Le Petit Prince as a graphic novel: images and dual address in intersemiotic translation

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Abstract

One of the most interesting aspects of *Le Petit Prince* by Antoine de Saint-Exupéry (1999[1946]) is its dual address. The illustrated narrative is at once a charming story for children and an allegory inviting adults to consider philosophical questions. In the graphic-novel adaptation of the book by Joann Sfar (2008), this allegory is obscured: the abstract, philosophical ideas recede to the background while the material details of the story become more prominent. But this recession of the allegory does not mean that the adaptation turns its back on adult readers completely. The graphic novel creates a web of intertextual references, which, among other things, amplify the suggestion in the source text that the protagonist is Antoine de Saint-Exupéry himself. It thus displaces the adult interest from allegory to autobiography and the mechanism of adult address from allegory to intertextuality, restricting its adult audience. For those adult readers who remain addressed by the graphic novel, however, the text identifies itself explicitly as a translation, which has consequences for we should think about the "voice" of the translator.

Résumé

Un des aspects les plus intéressants du livre *Le Petit Prince* d'Antoine de Saint-Exupéry (1999 [1946]) tient au fait que le récit illustré est une histoire charmante pour les enfants en même temps qu'il invite les adultes à réfléchir à des questions philosophiques. Dans l'adaptation du récit en bande dessinée par Joann Sfar (2008), les éléments abstraits du livre s'estompent derrière les détails concrets de l'histoire. Cet effacement de l'allégorie ne signifie pourtant pas que la bande dessinée tourne le dos aux adultes : elle crée un réseau intertextuel qui renforce l'impression donnée par le texte source que le véritable protagoniste est Antoine de Saint-Exupéry. Ainsi, l'intérêt pour les questions philosophiques se reporte sur l'autobiographie et, passant de l'allégorie à l'intertextualité, la bande dessinée sollicite alors moins les adultes. Cependant, pour les adultes auxquelles la bande dessinée s'addresse toujours, le texte s'identifie explicitement comme une traduction, ce qui implique une réévaluation du concept de la "voix" du traducteur.

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Contents

Images and Dual Address in Translation

Le Petit Prince by Antoine de Saint-Exupéry (1999[1943]) is a remarkable text. First published (simultaneously in French and English) in the United States in 1943, it was an immediate critical success and has been a consistent commercial one, selling more than 150,000,000 copies[1]. Translation has played an important role in this success. Of the book's 1300 editions, the United Nations Index Translationum lists 712 in translation[2]. Available in more than 250 languages, Le Petit Prince is the most translated work of French literature and, along with the Bible and the UN Universal Declaration of Human Rights, one of the most translated texts ever written.

The book has been "translated" into global culture as well. It has inspired numerous operas and musical theatre productions, TV series, and several films, another of which will be released this year. Next year, the National Ballet of Canada will perform a choreography based on the story. A video game is apparently also in the works. The little prince appeared on the 50-franc note between 1993 and 2001, and the character has been used in campaigns by the UNRIC, the Fondation Réunica, the Veolia group, and Toshiba. In France, you can fly in an Air Petit Prince hot air balloon; in Baden-Baden, Germany, you can stay at the Hotel Der Kleine Prinz; in Curitiba, Brazil, you can convalesce at the Pequeno Príncipe Hospital.

The adaptation of the story as a graphic novel, the full title of which is Le Petit Prince D'après l'oeuvre d'Antoine de Saint-Exupéry, was done by Joann Sfar and published by Gallimard in 2008. It is recommended by the French ministre de l'Éducation nationale, and it received the Prix Lire for the best comic book in 2008 and the Essentiel Jeunesse award at the 2009 Festival international de la bande dessinée d'Angoulême.

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[1] http://www.thelittleprince.com/licensing/. For comparison, according to Wikipedia, C.S. Lewis' The Lion, The Witch, and the Wardrobe, first published in 1950, has sold something like 85,000,000 copies: https://en.wikipedia.org/wiki/List_of_best-selling_books .
[2] http://www.unesco.org/xtrans/bsresult.aspx?a=Saint-Exup%C3%A9ry&stxt=Le+Petit+Prince&sl=fra&l=&c=&pla=&pub=&tr=&e=&udc=&d=&from=&to=&tie=a

This commercial success and cultural influence of *Le Petit Prince* make the book an interesting artifact on several levels: as a product that is bought and sold, as a part of French culture exported to the rest of the world, and as a meaningful narrative appreciated by a very large number of people. In this last sense, one of the more interesting aspects of *Le Petit Prince* is its dual address. There is broad agreement that the text is neither a "children's book" nor a "book for adults," but rather both at the same time (Renonciat, 2006: 16). As I will argue, the illustrated narrative is at once a charming story for children and an allegory inviting adults to consider philosophical questions. However, in the graphic-novel adaptation of the book by Joann Sfar (2008), this allegory is obscured: the abstract, philosophical ideas recede to the background while the material details of the story become more prominent. But this recession of the allegory does not mean that the adaptation turns its back on adult readers completely. The graphic novel creates a web of intertextual references, which, among other things, amplify the suggestion in the source text that the protagonist is Antoine de Saint-Exupéry himself. It thus displaces the adult interest from allegory to autobiography and the mechanism of adult address from allegory to intertextuality. I will argue that this shift restricts the adult audience of the graphic novel relative to that of the original illustrated book. In explaining this perceived shift, I will attempt to illustrate how a narrative that employs both words and images can address two audiences separately but simultaneously.

Antoine de Saint-Exupéry

Antoine de Saint-Exupéry (1900–1944) was a French author and aviator, acclaimed as both during his lifetime[3]. In fact, flying and writing obsessed him at a young age and largely defined his life. His father, Jean de Saint-Exupéry, died before his son's fourth birthday, and Antoine, his brother, and his three sisters were raised by their mother, Marie Boyer de Fonscolombe, and Antoine's godmother, the Comtesse de Tricaud. Most of his childhood was spent at the Countess's chateau at Saint-Maurice-de

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[3] All biographical information is taken from Sciff (1994), Vircondelet (2008), and Saint-Exupéry (1941)

Rémens. Antoine was extremely happy there, and he recalled this time frequently in his correspondence with his family.

Antoine's younger brother, François, was one of his closest friends. He died when Antoine was 17. On his deathbed, he told Antoine that he should not worry: "I'm all right. I can't help it. It's my body." Antoine remembered that when he died he "remained motionless for an instant. He did not cry out. He fell as gently as a tree falls." (cited in Schiff, 1994: 62). These are almost precisely the words describing the death of the little prince (c.f. Saint-Exupéry, 1999[1946]: 95)

Antoine was a poor student who seemed to be able to apply himself only to whatever it was he was not supposed to be doing. After failing the entrance exams to the *École Navale,* he failed to complete his studies in architecture at the *École des Beaux-Arts*. He never indicated any interest in being a naval officer or an architect. He then failed to make a living as a bookkeeper and later as a truck salesman. Were it not for his passion for flying (which he had been fascinated by since he was a child and which he learned to do during his compulsory military service), he might never have been able to hold a regular job. He secured one, however, with the *Latécoère* company (later *Aéropostale*), and between the wars he flew mail between France and Northeast Africa and later in South America. In 1927, he was being flown as a passenger to Dakar by a fellow *Latécoère* pilot. A mechanical problem forced them to land in the Sahara Desert, probably in Mauritania, between what is now Nouadhibou (Port-Étienne at the time) and Dakar. A friend who had been flying behind was able to land nearby, but he did not have room to fly both Saint-Exupéry and the other pilot to their destination, so the author had to spend the night alone in the desert, which left an unshakeable impression on him: "I succumbed to the desert as soon as I saw it" (Saint-Exupéry, 1941: 127).

Writing was also an early passion for Saint-Exupéry, and the only area in which he achieved any academic success. The reception of his early publications was lukewarm. His literary star began to rise in 1931 with the publication of *Vol de Nuit*, after which his major publications included nonfiction (1939,

1944), as well as more fiction (1942, 1999[1946], 1949). His writing betrays a romantic humanistic philosophy and often contains elements of autobiography.

In 1935, he barely survived a crash in the Libyan desert after attempting to break the record for the fastest flight between Paris and Saigon. The plane was completely destroyed, and he and his mechanic, Andre Prévot, spent four days without food, water, shelter, or any idea where they were. They were hallucinating and had given up hope when, against all odds, they were found by a Bedouin caravan. This experience is recounted in *Wind, Sand and Stars*, a book of memoirs/essays about aviation (Saint-Exupéry's 1941: 193–236)

Saint-Exupéry fought briefly when WWII began, but he left for New York after Germany invaded France. He was very unhappy there. His marriage continued to be characterized by fights, absences, and infidelity, and he felt strongly that he was failing in his duty to his country. It was there, between 1942 and 1943, that he wrote *Le Petit Prince* after his publisher's wife suggested that he write a children's book about the little man she often saw him doodling. Writing the book obsessed him and apparently brought him some relief, but in the end he used his influence to be sent to fight with the allies in Algiers, despite objections that he was too old and unfit to fly because of previous injuries (from yet another crash). He was extremely proud of *Le Petit Prince*, and kept a copy with him to show to everyone who would let him. In July 1944, he left for a reconnaissance mission and did not return.

The plot[4]

The main protagonist and narrator of *Le Petit Prince* is an unnamed aviator who, although he lives among grownups and can interact with them when he condescends to do so, does not hold them in high regard. While trying to repair his plane, which he has crashed in the desert, he meets a little man who constantly asks questions but never answers them. The aviator pieces together the story of this funny little prince and relays it to us.

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[4] While this is strictly speaking a summary of the source text, it serves as an approximate summary of the adaptation as well.

Before coming to earth, the prince lived alone on a very small asteroid, watching sunsets and weeding out dangerous baobab sprouts from his garden. When a rose of unknown provenance blooms, he falls in love with her, but quickly learns how difficult and complicated love can be. He decides to leave his asteroids to visit other planets *"pour y chercher une occupation et pour s'instruire."* The first planet he visits is ruled by a king who demands to be obeyed but, being reasonable, only orders his subjects to do what they would have done anyway. The second is the home of vain man who wishes to be recognized as *"l'homme le plus beau, le mieux habillé, le plus riche, et le plus intelligent de la planète."* Because the vain man is the planet's only inhabitant, the prince may readily acquiesce. On the third planet, he finds a drunk who drinks to forget that he is ashamed of drinking. On the fourth, he meets a very serious businessman busy counting the *"petites choses dorées qui font rêvasser les fainéants"* (i.e. the stars). Once he has counted them, he will be able to write their number on a piece of paper and lock it away. These encounters serve to convince the prince that *"les grandes personnes sont décidément tout à fait extraordinaires."* (Saint Exupéry, 1999[1946]: 40–53)

The fifth planet the prince visits is the smallest: it has room for only a streetlamp and a man to light and extinguish it. Due to the planet's size (and the consequent shortness of its days), he must perform his task every minute, with no time to rest or sleep. Although the prince finds this behaviour absurd, he recognizes that this man is less absurd than the king, the drunk, or the businessman: every time he lights his lamp, it is as if another star comes out. *"C'est une occupation très jolie. C'est véritablement utile parce que c'est joli"* (ibid.: 53–54). The prince concludes that, although the others would disdain him, the lamplighter is the only person the prince does not find ridiculous, perhaps because he attends to something other than himself. Alas, there is not enough space on that planet, and the prince leaves.

The sixth planet is ten times the size of the fifth. It is the home of a geographer. The geographer, who is too important to do his own exploring, sends the prince to earth to explore for him.

