A Comparison Between the Persian Translations of the Children's Story "The Giving Tree :"With a Paratranslation Approach

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ABSTRACT

Paratext is a text on the verge of another text. The cover design, the foreword, the back cover description, the book size, the paper type, the dedication, the footnotes, the publisher's logo, the title page, and generally all the additional elements that make a text into a book are considered paratext. Inspired by the concept of paratext, Yuste Frias coined the term Paratranslation. Paratranslation includes the translation of a book's paratexts in order to adapt it to the semiosphere of the target language. Paratexts are invisible channels for communicating the translator's ideologies. This study aims to investigate the effect of paratranslations on changing the dominant discourse in the source language of the original work. Considering the numerous English to Persian translations available for "The Giving Tree" by Shell Silverstein and the different readings of multiple reviewers of this book, this paper has decided on it as a subject for its approach in translation studies. In this regard, this study intends to compare the multiple interactions of paratexts in each available translation. The interaction between the text and images has always been of interest to children's literature theorists, including Scott and Nikolajeva. This paper's initiative is to extend their discussed interactions from the level of text-image relationship to the level of paratranslations. The results indicate that the interaction between the text and the paratext involves five different types (symmetrical, complementary, expanding, counterpointing, and contradictory); additionally, the translators and other relevant cooperators influence the reading of the original text in the source language by assuming different types of paratranslation interactions. The cultural distance between the text of original language and the translated text, besides the prominence of different paratexts including cover design, book size, and other elements. in the children's book publishing industry, demands thorough research.

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1 Introduction

In Gerard Genette's view, "Translation is a work that has no validity without a proper paratext" ([Janet, 2002: 408](#)) By paratext, we intend all the structures associated with the text that participate in constructing its meaning. In fact, "the paratext consists, as this ambiguous prefix suggests, of all those things which we are never certain belong to the text of a work but which contribute to present-or to 'presentify'--the text by making it into a book" ([Genet and McIntash, 1988: 63](#)). Regarding a book as a physical commodity, Genette divides contexts into two categories: epitext and peritext. The distinction between these two is due to the status of the physical settlement of the paratext with regard to the text. Preface, book title, cover design, publication logo, back cover descriptions, and other items are among the book's epitexts. The author's interviews, critiques, sermons, and non-attached book-related notes are considered peritexts. In fact, the epitext is directly attached to the original text and surrounds it as closely as possible ([Namvar Motlagh, 2007: 133-134](#)); Hence, they directly overshadow the reader's perception. The peritext includes those thresholds not attached to the text that the reader can only deal with directly outside the physical context of the book. In order to refer to the paratexts of a book in a second language, Yuste Frias ([2010](#)) uses the term "paratranslation". Just as the origins of all paratexts are not necessarily their authors, not all translatable structures can be attributed to their translators. Genette divides epitexts into three categories: authorial, editorial, and third-party ([Ghobadi & Shokrian, 2010: 154](#)). The third-party includes anyone except the author

and publisher (and the publishing agents such as art directors, editors, and graphic designers). Although, according to the above-mentioned division, paratranslation is a special case of third-party paratext, the author believes that Genette's three divisions are also applicable for paratranslation: translator's paratranslation, second publisher's paratranslation, third-party paratranslation.

This study only covers the epitext of the book *The Giving Tree* ([Silverstein, 2011](#)) and its Persian translations. The reason for choosing to review the translations of *The Giving Tree* ([Silverstein, 2011](#)) is not only because of its interpretability, multiple readings, and reputation in the children's literature all around the world but also due to the availability of numerous translations of this work in Persian language and the fact that different publishers and translator have employed varied perimeter techniques in order to diversify their translations or to harmonize this work with different cultural policies. This study aims to investigate the effect of paratranslations on changing the dominant discourse in the source language of the original work. As the initial constructs of the book would frame and orient the audience's experience of reading and has a greater influence on their approach to the text, in many articles and books, including *Thresholds ([2002](#))*, Genette pays more attention to the prior paratexts of the book (i.e., the cover design, title, preface) than the later paratexts (i.e., the epilogue, the introduction of other works by the author or the publisher at the end of the book). In this regard, this study has focused its attention mostly on the prior paratranslations. The present pape categorizes the different ways in

which the translators and other relevant cooperators employ different methods for using paratexts during the process of reproducing a book (especially in the case of *The Giving Tree*) in accordance with the interactions between these methods.

By manipulating the paratextual frames, the translators, art directors, and their colleagues, willingly or unwillingly, transfer their personal ideology to the text besides adapting the text to the semiosphere of the second language. It is not then unreasonable that Bassnett and Lefevere (1990) consider translation as a kind of rewriting. According to Baker (2010 and 2006: 106), framing through paratext tools allows the translators to conduct their agent role without explicitly interfering with the original text in the source language. Although Genette (1997: 410) considers the paratext to be an assistive part of the text, in the case of children's picture books, the paratext can be an important part of the text itself. Sipe (2007) conducted a classroom experiment, analyzing children's responses to picture books, finding out that three-quarters of children's conversations revolved around the paratextual elements of the work. In Iranian scientific societies, the excessive focus on the translator's loyalty to such concepts as the author's language, style, and tone in the original source has led to their neglect of other elements in translation.

In comparison to many other fields of publication, the invisible authority of the translators, art directors, publishers, and editors is more prominent in the children's and adolescent publication industry due to the significant importance of different paratexts, including cover design, book size, and other elements in this field; however, the number of cognitive translation research in this area is remarkably inadequate. This lack of balance between supply and demand necessitates further research. Perhaps except for such articles including "Translation of Horror Genre: "The Graveyard" Novel by Neil Gaiman and its Persian Translation" (Sheikhhosseini et al., 2021) and "A Survey of the Status of Power Institutions, Publishers, and Selected Translated and Written Works in the Field of Children's and Adolescent Literature in Iran: Research Case from 1340 to 1357 SH" (Ghazanfarimoghaddam, Hashemi and Ghorbansabbagh, 2021) and "A Comparison of Persian Translations of the Picture Book of *The Giving Tree*: From the Perspective of the Interaction of Non-Verbal Elements" (Amir Hossein Zanjanbar and Naimeh Ameri Feleihi), no other example of cognitive translation research can be mentioned in Iranian children's and adolescent literary studies.

The present paper' initiative is that it introduces a new semantic classification for the associated paratranslation (and paratexts in general). This five-dimensional classification is based on the interactive function of the paratexts. It is based on the semantic interactions of a paratextual structure with the text (and with other paratexts).

Research Questions

1- Is the five-dimensional pattern offered by Scott and Nikolajeva (2019) regarding the categorization of different types of image-text interactions capable of being extended to a pattern for categorizing different types of paratext-text interactions besides paratext-paratext interactions?

2- Considering the type of interaction, how can we compare and contrast the different corresponding translations of *The Giving Tree* (Silverstein, 2011) available in Persian?

