

Translating Children's Literature: A Summary of Central Issues and New Research Directions

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Abstract

In the last thirty years the study of translated children's books has grown considerably in terms of both interest and visibility. For a new researcher, however, it is not easy to know where to begin. The field of study is vast, many are the topics that can be dealt with, and the information is scattered far and wide. Publications, whether articles, book chapters, or books, are not always included in journals and book series about Translation Studies.

This paper presents an introduction to the field. We will address concepts and topics that arouse most interest among researchers; we will briefly review texts considered seminal contributions in this domain; and we will outline some future research paths that are opening up in this promising area of research.

Keywords: Translation of children's literature, Research, Multiple reader address, Foreignisation, Domestication, Interaction of text and image, Manipulation

Resumen

La traducción de literatura infantil: temas centrales y nuevas vías de investigación

En los últimos treinta años el estudio de la traducción de textos para el público infantil ha experimentado un rápido crecimiento tanto en términos de interés como de visibilidad. Sin embargo, para quienes inician su andadura investigadora en este terreno, no es fácil saber por dónde empezar. El campo de estudio es amplio y son muchos los posibles temas de investigación. Y a ello se suma el problema de la dispersión de la información. Las publicaciones, ya sean artículos, libros, capítulos de libro, no siempre están incluidas en revistas o colecciones de traducción.

Este trabajo pretende ofrecer una introducción al ámbito de estudio. Revisaremos para ello los temas y conceptos que más interés están despertando entre los investigadores y las investigadoras, reseñaremos brevemente los textos de lectura esencial, y mostraremos las nuevas líneas de investigación que se abren en esta prometedora área de investigación.

Palabras clave: Traducción de literatura infantil y juvenil, investigación, múltiple destinatario, extranjerización, domesticación, interacción texto-imagen, manipulación

1. Introduction

For Nikolajeva (2016), the field of children's literature has never been as dynamic as in these days, both in terms of children's books publishing and in scholarship. In her opinion, in the post-Harry Potter era, books for children and for young adults have become more sophisticated, more and more respected, and read by readers of all ages; picturebooks are no longer viewed as literacy implements for beginning readers; and digital literature for children has become a prominent feature. In this landscape, translation plays a pivotal role, as children's literature is becoming transnational, with popular books published almost instantaneously in many translations.

In Van Coillie and Verschueren's (2006: vi) opinion, over the last few decades there has been an unprecedented boom in translated children's books and a remarkable increase in the quality of these translations. This has inevitably attracted the attention of researchers. In fact, in the last thirty years, the study of translated children's books has experienced a rapid growth in terms of both interest and visibility (as stated by O'Sullivan 2013: 459, or Lathey 2016: 8). Nowadays, it has grown from being a marginalised area of enquiry into a broad and diverse field of study, with several areas of interest: the audience, the interaction between text and images, the balance between oral and written discourse, or the boundaries of manipulation. Pioneering studies conducted in this field are those by Shavit (1986), Klingberg (1986), O'Sullivan (2000) or Oittinen (2000), which are devoted to describing the field of study, something that is essential in the early stages of any area of research. Further contributions include the work of Lathey (2006 and 2016), Van Coillie and Verschueren (2006), and the special issue of the journal *Meta* (2003), all of which are a reference for those setting out in research on the translation of children's and young people's literature (CYPL). It should be remarked that we are also witnessing a new emerging generation of works interested in new areas of study, such as the increasing multimedialisation of children's literature (O'Sullivan 2013: 459), the national representations of children's texts (O'Sullivan and Immel 2017) or the different forms of censorship (Pokorn 2012), among others. The aim of this article is to offer an introduction to the field, having in mind new students embarking upon a research project. Thus, first we will briefly review the essential concepts needed to define the field and the texts that are considered seminal contributions in this domain. We will then review the central and consolidated topics in the study of the translation of children's literature, and finally we will open up some future research paths.

2. Preliminary issues

2.1. What is meant by children's literature?

Is children's literature a literature written for children, by children, or about children?

