

MULTIMODALITY IN CHILDREN'S BOOKS: SYNERGY OF TEXT AND IMAGE IN TWO 1943 ROMANIAN EDITIONS OF DANIEL DEFOE'S *ROBINSON CRUSOE*

Daniela HĂISAN

danielahaisan@litere.usv.ro

Ștefan cel Mare University of Suceava (Romania)

Résumé : *L'article offre une analyse du rapport texte-image dans les éditions roumaines de Robinson Crusoe parues en 1943. Une poétique de la page traduite (la mise en page, la distribution du texte et des images) en conjonction avec une interprétation iconologique des images proprement-dites conduisent à la conclusion que, même si les deux éditions ont beaucoup de choses en commun (comme la préférence pour l'image noir et blanc au détriment de celle en couleur, l'importance accordée aux portraits et aux vignettes), la correspondance texte-image est différente, témoignant d'une approche littérale dans le cas de l'illustratrice Mariana Petrașcu, en opposition avec l'approche complémentaire de l'illustrateur anonyme de l'autre volume envisagé.*

Mots-clés : *children's/ crossover literature, Robinson Crusoe, (visual) translation, paratext, iconotext.*

...a picture is normally 'read' in something
like the way we read an ungraduated thermometer.

Every mark, every modification,
every curve or swelling of a line,
every modification of texture or color
is loaded with semantic potential.

(Mitchell, 1987: 67)

Introduction

The present paper aims to analyse the relationship between text and image in two Romanian versions of Daniel Defoe's *Robinson Crusoe*, both published in the year of grace 1943. The choice of 1943 was motivated by three main types of historical facts:

- firstly, as pointed out by Christine Lombez (2018), 1943 is the year in which many historians were able to identify a turning point in the Second World War, when translation practice proved instrumental within the European cultural and political effervescence; furthermore, if by “historical distance” (Panofsky, 1955: 329) we should understand a period of sixty to eighty years, then 2022 could be seen as precisely the right moment to look back on the way (children’s) books were conceived and designed in 1943;
- secondly, 1943 offers a wide variety of translated children’s literature in the Romanian book market, and *Robinson Crusoe* stands out with its two illustrated editions issued a few months apart in times of war, which make up an unexpectedly homogeneous corpus;
- thirdly, these two 1943 versions have been many times reprinted so far, which testifies to their commercial success but also to their cultural value;
- fourthly, since both Romanian versions under debate are retranslations, or, in Anthony Pym’s terms, “active” retranslations (Pym, 1998)¹, analyzing them as potential indicators of extratextual causes of retranslation is rewarding in more than one way (including heuristically).

The paper derives its framework from Genette’s theory of paratextuality (1997), but is embedded in broader theories which account for the inter-connectedness of ‘texts’ and/as ‘modes’. Thus, the interaction between the written language (the two translated texts) and the images (the illustrations which accompany and supposedly ‘reflect’ the written texts) will be analysed as meant “not merely to inform or please, but to convince” (Tseronis & Forceville, 2017: 5). Various elements (the book covers, the layout, even the font styles) will be equally scrutinised, along the more iconic manifestations of the para-/peritext, in order to determine their functional and aesthetic relevance.

Our premise is that, as noted by Jan Van Coillie, illustrating is always more than just showing: “Illustrations always add information, they fill up gaps, they concretise time, space and characters. [...] Whatever style the illustrator chooses, he or she always influences the vision and interpretation of the public.” (Van Coillie, 2008: 559-560)

All unattributed translation from Romanian to English which appears in the text (either between brackets or between inverted commas) is ours.

A Poetics of the Translational Page: Types of Verbal-Turned-into-Visual Figures

The evolution of illustrated children’s books since 1580 (when the first European prototype – *Kunst und Lehrbüchlein* – was published in Frankfurt) to the present day is an indisputable fact, but they all have something in common, irrespective of their subtypes (woodcut illustrations in the 16th century, crudely printed chapbooks in the 17th and 18th centuries, lithographs in the 19th century, lavish watercolour illustrations in the 20th, or digital multimodal stories, in the 21st). What they share is the dual role they are supposed to fulfill, namely to teach and entertain, something which the title page of the 1580 book

¹ Anthony Pym (1998) proposes a dichotomy (*active* vs. *passive* retranslations) which sheds light on retranslation by looking into how existing versions interact with one another. Passive retranslations, remote in time and/or space, are deemed to “have relatively little disturbing influence on each other” (Pym, 1998: 82), whereas active retranslations, produced at about the same time, are often antagonistic, marked and motivated by rivalry.

managed to state with utter clarity: “A book of art and instruction for young people, wherein may be discovered all manner of merry and agreeable drawings.”