The first thing the prince meets on earth is a snake, who tells him that he can take him "*plus loin qu'un navire*" and that "*Je puis t'aider un jour si tu regrettes trop ta planète.*" (64–65)

Later, the prince is crushed to find a garden full of roses: he believed his rose was unique. He meets a fox and asks it to play with him, but the fox replies that it cannot because it has not been tamed (*apprivoisé*). Taming, which the fox defines as "*créer des liens,*" is important because "*On ne connaît que les choses que l'on apprivoise.*" It involves a ritual (a silent one, of course, given that "*le langage est source de malentendus"*). Rituals have largely been forgotten by men, who as a result "*n'ont plus le temps de rien connaître."* The prince tames the fox and then returns to the garden of roses. He realizes that his own rose is unique precisely because she is *his* rose: their relationship makes her special. Before he leaves the fox, it tells him a secret: "*on ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux. C'est le temps que tu as perdu pour ta rose qui fait ta rose si importante.*" (ibid.: 71–78

After the prince leaves the fox he finds a rail traffic controller shuttling busy people back and forth at high speeds. These busy people do not know where they are going; they only know they are not happy where they are. Only the children have their noses glued to the windows to see the world go by. "*Les enfants seuls savent ce qu'ils cherchent,*" concludes the prince. (ibid.: 79)

After relating to us the prince's adventures, the aviator as narrator returns to his predicament in the desert with the prince. The aviator has been unable to fix his plane, and he has run out of water. The prince suggests they go look for a well. On the way, the aviator looks out at the desert and has a revelation: "*qu'il s'agisse de la maison, des étoiles ou du désert, ce qui fait leur beauté est invisible!*" (ibid.: 82). The prince responds that he is glad the aviator agrees with the fox.

They find a well eventually. They drink together. Their friendship deepens, as does the aviator's understanding of his epiphany. Finally the prince sends the aviator away to fix his plane.

The aviator returns to find the prince talking to the snake, telling it that they are in the right place, but that it is not quite time. The aviator scares the snake away, but he finally understands the

prince's intentions. He initially refuses to accept that the prince must leave, but the prince explains to him that he has a responsibility to his rose. The next night, the prince walks out in the desert so that the snake may bite him and he may return to his planet (which is too far away for him to travel to "carrying" his heavy body—the implication is that he will die). The aviator never finds the body.

The aviator escapes the desert. The final chapter is devoted to his reflections on his experience.

Of course, as interesting as all this no doubt is, why are you about to read a whole thesis about it? Because *Le Petit Prince* and its graphic-novel adaptation provide an ideal opportunity for thinking about narrative address, words and images in narrative, and the "voice" of the translator.

Narrative address and images

All translation aims to bring a text to a new audience, i.e. to change its addressee, by enabling or merely facilitating its consumption by that new audience. In fact, if we consider textual address as a function of textual design, one broad definition of "to translate" might be "to modify a text in light of a new addressee." For translation studies, "source and target audiences" generally mean "speakers of the source and target languages," respectively, and the textual modification in question usually consists in changing the language of the source text. However, as the texts I have chosen to analyze illustrate, one text can address different groups of readers simultaneously, and a shift of textual address can involve not only intercultural differences (such as language) but also intra-cultural ones. The intersemiotic and intralingual translation of *Le Petit Prince* as a graphic novel carries the source text not across a linguistic/cultural barrier, but rather forward in time within the same culture, so we cannot characterize the target addressee with regard to language. Rather, the main feature of the target text is its greater reliance on the visual mode. *Le Petit Prince* in its original version is an illustrated book—a multimodal text that uses both language and images to construct its narrative. However, its primary mode is linguistic, whereas in the graphic novel, the work of storytelling is shared more equally by the verbal and visual modes. Just as no interlingual translation merely delivers its source text unchanged into a new

language, the adaptation does not simply "update" the source text for modern readers. I will attempt to show how the greater reliance on images in the graphic novel displaces the interest for adult readers from, in the source text, philosophical questions raised by the allegory to, in the target text, intertextual links to specific biographical details about the author, narrowing its adult audience. I will present this argument in detail in the next two chapters.

But first, two questions present themselves:

- How did I account for the dual address of the source text and decide what to look for in the target?

- How can I parsimoniously explain the differences between the two narratives, especially considering the greater role of the images in the target text?

Method and literature

To describe a text as dually addressed to children and adults is to imply that children and adults are different kinds of readers. This is obvious enough, but unfortunately, we need to know not just *that* children and adults read differently but *how* they read differently if we want to describe a text as dually addressed to children and adults. After all, the text provides the same information to both audiences, so if it is dually addressed, it is because it is designed to be interpreted differently by both of them. Any description of dual address requires some assumptions about the different reading behaviours of the two groups. Maryanne Wolf studies child development and is the director of the Centre for Reading and Language Research at Tufts University. Her detailed synthesis of reading development (2008) allowed me to ground and orient my assumptions. As I will explain in the next chapter, I have based my hypothetical child and adult readers of *Le Petit Prince* and the graphic novel on her "fluent, comprehending reader" and "expert reader," respectively.

Secondary literature about the work (Mitchel, 1960; Laffont, 2008; De Koninck, 2006) helped me identify the allegory as the engine of the text's dual address. My interpretation of the allegorical

meaning of the text, however, is based on my own exegesis and definitions of "allegory" from literary theorists Jon Whitman (1993) and Chris Baldrick (2008).

To explain narrative address as a feature of narrative design (as opposed to, say, as a marketing decision or as the avowed intention of the author), I needed a theoretical vocabulary to describe the two narratives I was working with. Here the narratological distinction, which we shall see in the coming chapter, between "story" and "narrative discourse" is particularly useful. This distinction, in approximately the form proposed by French narratologist Gerard Genette (1980), has become standard in narratology; H. Porter Abbot discusses the distinction from a contemporary perspective (2007). This distinction is not only helpful for explaining allegorical narratives; it also gave me a convenient way to describe the differences as well as the similarities between my two texts. But like any form/content distinction, it has its limitations. Postmodern literary theorist Johnathan Culler (2001) reveals these limitations while providing an amazingly clear perspective on how "story" and "narrative discourse" work and why they are indispensable for the analysis of narrative.

Finally, French Semiologist Roland Barthes provides theoretical metalanguage for thinking about the the relationship between words and images. In an essay describing the different levels at which images signify (1977), he proposes two possible word/image relationships: "relay" and "anchorage." These concepts, which I will describe in detail in the next chapter, are particularly useful for my analysis for two reasons. First, the idea of relay between words and images already implies a story, so it fits easily into narrative analysis; second, the binary distinction nicely parallels that between "story" and "narrative discourse." Although I will also use them in their original sense, this parallel allows me to retro-fit Barthes' concepts in order to explain how a text can separately but simultaneously address two different audiences.

Methodology

Because I am interested in textual address as a feature of textual design, a close comparison of the source and target texts and their description via discourse analysis was the logical choice of method. However, this approach has some implications for how my argument should be evaluated. In one sense, the goal of this project is to explain differences between source and target texts (their different forms of dual address) with regard to their respective media (the different ways in which each employs words and images). So my hypothesis could be called an explanatory one with respect to Andrew Chesterman's causal framework (2000). But I am trying to explain differences of meaning, so my explanation depends heavily on my interpretation of the texts as well as literary theories based on others' interpretation of texts. Obviously, my interpretations — Chesterman would call them "interpretive hypotheses" —must be accepted before my explanation can even be evaluated, so I have a responsibility to justify them against "criteria of parsimony, logic and descriptive or explanatory power, and against alternative hypotheses" (Chesterman, 2008: 55). Because my interpretations and explanation will not be falsifiable, my goal is to add value. Chesterman defines added value as "that we will understand X better, be able to examine it fruitfully, derive further interesting research questions, solve a problem, improve a situation, and so on" (loc. cit.*,* original italics). Ultimately, the question is not whether the differences between source and translation can be explained by their different media, but whether useful, insightful, parsimonious explanations can be offered at this level.

In the next chapter, I will lay the theoretical groundwork for my analysis of my source and target texts. Based on some assumptions about the different reading behaviours of children and adults and with the help of some basic narrative theory, I'll work towards a definition of dual address in narrative and propose my own theory of how it might be described, combining narratological tools with Barthes' concepts of relay and anchorage. Then I will use this theory to explain the dual address of the source

text. Finally I'll use examples from the source and target texts to explain Barthes' theory of anchorage and relay as it pertains to the word/image relationship, which I will apply in my analysis.

In the third and final chapter, I will use this metalanguage to explain the effect of the adaptation on the dual address of the source. I will begin by comparing the source and target narratives, arguing that the graphic novel tends to promote a story-based interpretation (the interpretation of a child) at moments where the source text promotes an allegorical one (the interpretation of an adult). Then, I will zoom in on the images of the source and target texts in order to illustrate in detail the different ways in which each text uses its images to address an adult readership.

Images and Dual Address in Theory

In the last chapter, I argued that translation studies should be able to talk about how texts "address" their audiences and about the semiotics (and translation) of images as well as language. In this chapter, I will start by developing a working definition of dual address as it applies to narratives addressed to children and adults. I will then explain the dual address of *Le Petit Prince*, and present some tools that will be necessary for analyzing narratives that use images as well as words.

1. Dually addressed narratives

The first thing we need to think about textual address (as a function of textual design) is a picture of our addressee(s). Before I can ask how a narrative might cater separately to both children and adults, I need to construct two hypothetical readers based on assumptions about what children and adults can and will do when reading.

1.1 Children and adults

The child reader of *Le Petit Prince* I have in mind is not extremely young; he is around nine years old. His literacy, strictly speaking, is not going to impede his comprehension. He is what Wolf calls a "fluent, comprehending reader", though not yet an "expert" one (2008: 136–162). He reads and understands books on his own, and he long ago learned to tell fact from fiction (Skolnick and Bloom, 2006: B9–B10). He can even "go below the surface of what [he reads] to appreciate the subtext of what the author is trying to convey" (Wolf, 2008: 138). But his reading experience more or less ends at comprehension; he is "just leaving the more concrete stage of cognitive processing," beginning a "long phase of reading development" which "often lasts till young adulthood" (Wolf, 2008: 138–139). His is a somewhat mechanical interpretation, based on putting pieces of information together. The degree to which he contemplates what he reads and relates it to his own (relatively short) life is limited.

My hypothetical adult reader is nowhere in the vague, fuzzy transitional period between childhood and adulthood. Let's say she's at least 23 years old, though she may also be much older. She

has developed a personal taste in books, TV, music, etc. She remembers many of the texts she has read in her life and is aware of the general circulation of information and ideas in the culture she lives in. She is an "expert reader" (ibid.: 143–162). She

> brings to the text not only [cognitive expertise], but also the impact of life experiences—[her] loves, losses, joys, sorrows, successes, and failures. [Her] interpretative response to what [she] reads has a depth that, as often as not, takes [her] in new directions from where the author's thinking left [her] (ibid.: 156).

Hers is a more organic interpretation than the child reader's. Associations occur to her whether she wants them to or not, associations based on the wealth of experience—and, I would add, knowledge—she has obtained in her life.

The main difference, then, between my hypothetical (fluent) child reader and (expert) adult one is the degree to which they relate what they read to their own experience and knowledge. This difference is augmented by the fact that adults have more experience and knowledge to draw on when reading and interpreting a text. Obviously, this experience will vary widely between individual readers, but one generalization is safe to make: children have an experience of childhood only, while adults have both an experience of adulthood and a memory of childhood. Children can think about what it is like to be a child based on their experience of playing, being educated, being cared for, etc.. However, they have only a child's-eye-view of adulthood: they cannot think about what it is like to be an adult in light of the roles and responsibilities of adulthood. Based on this, a text could be described as dually addressed to children and adults according to two criteria. The first is that the text must be so designed that a "fluent" child reader can obtain a coherent interpretation of it based only on his relatively limited knowledge and experience (this implies relative simplicity not only of syntax and vocabulary but also of content). The second is that the text must be so designed that it will suggest a second, additional reading to an "expert" adult reader in light of her additional knowledge and experience. We might think of the adult reader's interpretation as deeper or more complex. The greater the difference between the

two readings, and the more the deeper reading is suggested to the adult, the more the text should be described as dually addressed.

It is easy enough to see how prerequisite experience and/or knowledge might be used to describe different texts as addressed to different groups, but can one text really be designed to be read differently by different readers? Surely a narrative text such as *Le Petit Prince* tells the same story to whoever reads it. Perhaps there is nothing more to the book's incredible success among adult readers than the nostalgic enjoyment of a charming story from their childhood. Or perhaps there is more to a narrative text than the story it tells, something to which adults are probably more attuned.