2. Literature Review

Inspired by the concept of Gerard Genette's notion of paratext, Yuste Frias (2010) coined the term "paratranslation". In contrast to Iranian scientific societies, Paratranslation Studies are extremely prioritized in international scientific research centers (i.e., The College for Literary Translators in France). Besides its attraction for translation scholars such as Frias (2010 Sardin (2007), and Baker (2006), Paratranslation studies has always been interesting for scholars in other fields, including political science, oriental studies, linguistics, and other areas, due to its intercultural and interdisciplinary nature. In "Messages to the World: The Statements of Osama Bin Laden" (2007), Baker uses the term "framing paratexts" instead of "paratranslation" and elaborates on the political aims of paratextual elements such as footnotes and introductions employed by Western translators who aim to acquit and whitewash the wrongdoings of fundamentalist Muslims, including Bin Laden. (Baker, 2007: 161). Abou-Bakr (2014) compares the paratexts in the English translations of Palestinian folktales with the Arabic version of these stories, comparing the representation of Palestinian identity in its dual Arabic and English narratives.

In Iran, the history of studying paratranslation is limited to only four researches. Using Baker's approach of framing paratext tools, the article "Re-Narration Through Translation: A Case Study of Islam in Iran" (Bolouri & Blouri,

2021) has identified the additional explanations offered by the translator of *Islam in Iran* (Petrushevsky, 1975, translated by Keshavarz) as Shiite Islamic framing paratexts. In the above mentioned article, the researchers argue that the translator's ideology has penetrated the text through four channels: challenging the author's point of view, endorsing the author while providing a different justification, correcting the author's mistakes, and adding further explanations. The article "From Paratext to Paratranslation: Understanding the French Translation of Dowlatabadi's Stories Based on Gerard Genette's Theories" (Hosseinzadeh & Shahparrad, 2018) mentions the translator's lack of familiarity with Iranian cultural terms (i.e., the history of Abd al-Azim al-Hasani, the correct pronunciation of the name of Iranian cities like Mashhad, and the geographical location of "Dasht-e Kavir" on Iran's map) as the reason for his incorrect explanations offered in the footnotes and other paratext elements. The author of this article does not limit the notion of loyalty in translation to the text; on the other hand, he considers loyalty to the paratexts of the original text in the source language as a necessity for a proper translation. The article "A Narrative Study of the Translators' Introduction to the Works Translated in Iran" (Hosseinzadeh, 2018) studies the evolution of translators' prefaces during the period from 1330 SH to 1390 SH in terms of form, content, and function, employing statistical analysis. "Exploring the Concept of Paratext Based on the Persian and French Translations of New York Trilogy" (Ghobadi & Shokrian, 2011) is the first Iranian academic research on paratranslation. It seems that this article mainly aims at providing a detailed

explanation of the Genettian paratext categories rather than exploring the paratexts in the Persian translation of Paul Ouster's Trilogy.

So far, no research has been conducted on paratranslation in children's picture books; however, in the case of studying the notion of paratext in picture books, we can find scholars who have dealt with the issue. According to Nikolajeva, up to 2001, the only research conducted in the field of paratexts in children's literature was a chapter called "Picture Book Parameters" from the book. *The Interplay of Text and Image* (Nikolajeva & Scott, 2021). The mentioned chapter elaborates on the book size, the front and back endpapers, the back cover, the title page, and above all, on the interaction between the title and the image on the cover. In 2006, Lawrence Sipe and #Caroline McGuire classified the children's picture books according to their different front and back endpapers. Their classification was based on two dimensions: 1- whether the endpapers are illustrated or unillustrated; 2-whether the front and back endpapers are identical or dissimilar. In 2011, Teresa Duran and Emma Bosch examined the front and back endpapers as prior and later paratexts and proposing three sub-categories, including "plain", "patterned", and "illustrated", they focused their research on the semantic function of the front and back endpapers. Sandra L. Beckett (2012) argues about the important role of textual components, especially the titles, in wordless picture books and also elaborates on the leading function of the publishers' paratexts, including their prefaces and epilogues in wordless picture books. Similarly, Bettina Kümmerling-Meibauer

explained how the "prefaces, prologues, and forewords" in Pop Art Picture books manage to lead the audience's reception into certain dimensions (2013: 106). In her recent article "Paratexts in Picture books" (2017) Silvya Pantaleo has also explored the paratexts of a couple of children's picture books, including *Tuesday* by Wiesner (1991) and *Mr. Tiger Goes   Wild* by (Brown, 2013).

3. Methodology

The present paper, employs a descriptive-comparative analytical method to show that there are five types of interactions between the original text of the source language version of *The Giving Tree* (Silverstein, 2011) and its paratext and that the relation of the paratranslations to the translated text can also be defined within the framework of these five types of interactions. In other words, the five-dimensional theory offered by Nikolajeva and Scott is capable of being extended to paratexts (especially paratranslations).

Nikolajeva and Scott (2019) consider five types of semantic interactions between the text and images. 1- Symmetrical Interaction: The image does not represent further information beyond the text. In fact, the image is the homogeneity of the text. 2- Complementary Interaction: There are gaps in the text that can be filled by the image and vice versa. 3- Expanding Interaction: The image expands the meaning of the text. 4- Counterpointing Interaction: The image and the text express two different narrations in a parallel line, and a new meaning is obtained from the combination of these two parallel narrations. 5- Contradictory Interaction: The image violates the meaning of the text.

The required data for this paper was gathered through library research method.

Study Corpus for the paper includes the original text of *The Giving Tree* (Silverstein, 2011) in its source language and fourteen different Persian versions, including translations by Karroubi (Silverstein, 2022), Bozorgmand (Silverstein, 2021), Ghena′ati (Silverstein, 2020), Hosseini (Silverstein, 2019 a), Eghbalpour (Silverstein, 2019 b), Abbaslou (Silverstein, 2019 c), Mehdizadeh (Silverstein, 2015), Moradi (Silverstein, 2014), Majidzadeh (Silverstein, 2012), Ilka (Silverstein, 2007), Riahi (Silverstein, 2006), Arad (Silverstein, 2005), J′afarzadeh (Silverstein, 2000 a), and Hirmandi (Silverstein, 2000 b).

The mentioned translations were chosen with "Total Pupulation Sampling", in which all the available Persian translations of "The Giving Tree" released so far in Iran's market have been studied both as the "Statistical Population" and as the "Statistical Sample".

With this regard and by using textual elements, this paper identifies each of the listed interactions, including symmetrical, complementary, expanding, counterpointing, and contradictory among the paratexts of each mentioned translation (between the book title and the cover design, between the location of authors name and the cover design, between the author's foreword and the story's theme, between the paper type and the back cover descriptions, and between the font color and the publisher's logo). On the other hand, this article indicates that the type of paratext interactions may not be similar to the type of paratext interactions remarkable in the original text of the source language. Since the quintet classification offered by Scott and Nikolajeva has a semantic essence and is based on the ways in which the semantic interactions between the texts and the images have been shaped, any different type of interaction results in conveying a different meaning. Hence, the difference between the type of interactions in the paratranslations and the type of interactions in the paratexts of the original text in the source language will directly change the meaning. Besides comparing the paratranslations of the different available Persian versions of *The Giving Tree* (Silverstein, 2011), this article also compares and contrasts the paratranslations of each translated version with the paratexts of the original text in the source language. It should be noted that linguistic constructs (i.e., word selection and the translator's loyalty to the original text) and paralanguage elements (i.e., the translator's tone, rhythm and style, the font type, and page layout) are not included within the scopes of this article.