The term 'children's literature' encompasses different meanings. It refers to literature for children, including both texts written specifically for them and texts considered appropriate for them. It also frequently includes literary texts about children, in which children play leading roles, and literature (re)claimed by children. Furthermore, it can also include literature written by children, although these texts are rarely published. In this article, however, the first definition is used: children's literature is understood as literature written for children.

The central problem in achieving a satisfactory definition of children's literature arises from the difficulty in defining *child* and *childhood*. Philosophers have been trying to define the concept of childhood for centuries (Locke, Rousseau, Freud, Dewey, etc.). Even nowadays, in an apparently modern society, different meanings of childhood coexist (see Ariès 1962, or Cregan & Cuthbert 2014). Childhood can mean the first period in the life of a person, from one's birth to adolescence, but it can also mean all the children comprised in that age, or even, legally, all the children below seven years of age. There is no consensus about the age childhood comprises either: from one's birth to seven years old (according to legal issues); from one's birth to twelve years old (according to biological issues); or from one's birth to eighteen years old (according to the United Nations Convention on the Rights of the Child).¹

The same debate applies to the concept of *children's literature*. The borders of the concept are somewhat blurred. Although the term children's literature refers specifically to children, it is commonly accepted that it is also literature for adults, as children play no independent role in the publishing market (Hunt 1990; Oittinen 2000). Adults act in the name of children, on behalf of them, in each step of the communication process: adults decide what is published, what is translated and, on most occasions, what is bought and read. At the same time, there are many adults that enjoy the so-called children's literature and they are not mediators at all. This multiple nature of the addressee and its asymmetric relationship is the central point of the functional definition adopted by Klingberg (quoted in O'Connell 2006: 2015), which states what children's literature is *not*: children's literature is not defined as those books that children and young people read (they read and always have read a wide range of literature), but as literature which has been published for – or mainly for – children and young people.² Likewise, it is also the centre point in Townsend's iconoclastic definition (1971: 9): "The only practical definition of a children's book today – absurd as it sounds – is a 'book which appears on the children's list of a publisher'". In a more positive way, Alvstad gives a more recent definition (2018), that takes into account both the addressee and the text typology, and that will be shared here: "Children's literature is

here understood as picture books, novels, short stories, drama, theatre, poetry, rhymes, songs, comics, and similar material that target children and young adults".³

2.2. Translation of children's literature as a field of study: some seminal contributions

The second problem the researcher and student face is where to find the relevant information when embarking on a research project about the translation of children's literature. The myriad of study topics encapsulated within this field is another minefield to be negotiated. Moreover, the relevant information seems to be scattered in numerous books and reviews from different disciplines other than translation studies, such as literary criticism, education, sociology, psychology and illustration art. So, where to find the relevant information amongst such a wide assortment of topics and disciplines? Which approaches and authors should be consulted?

The texts considered as the founding texts of the discipline include Shavit's (1981) "Translation of Children's Literature as a Function of Its Position in the Literary Polysystem" and (1986) *Poetics of Children's Literature*, an influential study which, grounded on the polysystem theoretical framework, introduced systems theory and the idea of 'ambivalent' texts into children's literature studies. The article by functionalist Reiss (1982) "Zur Übersetzung von Kinder- und Jugendbüchern: Theorie und Praxis" and the book by Klingberg (1986) *Children's Fiction in the Hands of the Translators* are also important here.

After these essential contributions, new texts that made research on the translation of CYPL visible were published at the end of the last century and at the beginning of this century: the above-mentioned monograph by Oittinen (2000) *Translating for children*, O'Sullivan's (2000) *Kinderliterarische Komparatistik* (published in English as *Comparative Children's Literature*, 2005), the article by Tabbert (2002) "Approaches to the translation of children's literature. A review of critical studies since 1960", the book edited by Van Coillie and Verschueren (2006), *Children's Literature in Translation: Challenges and Strategies*, and the helpful reader by Lathey (2006), *The Translation of Children's Literature. A Reader*.⁴