1.2 Story and narrative discourse

In narratology "story" and "narrative" are not synonymous. Rather, a story is component of narrative framed by, and distinguishable from, narrative discourse. "Story" refers to the events recounted, "what happened", the facts or fiction of the matter. To engage with the story is to move down the path to visceral immersion, a strong vicarious sense of the protagonist's experience. On the other hand, "narrative discourse" (henceforth just "discourse," but still in this restricted narratological sense) is the framing of the story, the manner in which it is told. In prose narrative, it is the guiding voice of the narrator, who intervenes to set the story in motion and direct its unfolding in a unique rhetorical style. Discourse determines things like plot (the specific order in which the narrator recounts the events of the story, which may or may not correspond to the story's chronology), biases (explicit or implicit attitudes assumed by the narrator towards the story and/or the narrator's own telling of the story), and higher levels of signification (such as metaphorical meaning or intertextual relationships).

Abbot, who further divides narrative discourse into "plot" and "narration," defines the distinction between narration and story as "an implicit acknowledgement that the story is understood as having a separate existence from its narration. As such, it can be told in different ways by different narrators," potentially resulting in "different words, different emotional inflections, different

perspectives, and different details" (2007: 39). By manipulating information about the story, discourse may (or may not!) attempt to pull the reader down towards immersion. But this same manipulation of information is also the source of all inferential meanings that connect the narrative to a larger cultural frame and shape its ethos. To engage with the discourse is to ask where and how it is directing your attention at various moments.

But story and discourse can never be finally and clearly separated within one narrative. They are distinct but depend on each other. One must be taken for granted. Culler explains:

> Analysis of narrative depends […] on the distinction between story and discourse, and this distinction always involves a relation of dependency: either the discourse is seen as a representation of events which must be thought of as independent of that particular representation, or else the so-called events are thought of as the postulates or products of a discourse. Since the distinction between story and discourse can function only if there is a determination of one by the other, the analyst must always choose which will be treated as the given and which as the product. […] In the absence of the possibility of synthesis, one must be willing to shift from one perspective to the other, from story to discourse and back again. (2001: 208)

To illustrate this with respect to *Le Petit Prince*, let's consider chapter XXII, when the prince sees a train full of children with their noses pressed to the glass and concludes from that that "*les enfants seuls savent ce qu'ils cherchent*" (Saint-Exupéry, 1999: 79). If I want to explain the literary significance of this event, it is necessary for me to accept that he did, in fact, see the train and utter that sentence, i.e. that the discourse can be depended upon to determine the story. On the other hand, how remiss would I be to ignore the fact that the book is absolutely saturated with comments about children, sight, and knowledge, and that this even is one more variation on those discursive themes?

But despite the inter-dependency of narrative discourse and story, their distinction permits two observations which will help us think about the design of a narrative text (and, eventually, about how a narrative can be designed for dual address). The first observation is that narrative discourse fulfills a foregrounding function for the story. If we consider the story as collection of details about characters and unfolding events, then it is the discourse that determines which of those details will come forward

at any given time and which will be concealed, for whatever purpose. Consider these words, spoken by the aviator/narrator: "*la nuit tomba, et les étoiles commencèrent de s'éclairer. Je les apercevais comme en rêve, ayant un peu de fièvre, à cause de ma soif.*" (Saint-Exupéry, 1999: 81) When he said that, was the prince to the right or the left of the aviator (or behind him, in front, etc.)? That question is ridiculous because narrative discourse is obviously a partial presentation of the story. At the level of story, it is necessarily true that the two characters had some physical orientation with respect to each other, but evidently the narrator felt that that information was not important enough to include in the discourse at that time. Every narrative is a story told in some way *instead of some other way(s)*. More seriously, we could take a step back and ask what is unusual about that foregrounding? Compared with the rest of the discourse, those short sentences from page 81 provide an unusual amount of concrete, material detail about the aviator's surroundings and physical condition (i.e. an unusual amount of concrete detail about the story). Why should the aviator start telling us how things look and how he feels only now, on page 81/99? What are we to make of the fact that, overall, such information is absent from the discourse, despite the fact that, at the level of story, physical appearances and sensations always "exist" (always could be described) at any given moment?

The second observation enabled by the story/discourse distinction is that discourse can (and nearly always does) do more than merely give an account of the story. Genette (1980: 255–257) identifies five functions of the voice of the narrator. The first and most obvious is the function of telling the story: the narrative function. But the narrator can also

- refer to another part of the text (directing function): "*Voilà le meilleur portait que, plus tard, j'ai réussi à faire de lui.*" (Saint-Exupéry, 1999: 16),
- establish or maintain contact with the narratee (function of communication): "*Mais ne perdez pas votre temps à ce pensum.*" (ibid. 63),
- express an affective, moral, and/or intellectual relationship with his role in the story (testimonial function): "*Quand on veut faire de l'esprit, il arrive que l'on mente en peu.*" (*loc. cit.*), or

- comment on the action (ideological function): "*Les grandes personnes ne comprennent jamais rien toutes seules, et c'est fatigant, pour les enfants, de toujours et toujours leur donner des explications…*" (ibid. 14).

These five functions are "certainly not to be put into watertight compartments[5] […] rather, it is a question of relative weight" (Genette, 1980: 257). When narrative discourse foregrounds a great deal of detail about the situation and events, it emphasizes the narrative function (what Labov and Waletzky call the "referential function" (1967: 20)). But the narrator might also allow the concrete situation and events to recede momentarily in favour of any combination of these other functions. Considering the narrative discourse in light of these five functions allows us to get a sense of the extent to which the narrator intervenes in the narrative, in the sense where a more "interventionist" narrator would make more overt/explicit use of the four extranarrative functions—all of which are a reminder of the presence of the narrator. The narrator of *Le Petit Prince* is highly interventionist.

Foregrounding draws attention to (and thus away from) literal details about the story; its primary register of meaning is denotative. In contrast, the primary register of meaning of extranarrative intervention is connotative; it reflexively draws attention to details about the discourse. It tells us not what happened and how, but rather what the narrator thinks about both the story and his or her act of storytelling—and so, by extension, what we should think about them. As Labov and Waletzky observe, strictly denotative, referential narratives are possible, but incomplete: they have no point (1967: 33). The discourse must provide not only an account of the events and material details of the story, but also a justification of the account; it must pre-empt the question "so what?" (Labov and Waletzky call this "evaluation" (ibid. 33–39)). Although this justification may be implicit[6], it can only be made in reference to a broader cultural frame of concepts and values. Just as discursive foregrounding guides readers' interpretation by controlling the flow of denotative information about the story, extranarrative

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[5] I find it especially difficult to distinguish between the testimonial and ideological functions. Genette seems to as well.

[6] Labov notes that no one would respond "so what?" when told "I just saw a man killed on the street." (1972: 370)

intervention guides interpretation by controlling the flow of connotative information about the narrative.

Now that we know what narrative discourse is and what it does, we can ask how it helps us determine the address of a text. First, if narrative is composed of story and discourse, address (dual or other) is obviously a feature of discourse. *Le Petit Prince* does indeed tell the same story to child and adult readers; if the text is dually addressed, it is because the meaning of the discourse changes in light of adult experience. Second, understanding that discourse provides (mainly denotative) information about the story as well as (mainly connotative) information about itself allows us to make a second and final major distinction to account for dual address in narrative.

1.3 Discursive anchorage and relay

As we will see below, Barthes uses the terms "anchorage" and "relay" to describe two relationships between words and images when both are presented in a single message. I echo them here in order to describe, by analogy, two functions of discourse related to directing the attention of readers, including readers who belong to different groups. I propose that narrative discourse can either "anchor" the reader in the story or "relay" him or her to information outside the text. Discursive anchorage promotes immersion in the story; it attempts to absorb the reader in the specific concrete situation and action. Discourse anchors readers by drawing their attention to a wealth of material detail about the story and by justifying the narrative implicitly. To anchor the reader, the discourse must create a detailed story world for the reader to be immersed in and make the story appear obviously interesting for its own sake. On the other hand, discursive relay provides information (denotative or connotative) that sends the reader to further, analogous information in other texts or other frames of personal/cultural experience. To relay the reader outside the text, the discourse must manipulate his or her involuntary associations. These associations may be limited (even trivial), as when a detail in text A

reminds the reader of a similar detail in text B. But they may also trigger unrestrained reflection on the abstract principles that form the reader's larger world view.

Anchorage and relay are best understood as a spectrum; the discourse of a particular narrative may be skewed towards one or the other function at any given point. But the functions are also necessarily in conflict: by definition, the more a reader is "anchored" in the story, the less he or she can think about analogous information. Because of this, the narrative discourse may elect to suppress (background) literal details about the story and make more exclusive and overt use of extranarrative intervention, discouraging immersion and highlighting its philosophical framing. But whether relay moves towards restricted intertextual references or abstract ethical principles, the relay destinations of discourse depend on knowledge and experience; therefore, adults, who have more knowledge and experience and are more likely to relate it to what they read, are more relay-able than children.

Armed with the concepts of story/discourse and anchorage/relay, we're in a much better position to describe texts (at least narrative ones) as dually addressed based on what I had been vaguely calling "textual features" but can now call, more specifically, "narrative discourse." Anchorage is an anathema to dual address as I understand it. Because anchorage draws the reader to one destination only, it draws all readers to the same destination. Anchorage homogenizes interpretation, encouraging a kind of convention regarding the events of the story as they unfold at the denotative level. Relay, on the other hand, engages with personal experience and knowledge, so it opens up the text to interpretations as various as are the individuals that pick up the book. Dual address depends on discursive relay. Specifically, it depends on the ability of the discourse to discriminate in its reader-relay, sending different groups of readers in different directions or sending some further than others. In the (relatively simple and tractable) case of dual address to children and adults, the discourse need only provide information that will relay adult readers to destinations unavailable to children.

2 Dual address in *Le Petit Prince*

The discourse of *Le Petit Prince* relays adult readers to specific biographical information about the author and (especially) philosophical ideas about what is important in life. But these relay destinations are not likely to be available for children, whose primary interest in *Le Petit Prince* is, by default, the story.

2.1 Intertextuality and (auto)biography

Some adult readers may note the parallels between the aviator in the story and the book's author. Antoine de Saint-Exupéry was, in his lifetime, almost as famous as an aviator as he was as an author. He also had several misadventures in airplanes, and *Le Petit Prince* shows shades of two of them. One was in in 1927, when the author had to spend the night alone in the desert after an emergency landing. This recalls the opening lines of chapter II: "*J'ai ainsi vécu seul,* [...] *jusqu'à une panne dans le désert du Sahara* [...]. *Quelque chose s'était cassé dans mon moteur*" (1999: 15). But the similarities end there. The author was not flying the plane at the time, nor did he spend several days repairing it. A friend who had been flying behind was able to land nearby, but he did not have room to fly both Saint-Exupéry and his pilot to their destination, so although Saint-Exupéry did spend one night alone in the desert, he did so with food, water, and the knowledge that he would be rescued the next day. There are more similarities between the story of *Le Petit Prince* and the story of the second time Saint-Exupéry crashed in the Sahara, in Libya in 1935. This time he was in real danger, completely lost with very little to eat or drink. In his account of the ordeal in *Wind, Sand and Stars,* he reminisces for a few paragraphs about finding the tracks of a fennec (a desert fox) (1941: 208–210). He also describes the agony of thirst and his several hallucinations, one of which involved a "permanent well" (ibid*.* 213). One of the characters in *Le Petit Prince* is a fox. The aviator says, about looking at the stars, that "*Je les apercevais comme en rêve, ayant un peu de fièvre, à cause de ma soif.*" (Saint-Exupéry, 1999: 81). When the fictional aviator runs out of water, he and the prince search for, and eventually find, a well: *"Le puits que*

nous avions atteint ne ressemblait pas aux puits sahariens. Les puits sahariens sont de simples trous creusés dans le sable. Celui-là ressemblait à un puits de village. Mais il n'y avait là aucun village, et je croyais rêver." (ibid*. 84). But again, *Le Petit Prince* probably should not be considered a fictional account of the real event. The crash completely destroyed the airplane; there was never any question of repairing it. Again, he was not alone, but his mechanic, Andre Prévot, was certainly not an inspiration for the prince character. The two were fantastically lucky to be discovered by a caravan after four days.