4- Results and Discussion

The Giving Tree (Silverstein, 2011) begins with the phrase, "Once there was a tree."

The tree loved a little boy and everyday, the boy would come to play hide-and-go-seek, eat apples, climb her trunk, and make her leaves into crowns to put on his head. Little by little, the boy grew older, and day by day, he came to see the tree less often. Then, when he came to the tree one day, and the tree invited him to play and eat her fruits as usual, the boy regarded these things as childish and asked the tree for money. The tree gave the boy his apples to sell and take the money. The tree was happy to help the boy. The boy stayed away for a long while, and then, one day, he came back. This time he complained about not having a house. The tree, who had no house but the forest, offers the boy to build a house by cutting off her branches. The tree was happy to help the boy. After a long while,

the boy came back, and the tree was happy to see the boy. The boy asked the tree for a boat. The tree offers him her trunk to build a boat and accomplish his dream journey. The tree was happy again, but not really from the bottom of her heart. At the end of the story, the boy comes back again. The stump, against her usual trait of inviting the boy to play and eat fruit and climb on her trunk, this time expressed her shame that she had nothing to offer the boy. This time the boy wanted nothing more than a place to sit. The tree stump laid herself under the boy's feet, and she was happy again.
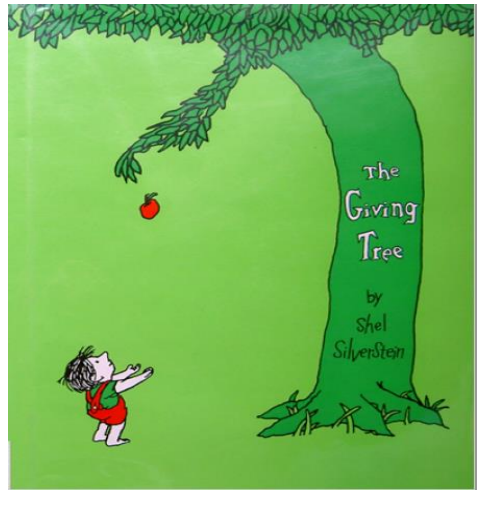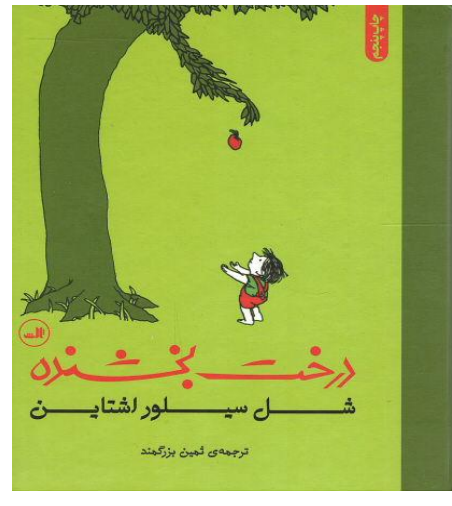
The Giving Tree (Silverstein, 2011) is not just a children's picture book but a book with multiple groups of audiences. This book resembles the Rorschach test that offers a different reading for each and every audience. "It is true that this book could be easily read as an allegory of the pleasure of generosity, but at the same time, *The Giving Tree* can be considered as an anti-feminist piece, with a theme of female submissiveness and consent to the desires of the male sex, and it can also be interpreted as a humiliating judgment about the unbalanced nature of human relationships and the temptations of love "(MacDonald, 2001: 57).

Symmetrical Interaction

In this case, the paratext represents the same information as the text itself. That is, the paratext mirrors the text in its full sense. For instance, the cover design of the original version of *The Giving Tree* (Silverstein, 2011) in the source language shows the generosity of the tree (Figure 1) since in this image on the original book cover in the source language, the lowest branch of the tree has a hand-like figure that is reaching out an open fist to give an apple to the boy standing under her shade. The tip of this branch resembles a human-like fist with five fingers and is designed to represent the same heights as human fingers (the middle finger is taller than other fingers, the little finger shorter than the rest). The boy is holding up his head and looking at the apple, he is ready to take it with both hands. Therefore, the design of the original book in the source language (the paratext) represents the generosity of the tree (the theme of the book) in every exact way. The cover images of the books translated by Karroubi (Silverstein, 2022), Bozorgmand (Silverstein, 2021), Ghenaʹati (Silverstein, 2020), Hosseini (Silverstein, 2019 a), Abbaslou (Silverstein, 2019 c), Riahi (Silverstein, 2006) and Hirmandi (Silverstein, 2000 b), on which the exact cover image of the original book in the source language are copied, have inherited this symmetrical interaction from the original version of the book in the source language. Hence, their paratranslations (the cover design of the above mentioned translations) represent the tree's generosity (the title of the book) in its most real sense.

Figure (1)

Original Book in the Source Language	Bozorgmand's Translation

The symmetrical interaction between the paratext (the cover design) with the book title and with the theme of the text

Not all the mentioned translations necessarily use the same image as the one on the original book cover in the source language. Accordingly, achieving the true relation of symmetrical interaction (the relation between paratranslation and the translated text) does not oblige the translator to be extremely loyal in communicating the exact paratext of the original book in the source language. It is possible that the paratranslations appear to be different from the paratexts of the original book in the source language, and yet, their relation to the translated text is symmetrical anyway. For instance, in the cover pictures of Eghbalpour's version (Silverstein, 2019 b), the apple tossed at the boy is closer to the boy's skirt than to the tree branch (Figure 2). On the other hand, the book title and the commercial descriptions have separated the tree's hand (branch) from the apple. This bustle of commercial descriptions (including the phrases like "selected book for the third

festival of...") and the unfitting location of the book title, besides the separating gap between the apple and the tree (the branch), make the representation of the generosity and the agency of the tree (who is depicted as giving an apple) seem to be less tangible. Thus, although the above mentioned translations (due to the gap between the apple and the tree branch and also the bustle of those descriptions) are not exactly the same as the paratext (image and cover design of the original book in the source language), the relationship between the cover design and the theme of the text is still symmetrical.