While there is no question, today, about the possibility of transposing verbal figures into visual figures (the ‘battle’ between “transpositionists” and “antitranspositionists” – in Marc Bonhomme (2008)’s terms – having apparently been won by the former category), the very interaction of verbal and visual elements in multimodal communication is usually classified as either concordant or discordant. According to Georges Roque (2012, 2017), there are four main categories:

- *visual flag* (a category originally coined by Leo Groarke, where an image is simply meant to attract attention to an argument that is presented verbally);
- *parallel argument* (where both the text and the image are used to present the same argument);
- *joint argument* (where the argument is constructed by closely intertwined verbal and visual cues);
- *contrasting argument* (where the argument is constructed through an opposition between the verbal and the visual).

Before Roque, Maria Nikolajeva and Carole Scott identified, in 2006, several types of text-illustration interaction in picturebooks, placed along a continuum between two extremes, “word” (“a text without pictures”) and “image” (“a wordless picturebook”) (Nikolajeva & Scott, 2006: 8), including “symmetrical”, “complementary”, “enhancing”, “counterpointing” and “sylleptic” – a slightly modified version of the typology being recycled by Dana-Mihaela Cocargeanu (2015: 92):

- *symmetrical* (the text and illustrations offer the same information – “parallel argument”, in Roque’s terms);
- *complementary* (the text and illustrations fill each other’s gaps – a kind of “joint argument”, in Roque’s terms);
- *enhancing* (either the text, or illustrations, offer more information – a kind of “joint argument”, in Roque’s terms);
- *counterpointing* (the text and illustrations contradict each other to various extents – “contrasting argument”, in Roque’s terms);
- *sylleptic* (there are two different narratives, independent of each other, in the text and illustrations).

It is this classification we are going to rely on in our iconological interpretation of the text-image interaction in the two Romanian versions of *Robinson Crusoe* published in 1943. Moreover, since the texts under debate are translations, we need to take into account two additional facts: that “[n]ot only the text, but also the illustrations ‘translate’ the story” and that, “[b]ecause illustrations are always interpretations, there necessarily is a tension between text and pictures” (Van Coillie, 2008: 560). The translational page being “a field of linguistic and literary energies” (Scott, 2018: 11), other variables of the translational page (such as layout or typesetting) will also be considered.

The main aspects about text-image interaction we are interested in have to do with the choice of passage to illustrate visually (dramatic moments, dynamic moments, atmosphere, places, objects, interactions between characters etc.), the setting of

atmosphere, mood, and a sense of time and place by means of illustrations, and whether or not they anticipate or give away the plot.

The Original Text

Daniel Defoe (1660-1731), English writer, trader, pamphleteer, and spy, made history primarily by publishing his 1719 novel, *Robinson Crusoe* (although he authored over 300 texts). Born Daniel Foe, he later added the nobiliary particle *de* to his surname, which is why the covers of many older translations (including into Romanian) list him as *de Foe* rather than *Defoe*. The novel itself, meant to sweep readers away with a credible, 'authentic' story, was published as Crusoe's autobiography, not as Defoe's fiction.

As was customary at the time, the narrative got an interminable title, which practically summarizes its plot (*The Life and Strange Surprising Adventures of Robinson Crusoe of York: Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With: An Account how he was at last as strangely deliver'd by Pyrates. Written by Himself*), and it was obviously inspired by the real life adventures of Alexander Selkirk (1676-1721), Scottish privateer and Royal Navy officer who spent four years and four months as a castaway (1704-1709) on an isolated island in the Pacific Ocean, after being marooned by his captain.

As noted by many a critic, few literary works have as strong a claim as *Robinson Crusoe* to classic status: it is a classic of world literature, but also a classic of children's literature (one of the most translated, adapted, and imitated crossover works of fiction that ever existed). The universality of the topos (survival under extraordinary conditions) offers rich interpretative possibilities which, in turn, ensure the survival of the text as such. In his Introduction to the 2007 Oxford edition of the novel, Thomas Keymer enumerates a few of the labels that have been attached to Defoe's text:

The novel rewards analysis as many things – an exotic adventure story; a study of solitary consciousness; a parable of sin, atonement, and redemption; a myth of economic individualism; a displaced or encoded autobiography; an allegory of political defeat; a prophecy of imperial expansion – yet none of these explanations exhausts it. (Thomas Keymer, in Defoe, 2007: i)

Voyage narrative was clearly a "launchpad for Defoe's virtuosity as a narrator of catastrophe" (adds Kemore, 2007: xix), but the appeal of *Robinson Crusoe* for many readers (especially for child readers) lay simply in it being a straightforward adventure story (a kind of story which never seems to go out of fashion). The diaristic form and minute detail Defoe likes to indulge in invite abridgement and adaptation – which is, again, typical of children's/crossover literature – makes *Robinson Crusoe* a perfect candidate for an enduring work of fiction.

The Romanian Reception

Robinson Crusoe was first translated into Romanian, by all accounts, in 1835, although Sorin Baci (1999) mentions 1817 as the year the Romanian public got in touch with Defoe's masterpiece. The two-part, Cyrillic-scripted volume, entitled *Robinson Crusoe sau întâmplările cele minunate a (sic!) unui tânăr* [Robinson Crusoe or The Wonderful Happenings of a Young Man], was translated by cavalry commander Vasile Drăghici, who

did not have access to the original text, but rather to a German imitation by Joachim Heinrich Campe. An entire series of rewritings, adaptations, and imitations will follow for an entire century, via either German or French (as intermediate languages), up until Petru Comarnescu's text (which is the first complete edition translated directly from English).