From a reader's perspective, the links between the character and the author can be considered intertextual, in a narrow sense such as Genette's (1997: 1–3), where information from one text appears in another, implicitly (as in allusion) or explicitly (as in quotation). The discourse provokes associations with—relays the reader to—other texts, specifically, ones containing biographical information about the author. Assuming that children generally do not read biographies and other historical texts about others, the hints of autobiography in *Le Petit Prince* require adult knowledge to grasp. Children will read the above-quoted discourse as a description of the events of the story (which, of course, it is); adults will read it both as a description of the story and as a reference to information outside the text. This relay discourse gives adults, but not children, something to ponder in addition to the story: what is the relationship between the aviator and Antoine de Saint-Exupéry?

But the author/aviator similarities are relatively limited, and the text certainly does not insist on them. Intertextuality is a minor aspect of the book's dual address. Far more of the discourse addresses adults by relaying them to philosophical ideas, turning the story for children into an allegory for adults.

2.2 Allegory

"Allegory" is generally used to describe either a narrative or an image. I will be considering the narrative sense only:

> A story or visual image with a second distinct meaning partially hidden behind its literal or visible meaning. […] An allegory may be conceived as a metaphor that is extended into a structured system. In written narrative, allegory involves a continuous parallel between two (or

more) levels of meaning in a story, so that its persons and events correspond to their equivalents in a system of ideas or a chain of events external to the tale (Baldrick, 2008)

The two levels of meaning are parallel, but the literal meaning in a sense precedes the second level of interpretation, which may or may not be as fleshed out as the first:

> Perhaps the dominant attitude in current classifications is that there are degrees of allegorical composition, depending on the extent to which a text displays two divided tendencies. One tendency is for the elements of the text to exhibit a certain fictional autonomy. The other tendency is for these elements to imply another set of actions, circumstances, or principles, whether found in another text or perceived at large. (Whitman, 1993)

The "fictional autonomy" of the narrative is the story, the specific, literal drama of the events. At the level of story in *Le Petit Prince,* the aviator crashes his plane in the desert, meets and interacts with the prince, repairs his plane, and escapes to safety. This level also includes the retrospective account of the prince's adventures before coming to earth. This story, like just about all stories[7], is one of a problem (a plane crash in the desert) and a solution (repairing the plane and escaping the desert). At this level, we are interested in questions like "What is happening?" "What is it like?" "What will happen next?"

At the allegorical level, on the other hand, we are interested in questions like "What does this mean?" and "does this resonate with me?" The allegorical level implies a philosophical problem and solution to parallel those of the literal drama. These non-literal aspects can and will always be described differently based on different readers' interpretations. For now, let's say that the philosophical problem is loneliness, the absence of meaningful friendship, and alienation from the apparent futility of adult pursuits; the solution is aesthetic sensibility and emotional commitment—learning how to appreciate beautiful things and form strong affective ties.

As the definitions above attest, allegory depends on discursive relay. For a story to correspond to "a system of ideas or a chain of events external to the tale" or "imply another set of actions, circumstances, or principles, whether found in another text or perceived at large," its narrative

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[7] Gottschall observes that stories devoid of "trouble"—those in which nothing goes wrong or has gone wrong—are unusual and usually boring (2012: 32–44)

discourse must relay the reader's attention towards ideas and/or values outside the text. Adult readers, with their greater store of cultural knowledge gained through experience and their greater inclination to relate texts to their experience, are thus more susceptible to allegory than children. Compared with children, adults are more likely to notice an allegorical level of meaning in a narrative, able to grasp a greater number of allegorical meanings, and able to engage with more complex allegories. According to Mitchel, "Virtually everything the hero does, *eg.[sic]* his drinking from a well in the desert, is susceptible to symbolic interpretation; indeed, it obviously requires such interpretation" (1960: 459)

There are, of course, allegories for children. There are many, in fact, because allegory can be a useful didactic tool. But allegories designed to teach something to children are almost by definition simplistic from an adult perspective. If the allegory of *Le Petit Prince* has anything to offer to adult readers, it is because it allows them to read more than children can. And the discourse of *Le Petit Prince* ensures this by planting the allegory in the very ideas of childhood and adulthood.

Le Petit Prince argues that meaningful friendship requires affective understanding and sensibility as opposed to logical reasoning: "*Le langage est source de malentendus,*" says the fox: "*on ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux.*" (Saint-Exupéry, 1999: 75, 76). In the text, the opposition between affective and logical understanding is symbolized by the opposition between "*enfants*" and "*grandes personnes*". In the text, grownups think logically and quantitatively; their mind is the seat of their understanding. As a result, they have a skewed system of values and are incapable of true friendship ("The little prince declares his scorn for pedestrian adult logic," says Mitchel (1960: 457). On the other hand, children in *Le Petit Prince* think affectively and qualitatively; they see with their heart and as a result can truly understand. Both the prince and the aviator must learn this childlike, affective sight before they can understand friendship and escape their personal deserts of loneliness. Laffont calls *Le Petit Prince* "*une allégorie où l'on discerne la volonté de faire comprendre aux enfants qu'ils peuvent*

atteindre la vraie dignité de l'homme s'ils savent continuer à regarder les choses avec la simplicité de

leur cœur" (2008: 18)

The symbolic, metaphorical meaning of terms—the specific and restricted connotations attached to the concepts "child" and "adult"—can only be understood in opposition to their literal denotations and ordinary connotations. Because adults necessarily have a deeper and more complex understanding of these terms (from their experience of life both as a child and as an adult), they have more ways to compare their literal and metaphorical meanings. They are also more likely to leverage these metaphorical meanings, associating the text with their personal experience. This is not to imply that all children will read the text in one way and all adults in one other (the continued critical interest in the book attests to its multiple possible interpretations). Every individual's interpretation will differ in the light of their own personal experience, but *Le Petit Prince* demands that the experience of childhood/adulthood be part of this light, and that experience is radically different for child and adult readers. A text that begs its readers to forsake "adulthood" in favour of "childhood" must be understood differently for two groups who understand "child" and "adult" in different ways. Because children are blocked from a full appreciation of the allegory, they will remain relatively anchored in the story compared with adults, who will more often be relayed away from it to personal experience and general ideas in order to think about what it means to be an adult and what it means to have a friend. For children, *Le Petit Prince* is primarily a story about lonely people who make friends; for adults, it is primarily an allegory about loneliness and friendship.

But what about the graphic novel adaptation? Although the broad strokes of the story remain the same in the target text, the substance of the narrative discourse is changed radically from language supplemented by occasional images to language and images working in tandem. To better understand the effect of the new form—primarily characterized by the greater role of images in telling the story—

on the address of the narrative, we need Barthes' theory about the relationship(s) between word and image.

3. Anchorage and relay between word and image

Barthes describes two possible functions language can play with regard to the "iconic message" of images, and we know what he calls them: "anchorage" and "relay" (1977: 38–41). For Barthes, anchorage is "selective elucidation." Language anchors the image when it helps the reader/viewer choose the correct level of perception:

> the linguistic message […] guides […] interpretation, constituting a kind of vice which holds the connoted meanings from proliferating. (ibid. 39)

Opposed to anchorage, of course, we have the function of "relay":

> Here text (most often a snatch of dialogue) and image stand in a complementary relationship; the words, in the same way as the images, are fragments of a more general syntagm and the unity of the message is realized at a higher level, that of the story". (ibid. 41)

Hopefully, my analogous use of these terms is now clearer. For Barthes, anchorage is homogenizing, directing all viewers to one interpretation of the image, just as my discursive anchorage directs all readers to one interpretation of the narrative: story immersion. For me, discursive anchorage constitutes a kind of vice which holds the reader's associations with personal experience and outside knowledge from proliferating. For Barthes, the function of relay sends the viewer back and forth

Figure 1

between the image and the language for information. For me, discursive relay implies a complementary relationship between the text and information outside the text; it promotes an understanding of the narrative at a higher level, that of culture.

But Barthes' notions of image/text relay and anchorage are also useful for understanding narrative

discourse of words and images and for understanding the intersemiotic translation of primarily linguistic discourse into more balanced word/image discourse. For instance, in graphic novels, all dialogue stands in a relay relationship to the image. Only the words in a caption can anchor the image, and then only occasionally, when they tell us what we are looking at, as in Figure 1. The words tell us not just that this is a flower but that it is a flower on the prince's planet and that it is not bothering anyone. Anchorage in graphic novels results in two things: a certain amount of redundant information, and (almost inevitably) the proliferation of literal detail (in the way that the image of the flower is more detailed than the word "*fleur*"). The function of relay is much more common, however, as in Figure 2. Note that the story here could not be conveyed by the images or words alone—it requires relay between the two modes. It is worth noting that such longish stretches of caption-less frames, where the only language is direct dialogue[8], are fairly common in graphic novels, and certainly in the Sfar adaptation. Here, the images take over the informational and narrative charge, essentially revealing the events of the story on their own. Generally, this type of visual narration reads faster and more easily than narration shared between frames and captions, which involves more (relatively) laborious linguistic parsing. But language permits a range of communicative functions, such as deixis, (explicit and specific) address, comparison, evaluation, negation, and simile, which cannot be expressed by an image. Compare Figure 2 with the "equivalent" discourse from chapter II of the source text:

> *Le premier soir je me suis donc endormi sur le sable à mile milles de toute terre habitée. J'étais bien plus isolé qu'un naufragé sur un radeau au milieu de l'océan. Alors vous imaginez ma surprise, au lever du jour, quand une drôle de petite voix m'a réveillé. Elle disait: …*
> *« S'il vous plait… dessine-moi un mouton!*
> *— Hein!*
> *— Dessine-moi un mouton… »*
> *J'ai sauté sur mes pieds comme si j'avais été frappé par la foudre. J'ai bien frotté mes yeux. J'ai bien regardé. Et j'ai vu un petit bonhomme tout à fait extraordinaire qui me considérait gravement. Voilà le meilleur portait que, plus tard, j'ai réussi à faire de lui[9]. Mais mon dessin, bien sûr, est beaucoup moins ravissant que le modèle. Ce n'est pas ma faute. J'avais été*

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[8] Genette at least regarded as representation of speech and not as a kind of narration (1980: 162–175)
[9] This sentence appears on page 16. Opposite, on page 17, is one of Saint-Exupéry's watercolour illustrations of the little prince. This is an example of anchorage in the source text.

découragé dans ma carrière de peintre par les grandes personnes, à l'âge de six ans, et je n'avais rien appris à dessiner, sauf les boas fermés et les boas ouverts.

