4. The aspect matrix

All these aspects combined result now in the matrix below, modelled on Gerzymisch-Arbogast's model, which includes an assessment of the translation's quality. The following abbreviations were used:

Punctuation:

- c = comma
- qm = question mark
- em = exclamation mark

Rhyme:

- p = perfect
- imp = imperfect (ass = assonant)
- nr = no rhyme

Word class:

- name
- n = noun (dim = diminutive, aug = augmentative)
- adj = adjective
- adv = adverb
- par = participle
- pre = preposition
- num = numeral
- con = conjunction
- ono = onomatopoeia
- int = interjection
- pron = pronouns

⁴ In fact, Nadia Budde is both the author and illustrator of this word-image text, meaning that the verbal text and the graphics emerged from the same mind.

Coherence within unit:

- x, y, z P same letters = coherent elements

Animal name Element 4:

- des = designation
- ono = onomatopoeia

Coherence of Element 4 with next unit:

- coe = coherent
- inc = incoherent

Image/text coherence:

- + = very coherent
- +- = neutral
- - = not very coherent
- 0 = aspect does not apply (e.g. because the figure is given a name)

Aspect \ Unit			1	2	3	4	5	6	7
			Punctuation	Rhyme element 3 and 4	Word class (without articles)	Coherence within one unit	Designation animal element 4	Coherence element 4 with next unit	Coherence image / verbal text
			c, qm, em	p, imp (ass)	na, n (dim/aug), adj, adv, par, pre, num, con, ono, int, pron	x, y, z	des, ono	coe, inc	+, +-, -, o
1	PT	UM / DOIS / TRÊS / MALTÊS	-	p	num/num/num/a dj	xxx/y	des	inc	+ / + / + / -
	DE	EINS / ZWEI / DREI / TIER	-	nr	num/num/num/n	xxx/y	des	inc	+ / + / + / +
2	PT	NUNO / BRUNO / JOÃO / LOBÃO	-	p	na/na/na/n (aug)	xxx/y	des	coe	o / o / o / +
	DE	BENNO / EDDI / ROLF / WOLF	-	p	na/na/na/n	xxx/y	des	coe	o / o / o / +
3	PT	GRANDE / MÉDIO / PEQUENINO / PORQUINHO	-	imp (ass)	adj/adj/adj/n (dim)	xxx/y	des	coe	+ / + / + / +
	DE	GROß / MITTEL / KLEIN / SCHWEIN	-	p	adj/adj/adj/n	xxx/y	des	coe	+ / + / + / +
4	PT	LISO / ENCARACOLADO /	-	imp (ass)	adj/adj/adj/n	xxx/y	des	coe	+ / + / + / +

		CRISPADO / RATO							
	DE	GLATT / LOCKIG / KRAUS / MAUS	-	p	adj/adj/adj/n	xxx/y	des	coe	+/+/>+/>+
5	PT	COM CHAPÉU / COM MÁSCARA / COM CARA DE MAU / MIAU	-	p	pre+n/pre+n/pre+n+pre+adj/ono	xxx/y	ono	coe (ono)	+/>+/>+/>+
	DE	MIT HUT / MIT MASKE / MIT FRATZE / KATZE	-	p	pre+n/pre+n/pre+n/n	xxx/y	des	coe	+/>+/>+/>+
6	PT	CANSADO / DOENTE / MALANDRÃO / CÃO	-	p	adj/adj/n/n	xx/y/z	des	coe	+/>+/>+/- / +
	DE	MÜDE / KRANK / GESUND UND HUND	-	p	adj/adj/adj/con+n	xxx/y	des	coe	+/>+/>+/>+
7	PT	COM GRAVATA / COM ESTOLA / COM MOSQUITO / CABRITO	-	p	pre+n/pre+n/pre+n/n	xx/y/z	des	coe	+/>+/>+/>+ / -
	DE	MIT SCHLIPS / MIT KRAGEN / MIT FLIEGE / ZIEGE	-	p	pre+n/pre+n/pre+n/n	xxx/y	des	coe	+/>+/>+/>+
8	PT	COM BARBA / COM ÓCULOS / COM BALÃO / PUXÃO	-	p	pre+n/pre+n/pre+n/n (aug)	xx/y/z	-	inc	+/>+/>+/>- /
	DE	MIT VOLLBART / MIT BRILLE / MIT BLASE / HASE	-	p	pre+n/pre+n/pre+n/n	xx/y/z	des	coe	+/>+/>+/>+
9	PT	COM CICATRIZ / DE RASPÃO / COM GALO / MOCHO GONÇALO	-	p	pre+n/pre+n/pre+n/ n+na	xxx/y	des	coe	+/>+/>+/>+
	DE	MIT NARBE / MIT SCHRAMME /	-	p	pre+n/pre+/pre+n/n	xxx/y	des	coe	+/>+/>+/>+