The table below presents a list of translations and adaptations from 1835 to this day.

Romanian Translations and Adaptations of Daniel Defoe's <i>Robinson Crusoe</i> (1719)			
Year	Title	Translator / Adapter / Illustrator	Publishing House & Place / Collection / Reprints
1835	<i>Robinson Crusoe sau întâmplările cele minunate a (sic!) unui tânăr</i> [Robinson Crusoe or The Wonderful Happenings of a Young Man]	Vasile Drăghici (translation of a German adaptation by Joachim Heinrich Campe)	Tipografia Albinei (Iași)
1873	<i>Robinson Crusoe</i>	Georgiu Popa (translation of a German adaptation by Joachim Heinrich Campe)	Editura Albinei (Pesta)
1891	<i>Robinson Crusoe sau Aventurile minunate ale unui naufragiat</i> (Defoë) [Robinson Crusoe or The Wonderful Adventures of a Castaway]	- (adaptation)	Editura Librăriei Nicolae I. Ciurcu (Brașov)
1892	<i>Aventurile lui Robinson Crusoe</i> [Robinson Crusoe's Adventures] (Daniel de Foe)	- (slightly adapted text)	Institutul de Editură Ralian și Ignat Samitca (Craiova) / The "Cărțile Copiilor" [Children's Books] collection
1899	<i>Aventurile lui Robinson Crusoe</i> (Daniel De Foe)	B(arbu) Marian (abridged version, with illustrations)	Editura Tipografiei Adeverul (Bucharest)
1900	<i>Robinson Crusoe</i> [Robinson Crusoe's Adventures] (în 1948, <i>Robinson Crusoe</i>) (Daniel de Foë)	Radu D. Rosetti (abridged version for children, illustrated by de C. Micșunescu-Dadu (1948) and by Doina Florea (1992))	Editura Librăriei H. Steinberg (Bucharest), reed. 1914 și 1922, then by Cartea Românească, in 1927, 1934, 1938, 1941, 1943, 1947, 1948, then by Edinter 1992 (Bucharest)
1908	<i>Robinson Crusoe: Călătorii</i> [Robinson Crusoe: Travels] (Daniel Foe)	- (abridged version)	Editura Librăriei Leon Alcalay (Bucharest)
1915	<i>Aventurile minunate ale lui Robinson Crusoe</i> [The Wonderful Adventures of a Castaway] (în 1930, just <i>Robinson Crusoe</i>)	- (abridged version)	Editura Librăriei Leon Alcalay (Bucharest), reed. 1927, 1930
192?	<i>Robinson Crusoe</i>	Sarina Cassvan-Pas (abridged version, with	Socec (S. I.)

		illustrations)	
1921	<i>Robinson Crusoe</i> (Daniel De Foe)	- (adaptation)	Librăria „Viața Românească” (Bucharest)
1932	<i>Robinson Crusoe: călătorul pe mări</i> (povestire) [Robinson Crusoe: Traveller on the Sea; a short-story ²] (Daniel de Foë)	-	Cultura Românească (Bucharest), reed. 1936, 1938
1937	<i>Paul Reboux: repovestește micilor săi prieteni: Robinson Crusoe</i> [Robinson Crusoe retold by Paul Reboux]	I. Leonard (translation of an adaptation)	Socec (Bucharest)
1937	<i>Robinson Crusoe</i> (Daniel De Foe)	Ad. Z. (adaptation)	Papetăria Românească (Bucharest)
1938	<i>Robinson Crusoe</i> (Daniel de Foë)	Sorin B. Rareș (adaptation)	Editura T. I. Eșsanu (Bucharest)
1939	<i>Robinson Crusoe</i>	- (adaptation)	Editura Librăriei Alcalay
1942	<i>Robinson Crusoe</i>	Moș Ene [pseudonym of Mihail Drumeș] (adaptation)	Editura Bucur Ciobanul (Bucharest)
1943	<i>Viața și nemaipomenitele aventuri ale lui Robinson Crusoe</i> [The Life and Unbelievable Adventures of Robinson Crusoe] (the Mondero 1943, 1946, 1997 editions, and the Universul 1943 edition; for the rest, just <i>Robinson Crusoe</i>)	Petru Comarnescu (translator) / Mariana Petrașcu (1943 illustrator for the Universul publishing house)	Editura (Ziarului) Universul (Bucharest), reed. 1961, 1969, Editura Tineretului; 1964, Editura pentru Literatură; 1970, 1996, Editura Ion Creangă; 1992, Editura Abeona (Bucharest) – abridged 93 page-edition.; 1996, 1998, Tedit FZH; 1997, Editura Vizual (Bucharest); 1997, Litera (Kishinev); 1997, Mondero (Bucharest); 1998, 2002, ALLFA (Bucharest); 2009, Adevărul Holding; 2004, 2013, 2015 Cartex 2000; 2013, Litera (Bucharest)
1945	<i>Viața și aventurile lui Robinson Crusoe</i> [The Life and Adventures of Robinson Crusoe]	Al. Lascarov-Moldovanu	Cugetarea Georgescu-Delafraș (Bucharest)
1997	<i>Robinson Crusoe</i>	- (illustrated by J.J. Grandville)	Regis (Bucharest)
2004	<i>Robinson Crusoe</i>	Aretia Dicu	Corint Junior (Bucharest), reed. 2008, 2014
2004	<i>Robinson Crusoe</i>	Nicoleta Radu	Național (Bucharest), reed.

