Original research paper

THE MAGIC OF SOUND AND COLOUR. MULTIMODALITY IN ELEANOR FARJEON'S *MARTIN PIPPIN* BOOKS AND THEIR TRANSLATIONS INTO POLISH

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Abstract

Eleanor Farjeon belonged to the most popular British authors writing for children in the first decades of the 20th century. However, very few of her stories have appeared in translation. There are no translations of her major work, *Martin Pippin in the Apple Orchard*, and its sequel, *Marin Pippin in the Daisy Field*, into German, French, Spanish, Russian, or the Scandinavian languages. Yet, the *Martin Pippin* books have been translated into Polish, by Hanna Januszewska. In Eleanor Farjeon's work, sound effects play a central role. Her texts are multimodal in many aspects, but rhyme, wordplays, and linguistic jokes pose the utmost challenge to translators. The article investigates the exponents of multimodality in Farjeon's books and their equivalents in the Polish version. The theoretical framework is the translation shift approach [Vinay and Darbelnet 1958/1995] and its later extensions. The conclusion is that Hanna Januszewska's translation is an almost perfect example of functional equivalence.

Key words: children's literature, colour terms, Eleanor Farjeon, multimodality, translation equivalence

The notion of multimodality

Although human communication has always been multimodal – it has always involved visual and auditory signals – theoretical studies of the phenomenon of multimodality started first in the 20th century, with pioneer work by Roland Barthes, Jacques Derrida**,** Umberto Eco, Günther Kress, Theo van Leeuwen, and others. Currently, multimodality is explored not only in the domains of semiotics, art and media studies, and linguistics, but also in sociology, education studies, technology, and, last but not least, in psychology and neurology.

Kress [2010: 79] defines a mode as "a socially and culturally shaped resource for making meaning. Image, writing, layout, speech, moving images are examples of different modes." The interplay between various modes has gained more and more attention among translation theoreticians and practitioners since Roman Jakobson [1959/2000] introduced the concept of intersemiotic translation. As Luis Pérez González [2014: 120] points out, the growing interest for intersemiotic/multimodal translation has led to certain terminological discrepancies: some scholars understand this notion as "the transfer of meaning across different media (e.g., the filmic adaptation of a literary text)", while other define it "as shifts between two different medial variants of the same sign system (e.g. the change from spoken into written language that takes place in film subtitling)". Yet there exists a third aspect of multimodality in translation: the transfer of meaning of an originally multimodal work of art into another linguistic and cultural system.

Helen Julia Minors [2014] addresses this issue in the context of translating the interplay between text and music:

> The concept of 'translation' is often limited solely to language transfer. It is, however, a process occurring within and around most forms of artistic expression. Music, considered a language in its own right, often refers to text discourse and other art forms. In translation, this referential relationship must be translated too. How is music affected by text translation? How does music influence the translation of the text it sets? How is the sense of both the text and the music transferred in the translation process? [Minors 2014: 1].

In certain literary text, elements of music may not be as obvious as in, for example, in songs or in opera. A work written mainly in prose may include fragments of songs, poems, and other forms of sound symbolism that contribute to the aesthetic function [Jakobson 1981] and pose a challenge when the text is to be transferred to another language system. Furthermore, a literary work may be multimodal by evoking multisensory impressions by words and phrases referring to colour, touch, taste, and smell.

Recent neurological research [Deldar et al. 2021; Guilbeault et al. 2020; Lachs 2022; Siuda-Krzywicka et al. 2019a, 2019b; Sun et al. 2021] shows that in the human neocortex there exist special multisensory areas, so-called convergence zones, that are responsible for processing information coming simultaneously from neurons specialized in different sensory stimuli (vision, hearing, touch etc.). Understanding and producing words referring to sensory impressions (e.g. colour terms) require a successful interaction between the specialized sensory neurons (visual neurons, in the case of colours) and the convergence zones. Furthermore, it has been found that "responses to multimodal stimuli are typically greater than the combined response to either modality independently", a phenomenon called "superadditive effect of multisensory integration (sometimes referred to as multisensory enhancement)" [Lachs 2022].