		MIT BEULE / EULE							
10	PT	NA CAMA / À JANELA / À MESA SENTADO / LINGUADO	-	p	pre+n/pre+n/ pre+n+par /n	xxx/y	des	coe	+/+/ +/-
	DE	IM BETT / AM FENSTER / AM TISCH / FISCH	-	p	pre+n/pre+n/pre+n/n	xxx/y	des	coe	+/+/ +/+
11	PT	COM A LÚCIA / COM A CLARA / RITA COM O ATUM / ZUM ZUM	-	p	pre+na/pre+na/ n+a+pre+n/ono	xx/y/z	ono	coe (ono)	+/+/ +/- +
	DE	MIT KLARA / MIT LUZI / MIT TRINE / BIENE	-	p	pre+na/pre+na/pre+na/n	xxx/y	des	coe	+/+/ +/+
12	PT	LOURA / PRETA / CARECA / OLÁ, BONECA!	c, em	p	adj/adj/adj/ int+n	xxx/y	-	inc	+/+/ +/-
	DE	BLOND / SCHWARZ / KAHL / SCHAKAL	-	p	adj/adj/adj/n	xxx/y	des	coe	+/+/ +/+
13	PT	PARA A ESQUERDA / PARA A DIREITA / PINO / CAVALINHO	-	imp (ass)	[pre+n/pre+n]/n /n (dim)	xx/y/z	des	coe	+/+/ +/- +
	DE	NACH LINKS / NACH RECHTS / VERKEHRT / PFERD	-	imp (ass)	pre+adv/pre+adv/adv/n	xx/y/z	des	coe	+/+/ +/+
14	PT	LEVE / MÉDIO / PESADO / ZANGADO	-	p	adj/adj/adj/ adj	xxx/y	-	inc	+/+/ +/-
	DE	LEICHT / MITTEL / SCHWER / BÄR	-	p	adj/adj/adj/n	xxx/y	des	coe	+/+/ +/+
15	PT	AQUI / ACOLÁ / ALI / OLÁ!	em	nr	adv/adv/adv/ int	xxx/y	-	inc	+/+/ +/o
	DE	DA / DORT / HIER / WIR	-	p	adv/adv/adv/pro n	xxx/y	-	coe	+/+/ +/+
16	PT	COM TOUPEIRA / EM CIMA DO LAGARTO /	-	p	pre+n/pre[+adv+pre]+n/pre+n/pr on	xxx/y	-	coe	+/+/ +/+

		NO CANGURU / TU							
	DE	BEIM MAULWURF / AUF DER EIDECHSE / IM KÄNGURUH / DU	-	p	pre+n/pre+n/pre +n/ pron	xxx/y	-	coe	+/+ / +/+
17	PT	EM CASA / LÁ FORA / COM MATIAS E O BERIMBAU / TCHAU!	-/-/- /em	p	[pre+n]/adv+adv /pre+na+con+na /int	xxx/y	-	-	+ / + / + / o
	DE	ZU HAUSE? / AUSWÄRTS? / MIT HINZ UND KUNZ? / MIT UNS!	qm/qm / qm/em	imp (ass)	pre+adv/adv/ pre+na+con+na/ pre+pron	xxx/y	-	-	+ / + / + / +
Total elements			68	17	68	17	17	17	68
Discrepancies			6	5	15	3	3	4	11
Correspondence			91%	71%	78%	82%	82%	76%	84%
Result			80.6% = tendentially good (80-90%)						

Table 4: the matrix

Remarks:

1. Brackets: observations that have not been counted because they are not very relevant, e.g. Aspect 3: diminutives and augmentatives – what is relevant is the fact that they are nouns.
2. Square brackets: aspects that were not counted because the discrepancy exists due to the language structure, e.g. Unit 13, Aspect 4: ‘to the left’, is expressed in Portuguese by a preposition, article and noun (*para a esquerda*), whereas in German the same meaning is expressed with a preposition and adverb (*nach links*).
3. Aspect 5: onomatopoeia was accepted as a designation of an animal – and also because it was already counted in Aspect 3, as a change of word class.
4. Unit 7, Aspect 7: the ‘+’ evaluation for *cabrito* is due to the fact that we see an older goat, yet *cabrito* designates a young one.