² Mention must be made that the respective volume is 352 page-long.

		(adaptation, bilingual edition)	2010, 2019
2006	<i>Robinson Crusoe</i>	-	Odyseea (Cluj-Napoca)
2007	<i>Robinson Crusoe</i>	Magdalena Kis	Steaua Nordului (Constanța) / reed. 2009
2008	<i>Robinson Crusoe</i>	Cristina Nicolaescu	Iulian Junior (Bucharest)
2008	<i>Robinson Crusoe</i>	Alexandra Petrea	Flamingo GD (Bucharest), reed. 2013
2009	<i>Robinson Crusoe</i>	Talida Magheți and Dana Scarlat (adaptation)	Unicart (Bucharest), reed. 2016
2010	<i>Robinson Crusoe</i>	Irina Spoială (translator) / Ștefan Filotti (illustrator)	Steaua Nordului (Constanța)
2013	<i>Robinson Crusoe</i>	George Huzum (editor) (16-page adaptation)	Astro (Bucharest)
2013	<i>Robinson Crusoe</i>	Deanna McFadden (adapter) / Răzvan Năstase (translator) / Jamel Akib (illustrator)	Curtea Veche Publishing (Bucharest)
2015	<i>Robinson Crusoe</i> (roman grafic) [graphic novel]	Ian Graham (adapter) / Mirella Acsente (translator) / Penko Gelev (illustrator) / bilingual edition	KOOB (Bragadiru)
2017	<i>Robinson Crusoe</i>	Lucian Pricop	Cartex 2000 (Bucharest) /the Smart Pupil collection, reed. 2018

**Table 1. Romanian Translations and Adaptations of
 Daniel Defoe's *Robinson Crusoe* (1719)**

The Romanian Editions: Context, Paratext, Iconotext

Two translations stand out from the list presented above: Petru Comarnescu's and Radu D. Rosetti's versions. Both of them are under consideration in the present paper, with special focus on the 1943 illustrated volumes (even if Rosetti's first edition dates back to 1900):

- *Viața și nemaipomenitele aventuri ale lui Robinson Crusoe* (a second edition of a translation by Petru Comarnescu, with illustrations by Mariana Petrașcu, issued by the publishing house of the "Universul" newspaper – henceforth Comarnescu/Universul), and
- *Robinson Crusoe* (an abridged version of a translation by Radu R. Rosetti, the "Cartea Românească" publishing house, anonymous illustrations – henceforth Rosetti/Cartea Românească).

The corpus, then, was published before Visual Studies emerged as a separate field of study (in the late 1950s); what is more, it appeared at a time when Romania, under Ion Antonescu's³ wartime dictatorship, was striving to keep up appearances, to maintain the

³ Ion Antonescu (1882-1946) was a Romanian career officer and marshal who presided over two governments and led Romania during most of World War II.

public impression of normality, to stimulate culture, and to promote reading in school-age children. The back cover of the Comarnescu/Universul edition bears relevance to these last aspects: the customary mention of other works published by the same house and genre indication. The best novels, short-stories and poems for children and young adults published by "Universul" (among which a translation of works by Hector Malot and Goethe) are listed in light blue ink. Towards the bottom of the text, in capital letters, the publishing house lays emphasis on illustrations, by stating that all the books for children and young adults are illustrated by the most prominent sketch artists and painters⁴. These details alone, together with the cover illustration, point irrevocably to children as the intended addressee.

At the time of the publication of the volume in question, Petru Comarnescu (1905-1970)'s (literary) reputation was already well-established: he was known as a brilliant public speaker, an art historian and critic (with a PhD in in æsthetics from the University of Southern California, Los Angeles), a publicist, an occasional fiction writer, and a translator (by 1943, he had already translated or proofchecked several pieces by various American authors – Eugene O'Neill, in particular); what is more, he was also a friend of Constantin Noica's and Mircea Eliade's, and a founding member of the *Criterion* association (in the 1930s), which brought together many of the most influential literary figures of the time. This symbolic capital enabled him to naturally take on the task of writing the Preface to the second edition of his translation of Defoe's *Crusoe* (especially since he had collaborated with the editors from the "Universul" newspaper before).