These findings indicate that a text containing many words referring to sensory impressions is probably processed in the human brain differently from a text in which abstract words dominate. This, in turn, allows the supposition that adequate translation

of linguistic expressions which are closely related to senses plays a very important role in perception of the target text.

Matthew Reynolds [2019] in a study of multimodality across sight and sound (referring to the definition by Kress [2010] quoted above and to the work by Derrida [1985] and W.J.T. Mitchell [1986]) points out that practically all texts are inherently multimodal, and that distinctions between linguistic and non-linguistic signs as well as those between different modes are not clear-cut; they are rather different points on a continuum:

> [T]he distinction between "linguistic" and "non-linguistic" signification is hazy and cross-hatched with continuities. Signs cannot be separated into the neat categories of "icon," "index," and "symbol" [Reynolds 2019: 121].

> Just like "multilingualism," "multimodality" does not name a multitude of entities called "modes" that are separate and countable. Rather, it points to an ever-varying continuum of resources for meaning-making that can be divided up in different ways. Social practice bunches some of these together so that it can seem obvious they should be defined together as one mode (e.g., "writing"). The same is true of language (e.g., "Italian"). But if you look closer you can always find reasons for separating out the strands and seeing them as different modes [Reynolds 2019: 119].

The case study presented here is devoted to multimodality – understood in the broad sense indicated above – in two books by the British author Eleanor Farjeon: *Martin Pippin in the Apple Orchard* [1921; later referred to as *MP1*] and *Martin Pippin in the Daisy Field* [1937/2013, henceforth *MP2*], and their translations into Polish by Hanna Januszewska [Farjeon 1966a, 1966b]. The research question is whether the sound effects and other sensory stimuli present in the original are preserved in the translation process, and, if yes, what translation methods are used. Even if every literary translation involves multimodality, certain instances may pose more difficulties than others, depending on where in the linguistic vs. non-linguistic and unimodal vs. multimodal continua the signs are placed. "When challenged by a radically multimodal sign, complexities that normally muddle along happily in the shadows are forced out into the light" [Reynolds 2019: 124].

The object of the study and its author

Eleanor Farjeon (1881–1965), awarded the Hans Christian Andersen Medal in 1956, was one of the most popular British authors writing for children in the first decades of the 20th century. Given her popularity in the English-speaking world of the first half of the twentieth century, and the popularity of British children's literature in general, it is astonishing that very few of her books and stories have appeared in translation. There exist no translations of her most important work, *MP1,* into any of the major European languages, like German, French, Spanish or Russian, nor into the Scandinavian languages. From the sequel of the book, *MP2,* only one tale, *Elsie Piddock skips in her sleep*, has been translated into German and French.

In Eleanor Farjeon's work, sound effects – a notorious obstacle for translators – play a very important role. The author was fascinated by singing games, jump rope rhymes, and other forms of children's spontaneous literary production [Campbell 1997]. One of her fairy tales, *Leaving Paradise* from the volume *The Little Bookroom* [Farjeon 1955] is entirely based on her own translation of a counting-out rhyme from French into English.

Sound effects are not the only distinguishing feature of Farjeon's stories. Her tales are full of vivid, dynamic, colourful scenes. The quotation below (from the author's foreword to *The Little Bookroom*) gives a taste of her literary style as well as of her view on her work:

> [W]hen I came to write books myself, they were a muddle of fiction and fact and fantasy and truth. I have never quite succeeded in distinguishing one from the other […]. Seven maids with seven brooms, sweeping for half-a-hundred years, have never managed to clear my mind of its [her childhood bookroom's] dust of vanished temples and flowers and kings, the curls of ladies, the sighing of poets, the laughter of lads and girls: those golden ones who, like chimney-sweepers, must all come to dust in some little bookroom or other… [Farjeon 1955].