Je regardai donc cette apparition avec des yeux tout ronds d'étonnement. N'oubliez pas que je me trouvais à mille milles de toute région habitée. Or mon petit bonhomme ne me semblait ni égaré, ni mort de fatigue, ni mort de faim, ni mort de soif, ni mort de peur. Il n'avait en rien l'apparence d'un enfant perdu au milieu du désert, à mille milles de toute région habitée. Quand je réussis enfin à parler, je lui dis :

« Mais… qu'est-ce que tu fais là? »

Et il me répéta alors, tout doucement, comme une chose très sérieuse : « S'il vous plaît… dessine-moi un mouton… » (Saint-Exupéry, 1999: 15–16)

Figure 2
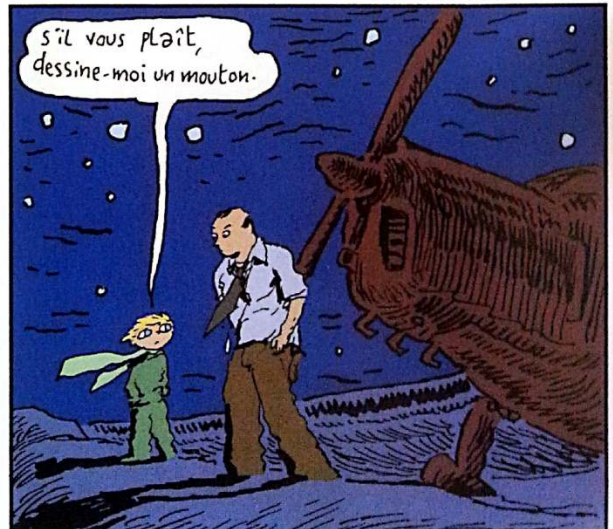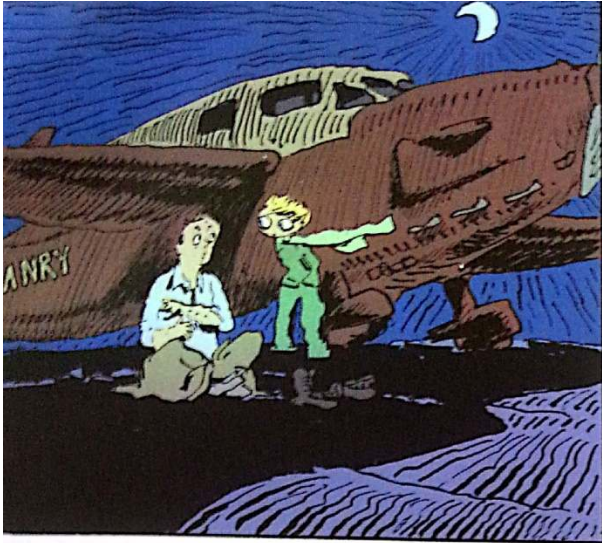
Broadly speaking, there are two important differences between the excerpt from chapter II and Figure 2. The first is the amount of fixed material detail. The images reveal information that would take quite a lot of text to describe: the colour scheme and name of the airplane, the fact that the aviator slept under it, the fact that he took his boots off before going to sleep, the direction from which the prince approached the aviator, etc. The images even "describe" the rivets connecting the plane's wings to its body. When the discourse relies on image/text relay, such literal details about the story proliferate to the extent that the style of the images moves away from minimalism (stick figures, for example) towards realism.

The second main difference between the two excerpts is that the four interventionist extranarrative functions of the narrator's voice are essentially absent from the target text. The images can show us what happened, but they cannot comment on them or reflexively refer to the act of showing. In general, the images of a graphic novel can do almost none of the things the narrator does in the source text in addition to narrating the story. In the passage from the source text, the narrator refers to another part of the text (directing function: "*voici le meilleur portrait…"*), addresses the narratee (function of communication: *"Alors vous imaginez ma surprise…"*), expresses his own subjective opinion on the narration (testimonial function: "*mon dessin, bien sûr, est beaucoup moins ravissant que le modèle"*) and comments on the action (ideological function: "*Ce n'est pas ma faute. J'avais été découragé dans ma carrière de peintre…"*). These extranarrative functions are the tools with which the narrator shapes and controls the connotations of the discourse and signals the allegory.

Graphic novels can, of course, include extranarrative discourse in the captions. But unlike in prose narratives, where stretches of commentary can digress from the story, the images never really stop narrating:

Figure 3

Because the images are still showing the story, which is understood in light of the commentary, the relationship between the words and the images is one of relay. In the captions (which repeat the discourse of the source text), the narrator is digressing, commenting on a detail in the story instead of telling it. But in the images, the prince is wandering through the desert (all six frames on the page show him doing this). The source text doesn't preclude his wandering, but it doesn't mention it, either. Not only do literal details about the story proliferate with image-text relay, but the story itself as shown by the images also tends to expand, competing with any extranarrative discourse in the captions. But, as with interlingual translations, we normally expect intersemiotic translations to tell the same story as their source texts. There is therefore pressure to omit extranarrative discourse, as in Figure 2, rather than add story, as in Figure 3, especially considering that such mainly iconic narration is easier to read than symbolic (linguistic) narration and commentary.

In the next chapter, I'll use these concepts to analyze *Le Petit Prince* and the graphic novel adaptation. I will argue that the graphic novel, like the source text, is dually addressed to children and adults. However, while both texts address children primarily through the story, the mechanism of adult address is different in the source and target texts. The source text appeals to the interests of adult readers through allegory: the text raises philosophical questions addressed specifically to adults. In the

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target text, this allegory is obscured; the abstract, philosophical ideas recede to the background while the material details of the story become more prominent. Instead, the graphic novel addresses adult readers by creating a web of adult-specific intertextual references, which, among other things, amplify the suggestion in the source text that the protagonist is Antoine de Saint-Exupéry himself. It thus displaces the adult interest from allegory to autobiography and the mechanism of adult address from allegory to intertextuality.

Images and Dual Address in Practice

In the last chapter, I tried to assemble a set of tools that would allow us to form a working definition of dual address to children and adults and to analyze multimodal texts composed of language and images. As it turned out, the tools came in the form of binary distinctions. The first was the distinction between my hypothetical child and adult readers. The most salient differences between them were, first, that the adult reader is more likely than the child to relate what she reads to her experience and knowledge (to involuntarily associate the story to her life and to other texts she has read) and, second, that the adult reader is (obviously) able to relate to the text in light of greater knowledge and experience. The second tool was the distinction between story and discourse—the notions that allow us to separate (however imperfectly) the content of the narrative from its form. To the extent that we can maintain the distinction, it allows us to see that dual address, if it can be described as a design feature of the text, is a property of narrative discourse. Story is a matter of consensus. Different readers rarely disagree about what happened in a story—they disagree about what was important about the events.

A closer look at narrative discourse helps us understand how it draws readers' attention to or away from various aspects of the narrative, manipulating their involuntary associations. Based on the mechanics of narrative discourse (foregrounding, Genette's five functions of the narrative voice, the need to justify the narrative as well as tell the story), the third and final tool was designed to let us ask whether and how narrative discourse can suggest associations to the adult reader—to the adult reader only—in a way that is sufficiently regular and systematic to identify the text as dually addressed by design. This tool is the opposition (really, more of a spectrum) between discursive anchorage and relay. Discursive anchorage pulls readers down into the story, promoting a specific, concrete, and homogeneous interpretation; discursive relay sends them away from the text to other texts or ideas

with which they have experience (these, unlike the story, vary greatly among different readers), promoting heterogeneous interpretations of the narrative within broader cultural frames of reference.

Based on these concepts, we arrived at the following definition. A narrative is dually addressed to children and adults to the extent that its narrative discourse is, first, at least superficially accessible to children, and second, designed to relay the adult reader (but not the child) outside the text and/or relay her further than the child. To accomplish this, the text must avoid discursive anchorage and may even background the story to give more space and weight to extranarrative discourse that overtly justifies the narrative with respect to cultural frames of reference (for example, typical interactions between children and adults).

But is this definition useful? Can it (with the help of Barthes' notions of anchorage and/or relay between language and images) be applied to real texts in order to provide convincing, parsimonious explanations? Is it flexible enough to account for texts as well as their translations, even intersemiotic ones? In this chapter, I will try to show, through a comparative analysis of *Le Petit Prince* and its graphic novel adaptation,that the answer to these questions is yes. In the first section, I will focus on the narratives, arguing that the image-driven target discourse affects address by anchoring readers in the story where the source text relayed adults to the allegory. In the second section, I will focus on the images. I will explain the role of the source-text illustrations in allegorical relay and show that the images of the target text establish a layer of intertextual relay, ultimately maintaining the dual address of the narrative but displacing the nature of address to adult readers.

1. From source to target narratives: relay to allegory, anchoring in the story

The source text addresses children through story and adults through allegory. Its discourse is strongly characterized by the function of relay. It frequently backgrounds material details in favour of overt self-justification, demanding that readers compare the narrative to cultural frames of reference (ideas and values) acquired over their lives. This extranarrative self-justifying discourse always turns on

the metaphorical opposition between children and adults, resulting in different readings for different readers: because adults are more able and inclined to appreciate the metaphorical use of the terms "*enfants*" and "*grandes personnes,*" and because the relative paucity of information about the story is a notable feature of the discourse, the primary locus of adult interest in *Le Petit Prince* is the allegory. Because children are less inclined to interpret the text in light of information outside it, and because they have a smaller frame of reference within which they can interpret the metaphorical vehicles constituting the allegory even if they are inclined to do so, their reading is, by default, more grounded in the story.

The discourse of the target text does not, by any means, do away with allegorical meaning. It does, however, reverse the abovementioned tendency of the source text: the graphic novel foregrounds material detail and usually omits, curtails, or modifies the extranarrative, allegory-signalling discourse about children and adults. In addition, the images of the graphic novel that do relay readers to the abstract ideas of the allegory are, at the same time, in equally powerful service to the story. In other words, the discursive function of anchorage is much stronger in the target than in the source. Unlike the source text, the graphic novel never imposes allegorical interpretations at the expense of strictly story-based ones.

1.1 Dedication

Allegorical meaning is, however, imposed in the source text. The directive to interpret allegorically overrides the choice of strictly story-based interpretations before the story even begins: the themes of loneliness, understanding, and friendship, as well as the symbolic opposition between children and grownups, are introduced in the dedication:

À Léon Werth.

Je demande pardon aux enfants d'avoir dédié ce livre à une grande personne. J'ai une excuse sérieuse : cette grande personne est le meilleur ami que j'ai au monde. J'ai une autre excuse : cette grande personne peut tout comprendre, même les livres pour enfants. J'ai une troisième excuse : cette grande personne habite la France où elle a faim et froid. Elle a bien besoin d'être consolée. Si toutes ces

excuses ne suffisent pas, je veux bien dédier ce livre à l'enfant qu'a été autrefois cette grande personne. Toutes les grandes personnes ont d'abord été des enfants. (Mais peu d'entre elles s'en souviennent.) Je corrige donc ma dédicace :

À Léon Werth
quand il était petit garçon.

Léon Werth was in fact a close friend of Antoine de Saint-Exupéry's, but this dedication does obvious double duty as part of the fiction. It is not part of the story, but it uses the narrator's voice to celebrate the wisdom of children in contrast to the supposed incomprehension of adults. This dedication implies an allegorical level of meaning[10] by attaching to the terms "*enfants*" and "*grandes personnes*" connotations that are incompatible with literal meanings and experience (which tell us that adults often can understand when children cannot). The discourse thus relays readers outside the text to their general knowledge. The terms "*enfant*" and "*grandes personnes*" come to connote, respectively, "the emotionally intelligent" and "people sadly blinkered by rationality." In fact, all the uses of these terms in the dedication could be replaced with some variation of their connotations, and the allegorical implications would become explicit: "…even books for [emotionally intelligent beings]… I would like to dedicate this book to the [emotionally intelligent being] that this grownup once was…All [people who are rational and thus confused] were once [emotionally intelligent beings]…"

In the target text, however, this dedication is omitted, so there is no advance notice of philosophical themes or of the fact that that "*enfants*" and "*grandes personnes*" should be understood metaphorically. Interestingly, the graphic novel does declare itself a children's book, but not without a hint of irony: in the opening frames, the aviator converses with a snake formed of the smoke from the aviator's cigarette. After the smoke snake has served its purpose with regard to the exposition of the story, it reprimands the aviator: "*Et on ne devrait pas fumer dans un ouvrage destiné à la jeunesse,*" and crushes out the aviator's cigarette (Sfar, 2008: 3). In the following two frames, the snake's eyes bulge out of its sockets as it realizes its mistake and evaporates:

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[10] Or at least a metaphorical one: strictly speaking, an allegory requires a narrative framework, i.e. a story.