If the actual text of Comarnescu's translation is typeset in rounded, bold letters, and the book cover and spine (a narrow but strategic site) flaunt capital letters, the Preface (pp. 5-9), in exchange (or rather, *Cuvântul Traducătorului* [The Translator's Word], as it is called), makes use of a regular font, with boldface reserved for titles (instead of the more common italics). The Preface provides biographical details of Defoe's life, of Alexander Selkirk's trials, of Defoe's style. Although it repeatedly draws attention to the novel's lower quality (as compared to Homer's, Cervantes', or Shakespeare's works), the prefatory text concludes with a seemingly random observation, clearly meant as a reading incentive, by way of imitation (much like the "reputation models" used in advertising): a young Mihai Eminescu, too, read Defoe's text⁵.

While the Preface does not describe Defoe's text in very flattering terms (except when it insists upon its utility), the translation as such does justice to the original, largely speaking. The subsequent revisions to which Comarnescu submitted it (in keeping with the requirements of the various political regimes) are less valuable, as less neutral. If in the 1961 and the 1964 editions, the Socialist echoes in Robinson's discourse are palpable, in the 1943 the bias is less obvious, but not completely innocent either. In the *Preface*, Comarnescu admits to reducing repetition, and the translated text shows that he, indeed, compressed Defoe's verbosity and recomposed long sentences by rationalization.

Radu D. Rosetti (1974-1964), Romanian poet, playwright, short-story writer, attorney, and activist, first translated *Robinson Crusoe* in 1900. His version, too, was many times reprinted (even after the 1990s). In the 1943 Preface to Rosetti's translation (pp. 5-6), for which the publishing house assumes responsibility, we are told about *Robinson Crusoe's* tremendous success along the years, a "consummate" literary piece which could not but be

⁴ The original text: "Toate cărțile pentru copii și tineret din editura 'Universul' sunt ilustrate de cei mai de seamă desenatori și pictori."

⁵ The original text: "Tânărul Mihai Eminescu a citit și el acest măreț poem al orientării utile a omului în cosmos."

translated into “all the languages of the world”. Defoe’s novel is also presented as “the most interesting, ethical and instructive” book of all children’s books ever, because it educates young readers while entertaining them. Jean-Jacques Rousseau and Joachim Heinrich Campe (with his *Robinson der Jüngere* [The Young Robinson], 1779) are also mentioned, to illustrate the enormous influence Defoe’s *Crusoe* had on writers and educators alike. The Preface then enlarges upon the success of the novel, which spawned countless imitations and ended up defining a new genre (*i.e.* the *robinsonade*), and discusses the Romanian translations of the text. It (wrongly?) indicates the date of the first translation as 1953 (instead of 1935), and it spotlights Radu D. Rosetti’s complete version, ordered by the Ministry of Cults for rural libraries, as the basis for the abridged text (for children) included in the 1943 book it is meant to advertise. Neither the illustrations, nor the name of the illustrator, is mentioned in this book’s paratext.

An interesting fact which regards the format of the books is that it is unexpectedly large (Comarnescu/Universul: 20x25cm, and Rosetti/Cartea Românească: 19x24 cm), given the fact that small-format books were popular at the time, that a small format was commonly considered suitable for children, and that production of a small-format book is likely to have been more expensive (especially in time of war). The size of the format, together with that of the font (relatively large), and the paper quality point to the importance of children’s books, which were not taken lightly.

Interplay between Text and Image in the Comarnescu/Universul Edition

Generally speaking, in children’s books, illustrations tend to duplicate the text: the *parallel* (Roque, 2017) or *symmetrical* (Nikolajeva & Scott, 2006) relationship being the most common. In Comarnescu/Universul, the cover page announces “28 gravuri, desene și copertă de Mariana Petrașcu” [28 etchings, drawings and cover by Mariana Petrașcu]. In effect, there are:

- 9 black-and-white full pages: 13&23, 47, 69, 94, 103, 125, 183, 223 (a total of 8 illustrations, with the one on page 13 reproduced on page 23 – continuous numbering);
- 4 full colour pages (colour plates): 36/37, 92/93, 128/129, 160/161 (separate sheets inserted between the respective pages – numbering is skipped, pagination is not affected);
- 16 smaller, half a page black-and-white illustrations, on pages: 15, 17, 18, 26, 43, 48, 51, 52, 117, 127, 169, 188, 198, 210, 216, 232 (continuous numbering).

Two of the smaller black-and-white illustrations (namely those on pages 51 and 52) are actually vignettes (*i.e.* small illustrations or portrait photographs which fade into the background, without a definite border), while the rest are placed on a distinct grey background, with blurred borders or no borders at all.

The 28 drawings are placed at irregular intervals: they may be on consecutive pages and then reappear after a few dozen pages of unadorned text. Nevertheless, the 236-page book offers an overall harmonious mixture of pen-and-ink illustrations and colour plates. Black-and-white line production continued to be important in the former half of the 20th century, and it was a far less expensive alternative to a fully coloured volume. On the other hand, the tint-and-wash and watercolour sketches bring a (needed) relief to a reader possibly overwhelmed with the many details of Robinson’s trials.