Mikako Ageishi [2019: 106] observes that many of Farjeon's stories "seem to have emphasised sound and image rather than plot and action". However, her books do not lack plot; rather, the plot and the action are inspired by and interwoven with musical elements and colourful, sensual images.

Sound, colour, and other sensory impressions in *Martin Pippin*: the singing game of 'The Spring-Green Lady' and the construction of *Martin Pippin* books

The literary construction of the first *Martin Pippin* book is built upon a singing game. In the introduction, Farjeon states:

> In Adversane in Sussex they still sing the song of The Spring-Green Lady; any fine evening, in the streets or in the meadows, you may come upon a band of children playing the old game that is their heritage, though few of them know its origin, or even that it had one. It is to them as the daisies in the grass and the stars in the sky [Farjeon 1921: 2].

The author's claim that *The Spring-Green Lady* was a true children's game is a part of her own make-believe play; in the reality, the game was Farjeon's invention [McWilliams 1999]. This does not alter the fact that the introductory songs and the whole structure of *MP1* are inspired by singing and dancing games – multimodal entertainment forms that existed already in ancient Persia and Greece, and flourished in Europe during the Middle Ages, giving origin to the ballad genre [Campbell 1997, Gawrońska Pettersson 2013].

A ballad unifies elements of epics, drama, and lyrics, and so do both *Martin Pippin* books. Both contain epic parts: the stories told by the title hero, dramatic parts: the in-

terludes between the tales, formed as scenic dialogs (provided with stage directions), and lyrics: songs and short poems interwoven with the narrative and the drama.

The game of *The Spring-Green Lady* that sets the framework for the main story in *MP1* is a dramatized tale of a wandering singer and an imprisoned princess, guarded by six ladies-in-waiting. The troubadour tries to distract the lady guards by song and dance music, and at the third trial, he succeeds to set the princess free. In the main storyline of *MP1*, these events are repeated, although the main heroine is a daughter of a Sussex farmer, the setting is not a castle, but an apple orchard, and the "ladies-in-waiting" are milkmaids. The "imprisoned princess" fell victim to unfortunate love, and the only way to break the curse is to tell her seven newly invented romantic stories – something that the wandering singer Martin Pippin is capable of. It is rather easy to guess what happens in the epilogue…

In the sequel, *MP2*, the singer encounters seven small girls, daughters of the heroines of the first book. The children involve the troubadour in a new game: they refuse to go to bed unless Martin tells each of them a fairy tale on a chosen topic and guesses the names of their mothers. The construction of the book is parallel to the one of *MP1*: there is a prelude, seven fairy tales separated by interludes, and an epilogue.

Rhyme, alliteration, and meaningful names

In both *MP1* and *MP2*, the fairy tales are preceded by songs that allude to the respective story's main motif. The interludes, especially in *MP2*, contain an abundance of short poems: counting out short poems, jump rope rhymes, riddles, and other rhymes being parts of spontaneous language games. For example, in Interlude III, the girls invent rhymes about birds, in Interlude V – about the history of Sussex, in Interlude II – about towns whose names start in their favourite letters. The sound effects are not only rhythm and rhyme, but also alliteration and onomatopoeia. Some examples are shown below.

> Cuckoo's going like a bolt
> Over hollow, hill, and holt.
> All round Sussex far and near,
> Cuckoo-flower comes up to hear.
> Cuckoo! cuckoo! happy hour
> Of cuckoo-call and cuckoo-flower.
>   [Farjeon 1937/2013: 81].

> 'A,' said Sylvia […] 'is for Arundel'.
> Run, Arun, run and tell
> How shall men know Arundel?
> A Castle Tower, a Cathedral Bell,
> By these all men know Arundel.

> […] 'C is for Chanctonbury Ring,' said Sophie, and sang:
> Ring-a-ding, Chanctonbury!