Figure (2)

In most cover designs, the tree branches resemble a sort of body language for the tree. The function of the branches for the tree is the same as the function of the branches for a voiceless human being. Although the tree is voiceless, she expresses her emotions with the help of her hand-like branches and finger-like boughs. She offers a hug by widening her hand-like branches (Figures 5 and 9) and invites the boy to come closer by pointing out her finger-like boughs. She reaches out her hand-like branches toward the boy's hands, and opening her fist, she gives him the apple lying in her fist. In the cover design of Ghena′ati's translation (Silverstein, 2020), there is no sign of the branches (which represented the body language of the tree) (Figure 3). In the cover design that Mr. Imanifar has made for the mentioned translation, the only highlighted elements are the tree's trunk and the heart carved on it. Inside the heart, this phrase is written ME & T (the short form of Me and Tree). The boy stands in front of the tree trunk, folding his hands like someone who is standing in the presence of an esteemed and respected person, and with a satisfied smile and a loving look fascinated with the heart surrounding the phrase ME & T. Hence, Imanifar's cover design is completely focused on reflecting the secrets in the boy's heart and not the generous nature of the tree or any other emotions associated with her. Therefore, unlike the original book in the source language, here, there is no symmetrical interaction between the book title and the image on the cover (Figure 3).

Figure 3.

Complementary Interaction

In this case, the paratext and the text complement each other. Riahi (Silverstein, 2006), instead of "Giving Tree", has used "The Giving Miss. Tree" for the book title. The pronouns she/her have been used throughout the original text in the source language (not in the title). However, since in Persian, the pronouns ("او" یا "ش- َ‍") do not represent the gender, they can not indicate the gender of the tree throughout the translated text. For instance, the pronoun "ش- َ‍" in the translated phrase "در سایه‌اش می‌خوابید" (he would sleep in her shade) does not specify the gender of the tree; however, in the original text in the source language, the word her indicates the feminine gender of the tree besides its referencing function. Accordingly, Riahi has filled this gap in the translated text by adding the word "Miss" while translating the book title. Hence, the relation between the paratranslation of the title and the translated text is complementary

(Figure 4). Genette believes that the paratext of the title is the abstract of the text in either a metaphorical or a direct way (Genette and Crampe, 1988: 77).

Figure (4)
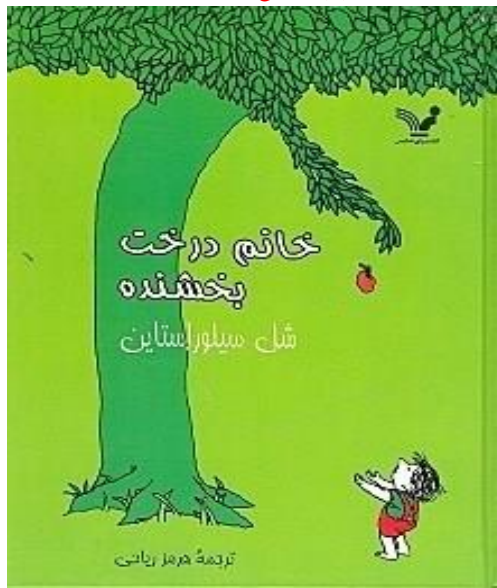
The Complementary interaction between the paratext (book title) and the theme of the text

Since Nardban Publisher is specialized in publishing children's literary books focused on the green environment, the insertion of its embossed publication logo on the cover of Karroubi's translation (Silverstein, 2022) (Figure 8) is suggestive of the book's ecological theme. Hence, in Karroubi's translation, the logo on the cover interacts with the theme of the book.

Expanding Interaction

In this case, the paratext expands the meaning of the text by adding new layers of meaning. In expanding interaction, in contrast to the complementary interaction in which the relationship between the text and paratext is automatically detectable, the new meaning produced due to the interaction between the paratext and text is only perceivable with careful attention, and deliberate reflection. In the case of Mehdizadeh's translation (Silverstein, 2015),

if we look at the book's back and front covers in a doublespread state (the two pages facing each other), through the frame of this paratext, a new and special layer of meaning could be received In line with the theme of the text (Figure 5). The cover design shows a tree with a heart engraved on it and the phrase "من و د" inside the heart. The letter "د" is the first letter of the word "درخت" (the Persian word for "tree"). In the pictures inside the original text in the source language (not on the book cover), the letter "t" is used instead of "د", which is the first letter of the word. tree. This heart which is engraved on the tree enclosing the phrase "من و د", indicates that the boy once loved the tree. The tree has opened two of her branches like a hug, and the tips of both these branches look like fingers that invite the boy: "Come on! Come on!". The boy, holding up his nose with his hand in his pocket and a crown on his head, has turned his back on the tree arrogantly, paying no attention to the tree's inviting embrace (the boy's ignorance contrasts those book covers in which the boy appears as stretching out his demanding hand towards the tree for taking the apple). Hence, in this cover design, the tree's open embrace indicates that the tree is still committed to her love; however, the boy (a symbol of humankind being in its very sense) has forgotten his love and is walking away, destined to the back cover.

Figure (5)

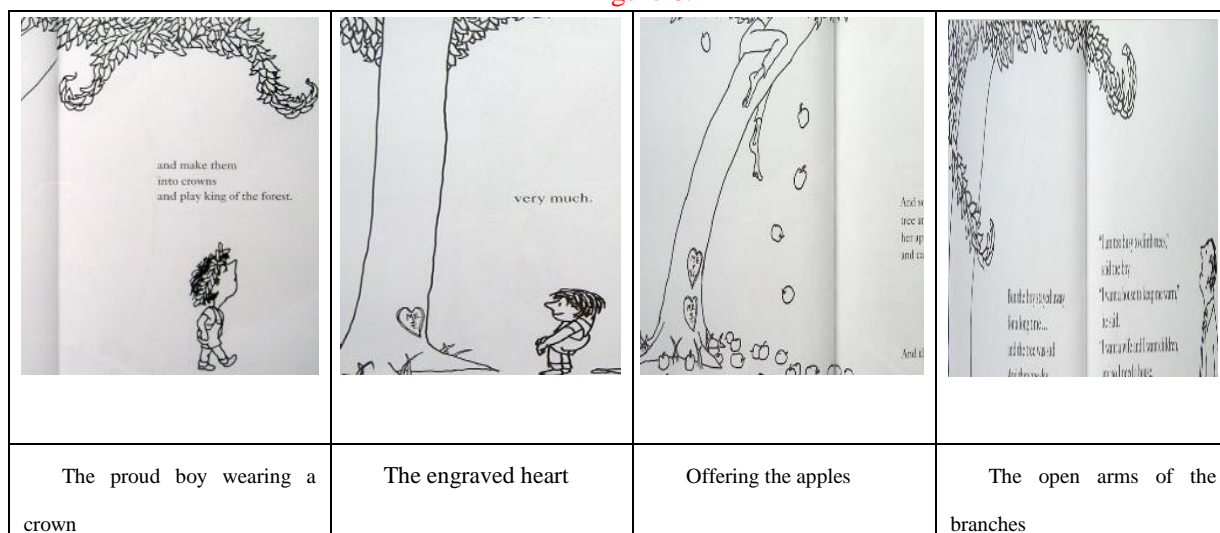| Front Cover of Mehdizadeh's translation (Silverstein, 2015)	Back Cover

The expanding interaction between the paratext (back cover design) and the translated text

The tree offers her apples to the boy openhandedly; however, the boy, despite wearing a crown of tree leaves (even though the humankind has been honored by the tree's gracefulness), claims his lack of interest in the apples (to the generosity of the tree and nature), arrogantly heading away toward the back cover. The far edge of the back cover shows a tree stump with falling leaves; the back cover depicts a life in the absence of the tree. Here, there is no sign of the man; there has remained only his hat, which is also being carried away by the wind, along with the tree leaves (Figure 5). Accordingly, the paratranslation of the cover design has expanded the meaning of the text. The front cover design depicts the presence of the tree and the boy's youthful pride; the back cover design represents a time when everything turns upside down; the time of the tree's absence and the subsequent disappearance of the man. In fact, according to the back cover design, "the answer given by nature to human is also evident: If nature dies, human also dies!" (Aslan and Bas, 2020: 712).