The monograph that appeared in the journal *Meta* (2003) devoted specifically to the field and the encyclopaedic entries on *Children's Literature* published in the main encyclopaedias of translation studies are also essential readings. Examples are Lathey's entry in *The Routledge Encyclopedia of Translation Studies*, edited by Baker and Saldanha (2009); Alvstad's contribution to the *Handbook of Translation Studies*, edited by Gambier and van Doorslaer (2010); and Alvstad's entry in *The Routledge Handbook of Literary Translation* edited by Wasbourne and Van Wyke (2018); O'Sullivan's entry in *The Routledge Handbook of Translation Studies* (2013), edited by Millán and Bartrina; and the entry written by Anderson in the *Encyclopedia of Literary Translation into English* (Classe 2000).

Finally, Lathey's book *Translating Children's Literature* (2016) also provides an excellent portrayal of the burning issues in the field of children's literature translation today and reflects on the relevant theoretical aspects as well on practical problems. Lathey's book offers a clear presentation of the strategies to be employed in translating the overarching issues (narrative style, cultural markers, modern picturebooks, dialogue, dialect and street language, read-aloud qualities, wordplay and onomatopoeia, as well as the translation of children's poetry). Much of the data included in the following sections is indebted to the references mentioned above.

3. Hot topics in translations of children's literature

3.1. Who is the addressee of children's literature texts? The multiple reader addressee

The first issue calling for a translational discussion is the question of the addressee. As discussed above, children are not the only potential readers of children's literature. Apparently, its natural addressees are children, but the main mediators are adults: they decide what is written, published, sold, translated, exported, imported, etc. (Thomson-Wohlgemuth 1998: 16). Adults, therefore, also become addressees of these texts. As a consequence, in the process of writing and translation, children's preferences and tastes are not the only ones taken into account: adults' preferences and tastes are also, if not exclusively, considered.

The concepts of dual, double, or 'multiple reader addressee' (Alvstad 2018), can be clearly understood in texts such as *Alice's Adventures in Wonderland*, with different versions for adults and children (Shavit 1981: 175-176 and 1986: 71-91). However, in some other texts without explicit dual versions, nods towards an adult audience can be evidenced through intertextual references for adult readerships, as in the case of *Les tres bessones* [*The triplets*] (1983-2003).⁵ Each story was structured on a previous text, like palimpsests based on classical tales or famous historical facts: *Red Riding Hood*, *Hansel and Gretel*, the discovery of America. The actual enjoyment of these texts therefore occurs when the child shares the reading or screening of the text with the adult (Lorenzo 2005).

Nowadays the multiple reader addressee phenomenon has a new representation in the concept of crossover fiction, that is, the phenomenon of adults and children reading the same children's books, such as those by J.K. Rowling (Falconer 2008; Beckett 2009, 2012).

3.2. Acceptability in the target cultural context. Foreignisation vs. domestication

Subscription to norms originating in the target culture,⁶ that is, adapting the source text to the target readers' reference frameworks (i.e. domestication), emerges as one

of the key issues in the translation of children's literature, especially after the work of Klingberg (1986).

One of the main objectives of children's literature is to take into account the potential reader's needs, interests, reactions and degree of comprehension. Therefore, on the pretext that the text has to be comprehensible for children, it is adapted to the child's linguistic and cognitive levels, thus moving closer to his or her interests. The main elements usually adapted tend to be literary references, foreign words, historical references, proper names, weights and measurements, flora and fauna and, generally speaking, culture-bound references. But the problem of cultural adaptation is recurrent in translation studies: how much should the translator adapt? Adapting all foreign cultural references prevents the young reader from getting to know the world and the foreign culture. Keeping these elements in their source form may mean that the reader will not understand them – therefore implying a rejection by the readers and even perhaps an economic failure for the publisher. For this reason, there is always an underlying ideological position when it comes to adaptation.

Klingberg (1986: 11) rejects domestication mainly because when authors are writing, they take into account the particular circumstances of their audience, adaptation is already implicit in the source text, and the translator should not go beyond the author's intentions. Klingberg drew up a taxonomy of the different types of adaptations found in translations of children's literature: 'cultural context adaptation', 'language adaptation', 'modernisation', 'purification' and 'abridgment'. In a prescriptive fashion, Klingberg distinguishes between unnecessary adaptations and acceptable interventions that do not incorporate alien elements into the *skopos* of the source text and the author's style.