What shall I sing?
Beeches on a hill-top
All in a ring.
Green in the morning,
Black in the night,
And burning in the autumn
Like a beacon light.
   [Farjeon 1937/2013: 62–64].

King Harold, King Harold, he ran out of town,
And hastened to Hastings to fight for his crown;
But an archer let fly and King Harold fell down,
And King William the Conqueror put on his crown.
   [Farjeon 1937/2013: 132].

Apart from inventing songs and rhymes, the characters play other creative linguistic games. In Interlude I in *MP2*, the girls and Martin Pippin make up "old sayings" about trees, and their replicas evolve into a poem:

Selina: […] The Birch is a fountain.
Sophie: The Willow's a bower.
Sally: The Elm is a mountain.
Sue: The Poplar's a tower.
Stella: The Chestnut's a chapel.
Sylvia: The Aspen's a song.
Martin: The house of the Apple holds right things and wrong.

[Farjeon 1937/2013: 14–15].

All interludes in both *MP* books are full of joking and cheerful teasing that involve rhyming words and wordplays, e. g. "It may be never, if you aren't clever" [Farjeon 1937/2013: 58], or "Martin: 'Preserve mig!' Sally: 'Like jam?'" [Farjeon 1937/2013: 39].

Deliberate use of phonetic effects is also present in the author's choice of proper nouns. The names of the girls in both books start in the same sound ([dʒ] in *MP1* and [s] in *MP2*). The phonetic similarity indicates that, albeit being very different individuals, the milkmaids and their daughters form united teams bound by friendship. Many characters' names anticipate their personalities: *Robin Rue, Little Trot, Simon Sugar, Proud Rosalind, Rose of Smockalley*… The words by Frances C. Sayers [1956] summarise Farjeon's concern about proper nouns:

She [Eleanor Farjeon] has a gift for names, perhaps because her own evokes such music. What names in the two novels involving Martin Pippin: Jennifer, Jessica, Jane, Joan, Joyce, Joscelyn, and Gillian; […] Sally, Selina, Sylvia, and Sue! And the names she conjures for the spirits of darkness: Trimingham, Knapton, and Trunch… [Sayers 1956]

Colour terms

In their article on colour semantics in poetry, Saule Abisheva et al. [2022: 180] refer to Dorothea Lasky [2014], who claims that colour "is not simply a decorative element in a poem. Color creates an expanse […] Color makes […] this imaginative space more specific and bigger, gives it weight, makes it solid". These words can apply to the magic space created by Farjeon. In addition, in *MP1*, the colour terms strengthen the connection between the singing game of *The Spring-Green Lady* and the structure of the whole text.

In the game, the wandering singer addresses first the Spring-Green Lady, then the Rose-White Lady, and finally, the Apple-Gold Lady; the last one allows him to free the princess. In the main storyline, Martin Pippin tries without success to get into the apple orchard in April, when first blades appear on the trees and the milkmaids wear green dresses. He makes the next attempt in May, when the trees are in bloom and the girls' dresses match the colour of the petals. He is admitted to the orchard in September and tells his love stories while his listeners are clad in robes the colour of ripe apples. The colours symbolise not only the different seasons and the natural stages of apple trees, but also the emotional development of the girls: when the apples are ripe, the girls, who earlier declared themselves to be man-haters, are ready to enter the world of true love.

A quantitative investigation of colour terms in *MP1* (Table 1) shows that *gold/golden*, *white*, and *green* rank highest with respect to frequency in the whole book. Although the major portion of the text consists of Martin's fairy tales and thus is not situated in the apple orchard, the three symbolic colours introduced in the singing game permeate the whole literary composition.

The setting of MP2 is a daisy field at night. The frequencies of colour terms seem to match that scenery. *White* and *gold/golden* are still high on the scale, but *black*, ranked 5 in *MP1*, is the second most frequent colour adjective in *MP2*. Thus, in MP2, the dominating colours are those of daisies, stars, and the night sky.