The front cover design of Mehdizadeh's translation (Silverstein, 2015) is a collage of four different images throughout the text (Figure 6) that are combined to covey a special meaning about how humankind and nature interact.

Figure 6.

| The proud boy wearing a crown | The engraved heart | Offering the apples | The open arms of the branches |

These images from within the text have formed the front cover design, employing the collage technique (patchwork)

The back cover design of this translation is also a collage of three selected parts from within the text. The last image on the back cover shows a tree stump, chosen from the end of the text (end of the story) and collaged with the rest of the back cover images.

Another important paratext in the semantic process of the text is the way in which the title is printed and designed on the front cover (Genette and McLean, 1991: 262). On the original book cover in the source language, both the book title and the author's name are written on the tree trunk. Except for Hirmandi's translation (Silverstein, 2000 b), none of the other translations have considered the narrow space within the outlines of the tree trunk as a suitable place for the large font of the book title and the author's name; instead, they have inserted the book title outside the tree trunk in order to make it more recognizable. In the case of the cover design of the original book in the source language and in the cover design of Hirmandi's translation (Silverstein, 2000 b), the act of inserting two or three relatively long names (book title, the author's name, and the translator's name) within the narrow outlines of the tree trunk (and leaving out all the blank space of the background on the cover design) seems to be intentional (Figure 7). When the phrase "The Giving Tree" is inserted on the trunk of the tree, it seems like the tree, whose image is on the cover, is identical with the label "The Giving Tree"; however, when the phrase "The Giving Tree" is written in bold on the background space (outside the tree outlines on the cover), it is only indicative of the book title. Likewise, when the author's name appears in the background (outside the tree outlines), his name merely serves to introduce the author; however, when the author puts his name on the tree trunk, his name implies additional functions. The reason is that the interaction between the name "Silverstein" and the image of the tree (whose givingness is mentioned on her trunk) implies that both Silverstein and the Giving Tree signify their signified object, which is the tree itself; as the phrase "Giving Tree" and the name "Silverstein" are both written on the tree trunk, it could be inferred that the Giving Tree is a metaphor for Silverstein himself.

Accordingly, through the paratext (by inserting his name on the tree trunk). Silverstein attributes to himself the Giving Tree's characteristic of generosity, as is mentioned in the text. In the story, the tree's character experiences a one-sided love and a one-sided sense of generosity. It means that until the last moments of her life, she gives away her whole being for others so that they grow; however, those others keep on taking advantage of her rather than appreciating her love. This is despite the fact that the tree loves them persistently, even when there remains nothing of her existence except for her stump. So, the Silverstein embodied in the tree of this story, still remains happy about her kindness and generosity despite the ungratefulness of others, except at the end of the story, where using the adverb (Not really) she slightly complains about he state of happiness. In Hirmand's translation, the translator has placed his name next to the author's name, exactly on the tree trunk ([Figure 7](#)), and in this way, like Silverstein, he has implicitly confiscated the Giving Tree's characteristic of generosity. Additionally, the descriptions on the back cover of his translation frame the theme of the story just in the same sense. That is, the paratranslation of descriptions on the back cover introduces the text neither as an ecological narrative (like Karroubi's translation) nor as an eco-feminist narrative (like a Riahi's translation); rather, it represents the text as a social allegory: "Gradually, as the boy grew older, he demanded even more things from the tree, and the tree kept on giving even more and more. The author has created an exciting allegory for readers of all different ages."

Based on the mentioned explanation, it seems that the tree is implicitly represented as the symbol of every human being with the trait of one-sided generosity (including Silverstein himself and Hirmandi himself) and the boy as the symbol of every ungrateful and exploiting human being. "The author has created an exciting allegory for readers of all different ages, depicting the power of generosity on the one hand and the potential for a mutual love on the other," the description reads. The content of this text on the back cover shows that Hirmandi sees the message of the story to be the notion of mutual love and the theme of the story to be the concept of exploitation in one-sided friendships; he sees the tree as an allegory of every generous human being who loves another person though that other one does not have the required potential for a two-sided love. Such a view as offered by the publisher and the translator of the story "Giving Tree" is also reflected in the book's ICP data. According to Hirmandi's translation CIP data specifications, this work is categorized as a "Social Stories". However, in the CIP data of the translations by Karroubi, Eghbalpour, and Bozorgmand, the recorded genre for the book is "fiction"; the CIP data of [Moradi](#)'s translation (Silverstein, 2014) as introduced the work as "Contemporary American Story" and the ICP data of [Ghenaꞌati](#)'s translation (Silverstein, 2020) has categorized the book as "14th Century (SH) Poetry".

Figure (7).
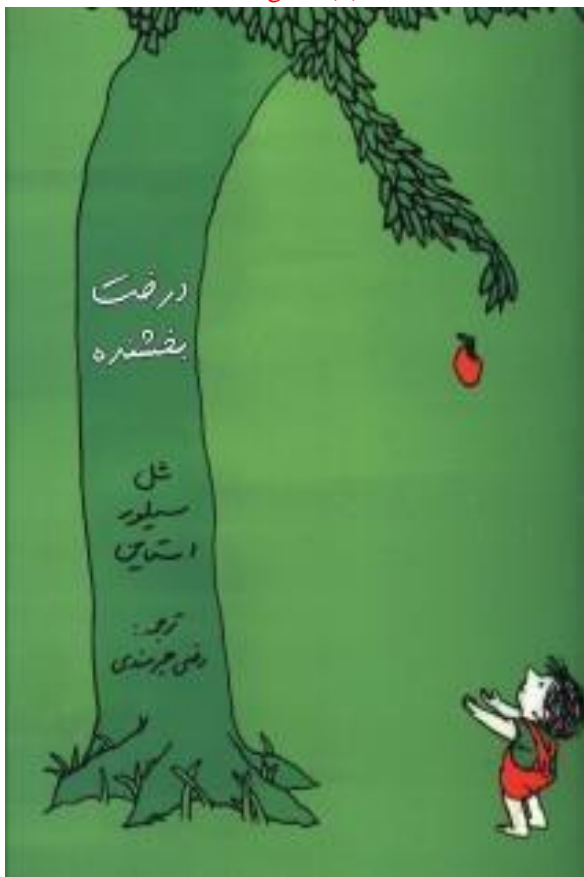
The image of the tree on the cover of Karroubi's translation (from Nardeban Publications, a specialized publisher of children's green environment stories) has, in an exaggerated way, more leaves and greenness in comparison to the cover design of all similar translations (Figure 8).