Mariana Petrașcu (1915-1995), born in Bucharest in 1915 to painter Gheorghe Petrașcu and Lucreția Marinescu, displays a very particular style of drawing in this volume. Her illustrations verge on Expressionism, as she seems less interested in depicting objective events but rather a series of subjective responses to those events. The use of jagged, distorted lines and rough brushwork create a somewhat sombre atmosphere, of great visual intensity. Her experimentation with the so-called *implied line* (i.e. a broken line, where the slight break suggests that an edge is there, but not as sharp as other lines in the drawing) is a helpful technique in creating a gradual change of plane.

In what follows, we will focus on a selection of six illustrations, included in the table below:

		
<p>Front Cover</p>	<p>pp. 12&23</p>	<p>colour plate 160/161</p>
		
<p>p. 69</p>	<p>colour plate 92/93</p>	<p>colour plate 128/129</p>

Table 2. Illustrations in the Comarnescu/Universul edition.

The design of the book cover resonates, to some extent, with Comarnescu's Preface: the same lack of enthusiasm is betrayed by the cold colours (petrol green, blue and a dark greyish brown) which predominate. In the top left corner, there is the author's name, in much smaller letters than the title – an orthotypographical design of great symbolic value, corroborating Comarnescu's suggestion that Defoe should be considered among the "limited", "average" (at best) authors. A framed picture of the title character reinforces the protagonist's importance, as it is not placed underneath the title, but above it. If one of the main functions of a front cover is to create expectations regarding the story encapsulated inside, Petrașcu's illustration is not entirely convincing: there is a sense of place in the image (if we look intently enough, we can see that Robinson is on the seashore), but not necessarily a sense of time. Robinson is pictured sowing seeds on the

island (a possible allusion to reading practice as seed-planting in the young readers' minds). The same broken, interrupted lines, serve to define Robinson's contracted muscles and distinguish between land and water. His modern apparel is difficult to account for: a Boater hat, white shirt, moccasins (closely resembling lady's shoes), and bermuda shorts. The English Panama, in particular, a semi-formal summer hat for men, popularized in the late 19th century and early 20th, is blatantly anachronistic. The illustrator might have wished to convey a sense of timelessness rather than of time, but the front cover illustration is in sharp contrast with other portraits of Robinson that appear inside the book, which show the fact that she actually did some research in 18th-century costume.

Both the text (translation and Preface) and the illustrations (cover, plates, and vignettes) give prominence to the figure of the protagonist above anything else. That is why there is an abundance of portraits in Comarnescu/Universul. One of them appears twice (on page 12 and on page 23), and represents a young Robinson in formal attire, before the life-changing shipwreck. The picture is accompanied by a hand-written caption by the illustrator herself: "Robinson la 18 ani" [an 18-year old Robinson]. The first time it appears, opposite an account about Robinson's father, it is meant to indicate the wealth and comfort of the Crusoe family (the frock coat and frills functioning as indicators of social status), as well as the young man's fateful desire of going to sea (he is pictured holding a map). The second time it appears, the image acts like a sort of "visual flag" (Roque, 2017) – it is placed between the first and the second chapter and marks the transition between Robinson safely at home and Robinson away, fulfilling his destiny. Later on, on page 69, we come across another image which portrays the character striving to adapt to his new life of shortage and solitude. According to the text, Robinson seems moved to tears to find a few stalks of rice, which had surprisingly sprung up; the image shows him overjoyed, reverently embracing one of the stalks. Yet another portrait, a colour plate between pages 160 and 161, represents Robinson fully adapted to life on the island, sun-tanned and bare-footed, with a bow in one hand and an improvised wooden sword in the other, proudly sporting a fur waistcoat. The 'savage' side of the character is somewhat mitigated by the slightly feminine facial features, and his headwear looks a lot like a Turkish cap, but the picture manages to express the extent of Robinson's physical and psychological evolution. The illustration hallmarks a key moment in the plot, namely rescuing and capturing Friday. It is noteworthy that this particularly dramatic and dynamic moment is illustrated visually by a static Robinson, calm and full of confidence, while Friday is portrayed (as a distinctly white man) only 9 pages later.

As for the colour plates 92/93 and 128/129, they represent a step further towards abstraction and modernisation: the blurred contours, the multiple scenes presented in a pictorial sequence (128/129) or as an indistinguishable *pêle-mêle* (92/93), give the reader a hint about Robinson's collective misfortunes.

There is no exotic backdrop in Mariana Petrașcu's illustrations (other than an occasional tree – often metonymically represented by a mere branch – or the sea – often metonymically represented by a foamy wave). Largely speaking, the text and illustrations of Comarnescu/Universul are symmetrical (offering the same information, duplicating each other).