Table 1. Frequency of colour terms in *Martin Pippin* books. The three most frequent terms in each book are highlighted.

Colour term	Occurrences in *MP1* (221 pages)	Occurrences in *MP2* (204 pages)
Gold/Golden	**128**	**51**
White	**107**	**67**
Green	**105**	35
Red	82	25
Black	61	**54**
Blue	40	34
Silver	44	21
Pink/Rose/Rosy	12	20
Yellow	28	13
Grey	27	9

Taste, smell, and touch

MP1 contains not only an abundance of references to the colours of the apples and the girl's dresses that match the orchard, but also to the apple's taste, consistency, and smell.

While guarding their 'princess', the girls live on bread and apple. With time, they get tired of it:

> Joan bit her apple and said, 'It puckers my mouth.'
> Joyce: Mine's sour.
> Jessica: Mine's hard.
> Jane: Mine's bruised.
> Jennifer: There's a maggot in mine.
> They threw their apples away.
>
> [Farjeon 1921: 16]

The girls and the singer start dreaming about other kinds of food, and in the epilogue, their dreams come true. Food is a natural source of multimodal stimuli – it affects sight, touch, smell, and taste – and so does Farjeon's description of the magical feast in the apple orchard:

> In the middle was a great heap of apples, red and brown and green and gold; but besides these was a dish of roasted apples and another of apple dumplings, and between them a bowl of brown sugar and a full pitcher of cream. The cream had spilled, and you could see where Martin had run his finger up the round of the pitcher to its lip, where one drip lingered still. Near these there was a plum-cake of the sort our grannies make. It is of these cakes we say that twenty men could not put their arms round them. There were nuts in it too, and spices. And there was a big basin of curds and whey, and a bigger one of fruit salad, and another of custard; and plates of jam tarts and lemon cheesecakes and cheesestraws and macaroons; and gingerbread in cakes and also in figures of girls and boys with caraway comfits for eyes, and a unicorn and a lion with gilded horn and crown; and pots of honey and quince jelly and treacle; and mushrooms and pickled walnuts and green salads [Farjeon 1921: 207].

The dominating taste impression in *MP1* is sweetness; in *MP2*, too, we find many references to sweets and food that children like. For example, at the end of each interlude, Martin treats the small girls with different kinds of candy: toffees, chocolate creams, pink and white truncheons…

References to taste, smell, and touch are not as prominent as sound effects and colour terms, but still, they are expressive and contribute to the multimodality of the text.

The Polish translation by Hanna Januszewska

Proper nouns

The title of the Polish edition, *Marcin spod Dzikiej Jabłoni*, literally meaning 'Martin from under The Wild Apple Tree' [Farjeon 1966a, 1966b] suggests that the translator prefers an adaptive/domestication approach [Kwieciński 2001; Tadajewska 2015]: the first name of the main hero is replaced by its counterpart in the target language, and his surname has undergone a cultural substitution (the translation follows the Polish medieval name forming pattern, but preserves the original associations: *Pippin – Wild Apple Tree*). However, Hanna Januszewska (henceforth HJ) is evidently in favour of a balance between assimilative and exoticizing methods/procedures[1] [Kwieciński 2001; Gawrońska Pettersson 2011; Van Collie 2006; Vinay, Darbelnet 1958/1995]. The translator preserves almost all names of English counties and really existing places in their original shape: *Arundel, Cumberland, Chanctonbury, Devon, Dorset, Norfolk, Suffolk, Sussex* etc. When it comes to names of fictional characters and places, especially those where sound symbolism and/or meaningful associations play a role, more adaptive procedures can be observed. Some examples are shown in Table 2.

Table 2. Translation of names of fictional places and characters, examples.