Figure (8)

The Tree by Ladder Publisher with excessive greenness	The tree by Diamond Bloorin Publisher with sparse greenery

A comparison between the covers of two different translations of the same book in terms of their paratext interactions (the publisher name, the cover background color, the cover image, the typography of the word letters on the cover)

During the translation process, designing the title is an item that is often overlooked. "We see this clearly when we compare the original version of a book with the foreign translations. In these translations, a different font is often employed for the title

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"([Nikolajeva & Scott, 2021: 383](#)). For instance, the typography of the title "Tunnel" in a book named *Tunnel* ([Brown, 1989](#)) is in an arched style and parallel to the arched tunnel ceiling ([Figure 9](#)); however, in its Italian translation ([2021](#)), there is no trace of this arch-shaped typography in the book title.
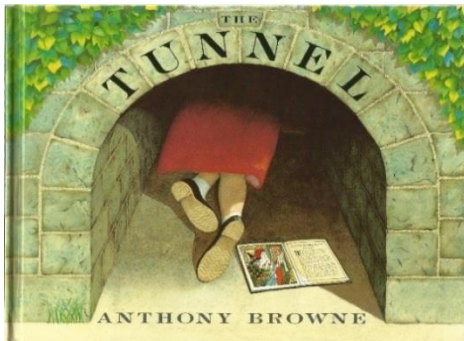
The symmetrical interaction between the title typography and the cover image in a book named "Tunnel"

In the cover design of the original book in the source language, *The Giving Tree* ([Silverstein, 2011](#)), the first gift thrown from the tree branch for the boy is an apple; however, in the image on the cover of Karroubi's translation, the first gift is a leaf that has been dropped from the tree, representing the dot of the letter "خـ" fallen from the tree's hand and landing on the phrase "درخت بخشنده" (The Giving Tree) ([Figure 8](#)). In this regard, the letters of the title "درخت بخشنده" are intentionally inserted obliquely on the cover and right beneath the tree branch to emphasize the similarity of the dots of the words "درخت بخشنده" with the leaves of the tree and creates the ambiguity of the image (ambiguity with double points of resemblance). According to this cover design, it is remarkable that the tree shares her leaves (the clean air and greenery) with humankind before sharing her fruit; however, the only thing that the man sees is the fruit.

He raises his hand only to reach the fruit and not to take the leaves. On the cover design of Karroubi's translation, besides the exaggerated greenery of the leaves and the tree, the whiteness of the background color reflects the greenery of the tree in a more significant way.

On the other hand, unlike the other translated versions of "The Giving Tree", the paper employed in Karroubi's translation is a yellowish-brown type of paper that can be recycled. The back of the book is also signified with the FSC logo, and it is explicitly indicated that "the paper used in this book is produced in managed industrial forests." Therefore, besides the paratexts of the logos and the descriptions on the back cover, the type of paper can also be considered as an enforcing element that adheres to the ecological theme of the text. This is while on the cover of Eghbalpour's translation, the commercial phrase "Selected by the Third National Festival of Knowledge, Power: Deputy Minister of Culture of Iran's Ministry of Education" has been inserted ([Figure 2](#)). Additionally, on the front endpaper (one page before story begins), the phrase "The Giving Tree, a deep meaning in a simple story" can be seen., on the "The tree of forgiveness, a deep meaning in a simple story" is notable. The mentioned phrase, as a paratext, interacts with the commercial phrase on the cover, highlighting the didactic and philosophical aspect of the work.

Counterpointing Interaction

In the case of "counterpointing interaction", the paratext and the text each have a different narrative, and from their interaction, a new meaning is created, while in the absence of each one, the decoding of

that message is not possible. The translator's foreword of Riahi's version (Silverstein, 2006), constantly highlights the metaphoric aspect of the tree and implicitly represents the tree as a mother who comforts the child, feeding him by milk (apple): "the human baby who drinks milk and falls sleep drunk with milk, now has dozed off drunk with apple. He believes the tree to be a mother who swings her baby in her arms till he falls into a sweet dream: "In her arms, deeply filled among her deeply green leaves, the mother swings him, giving him a sweet and joyful dream." The translator's foreword paratext influences on the audience's reading of the following text and, in Baker's words, (2006), recreates the main ideology of the source text through paratext framing. When the tree is regarded as a metaphor for a mother, our text analysis changes from a purely ecological reading to an eco-feminist reading. Sometimes, due to the application of literary devices or cultural limmitaion, the paratext involves elements that are mentioned in the text in hidden and abbreviated form, hence, the reader can seize them with careful attention (Armstrong: 2007: 40-41). In the text of the story "The Giving Tree" there are inviting elements for eco-feminist reading; however, these element are enveloped and implicit. Riahi's foreword highlights this implicit reading. In this reading, the tree resembles a mother who loves her child unconditionally and shares the sap of her existence (apples, leaves, brancher and trunk) to her child devotionally so that he would satisfy his hunger with her apples, make a crown with her leaves, fulfilling his childlike desire for domination, and even he would pursue his romantic affairs, sell the tree's apples to reach financial stability, cut off her branches to build a house, make her trunk into boat for sailing away. However, while by these devotions, the tree's life becomes shorter and shorter, at the end of each episode of the text, it is constantly emphasized that "the tree was happy." Throughout the text, despite the fact that the boy is growing up and that every time he comes to the tree, he is at a different age (even when as an elderly man), the text still refers to him with the word "boy". That is because for a mother, her child is always a child. Given that the title "Miss Giving Tree" has a gender, Riahi has reinforced the book tittle's eco-feminist (anti-feminist) paratranslation by the preface paratranslation, thereby placing the text in an eco-feminist frame. The counterpoint of this paratranslation are Karroubi's paratranslations (Silverstein, 2022) that are definitely ecological. In other words, Karroubi's paratranslations place the text in a definitely ecological framework (through expanding interaction, not synthetical interaction), diminishing the tree's motherhood. In general, Karroubi's paratranslation represents the character of the tree in a virtual frame (a metonymyic representation of nature), and Riahi's paratranslations the character of the tree in a metaphorical frame (a metaphoric representation of the goddess mother). Besides the fact that Riahi implicitly refers to the tree as a metaphor for the mother in the translator's foreword, he also represents another interpretation for the text by represents to the audience a metaphorical meaning for the "apple" too. As the translator's foreword refers the apple tree as a metaphor for the mother, it associates the apple tree with the apple that caused the mother of all human beings to be exiled from