The dedication of the source text takes pains to introduce and link the philosophical themes (loneliness, friendship, understanding) and metaphorical vehicles (children and adults) of the allegory, and to relay readers to the allegorical level of the narrative by elevating the status of children over that of adults. In contrast, the target text identifies a very literal market demographic ("*la jeunesse*") and concludes with a gag about one of the lighter aspects of social responsibility—the social responsibility of adults, in their literal role as the caretakers of children. More importantly, however, the physical joke draws the reader's attention towards a particular interaction between characters, anchoring them in the story.

1.2 Introduction

The first chapter of the source text builds on its dedication. The chapter has no explicit setting and does not introduce the primary drama of the story (the fact that the aviator is stranded in the desert). Instead, the discourse focuses on ideas, perspectives, and judgements—the abstract building blocks of the allegory. The chapter begins with an anecdote from the aviator's childhood: his first attempts at drawing resulted in a picture of a boa-constrictor swallowing an elephant. When he showed this drawing to grownups and asked them whether they were afraid, they replied, "*Pourquoi un chapeau ferait-il peur?*" (Saint-Exupéry, 1999: 13). (The drawing is reproduced in the text. The bulge in the middle of the snake caused by the elephant in its belly makes it look much like a hat. I'll examine the visual component of this anecdote in more detail below.) When the young narrator indulged the grownups

with a cross-section of the snake showing the elephant inside, they told him to turn his attention to more serious matters. He was discouraged, but understanding: "*Les grandes personnes ne comprennent jamais rien toutes seules, et c'est fatigant, pour les enfants, de toujours et toujours leur donner des explications…*" (ibid. 14). He then tells us that he took up aviation, and that since then

> *J'ai beaucoup vécu chez les grandes personnes. Je les ai vues de très près. Ça n'a pas trop amélioré mon opinion.*
> *Quand j'en rencontrais une qui me paraissait un peu lucide, je faisais l'expérience sur elle de mon dessin numéro 1 que j'ai toujours conservé. Je voulais savoir si elle était vraiment compréhensive. Mais toujours elle me répondait: « C'est un chapeau. » Alors je ne lui parlais ni de serpents boas, ni de forêts vierges, ni d'étoiles. Je me mettais à sa portée. Je lui parlais de bridge, de golf, de politique et de cravates. Et la grande personne était bien contente de connaître un homme aussi raisonnable…* (ibid. 14–15)

Notice how the narrator not only recounts events but also tells us how he feels and what he thinks about those events[11]—a way of telling his narratees what they should think and feel as well. And notice how the literal events recounted are essentially at the service of the abstract ideas: there is nothing interesting about the events *per se* (a child producing a drawing that is incomprehensible to children, a person not being able to relate to those around him)—what is interesting is the way the framing of these events clashes with conventional concepts, in this case, the different roles and characteristics of children and adults. The narrator's diatribe against the adult world relays readers outside the text by challenging what they have learned about children and adults in their culture.

But it relays adults further than children. No one, of course, believes rigorously and literally that children are continually exhausted by the need to explain things to adults, but without an experience of adulthood, children cannot consider how a metaphorical version of the statement might be quite reasonable. Children can only accept the aviator's speech as hyperbolic and sympathize with him to varying degrees. Adults, on the other hand, have all had the experience of being unable to understand something in spite of their adulthood and are probably more aware than children that literature (such as

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[11] Recall Genette's five functions of the narrator's voice. This discourse is not only "narrative," but "testimonial" and "ideological" as well (1980: 256)

Mark Twain's *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1885)) often uses child characters as symbolic mirrors for adults. For children, the discursive relay of the first chapter ultimately takes them back to the story by making the character/narrator amusing and interesting. Adults are more likely to be relayed to abstractions that will prompt them to consider the allegory.

The source-text discourse also relays readers to the allegory by introducing a paradoxical and literally impossible ambiguity, which is maintained and developed throughout the narrative: the aviator, even though he has grown up, is not a grownup; but he is not a child, either[12]. He is variably and ambiguously either one at different moments (in the quote above, he plays the role of the metaphorical child; later we will see him acting as an adult). According to the discourse of the source text, adulthood is a function not of age but of ignorance: one is an adult to the extent that one is deceived by outward appearances and thus doomed to mistakenly think that golf and politics are worth talking about. Throughout the narrative, the aviator alternates between "childlike" and "adultlike" behaviour, between adamantly resisting the label "grownup" and conceding that he has some grownup characteristics. For example, while the first chapter has the aviator/narrator in the child's role, impatient with the grownups who do not understand his drawing, the second chapter puts him in the place of the logic-blinded adult. When they first meet, the prince asks the aviator for a drawing of a sheep. The aviator tries to oblige, but each time the prince is dissatisfied. Finally, frustrated and impatient to begin his repairs (attend to his literal problem), the aviator draws a box: "Ça c'est la caisse. Le mouton que tu veux est dedans" (ibid. 18). The prince—the child in the situation—is delighted. As the narrative progresses, the aviator gradually becomes wiser, moving along the spectrum from grownup to child, with occasional lapses of adult perspective. Because the narrator's ambiguous child-ness or adult-ness clashes with the literal meanings of "child" and "adult", it relays readers to what they know about childhood and adulthood,

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[12] And he is certainly not an adolescent.

forcing them to ask, based on this knowledge, what it means to be an adult or a child, and how the criteria might vary from different perspectives.

The source text does not introduce the trouble that initiates the story until chapter II:

J'ai ainsi vécu seul, sans personne avec qui parler véritablement, jusqu'à une panne dans le désert du Sahara, il y a six ans. Quelque chose s'était cassé dans mon moteur. Et comme je n'avais avec moi ni mécanicien, ni passagers, je me préparais à essayer de réussir, tout seul, une réparation difficile. C'était pour moi une question de vie ou de mort. J'avais à peine de l'eau à boire pour huit jours. (Saint-Exupéry 1999: 15)

This paragraph introduces the problem on which the story is based (being stranded in the desert with a broken plane), but everything about the discourse is designed to disconnect the reader from the literal problem in order to relay him or her to the philosophical problem that is the foundation of the allegory: loneliness. The "story problem" is mentioned for the first time only as an adverbial complement ("*jusqu'à une panne dans le désert du Sahara*") to the aviator's loneliness, which establishes the primary frame ("*sans personne avec qui parler véritablement* […] *ni mécanician, ni passagers*, […], *tout seul*). From the outset, the problems enabling the story and allegory are connected, but far more weight is placed on the philosophical challenge of solitude than on the material challenge of survival. The rest of the source text does nothing to balance the scales: this paragraph is one of the longest excerpts in the entire book about the crash. In fact, the source text discourse almost always moves from the concrete to the abstract in this way, using the material level of the narrative only as a springboard to the allegory. When the plane, the repairs, and/or survival in the desert are mentioned, it generally marks the beginning of a longer discussion of abstract ideas.

The introduction to the graphic novel (the pages corresponding to chapters I and II of the source text), however, places less discursive emphasis on loneliness or the symbolic opposition between children and grownups and provides much more material information about the story, anchoring readers in the latter instead of relaying them to philosophical ideas. For one thing, in the graphic novel the aviator is obviously and viscerally an adult. He is balding and, after eight days in the desert, has

facial stubble (Sfar, 2008: 86). He wears grownup clothes: a shirt and tie (ties are explicitly connected to adulthood in both the source and target texts, p. 15 and 4, respectively). He also smokes cigarettes (ibid. 1–3, 6, 15–18, 28, 105). By making a judgement about the aviator's age, the discourse of the target text works against the allegory-signaling ambiguity of the source, while at the same time providing more information about the literal story.

In contrast to the first chapter of the source text, the graphic novel takes us immediately to the desert, where the plane has already crashed. Here the expediency/efficiency of graphic storytelling (Why tell the story when you can show it?) creates an incentive to curtail the extranarrative intervention of the narrator's voice. The anecdote about the drawings and the aviator's monologue about his inability to relate to the adult world are abridged. For example, after saying that grownups never understand anything on their own, he does not say: "*…et c'est fatigant, pour les enfants, de toujours et toujours leur donner des explications."* He also does not say that, when talking to a grownup, "*Je me mettais à sa portée.*" The graphic novel backs off from the source text's unrelenting attack on the confusion of adults and celebration of childlike wisdom, an allegory-signaling incongruence. Although some of the source-text discourse is retained (in an identical or similar form), the words compete with the images, which show story-level detail such as the plane's instrument panel, the plane, the desert sun, and the aviator's furious and frustrated attempts to repair his airplane. The two frames at the bottom of page 4 give us more slapstick comedy, focusing attention on the story:

While the source text tends to move from the concrete to the abstract (as in the beginning of chapter II), in the target text, the material elements (the plane, the repairs, the desert, etc.) exist for their own sake, as constant reminders of the story level of the narrative. In addition, word/image relay floods the discourse with literal details about the story. For example, the airplane appears frequently throughout the first third of the graphic novel, and we are casually reminded of the repairs twice more (Sfar, 2008. 10, 23). While the word "avion" does not necessarily imply a description of a specific airplane, every image of the plane in the graphic novel anchors readers by showing them the orientation, colour, size, etc. of *the specific* airplane the aviator has crashed in the desert.

1.3 Asteroid B612

In chapter IV of the source text, the narrator digresses from the story to explain his reasons for believing that the little prince comes from asteroid B612. He explains that the asteroid was originally discovered by a Turkish scientist in 1909, but that no one would believe him until 1920, when he presented his discovery wearing Western clothes. Then follow a few pages that are alternately communicative, directing, testimonial, and ideological. The narrator begins by revealing his motivations for telling the narratee about the asteroid:

> *Si je vous ai raconté ces détails sur l'astéroide B612 et si je vous ai confié son numéro, c'est à cause des grandes personnes. Les grandes personnes aiment les chiffres. Quand vous leur parlez d'un nouvel ami, elles ne vous questionnent jamais sur l'essentiel. Elles ne vous disent jamais : « Quel est le son de sa voix? […] Elles vous demandent : « Quel âge a-t-il? […]*

The discourse transitions from a comparison of children and adults into a reflexive justification for the narrator's telling of the story and a reflection on the philosophical themes of the allegory.

> *Mais, bien sûr, nous qui comprenons la vie, nous nous moquons bien des numéros! J'aurais aimé commencer cette histoire à la façon des contes de fées. J'aurais aimé dire :*
> *« Il était une fois un petit prince qui habitait une planète à peine plus grande que lui, et qui avait besoin d'un ami… » Pour ceux qui comprennent la vie, ça aurait eu l'air beaucoup plus vrai.*
> *Car je n'aime pas qu'on lise mon livre à la légère. J'éprouve tant de chagrin à raconter ces souvenirs. Il y a six ans déjà que mon ami s'en est allé avec son mouton. Si j'essaie ici de le décrire, c'est afin de ne pas l'oublier. C'est triste d'oublier un ami. Tout le monde n'a pas eu un*

ami. Et je puis devenir comme les grandes personnes qui ne s'intéressent plus qu'aux chiffres. [...]
Je me tromperai enfin sur certains détails plus importants. Mais ça, il faudra me le pardonner.
Mon ami ne donnait jamais d'explications. Il me croyait peut-être semblable à lui. Mais moi,
malheureusement, je ne sais pas voir les moutons à travers les caisses. [this, I'll explain below] *Je*
suis peut-être un peu comme les grandes personnes. J'ai dû vieillir. (Saint-Exupéry, 1999: 22–25*).*

This three-page speech does nothing to advance the story *per se*, but it provides quite a bit of information about what the narrator wants us to think about it: the narrative is justified by the importance of friendship, and friendship requires the ability to see as a child. Adults have a hard time with friendship because they are too preoccupied with numbers. Of course, this particular understanding, apparently desired by the narrator, is counterintuitive in any literal sense. We know that adults "know better" than children, that adults are often impressively unconcerned with numbers, that in fact the very decision to privilege friendship over number can only be made, with genuine reflection and lasting consequence, by an adult, from an adult's perspective. Once again, Saint-Exupéry's child is no literal "child," but rather a quality of emotional intelligence ascribed to children, and which should ideally be protected and conserved into adulthood. The implication here is quite defining: "The Little Prince" is no child. He is a trope. Note also the emphasis on the ambiguity of the aviator's child- or adult-ness, which is measured by his ability to see a sheep inside a drawing of a box. This sort of discourse makes it easy to see why Mitchel described *Le Petit Prince* as "almost pure allegory" (1960: 459)

Such a digression from the story is hard to accomplish in a graphic novel. In the adaptation, the narrator's monologue to the narratee becomes a scene where the aviator and prince try to find the prince's home on a map of the sky. The shift from the extranarrative aside to a narrative scene overrides relay and anchors the reader in the story. When the aviator suggests the idea of finding the prince's planet, the prince asks him whether he can spare the time from his repairs (Sfar, 2008: 15), a reminder of the material danger enabling the story and precisely the sort of fussing over a logical, quantitative question that the little prince of the source text would never abide. Because there are no captions in the scene, there is no space for the reflexive justification—the narrator cannot speak simultaneously as the

narrator and as a character in the scene. As a result, most of the extranarrative discourse we saw above is simply omitted. And the discourse that is retained in the dialogue is put into a form that clashes less with literal meanings. Instead of complaining to the narratee about adults' mistaken preoccupation with numbers, the aviator attributes this confusion to himself: *"j'ai besoin de donner des noms aux choses, des numéros, de savoir leur taille. Si ça continue je vais te demander combien elle coûte, ta planète."* When the prince asks why, the aviator responds : *"Parce que je crois que je suis une grande personne."* (Sfar, 2008: 17).