However, this approach has led to some criticism (Oittinen 2000: 85-99). For Oittinen (2000: 91) adaptation (domestication) is not a positive or negative strategy as such. For example, the main purpose of a translation can be to make the reading easy for children, rather than to retain historical references or even the foreign atmosphere of the source culture. This may justify domestication. Oittinen, following Bakhtin's dialogism, deconstructs the concept of authorship and the translated text is considered to be a kind of deviated space where not only the author but also the translator, and even the reader, have their say. For this author, all translations are adaptations because translating entails transforming. The final strategy chosen will depend on factors such as the translation project, the translation context or even the translator's image of infancy.

3.3. Ideological manipulation

Children's literature texts are constantly manipulated (what Klingberg calls *purification*), so that they adapt to what adults (parents-teachers-editors) consider appropriate for children. The most frequently manipulated elements are violence and sensitive themes as suicide; political, religious and racist references; and sexual references.

The forerunner of this debate about manipulation was Shavit (1986: 112), from a polysystemic approach: “The translator of children’s literature can permit himself great liberties regarding the text, as a result of the peripheral position of children’s literature within the literary polysystem”. And these manipulations follow two basic principles:

a. Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is ‘good for the child’ (according to the pedagogical and moral norms of the target society).

b. Adjusting plot, characterisation and language to the child’s level of comprehension and his/her reading abilities (according to the skills that society presupposes in a child, from a psychological or cognitive point of view) (Shavit 1981: 172).

Shavit does not provide a list of translation techniques, rules and statements about how translation should be carried out. Instead, she puts forward some translation norms:

- 1) The affiliation of the text to existing models in the target literature. Texts are written following existing models in the target literature. When Robinson Crusoe (Defoe, 1719) was translated, it became a fantasy tale because satire did not exist in children’s literature in those cultures.
- 2) The integrality of the text’s primary and secondary models: It is possible to omit and delete segments of the text, even whole parts and scenes, which do not adhere to the dominant moral rules in the target culture. It includes topics that adults think children cannot understand, like death.
- 3) The degree of complexity and sophistication of the text. Ironic references can also be omitted, for example.
- 4) The adjustment of the text for ideological and didactic purposes.
- 5) Adaptation to stylistic norms, as in Hebrew translations, where registers are upgraded in order to increase children’s vocabulary.

For the author, most examples of manipulation can be explained due to the peripheral position that children’s literature occupies. Nevertheless, the boundaries of manipulation are always blurred and these ideological manipulations can also be considered as censorship practices, as shown by the examples given by Lorenzo (2008) (the absence of vulgar style in the Spanish translation of the Harry Potter novels for example), or Alvstad (2008) (the clarification of ambiguous passages in Andersen’s texts).

3.4. The interaction of text and image

Interaction between text and image is one of the most prominent features of children’s literature. Text and image can tell the same story – images complete the verbal information in the text – but they can also be used to extend information, elaborate

on it and add a new perspective, specifying what might be ambiguous or simply open in the written text. Images, made up of several codes such as iconography, colour, planning, photography, editing, lead us to speak about intersemiotic translation (Di Giovanni, Elefante & Pederzoli 2010). As Lathey states (2016: 55): the complex orchestration of text and image, both in illustrated books and in the modern picturebook, “requires an informed understanding of illustrator’s art, multimediality and semiotics”. From a researcher’s point of view, the interaction of text and image demands multidisciplinary approaches (multimodal analysis, critical discourse analysis, etc.). It is indeed a promising research avenue, which will be discussed in the next section.

4. Old topics, new horizons

The topics that attract the researchers’ attention, namely, multiple reader addressee, adaptation to cultural context (domestication/foreignization), ideological manipulation, and the interaction between text and image, constitute the recurrent topics of research due to the need to describe the characteristics of the field, but there are still many ways to explore them.