No.	Source Text	Target Text
1	Andy Spandy	Andy Spandy
2	High and Over	Hajda w Górę
3	Little Trot	Mały Dreptaś
4	Margaret	Stokroć
5	Mill of Dreams	Wiatrak Snów
6	Pepper	Pieprzówka
7	Proud Rosalind	Dumna Rozalinda
8	Robin Rue	Gil Płaczek
9	Rose of Smockalley	Róża ze Strojnej Ulicy
10	Simon Sugar	Szymon Słodyczka

HJ demonstrates a wide range of translation methods:
- borrowing/copying (example 1);
- combination of a target language counterpart of the first name with a translation of the sur- or nickname (examples 7 and 9);
- target language counterpart of the first name combined with a invented sur- or nickname that has phonetic and/or semantic similarity with the original (example 10);
- invented name that has phonetic and/or semantic similarity with the original (examples 2–4, 6, 8);
- full translation (example 5).

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[1]   The terms "translation method" and "translation procedure" are used here as synonyms, although the author is aware that certain scholars make a distinction between those terms.

Example 4 (*Margaret – Stokroć*) is particularly interesting, since HJ chooses not to use the Polish equivalent of *Margaret: Małgorzata*; instead, she adds a poetic value by forming the heroine's name from the Polish noun *stokrotka* meaning 'daisy' (a flower similar to another flower species called *margaretka*); at the same time, *Stokroć* is homonymous to an archaic Polish adverb meaning 'hundred times'. The network of phonetic and semantic associations is thus very elaborate.

The translator is clearly aware of the symbolics of sound in the names of the characters occurring in the main storyline. As mentioned in Section 3.2, the names of the girls who listen to Martin's fairy tales start in [dʒ] in *MP1* and in [s] in *MP2.* HJ keeps the aesthetic function of the initial sounds by preserving the [s] in *MP2* and letting the names in her translation of *MP1* start in [j]. Thus, she renders the graphical initials of the six girls (the name of the seventh one, *Gillian*, is changed to *Juliana*).

HJ uses Polish counterparts of the original names (often in diminutive forms) when it is possible (*Joan – Joasia, Jane – Janka, Jessica – Jesyka, Sally – Salusia, Sylwia – Sylwka* etc.). If the Polish exonym starts in a sound that would disturb the alliteration, another target language name starting in the appropriate sound is chosen (e.g. *Sofie – Sabinka, Sue – Sewerka* instead of *Zosia* and *Zuzia*, the Polish counterparts of *Sofie* and *Sue*).

Songs, rhymes, wordplays, and references to sensory impressions

The translator renders all original songs and poems in a rhymed form. Table 4 shows HJ's translations of the rhymes quoted in section 3.2 and their literal backtranslations.

Table 4. Translations and literal backtranslations of short poems, examples.

Source Text	Target Text	Backtranslation
Cuckoo's going like a bolt Over hollow, hill, and holt. All round Sussex far and near, Cuckoo-flower comes up to hear.] Cuckoo! cuckoo! happy hour Of cuckoo-call and cuckoo-flower.]	Kukułeczka mknie nad nami, nad wzgórzami, nad łąkami, „Ku-ku! ku-ku! ku-ku!" – kuka, kukułczego ziela szuka. Miła chwila. Jak to bawi – „Ku-ku!" – w górze, „Ku-ku!" – w trawie.] [Farjeon 1966b: 94]	The cuckoo flies over us, over the hills, over the meadows, "Coo-coo! coo-coo! coo-coo!" [it] coockoos,] [it] looks for cuckoo-flower. A nice moment. How amusing it is – "Coo-coo!" – above, "Coo-coo!" – in the grass.]
Run, Arun, run and tell How shall men know Arundel? A Castle Tower, a Cathedral Bell,] By these all men know Arundel.	„A po czym poznamy cię, o miasto Arundel?"] A po obronnych flankach, które wróg brał na cel.] A gdy już sam wiesz o tym, tą wieścią się dziel:] Aż każdy pozna urok starego Arundel.] [Farjeon 1966b: 71]	"Well, how shall we know you, oh, town of Arundel?"] Well, by the shielding towers, which the enemy targeted.] And once you know it yourself, share this news:] until everyone knows the charm of old Arundel.]