He says this lying on his back, looking relaxed with his hands behind his head, giving a very different impression from the rueful admission of quasi-adulthood in the source text. The prince even acquits the aviator, implying, contra the ethos of the source text, that adulthood is simply an inevitable result of aging, as opposed to a collection of personality and behavioural traits.

1.4 Baobabs

In chapter V of the source text, a conversation between the prince and the aviator segues into an explanation of the dangers of baobab sprouts on asteroids. The prince asks the aviator if his sheep will eat shrubs, including baobabs. When the aviator suggests that baobab trees are far too large to be eaten by sheep, the prince observes, "*avec sagesse*": "*Les baobabs, avant de grandir, ça commence par*

être petit." The aviator concedes but still wants to know why the prince wants to know whether sheep will eat them: "*Il me répondit : « Ben! Voyons! », comme s'il s'agissait là d'une évidence. Et il me fallut un grand effort d'intelligence pout comprendre à moi seul ce problème.*" (Saint-Exupéry, 1999: 26). Again, the extranarrative intervention of the narrator's voice tells us how to interpret the exchange. The aviator notes the wisdom of the childlike prince and observes his frustration when the aviator does not immediately understand what should be obvious. For his own part, the aviator (who has just conceded to being a little bit like a grownup) has a hard time understanding on his own, echoing his claim in chapter I that "*Les grandes personnes ne comprennent jamais rien toutes seules*" (ibid. 14).

The aviator then goes on to explain that denizens of asteroids must be diligent about uprooting their baobab sprouts before they become too big, or the trees' giant roots will consume the planet and may even make it explode. Finally, the aviator draws a picture of such a doomed asteroid and warns the children reading the narrative (using Genette's function of communication) to beware of baobabs. Again, this chapter has essentially nothing to do with the story. It pertains instead to the narrative's allegorical level of meaning. It is hard to avoid the metaphorical equation of children with sprouts and adults with baobabs: sprouts and small plants (children) are fine, but beware lest they grow up into baobabs (adults), which ruin everything. The discourse also reminds us of the idea that preoccupation with things like size prevents "adults" from seeing clearly. If allegory is extended metaphor, this concise and blatant metaphor-within-a-metaphor is another reminder not to get hung up on literal meanings. Why else would the narrator devote a whole chapter to this digression?

But, as with the aside in chapter IV, the graphic novel turns this abstract extranarrative discourse into concrete, iconic narration. This adaptation from aside to scene generally requires inventing and adding information and detail at the level of story only, while curtailing the relay function of the discourse. This draws attention away from the allegory towards the story. In the adaptation, the baobab episode begins when the prince wakes up the aviator after having a nightmare about an asteroid

consumed by baobabs[13]. The prince's explanation of his nightmare transitions into the dialogue of chapter V of the source text. We are not told that the prince is wise, that the prince assumes the danger of baobabs to be obvious, or that the aviator has trouble understanding the danger on his own. The graphic novel depicts the same conversation, but with none of the discursive reminders that the reader should reflect on the use of "child" and "adult" in the text.

A significant expansion of story follows. The next morning, the prince wakes to find the aviator shouting a distress signal into the radio of his airplane about a baobab infestation that threatens to destroy the planet. When the prince asks him whom he is talking to, the aviator responds that the radio is broken, so he is fooling around. The prince is delighted, and the two go on to goof around for a while. Then, instead of warning the children reading his narrative directly (addressing his narratee via the function of communication), the aviator tells the prince that he is writing a letter to warn the children of his planet about baobabs. They fold the letter into a paper airplane, and the aviator relays the contents of the letter as the two watch it fly away. The episode is recast into a form of play. The message is not serious, or at least it can be interpreted as simple radiophonic miscommunication or static. All sense of moral didacticism is lost as the prince himself is absolved of his part in this episode.

1.5 Repairs

So far, the literal story—the specific events in the desert—have largely been absent from the source text but are continually present in the target text, almost necessarily. The source text returns to the problem of the broken plane for the first time in chapter VII. While the aviator is busy trying to undo a bolt on his airplane, the prince is bothering him with questions about whether sheep eat flowers and why flowers have thorns. Unsatisfied with the aviator's answers, the prince persists until the aviator eventually loses his patience and replies: "*Mais non! Mais non! Je ne crois rien! J'ai répondu n'importe quoi ! Je m'occupe, moi, de choses sérieuses !*" (ibid. 32). The prince turns from shock to anger and finally

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[13] Nightmares are typical of real children, but seem inappropriate for the prince, who is associated with the idealized wise children of the source text.

bursts into tears because the aviator has implied that the danger posed to the prince's flower by his sheep is not something the aviator considers serious. The aviator repents immediately: "*Je me moquais bien de mon marteau, de mon boulon, de la soif et de la mort. Il y avait, sur une étoile, une planète, la mienne, la Terre, un petit prince à consoler!*" (ibid.34). When the aviator dares to focus even for a moment on his physical danger (a material, concrete, logical problem), he is berated by the prince for more than a page. As in the second chapter, our attention is brought to the literal story only momentarily before it is redirected to the philosophical question of what is truly important. The very insignificance of the aviator's repairs highlights the importance of the prince's love for his flower.

In the corresponding pages of the graphic novel, it is harder to see the mechanical problems as only a foil for the philosophical ones, and many of the extranarrative interventions are omitted. First, there is the fact that the tools and airplane parts appear in most of the frames, a continually present reminder of the story drama. More importantly, when the prince loses his temper, the aviator does not immediately concede his mistake. Instead, he pushes back, pleading for the importance of his adult work. The prince even looks conciliatory afterwards:

(Note the tools and airplane parts lying around and reminding us of the literal drama of the story.) Although the aviator consoles the prince as he does in the source text, he does not express to the narratee his regret for having worried about his material problems when he should have been attending to his friend. That is to say, he does not acknowledge that he was wrong to act as an adult.

2. Relay in source and target images

I have tried to show how the discourse of the graphic novel adaptation tends to anchor readers in the literal, concrete events of the story at moments when the source-text discourse relays them to the abstract philosophical argument of the allegory. But what about the images of the source text? If the iconic mode of the graphic novel promotes anchorage in the story, shouldn't it do the same in the illustrated book? Might all images in a narrative tend to anchor readers in the story?

In this section, I will show that images in narrative are not necessarily an instrument of discursive anchorage. Not only do the source text images play an important role in constructing the allegory, but many of the target text images do indeed relay adult readers outside the text. However, this relay is frequently not to the allegory, but rather to biographical information about Saint-Exupéry in other texts.

2.1 The images of the source text: relay to allegory

Discursive relay depends, as I have been arguing, on the reader's ability to complement narrative discourse with his or her prior, extra-textual knowledge. By "complementing," I do not mean the reinforcing of their understanding through "mirroring" or "imitation," in the sense that you have to know what an airplane is to understand the story, or that seeing the word "airplane" might bring an image of one to your mind. On the contrary, the complementing in discursive relay occurs when the reader "fills in the blanks," as it were, completing with their extra-textual knowledge a meaning that was only suggested, only partly there, to begin with. In the source text, allegorical understanding requires

readers to complement the information they encounter in the immediate narrative discourse systematically and regularly.

This complementing relay relationship between the text and the allegory is analogous to what Barthes called the relay relationship between words and images. Recall that, according to Barthes, language and image in a relay relationship complement each other in order to signify neither as image nor as language, but as story. In other words, text and image that relay are not redundant; rather, they complete each other with their respective information loads, which may be quite different. On the other hand, images that are "anchored" by their surrounding text are somewhat redundant with it: the text both tells and shows the reader what is happening, primarily in the story. Anchoring, therefore, has a "mirroring," or "imitative" function. For example, the illustration on page 30 shows the prince watching a sunset while the coincident text describes how he liked to watch sunsets. The redundancy of the anchored text-image relationship can be apprehended at a glance, while the complementary function of the relayed relationship requires a greater amount of the reader's attention.

2.1.2 Drawing # 1, drawing # 2

This complementing function of text-image relay is illustrated by two images that are part of the very beginning of the source-text narrative. These illustrations "exist" as drawings in the story, seen and interpreted by the characters. Remember the introductory anecdote from the source text about the young aviator showing a drawing to the grownups? Here it is:

> *Lorsque j'avais six ans j'ai vu, une fois, une magnifique image, dans un livre sur la forêt vierge qui s'appelait* Histoires vécues. *Ça représentait un serpent boa qui avalait un fauve.* […]
> *J'ai alors beaucoup réfléchi sur les aventures de la jungle et, à mon tour, j'ai réussi, avec un crayon de couleur, à tracer mon premier dessin. Mon dessin numéro 1. Il était comme ça:*


> *J'ai montré mon chef-d'oeuvre aux grandes personnes et je leur ai demandé si mon dessin leur faisait peur.*
> *Elles m'ont répondu : « Pourquoi un chapeau ferait-il peur ? »*

The image relays with the words in that we need to see the drawing to understand the reaction of the grownups. Their response is the last line of that page. Turn the page, and the narrator continues:

> *Mon dessin ne représentait pas un chapeau. Il représentait un serpent boa qui digérait un éléphant. J'ai alors dessiné l'intérieur du serpent boa, afin que les grandes personnes puissent comprendre. Elles ont toujours besoin d'explications. Mon dessin numéro 2 était comme ça :*
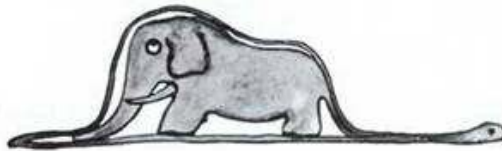
Again, it is the word-image relay (and the delayed revelation of drawing number 2) that allows us to get the joke, to realize our "mistake" and empathize with the narrator, who continues to vent his frustration at the perpetual confusion of adults[14]. Unlike the anchored images, we must look at and think about these images in order to understand the narrative. This "puzzling out" of the nature of the imagery is concomitant with the further puzzling out required at the level of the allegory. In the source text, enigmatic relay between text and image sets the stage for the more complex type of relay implicit in the text-allegory relationship.

This anecdote about drawings 1 and 2 could hardly insist more on the metaphors underpinning the allegory. Literally, the child sees an elephant where the grownups do not; metaphorically, the emotionally intelligent being understands what is on the inside (the part that counts!) while the (lamentably) rational beings fail to understand because they are hung up on superficial appearances. But drawings 1 and 2 do more than play this structural or functional role in establishing the metaphors and connecting abstract ideas; they also take advantage of the different tendencies of child and adult readers to relay adults to the allegory.

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[14] After revealing his drawing number 2, the narrator explains his inability to relate to the adults around him. See the quotation above from pp 14–15.