- 1) *Acceptability in the target cultural context*. More studies are needed regarding the national and cultural images projected in culturally adapted translations, as addressed by Van Doorslaer (2012: 122). Some noticeable contributions have already been made by Frank (2007) (the image of Australia spread in translated French children’s literature); Gerber (2014) (the image of Australia in translated German children’s literature); or Steifert (2017) (on the image of Canada in German young people’s literature). The texts by Joosen (2012), studying the reception of the Grimm brothers’ tales in the Netherlands, and Joosen and Lathey (2014) or García Jiménez (2018) regarding its international reception; Dutheil de la Rochère et al. (2016), studying how Cinderella has been taken in by different cultures; and the book edited by O’Sullivan and Immel (2017) showing different ways of presenting foreigners, are also key references. But research is still under way, and concepts such as power, otherness, patronage, resistance, as well as gender and post-colonial issues, demand urgent attention (Pascua 2019).
- 2) *Censorship issues*, such as an extreme case of *ideological manipulation*, have not been fully investigated either. Approaches to censorship are twofold: studies on direct censorship (by dictatorial regimes or for political reasons), and the covert censorship of the different agents involved in the translation process – writers, parents, publishers and translators (Alvstad 2018).

An example of the first type of censorship can be seen in the translations of children’s literature in the Soviet context (Inggs 2011; Borisenko 2018) or in former East Germany (Thomson-Wohlgemuth 2003). According to this latter author, the translation of children’s literature was an essential mechanism of ideological control, and books had to adapt to the childhood image that the regime wanted. The

same can be said for Spain under Franco's dictatorship. Censors tried to prevent new ideas from penetrating the Spanish Catholic ideology, by banning many books and mutilating others, especially when they dealt with religion, romantic relationships and the female sex (see Merino 2000; Craig 2001; Fernández 2006; Pascua 2011; Roig & Kenfel 2014; Martens 2016).

The second type of censorship is that of writers, parents, publishers and translators which appears at any stage of the creative and editing process. For example, the first translation of *Pinocchio* (Collodi 1883) published in Spain (1912) shows different types of manipulation linked to editorial decisions, including shifts in moralising purposes and the addition of Quixotic attitudes (García de Toro 2013). And also the translation into German of Anne Frank's *Diary*; the translator softens the excerpts where the Germans are described, along with the terrible situation of the Jews in the Netherlands, in order to increase the sales (Lefevere 1992). Personal decisions, economical reasons, or social constraints, can explain these censorship attitudes (Zitawi 2008; Pokorn 2012; Zanettin 2018).

- 3) More studies are needed on the concept of *multiple reader addressee* linked to the issue of ideological manipulation: changes to works like *Pocahontas*, *Gulliver's Travels*, *Robinson Crusoe* or Dickens' *A Christmas Carol*, which were not originally conceived for children. These books went through various filters before reaching their final addressees and were simply squeezed into their plot skeletons, reduced to an anecdote. Kenfel's (2008) coordinated research on the transformations of Garnett's novel *Pocahontas* (1932) into the Disney film (1995) is a starting point. Her book deals with the ideological manipulations derived from the double addressee: changes to the physical appearance of characters, to the temporal development of the plot, to costumes, to the plot, including the happy ending in the film (*Pocahontas* does not die, unlike in the novel).

Other audience-related topics would be to study works written by children and addressed to children, as the only addressees – children as agents and ultimate recipients. This line of research could shed light on the language used by children. And another avenue of research would consist of studying works written by adults using strategies imported from children's literature (Morillas 2019).

Finally, a theoretical study on the delimitation of the concept of multiple reader addressee (instead of dual, double or ambiguous addressee), and its evolution, is a compulsory research topic.

- 4) *Interaction between text and image* has been addressed by different scholars (Oittinen 2000, 2003, 2006, 2008; Oittinen *et al.* 2018; Dessmet 2001; Nikolajeva 2002, 2016; O'Connell 2003, 2006; Alvstad 2008; O'Sullivan 2006, 2013; Lathey 2006, 2016; and in the special issue of *Meta* (2008, n. 53), and some common ground can be found among them, i.e. the need for polyvalent translators who are aware of the illustrator's craft, multimedia, and semiotic issues (Oittinen *et al.* 2018). Nevertheless, the topic calls for more academic attention.