Source Text	Target Text	Backtranslation
Ring-a-ding, Chanctonbury! What shall I sing? Beeches on a hill-top All in a ring. Green in the morning, Black in the night, And burning in the autumn Like a beacon light.	Czarodziejskie Chanctonbury Czule zadzwoń mi: Ding-dong!] Czarodziejskie śpiewaj bory, Buków twoich czarny krąg. Czernią buki noc ocienia, Czas świtania stroi w blask… Czerwienieją o jesieni Chanctonburski krasząc las. [Farjeon 1966b: 71]	Enchanted Chanctonbury Ring for me a tender: Ding-dong! Sing of enchanted forests, Of your black ring of beeches. The night casts a black shadow over the beeches,] The sunrise adors them with light… They redden in autumn Embellishing the forest of Chanctonbury.]
King Harold, King Harold, he ran out of town,] And hastened to Hastings to fight for his crown;] But an Archer let fly and King Harold fell down,] And King William the Conqueror put on his crown.]	Król Harold, Król Harold Gna od miasta bram.] „Nie oddam korony! Przy mych prawach trwam!] Pod Hastings! Pod Hastings! Zwycięstwo lub śmierć!"] I zginął król strzałą przeszyty przez pierś.] A Wilhelm Zdobywca rzekł: „Wreszcie ją mam!"] I jego koroną uwieńczył się sam. [Farjeon 1966b: 152]	King Harold, King Harold, Runs from the city gates. "I will not give up [my] crown! I stand by my rights!] At Hastings! At Hastings! Victory or death!"] And the king died with his chest pierced by an arrow.] And William the Conqueror said: "I have it at last!"] And crowned himself with his crown.
The Birch is a fountain. The Willow's a bower. The Elm is a mountain. The Poplar's a tower. The Chestnut's a chapel. The Aspen's a song. The house of the Apple holds right things and wrong.	Brzoza – to złota chmura. Wierzba – to łuk rycerza. Wiąz – to zielona góra. Topola – strzelista wieża. Kasztan – cienista kaplica. Osika – to śpiew na wietrze. Jabłoń – to dach, który chroni najgorsze i najlepsze. [Farjeon 1966b: 16]	[The] birch is [a] golden cloud. [The] willow is [a] knight's bow. [The] elm is [a] green mountain. [The] poplar – [a] soaring tower. [The] chestnut – [a] shadowy chapel. [The] aspen is [a] song in the wind. [The] apple tree is [the] roof that protects [the] worst and [the] best.

The sound effect that undergoes most changes is the rhythmic structure. In some cases, as e. g. in the first four lines of the poem about King Harald, the metre is preserved, but most frequently, the lines in the Polish versions are one or several syllables longer than the original. This is partly due to the Polish morphophonological system (many syllabic grammatical suffixes, scarceness of one-syllable words).

Changes of rhythm obviously affect the aspect of song translation that Peter Low [2003, 2013] calls "singability", but the poems and songs in *MP1* and *MP2* are not meant for stage performance. Thus, it is understandable that HJ decided to sacrifice the metric in favour of other values.

It seems that prolonging the verses has more causes than the morphophonological differences between the source and the target language. It can be assumed that the additional lines in the King Harald poem have an explicatory function: the battle of Hastings is a historical event known to British children, but not equally well known to young Polish readers; thus, the translator decided to elaborate the scene of the King's

death to make it more vivid and comprehensible than the rather laconic original description. Similarly, the lexical changes and additions in the poem about Arundel ('the shielding towers, which the enemy targeted') give a Polish child a picture of the medieval fortification characteristic for this town – an image that a literal translation of *A Castle Tower, a Cathedral Bell* would not evoke.