Interplay between Text and Image in the Rosetti/Carte Românească Edition

In Rosetti/Cartea Românească, an anonymous illustrator produced a total of 43 pictures which lavishly adorn the 108-page volume, as follows:

- 4 full colour pages (colour plates): 36/37, 92/93, 128/129, 160/161 (separate sheets inserted between the respective pages; the last two in a landscape format);
- 39 black-and-white pictures, with 18/19 and 60/61 looking like shapes across a double page, but are actually separate.

Unlike Mariana Petrașcu's pictures, which generally illustrate static moments in the plot, the ones in Rosetti/Cartea Românească focus on the more dynamic episodes. Moreover, the landscape format is used effectively by the illustrator to capture the magic of Robinson's ordinary life. The arrangement of shapes across a double page spread is also important in terms of directing the eye and establishing aesthetic balance. Most of them are bordered, except for those on pages 17 and 39.

The table below presents a selection of pictures we will focus upon:

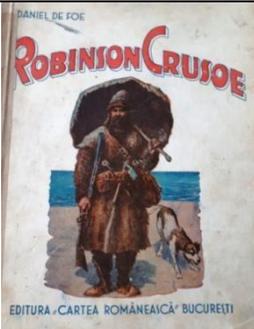
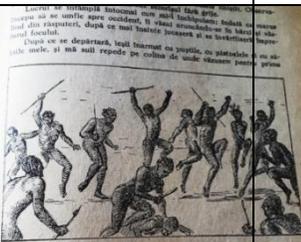
 <p>FRONT COVER</p>	 <p>p. 45</p>	 <p>p. 53</p>
 <p>p. 75</p>	 <p>p. 87</p>	 <p>colour plate 76/77</p>

Table 3. Illustrations in the Rosetti/Cartea Românească edition.

If a book cover is an intersemiotic translation of the book's content, as Marco Sonzogni (2011) aptly argues, then the image of a weather-beaten Robinson, clad in fur clothing from head to toes, shows something not only about the content (the image is relevant, since Crusoe spends most of the time on the island), but also about the stance of the publishing house. Ethnocentrism is readily visible in the text (the translator's global strategy being clearly domesticating) as well as in the pictures. Just like in Comarnescu/Universul, the author's name is relegated to the top left part of the page,

typeset in smaller letters than those indicating the publishing house. The slanting shape of the title, written in bright red, gives the title character equal weight to the one we were able to see on the cover of Comarnescu/Universul. Despite the title's large font of bright colour, however, it is the dark figure of Robinson Crusoe which dominates the front cover. Armed to the teeth, in a stalking pose against a maritime background and gazing directly towards the viewer, Robinson is the very image of misfortune (a memorable, indelible, haunting image). He is standing with his back towards the sea (ready to leave it behind and adapt to the island), and a playful brown and white Jack Russell terrier is following close by. He carries an improvised umbrella in his left hand and a gun in his right hand; an axe and other weapons are hanging from his belt. Sartorially, he is most interesting: his footwear looks very much like the Romanian *opinca* (a type of traditional peasant's or shepherd's laced sandal or moccasin worn in the country); his heavily bearded face and Phrygian cap reminds one of a Dacian cap – a clearly ethnocentric representation of the character. But it is not so much his rustic appearance that captivates in this dramatic close-up as it is his resigned expression.

The creation of convincing characters is vital to the success of a visual narrative, and even if the front cover and many other pictures inside the book are devices meant to enlist the “reader's alignment with an indigenous perspective” (see Harris, 2005) of life in wilderness, they manage to offer to the reader a sample of visual art as an act of complementary interpretation rather than literal visual translation.

The anonymous translator uses gestures to bring characters to life. The pictures are not a framing device for the text, but rather the other way around, with the illustrations placed among units of text. Visual ‘stamps’ mark the beginning of each new chapter and are, at times, subtle indicators of mood. Crusoe's close observation of meteorological phenomena (rainfall, tides, draught) and his assiduous experiments in farming and manufacture (hunting, building tables and chairs etc.) are usually selected. Very small images are sometimes static (representing a goat – page 39, or a bear – page 24, but also a variety of seascapes and landscapes), and sometimes dynamic (see the image on page 53, with Robinson in motion, striving to catch a parrot, or the soldier-like Crusoe catching a turtle, on page 45). The dance of the cannibals around the fire, depicted on page 75, is the very definition of hypotyposis, as expressed by Pierre Fontanier: “hypotyposis paints things in such a lively and dynamic way that it puts them, so to say, in front of our eyes and turns a narrative or a description into an image, a painting, a tableau vivant” (Fontanier, 1968: 390).

Page 87 offers an interesting and significant contrast between a calm Crusoe, hands on hips, and an agitated Friday, running across fences. But the most impactful image in the entire book is the colour plate between pages 76 and 77, depicting Robinson with his foot on Friday's back – a triumph of imperialism and colonisation. This is the narrative's ideological climax, signalled and supported by Robinson's posture of ultimate power, with Friday flat on his face at his feet, in a hallucinating fantasy of colonial mastery.