Audiovisual translation and interplays with literary translation is a virtually unexplored area (Zanotti & Ranzato 2019). The pioneering work by O'Connell (2003) and the volume edited by Di Giovanni, Elefante and Pederzoli (2010) have opened up an interesting path in the field of dubbing children's audiovisual texts. But there are many topics to be explored:

- Systemic interaction between the literary and the audiovisual text, enquiring into the flow between them: studies on audiovisual texts derived from a literary text due to the cross-pollination effect, but also studies on literary or pseudo-literary texts derived from an audiovisual text (Zanotti & Ranzato 2019).
- Intermediality or remediation, a notion that explores the dynamic relations between children's literature and the various media, including how stories and characters that originally appeared in print form are reworked and transferred onto media (O'Sullivan 2011: 143).
- The terminological discussion about the concepts 'readers', 'listeners' or 'viewers'. Some authors prefer the term 'listeners' or 'viewers' rather than 'readers', since the technological changes of recent decades have led to a decline in the use of the term 'readers' (O'Connell 2006: 22). Plays, puppet shows, computer and video games, films, and TV series, are just as important as books in terms of entertainment for young people. In the case of such texts, it is more accurate to speak about 'listeners' or 'viewers' rather than 'readers'.
- Intertextuality and intertextual clues, such as the case of *The Triplets*, mentioned in section 3.2. A starting point is Desmet's contribution on intertextuality and intervisuality (2001). The author shows that cultural specificity exemplified by intertextuality (textual or visual) can be the catalyst for a new intertextual text.
- Translation policies, as Carol O'Sullivan (2016) suggests. Target language choices such as DVD menus and VoD platforms contribute to the construction of an 'image community'. Which languages are used as localising languages in the menus of children's Disney DVDs and VoD platforms? This is a fruitful area for research to better understand translation policies.
- Media formats and new ways of consumption: Literary texts in audiovisual media, such as the possibilities offered by tablets, audiobooks, etc. Comics can also be read online in the form of scanlations, previously translated by filling the empty balloons online (Ferrer 2006).

5. Future research directions

New research avenues are still waiting to be explored:

- 1) Studies focused on the role of the translator and the market (Sociological approaches).

- The translator's visibility and invisibility, i.e. translator's marks and traces in the form of annotated translations, prefaces, and interviews, following the findings and methodology used by Lathey (2010).
- The role of female translators for children, the ratio of female translators in this field, the language options chosen, etc.
- The role of translation from and to minoritised languages and languages in the process of normalisation (O'Connell 2003, 2010; García de Toro 2009; Domínguez 2009).
- The audience's role in new multimedia products. Passive consumers have become active consumers or prosumers, since new technological changes have enabled them to partially take on a fraction of the power and responsibility that traditionally lay in the hands of producers. This also invites the researcher to ponder on the concepts of *empowerment* and intervention.
- Market issues: how real markets work and how economic flows determine the translation industry and what role their agents have.

2) Studies focused on the children's response to a given translation (Cognitive studies)

- Experimental research on reader-response, as proposed by Puurtinen (1995/2006), Johnston (2011) or Lathey (2016: 10), in order to know how children read and hear translations and what their emotions, motivations, and reactions are.
- Studies on cognitive reception using eye-tracking, which can shed light on the way different readers and viewers react when reading and viewing multimodal texts such as illustrated novels and cartoons (Kruger 2012).
- Studies about dialogue writing in the original text and in the translation, how dialogue is written both in literary and audiovisual texts addressed to children. It would also be interesting to explore how the process of dialogue writing influences and modifies translation, the genetic process of that translation and the number of versions produced till the final one is released, and how the quest for oral discourse shapes the translated product. In this field, the volume edited by Fischer and Wirf (2012) is worthy of mention.