heaven in a mythological sense, and identifies the boy (the children of Eve) as the ones to have had the apples (have been deceived). "The child, however, returns when he is old." "This time he is sitting on an apple stump as he has been deceived again, and there are no more apples, no more teeth and branch with greenery." With this interpretation that frames the paratext of the foreword, the meaning of the text will be again subjected to a different reading (a mythological reading). This reading is inclines toward the theorists of theology who see the tree as a metaphor for God the Merciful and the boy as a metaphor for the ungrateful humankind. The boy (manking, it its very sense) leaves the heaven for transgressing the generosity of the apple tree (God the Merciful), and this is the greatest loss that man suffers due to the deception of thehis desire and boundless ambitiousness. The consequence for picking the first apple (the apple picked at the beginning of the story, in the picture of the book cover representing human childhood) is that eventually everything leads to destruction and nothingness. When the boy returns to the tree for the last time and in a tired mood, although it seems that the tree has no leaves, branches, fruit or trunk, the remarkable fact is that the tree has green roots[1] and according to the final scene of the text, the tree is still as happy as the beginning of the story. On the other hand, the picture shows that the happy boy at the beginning of the story is sad at the end and that he has nothing but regret and helplessness. Riahi begins his foreword with the sentence: "Shell eats apples, I eat apples, you eat apples. Adam's mother was deceived and has had an apple, and then, was expelled from heaven." Shell is the first name of the author of this book. With this phrase, Riahi wants to show that not as the boy in this story eats an apple (is deceived) and finally returns empty-handed to the starting point (God), the author of the book too, the character of the story, me, you and all the human beings eat the apple (are deceived) and there is no escape from this deception because Adam's mother (who is the origin of the rest of human beings) has been deceived and expelled from heaven. Additionally, Riahi uses Shell's first name in this foreword, and not his last name. That is because mentioning a person's last name will be associated with his adultness, and using a first name will be associated with his youthfulness. Thus, in his foreword, Riahi puts the author of the story (Shell) in a the same basket with the boy's character in the story. Unlike Hirmandi, who uses the author's last name on the tree trunk, respectfully aiming to regard the adult character of the story (the tree) as a representative mirror of the author in a full sense (Figure 7), Riahi, avoiding this respectful attitude and employing a coitizing tone, uses the author's first name and emphasizing that Shell eats apple, tries to identify the antagonist of the story (the boy) as mirroring the author and all human beings in a full sense. In general, Riahi's foreword combines the two mythological and eco-feminist readings, one of which is based on the motherhood of the tree and the other is based on her divinity; then, from the intersection between these two readings, a new semantic layer is added to the text. It represents the similarities between "mother and God", "children and human beings", "breastfeeding in the paradise of childhood and apple eating in eternal

heaven", "the baby falling asleep after the drunkenness of having milk and the humankind falling into negligence after the drunkenness of having apple". The metaphorical language of the translator's foreword is incomprehensible before the reader reads the story (it is still difficult to grasp it even after reading the story), so it would have been better if Riahi's note had been placed at the end of the book as a later paratext, rather than as an a prior paratext. That is because for the audience to understand the foreword, awareness of the plot is necessary.

The foreword of Arad has strengthened the Christian reading of the text: "The tree of forgiveness is like a new Santa Claus, a deep and human story" (Silverstein, 2005: 5). Although "New Santa Claus" is the title of another Silverstein book; But it is a symbol of the birth of Christ. The comparison of the forgiving tree with Santa Claus implies the comparison of the behavior of the forgiving tree and Jesus Christ. Both of them passed away for the sake of human survival, and despite human ungratefulness, they continue to be generous until the end of their lives without any expectations. An ungrateful person, whenever his work gets tied up, comes to the "tree that has a heart of angels" (Silverstein, 2005: 5) and when his problem is solved; He forgets the tree again. Finally, one day he returns empty-handed to the tree that caused his destruction. Although the long trunk of the tree (Christ) is no longer physically present, it still has the ability to be resurrected in the form of a green log. Since "New Santa Claus" (Silverstein, 2002) is also one of Sina Arad's own translations; Therefore, the translator has marked two points with one arrow. It means that he has

promoted his other translation under the pretext of this comparison and that he has strengthened the ideological reading of the text.

The adjective "giving" in English means "generous". All the translators have used the word "بخشنده" to translate the book title. In Persian, "بخشنده" is employed with two meanings: one means "giver" (one who shares one's property) and the other means "forgiver".[2]» (one who pardon the negligence of others). Accordingly, the adoption of this illusional title represents the character of the tree in two different frames. The word "بخشنده", besides referring to the "generosity" of the tree, indicates that the tree can forgive the shortcomings and unkindliness over and over again. In this regard, the design on the cover of Ilka's translation (Silverstein, 2007), shows a combination for the different aspects of "بخشنده" (Figure 10). Since the apple is bestowed to the boy by the tree, the adjectives indicating "the tree's generosity and magnanimity" is depicted, and since the state of the tree branches is similar to the hands that are opened to embrace the boy, the main trait suggested in this Persian verse that says "after hundred times of failures in repenting, come back again anyway" has been represented.
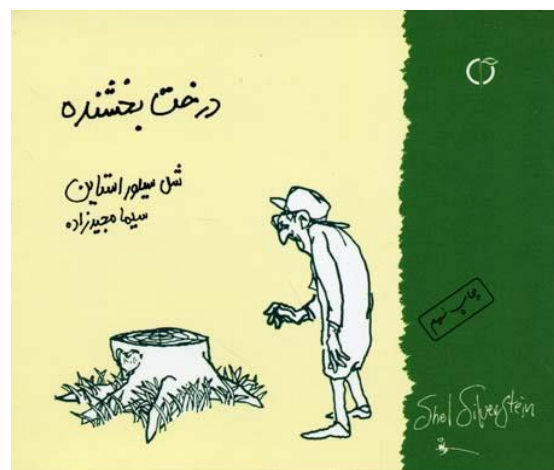
Figure (10)
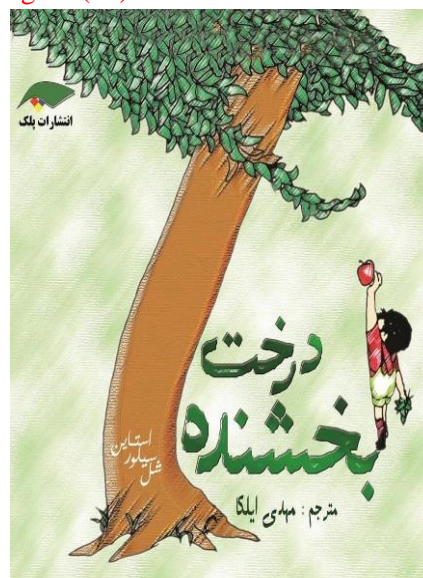
Contradictory Interaction

In this case, the tension between the paratext and the text is very strong, and this tension makes understanding the relationship between the paratext and the text seem complicated. In [Majidzadeh](#)'s translation (Silverstein, 2012) cover design, there is no apparent relationship between the book title (text theme) and the image on the cover. The title and the theme of the book suggest the generosity of the tree, however, the cover image not only avoids representing the generosity of the tree, but also indicates the tree's incompetence for generosity. The cover image, bridging the distane between the book title and the last page of the text (the last scene where the boy returns) deconstructs the meaning of the title of the story ([Figure 11](#)). Despite the fact that the blessing kindness of the tree, provides the humankind with nourishment (apples), playing games (go-hide-and seek and making crowns with the leaves), wealth (selling apples), prosperity (fooling around with a beloved under the tree shade, building a house with branches), watercraft for transportation (making a boat with a tree trunk), in the end (when the boy comes back to the tree for the last time) he is empty-handed, deprived of all those gifts, and the tree's prosperous generosity have left him with nothing but helplessness and decay. Thus, by challenging the title and theme of the text, the mentioned cover design forms a critical and philosophical framework that covers the text, and with an existentialist reading, categorizes the story in absurd genre. Perhaps the design of this version is relatively closer to the intellectual mindset of its author. The reason is that Silverstein hated the happy ending in the story[3].