5. Conclusions

Generally speaking, it can be concluded that Gerzymisch-Arbogast’s methodology is indeed applicable to a text with a high level of multimodality, due to the fact that the choice of aspects depends on each text, meaning that the contents of the matrix can be individually

adapted. It even enables issues concerning the word-image relationship to be included⁵. This approach allows for a detailed analysis, examining the text with keen eyes and reflecting on whether certain observations are worth including in the matrix and thus whether they are relevant or not. However, even if one tries to ‘think multimodally’, the integration of multimodal aspects is not what first comes to mind (maybe a better trained user of the matrix would have found more relevant aspects). On the other hand, although the tactile channel was basically curtailed, at least the auditory channel, namely the voice of the performer, is partially represented by the ‘rhyme’ aspect⁶.

The sober and mathematical result seems far removed from the aesthetics, pleasure, fun and fantasy that a picturebook may inspire and the sensory experience that it offers. In order to analyse further relevant issues, including the effect of the translation on the listener, the tactility (the German book is more robust and resistant), performative aspects (the ST may be easier to memorise and thus to perform by listeners), and the possible interaction between performer and listener, other approaches might be more adequate. The same holds for ideological issues (the machismo present in the words allocated to the jackal: *olá, boneca* – hello doll!), didactic questions (does the Portuguese version help children to learn the names of animals?), cultural matters (would Portuguese children not find it strange that a sole looks almost the same as a tuna fish?) or functionality (if the function of the book is to stimulate children to perform the last words on each page, do Portuguese children respond to this stimulation?).

The result, according to Gerzymisch-Arbogast’s translation criticism model, is that the translation, with 80.6% correspondence, is ‘tendentially good’. However, aspects such as image/word coherence are hardly measurable. At least in some cases, the assessment of whether a figure is well or badly designated in the verbal text is based on personal impressions (such as whether the figure labelled *malandrão* looks like a rascal or not).

In addition, there is no distinction between important and less important aspects (e.g. the punctuation aspect seems less important than the cohesion between the verbal text and the illustrations). Furthermore, if one little cog in the wheel is altered, the result may change to ‘tendentially bad’ (80.6% is close to the limit). Another question is whether a translation of a picturebook would ever be able to achieve 100% correspondence. It would seem that if the translator had accomplished one aspect perfectly (e.g. image/word cohesion), the percentage for another aspect (e.g. rhyme) would have been lower.

The fact is that the TT is not able to follow the visual scheme of the ST consistently. The main problem is the constraint imposed by the image, meaning that the translator had to adapt the verbal text to it. In addition, maintaining the rhyme scheme was also quite a difficult obstacle to overcome and required some creativity. However, there is a solution for both aspects which has actually been carried out in practice – in a new version of the

⁵ Gerzymisch-Arbogast herself includes aspects such as “Rolle der Musik” (the role of music) or “Christliches Kulturgut” (Christian cultural asset) in her analysis of a milk advertisement (Gerzymisch-Arbogast/Mudersbach, 1998, p. 102f).

⁶ Given that rhyme concerns the verbal sign system, it may be expressed by visual and auditory modes.

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book produced for the British market with the title *One Two Three Me* (Budde and Fitzkee, 2003). Although this may perhaps be better labelled an adaptation than a translation,⁷ it is actually the better “translation”:



Figure 11: the British version *One Two Three Me* (Budde and Fitzkee, 2003)

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⁷ George Louis Bastin notes that “[s]ome scholars prefer not to use the term ‘adaptation’ at all, believing that the concept of translation can be stretched to cover all types of transformation as long as the main function of the activity is preserved. Others view the two concepts as representing essentially different practices” (Bastin, 1998, p. 8).

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