3) Studies of norms (Descriptive studies)

- Preliminary norms in children's literature translation have been rigorously studied by Wunderlich and Morrissey (2002), Desmidt (2003) or Thomson-Wohlgemuth (2003), but more studies are needed on matricial norms. The extent to which omissions, additions, changes of location, and manipulations of segmentation are referred to in (or around) the translated texts may also be determined by norms (see Alvstad 2008).
- Likewise, more research is needed on operational norms. In this regard, catalogues must first be compiled, filtered until the researcher can handle a representative

corpus (Merino 2000) and then analysed micro-textually, initially finding the most recurrent strategies that may elicit hidden or known translation norms.

6. Final words

According to Fernández (1996: 19), the main problem that the study of children's literature faces is the lack of definition of the field. There are as many definitions as there are points of view, cultures, and disciplines interested in its study. Indeed, the borders of children's literature are truly blurred. Illustrated books, novels for teenagers, audiobooks and even audiovisual texts consumed in new devices can be encompassed within it. Such heterogeneity makes it difficult to define and delimit (O'Sullivan 2013: 451). However, the same heterogeneity has triggered interest in children's literature from different disciplines, including translation studies. As a result, nowadays, a series of seminal books and articles can be listed, including Shavit (1986), Oittinen (2000), Lathey (2006, 2016), O'Sullivan (2013), among others. In these contributions, the authors deal with the hottest research topics in this area: the addressee, the adaptation to the target cultural context, ideological manipulations in translated texts, or the interaction between text and image essentially in picturebooks and illustrated books. But new research avenues are still waiting to be investigated: the translator's marks and traces, the role of female translators, the role of translation from and to minoritised languages, the audience's role in new multimedia products, and market studies, studies of children's responses through experimental research such as the use of eye-tracking, studies of matricial and operational norms, and studies of the representation of self-image and images of other cultures and ethnic groups through translations.

Finally, both old and new topics can be researched using four large approaches: cognitive studies, cultural studies, descriptive studies, and sociological approaches. Cognitive studies will help the researcher know what is perceived by the readers and the audience by using questionnaires, interviews, and new technologies, such as the eye-tracker. Cultural studies will reveal hidden agendas and ideologies behind some translation options, from translation policies to censorship. Descriptive translation studies will help the researcher build catalogues and map this field, which will reveal norms (matricial, operational). Sociological approaches will tackle the role of the translator, the agents, the market, and notions such as *habitus* or *doxa* in this field.

As O'Connell (2006: 12) states, commercial success and the increasing status within the literary canon of children's literature, as well as its gradual acceptance in academic circles as a topic that deserves serious and critical attention, point to a promising future for this vibrant and manifold branch of translation studies.

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7.1. Filmography

Pocahontas (Gabriel Mike and Eric Goldberg, 1995), Walt Disney Pictures.

Les tres bessones (Roser Capdevila, 1997-2003), Cromosoma.

Notes

1. "A child means every human being below the age of eighteen years unless under the law applicable to the child, majority is attained earlier." United Nations Convention on the Rights of the Child approved in 1989. <http://www.ohchr.org/EN/ProfessionalInterest/Pages/CRC.aspx>

2. The author does not give a precise source for Klingberg's definition.

3. Cf. Hunt (1991: 42-64) for a discussion of Townsend's and other relevant definitions of children's literature.

4. In the Spanish sphere, among others, special mention should be made of the books by Fernández (1996) *Traducción y literatura juvenil*; Pascua (1998) *La adaptación en la traducción de la literatura infantil*, and (2000) *Los mundos de Alicia de Lewis Carroll: estudio comparativo y traductológico*; Kenfel (2000) *Literatura infantil y juvenil: tendencias actuales en investigación*; and the journal issues published by ANILIJ.

5. *Les tres bessones* [*The triplets*] is a series of short tales written in Catalan by Roser Capdevila, translated into 35 languages, and broadcast on TV stations in 158 countries between 1983 and 2003, thus making it one of the longest-running animated TV series in Europe.

6. Following Toury's concept of acceptability (to the norms of the target culture/addressee), versus the notion of adequacy (to the norms of the source culture/addressee) (Toury 1995).