The illustrations in Rosetti/Cartea Românească are more complex, more plastic and better suited for children's books than the ones in Comarnescu/Universul. They point to an enhancing relationship between text and image, where the image offers more (profound) information. The illustrator thus acts as a co-narrator rather than as a mere decorator.

Conclusions

Static/symmetrical/literal (Comarnescu/Universul) vs. dynamic/enhancing/complementary (Rosetti/Cartea Românească) are oppositions which cannot, by themselves, encapsulate the different ways in which the illustrations in the two volumes published in 1943 succeed in establishing timeframe and adding drama and pace to the verbal story. But, be it in different ways, both volumes tried to engage young readers in higher levels of reflection of texts by means of illustrations, both volumes:

- acknowledged the intrinsic meaning(s) of the visual mode,
- displayed a different retranslation stance (and it made sense to be published in a sort of competition with each other),
- showed that “[g]ood illustration, whether it is for adults or children, should provide a visual prompt, a pictorial counterpart to the text; its role is to add to the reader’s understanding, appreciation, and enjoyment” (Salisbury, 2004: 94-95).

BIBLIOGRAPHY

Corpus:

- DEFOE, Daniel, (1943), *Viața și nemișomentele aventuri ale lui Robinson Crusoe*, transl. Petru Comarnescu, illustrations and cover by Mariana Petrașcu, second edition, București, Editura Ziarului “Universul”.
- DE FOE, Daniel, (1943), *Robinson Crusoe*, transl. Radu R. Rosetti, București, Editura “Cartea Românească”.
- DEFOE, Daniel, (2007), *Robinson Crusoe*, Oxford and New York, Oxford University Press, edited with an Introduction by Thomas Keymer.

References:

- BACIU, Sorin, (1999), *Robinson Crusoe – Echoes in Romania*, Pitești, Editura Paralela 45.
- BONHOMME, Marc, (2008), “Peut-on parler de métonymie iconique?”, in S. Badir, & J. -M. Klinkenberg (eds.), *Figures de la figure. Sémiotique et rhétorique générale*, Limoges, Presses Universitaires de Limoges, pp. 215–228.
- COCARGEANU, Dana-Mihaela, (2015), *Children’s Literature Across Space and Time. The Challenges of Translating Beatrix Potter’s Tales into Romanian*, PhD diss., Dublin City University, <http://doras.dcu.ie/20396/> (accessed February 2020).
- FONTANIER, Pierre, (1968), *Les figures du discours*, Paris, Flammarion.
- GENETTE, Gérard, (1997), *Paratexts: Thresholds of Interpretation*, trans. Jane E. Levin, Cambridge, Cambridge University Press.
- HARRIS, Pauline, (2005), *At the Interface Between Reader and Text: Devices in Children’s Picturebooks that Mediate Reader Expectations and Interpretations*, paper presented at the AARE Annual Conference, available online: <https://www.aare.edu.au/publications/aare-conference-papers/show/4718/at-the-interface-between-reader-and-text-devices-in-childrens-picture-books-that-mediate-reader-expectations-and-interpretations> (accessed May 2022).
- LOMBEZ, Christine (ed.), (2018), *1943 en traductions dans l’espace francophone européen*, Atlantide no. 8, Nantes, Presses de l’Université de Nantes.
- MITCHELL, W. J. Thomas, (1986), *Iconology. Image, Text, Ideology*, Chicago, The University of Chicago Press.
- NIKOLAJEVA, Maria; SCOTT, Carole, (2006), *How Picturebooks Work*, New York and Oxon, Routledge.
- PANOFSKY, Erwin, (1955), *Meaning in the Visual Arts. Papers in and on Art History*, New York, Doubleday Anchor Books.

- PĂRLOG, Aba-Carina, (2019), *Intersemiotic Translation. Literary and Linguistic Multimodality*, London, Palgrave Macmillan.
- PYM, Anthony, (1998), *Method in Translation History*, Manchester, St. Jerome Publishing.
- ROQUE, Georges, (2017), "Rhetoric, Argumentation, and Persuasion in a Multimodal Perspective", in Tseronis, Assimakis; Forceville, Charles (eds.), *Multimodal Argumentation and Rhetoric in Media Genres*, Amsterdam / Philadelphia, John Benjamins, pp. 25-50.
- SALISBURY, Martin, (2004), *Illustrating Children's Books. Creating Pictures for Publication*, New York, A/C Black.
- SCOTT, Clive, (2018), *The Work of Literary Translation*, Cambridge, Cambridge University Press.
- SONZOGNI, Marco, (2011), *Re-covered Rose: A Case Study in Book Cover Design as Intersemiotic Translation*, Amsterdam & Philadelphia, John Benjamins.
- VAN COILLIE, Jan, (2008), "The Translator's New Clothes Translating the Dual Audience in Andersen's *The Emperor's New Clothes*", in *Meta*, vol. 53, no. 3, pp. 549-568.