Other additions, as the adjectives in the rhyme about trees or the very prominent alliteration in the poem about Chanctonbury, seem to have a poetic function only. They may be interpreted as a compensation for certain aesthetic effects that disappeared in translation of other part of the texts (some rhymes and jokes in the replicas, like the already quoted *It may be never, if you aren't clever*). It is, however, worth noting that the translator shows a lot of invention in handling wordplays. For example, *Martin: 'Preserve mig!' Sally: 'Like jam?'* [Farjeon 1937/2013: 39] is replaced by a joke based on the Polish verb *upiec* ['bake'/'roast'] and the idiom *upiekło mi się* (lit. 'it was roasted for me', meaning 'I managed to skip something unpleasant'): *Marcin: [...] Jakoś mi się upiekło. Salusia: Marcin jest upieczony?* ('Martin: Somehow, I managed to skip it. Sally: Is Martin roasted?') [Farjeon 1966b: 45].

Another well-handled wordplay concerns a ship captured by pirates, who changed its name from *Mary-le-bone* to *Marrowbone* [Farjeon 1937/2013: 95]. The Polish translator plays on the names *Maria Renata* and *Marynata* ('marinade'), preserving the main semantic associations and the alliteration [Farjeon 1966b: 45]. Several similar examples could be quoted.

HJ is also careful about onomatopoeia; an example is the rhyme about the cuckoo in Table 4. Rendering the sound of a cuckoo is perhaps not a big challenge, but there are more serious ones, for example translating a wordplay alluding to the sound of an owl: *Who? Who?* HJ solves this problem by replacing the owl by a hen cackling *Kto? Kto?* ('Who? Who?') [Farjeon 1937/2013: 81; 1966b: 94]. Such substitutions are not very frequent, and they are always kept within the same semantic field as the original words (birds, flowers etc.).

Colour terms and words/phrases referring to other sensory impressions pose considerably less challenges than translation of sound effects. HJ renders most of them very faithfully, with some transpositions, i. e. changes of the grammatical class and/or structure [Vinay, Darbelnet 1958/1995], like *Spring Green Lady – Pani Wiosenna Zieleni* ('Lady Spring Greenness'), *Rose-White Lady – Pani Biała Róża* ('Lady White Rose'), *Apple-Gold Lady – Pani Jabłko Złote* ('Lady Apple Gold'). The distribution of colour terms is practically identical in the target and the source text. Taste and smell references are also close to the original, apart from some domestications concerning names of culture specific cakes and candies (*brandy balls – karmelki rumowe, plum cake – babka z rodzynkami*, etc.).

Conclusions

HJ's translation of *Martin Pippin* is an almost perfect example of functional equivalence in accordance with Nida's definition [1964]. Some translation researchers would perhaps call the Polish versions of *MP1* and *MP2* "transcreation", "rewording"

or "*Neuschöpfung*" [Jakobson 1959/2000; Zethsen 2007], but these terms could even apply to Nida's examples of functional translation, where the focus lies on evoking the overall perception of the text rather than on exact transfer of lexical and grammatical structures.

In Section 1, it was argued that multimodality does not necessarily imply the presence of different physical media, like text, pictures, film adaptation etc. Multimodality may also be achieved by one channel, e.g. a text that by its phonological, lexical and pragmatic features activates several perception modes in the brain. Eleanor Farjeon's *Martin Pippin* books are truly multimodal since they appeal to vision, hearing, touch, taste, and the smelling sense both by lexical/phrasal choices and aesthetic sound effects. The Polish translator was clearly aware of how important it was to preserve the interplay between the plot of the story and the sensory stimuli evoked by linguistic means. She made impressive attempts to keep this balance intact. In cases when semantics and/or pragmatics collided with the sound possibilities of the target language, HJ seems to follow the approach that Eleanor Farjeon formulated in the dialogue between the troubadour and his listeners:

> 'A silly song,' said Joscelyn.
> Martin: If you say so. For my part I can never tell the difference between silliness and sense.
> Jane: Then how can a good song be told from a bad? You must go by something.
> Martin: I go by the sound.
> [Farjeon 1921: 48].

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