Figure (11)

Despite all the previous designs in which the boy was holding up his head and waiting for the generosity of the tree (God) ([Figures 1](#) and [2](#)), on the cover image of Majidzadeh's translation, the humankind is not looking up at the heaven (a transcendental savior), but at the ground and the tree stump that (deprived of her apples, leaves, branches and trunk) looks like a tombstone with the shape of a heart and the phrase ME & T (the short form of Me and Tree) engraved on it ([Figure 11](#)). It seems like the old man's hand slowly approaches the tree stump to recite a prayer for a dead one. In none of the mentioned cover designs the boy's clothing has the same color as the trunk and the leaves of the tree; however, in the cover design of Majidzadeh's translation, the similar color of the boy's with the tree indicates their similar mood and state of being. In the image mentioned above, the old man and the tree stump mirror the helplessness, colorlessness, and paralytic state in one another, that represent the

contentious absurd cycle of the stages of a life before the eyes of the reader. In contrast to other cover designs, neither the background of this image nor the tree itself is colored green. Instead, the background color is bone cream that is mostly a reminiscent of the desert.

The ICP data of Majidzadeh's translation categorizes the book as suitable for kids from 10 to 12 years old. Hence, in this version, in contrast to all other cover designs of the different translations, the presence of the old man on the book cover and the absurd and sad ending message of the cover design have made the genre suitable for adults. On the other hand, the philosophical indication of the cover design is in line with the representation of the theme of the story to be suitable for adult readers. Additionally, the genre that is mentioned in the ICP data at the opening page of the book frames a relatively adult theme for the story. In most cases the ICP data of the mentioed translations (including those by Karroubi, Eghbalpour, Bozorgmand, and others.) the theme of the story is categorized as fictional; however, in the ICP data of Majidzadeh's translation, the story is categorized not as a fictional, but as socio-moral story. Besides, unlike the soft-cover, medium-sized, and square-shaped format of the translated versions by Karroubi and Eghbalpour, the size of Majidzadeh's version is an eighteenmo, and accordingly, due to this smaller book size, the font size will also decrease. Hence, neither the book size nor the small size of the fonts seem suitable for kids. All of these elements of adult paratext seem contradictory to the mentioned age group that is categorized for 10 to 12 year old kids.

On the other hand, the cover design of Ilka's translation seem to be quite youthful. This youthful design is due to depicting a juveniles character for the boy, jumping up to grab an apple in the air, and the hatched sketches of color in the background (which delineates a fancy and fictional atmosphere). In contrast to the cover design of the original book in the source language (Figure 1), that shows the child passively waiting for the apple to fall, in the cover design of the Ilka' translation (Figure 10), the child plays a more active role by jumping to reach the apple. Hence, the paratext of Ilka's translation is youthful and with no contradictory interaction, but the paratext of Majidzadeh's translation has a contradictory interaction with the age group that is mentioned in the book's ICP.

5. **Conclusion**

The paratexts of each translated book would change in accordance with the culture and semiosphere of the target language. This changed paratext (referred by Yuste Frias as "paratranslation") covers the text as an invisible frame, enclosing the reading of the text within the ideological frameworks which are employed by the translators, publishers, art directors, and other agents. Hence, the paratext of the original book in the source language might have multiple paratranslations. In fact, a single paratext can have many different paratranslations with regard to the many different translations of the work. As this study suggested, the paratranslations employed by the different translators of *The Giving Tree*, have defined the text within a veriaty of frames, including ecological, eco-feminist, socio-allegorical, and other approaches. According to the results of this study, every patranslation can

have semantic interactions with the text or with other paratranslations in five dimensions: symmetrical, complementary, expanding, counterpointing, and contradictory. In other words, the quintet categorization offered by Scott and Nikolajeva for classifying different types of image-text interactions in children's stories can be expanded for categorizing the interactions between the patexts of a text as well as the paratexts of the paratexts in a general sense. Especially if the cosidered paratext is the paratext of the translation of a work. By examining fourteen translations of the mentioned book, this study showed that the translators and and other relevant cooperators can change the reading of the original text in the source language by changing the way it interacts with its paratranslations. Hence, the paratexts are paralinguistic means for rereading a text.

What distinguishes the results of this study with and the works of those theorists like Nikolajeva and Scott is that they have not generalized their five dimensional category to the paratexts, and even if they have implicitly mentioned the symmetrical and contradictory interactions between the cover image and the book title (for instance in a chapter named "paratexts in illustrated book" in their book named *How Picturebooks Work?*, they have not explored any types of their five dimensional interactions while studying the interaction between other paratexts.

An important point that should not be overlooked is that, as Nikolajeva and Scott have pointed out: these five semantic interactions (just like the rainbow spectra) are on a continuum whose two ends include the two poles of "symmetrical" and "contradictory." interactions. Hence, it is usually not possible to identify a paratext (or paratranslation) as a definite type within those mentioned above. Another point is that, practically, there is no work that can be placed at the two poles of this continuum since there is no paratranslation that can accurately reflect what the text implies or exactly contradict what the text says. The bottom line is that the interaction between paratranslations and texts do not take place in the same layer. For instance, the cover design may have a contradictory interaction with the translator's foreword despite its symmetrical interaction with the title of the work. Finally, it is suggested that the Fifve Dimentions of Interaction of the present paper be compared to the interaction of translational constructs. *The Giving Tree* Also be used.

6.**Notes**

1- To remark the reason why the tree stump is alive we only need to indicate that many adaptations has been produced from *The Giving Tree* (Silverstein, 2011), including the book "The Giving Tree Parody" (Jamcracker, 2012) in which a girl notices the greenness on the tree stump and that chopped tree recreates an apple orchard. Additionally, in one of her notes in The New-York Times, Anna Holmes criticizes the book ending, asking why the author has left the green stump on its own.

2- In classic Persian literature, "بخشنده" means "giving" and "بخشاینده" means "forgiving"; however, in the contemporary Persian language, the meaning of the infinitive form, "بخشاینده" is used with both of the mentioned meanings, including "to pardon" and "to share".

3- According to Rivka Galchen the publishers did not publish this work for children because of the sad ending of the story; it took years for a publisher to accept the sad ending of the Giving Tree and publish it

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