We can assume that the child does not see the elephant on the first page and will be just as aware as the adult that he was tricked. But his tendency is to stay within the text, and his goal is comprehension, which still does not come to him effortlessly (Wolf 2008: 136–138). Thus his reaction to the "deception" is more likely to be related to a linear, as opposed to holistic, understanding of the text. He is more likely to ask "how do I interpret what comes next in light of this joke?" The adult, on the other hand, comprehends effortlessly and interprets more organically. She is more likely than the child reader to ask "What does this joke suggest about the text I am reading?" and more aware that literary narratives are often not to be taken literally. In addition, the adult's understanding of the first few pages is probably more complex than the child's. We might speculate, for instance, that the child notices that drawing number 1 looks like a hat and that drawing 2 is a plausible cross-section of it, while that the adult notices not only that drawing 1 was *designed* to look like a hat, but that drawing 2 was designed so that drawing 1 might look like a hat. If she arrives at that observation, she will almost inevitably ask "why?" It is that sort of speculation that takes the adult reader outside the text to consider its meaning within a frame of reference of abstract ideas and cultural values.

What happens to drawings 1 and 2 in the adaptation, where text-image relationship is largely one of anchoring? As we have seen, the first chapter of the source text eschews the setting and the drama of the story to focus on the abstract ideas of understanding and loneliness, but the target-text discourse takes us straight to the desert. As a result, the analeptic anecdote about the drawings gets folded in with the introduction of the literal situation (which the source text delays until the second chapter). As a result, the anecdote (or what remains of it) not only competes with the rest of the expository information for readers' attention, but also has to be altered significantly. Instead of telling the anecdote to his narratee, the aviator tells it to the smoke snake (the one who crushes the aviator's cigarette and disappears). And little remains of the connection between the drawings and the abstractions and metaphors of the allegory: the drawing is still connected to the aviator's childhood, and

it is still mistaken for a hat; but it is misinterpreted by the snake, not by the grownups, and drawing #2 is omitted entirely, so the reader is never allowed to "see like a child," as in the source text, and much allegory-signalling adult bashing is omitted. Where in the source text the anecdote about the drawings leads directly into the aviator's explanation of his loneliness, in the target text these elements are separated by the self-destructing snake, and the aviator does not say, as he does in the source, that he is in the habit of using drawing number 1 to test the reasonableness of adults. In the target text, drawing #1 retains its status as a story object, reproduced by the narrator/aviator, but in it appears as one among many, a detail more than an attention-grabbing focal point.

2.1.3 The aviator's ambiguous drawings

Other illustrations complement (relay with, in Barthes' sense) the linguistic text, not because they are a part of the story (as are drawings number 1 and 2 and the sheep) but because they are the basis for the narrator's extranarrative commentary, establishing a relay relationship with the rest of the text and requiring more attention from readers than the images anchored by the surrounding language. For example, the narrator introduces the prince with these words:

> *Et j'ai vu un petit bonhomme tout à fait extraordinaire qui me considérait gravement. Voilà le meilleur portrait que, plus tard, j'ai réussi à faire de lui. Mais mon dessin, bien sûr, est beaucoup moins ravissant que le modèle. Ce n'est pas ma faute. J'avais été découragé dans ma carrière de peintre par les grandes personnes, à l'âge de six ans, et je n'avais rien appris à dessiner, sauf les boas fermés et les boas ouverts.* (ibid. 16)

Opposite, on page 17, is a drawing of the prince. The word "*Voilà*" all but forces (relays!) the reader to take a good look (to slow down and think about the discourse, which adults tend to do more than children). In his commentary, the narrator draws readers' attention to two things about the portrait that apply to all the illustrations: their paedomorphic qualities and their insufficiency as representations.

The *Oxford English Dictionary* defines paedomorphosis (a biological term) as "the retention of juvenile or larval characteristics in a reproductively mature organism." The aviator repeatedly draws attention to the fact that he still draws as a six-year-old, that he has retained that childlike characteristic

in spite of having grown up. The tension between the linguistic discourse of a narrator who "speaks" as an adult and the visual discourse of an illustrator who draws as a child contributes to the image of a narrator who is ambiguously neither a child nor an adult, relaying adult readers (in my use of the term) to the allegory for reasons we have already seen. I would add that to recognize that the illustrations really do resemble those of children (or even to deny that they do) is to relate the text to past experience, which adults are more likely to do than children.

The narrator also emphasizes the inability of his illustrations to express his intended meaning. As with drawing #1, the narrator wants you to be able to see (literally and figuratively) what he means in spite of what it looks like (in spite of the literal discourse). It is significant that the prince's portrait from page 17 looks nothing like any other depiction of the prince. In most of the source text illustrations, the prince is drawn in simple clothes: a green shirt and pants and a scarf (or bowtie) that varies in colour. His portrait, however, shows him holding a saber and looking very regal in a long, trimmed coat, high boots, a cummerbund, and ruff. Logically, we might balk at the inconsistency; but of course, if we do, we're reading it wrong.

The commentary on the prince's portrait is not the only time the narrator uses the illustrations to warn the reader not so subtly about staying at the surface, about taking things too literally. He does so again in chapter 4:

> Si j'essaie ici de le décrire, c'est afin de ne pas l'oublier. […] C'est donc pour ça encore que j'ai acheté une boîte de couleurs et des crayons. C'est dur de se remettre au dessin, à mon âge, quand on n'a jamais fait d'autres tentatives que celle d'un boa fermé et celle d'un boa ouvert, à l'âge de six ans ! J'essaierai, bien sûr, de faire des portraits le plus ressemblants possible. Mais je ne suis pas tout à fait certain de réussir. Un dessin va, et l'autre ne ressemble plus. Je me trompe un peu aussi sur la taille. […] Je me tromperai enfin sur certains détails plus importants. Mais ça, il faudra me le pardonner. (ibid. 24–25)

This excerpt is part of the same passage we saw above, in section 1.3, where the narrator justifies his telling of the story. Here, he uses the relay relationship between the images and the words to relay readers' attention to the allegorical level of interpretation: however uneasy the narrator feels about

including his illustrations, he includes them because he is confident that his readers will be able to grasp the non-literal understanding of the narrative that he intends. In support of this, late in the narrative, the prince teases the aviator about his poor drawings. The aviator responds that this is unfair: before they met, the aviator could only draw closed or open snakes. "*Oh ! ça ira, les enfants savent*" replies the prince, (ibid. 86).

Clearly, many of the source-text illustrations are meant to inspire and support an allegorical reading of the narrative, particularly for adult readers. But what about the others? Are the anchored images (the ones that do not interact with the words but are merely explained by them) an instrument of discursive anchorage in the story? Having spent the first half of this chapter arguing that similar images in the target text anchor readers in the story, I'm hardly in a position to deny this ability to the images of the source text. If they do, however, there is still a significant quantitative difference between the source and target texts. As important as the illustrations of *Le Petit Prince* are, they appear on only 39 of the 87 pages of the narrative, often surrounded by linguistic discourse. But the narrator goes to great lengths to invest them with as much discursive relay as he can. All the drawings are "paedomorphic" as discussed above, and the narrator's extranarrative commentary often refers generally to his illustrations, instead of to one or other specific drawing. Finally, the narrator seems to try to set a tone or establish an expectation of word-image relay, which in turn tends to relay readers to the allegory. The narrator takes responsibility for the illustrations in the very first paragraph ("*Voilà la copie du dessin.*" (ibid. 13)), and the first eight illustrations relay with the surrounding linguistic text.

Now, what happens to the source-text illustrations in the target text? It depends on how you count, but no more than half of the source-text illustrations appear in the graphic novel in any form. On the one hand, you might expect the source-text images to form the basis of the images in the adaptation, and they very often do. But on the other hand, the graphic novel medium imposes certain constraints on the images (for instance, the fact that they must all fit into evenly sized frames) that

make it easy to see, if not interesting to explain, why some source-text illustrations seem to simply disappear in the adaptation. However, because the narrator in the adaptation no longer takes responsibility for the drawings, essentially all of the extranarrative commentary on the illustrations is dropped. In addition, the illustrations lose their paedomorphic character, further dissolving the ambiguity regarding the aviator's age. One "omission" of an illustration that is interesting is the portrait of the prince from page 17 of the source text. The discrepancy between the prince's appearance in the portrait and everywhere else makes its omission unsurprising, but the adaptation still goes to the trouble of including the idea, which could easily have been left out at no cost to narrative coherence. Here is how it is introduced in the graphic novel:

The illustrations of the source text were done by the author with pencil and watercolour paint. The dialogue in the frames that follow does not repeat the themes of the source-text commentary on the portrait. Instead, in the target text, the aviator's portrait of the prince is extracted from its original context and function of discursive relay and placed in a new context at the service of a new, different mechanism of discursive relay and, ultimately, of dual address: the equation of the fictional aviator with the real-life Antoine de Saint-Exupéry.

2.2 Intertextual relay in the target text

As we saw in the previous chapter, parallels can be drawn between the aviator in the story and Antoine de Saint-Exupéry and between the fictional story and the stories of some of the author's real-life aviation misadventures. The source text thus relays some readers to texts about the author. These readers will almost certainly be adults only: few children read biographies of authors. It is therefore possible to see these intertextual parallels as a mechanism of dual address in the source text, but only a minor one. However, the images of the target text amplify this intertextual discursive relay significantly, equating the aviator/narrator of the story with Antoine de Saint-Exupéry and playing up the similarities between the story and the author's crash in Libya in 1935 to a degree that far exceeds the strength of these associations in the source text.

For a start, there is a marked physical resemblance between the aviator in the graphic novel and Antoine de Saint-Exupéry[15].

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[15] The author also smoked cigarettes, as the aviator does throughout the graphic novel.

The drawing of aviator's airplane is also obviously based on the Saint-Exupéry's (the one he crashed in Libya): a red and white Caudron-Simoun christened F-ANDRY:
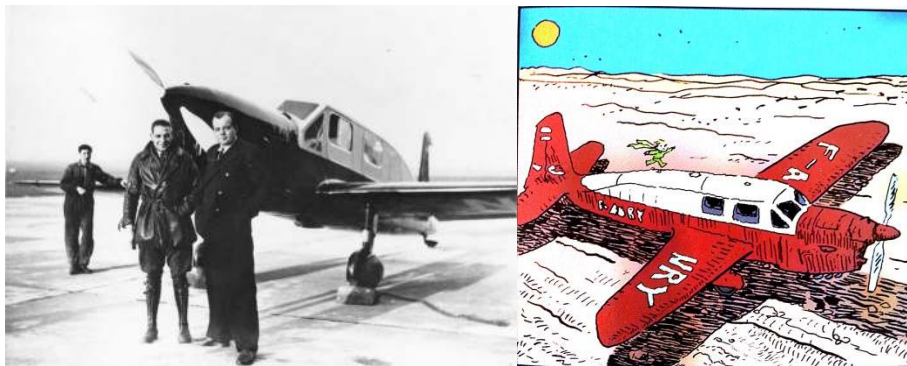
The name is fully visible in full at least five times in the adaptation and partially visible in many frames (the plane, like the aviator, is never physically described in the source text). In the source text, the aviator tells us that "*J'avais à peine de l'eau à boire pour huit jours*" (Saint-Exupéry, 1999), but the adaptation shows the aviator drinking coffee and wine (Sfar, 2008: 14–16). This might seem like only a minor detail added to the story (which it is), but in his account of his ordeal in *Wind, Sand, and Stars*, Saint-Exupéry claimed that these were the only two liquids he and Prévot had to drink (1941: 197). When the graphic novel identifies the aviator as a watercolour artist (as was Saint-Exupéry), it gives the words "*à l'aquarelle*" their own frame, pausing for emphasis on this detail. Finally, pages 106 and 107 show the aviator flying a plane over water. The plane he is flying is clearly modeled on a Lockheed P-38

Lightning, the same type of plane Saint-Exupéry was flying when he disappeared over the ocean on a reconnaissance mission in 1944:
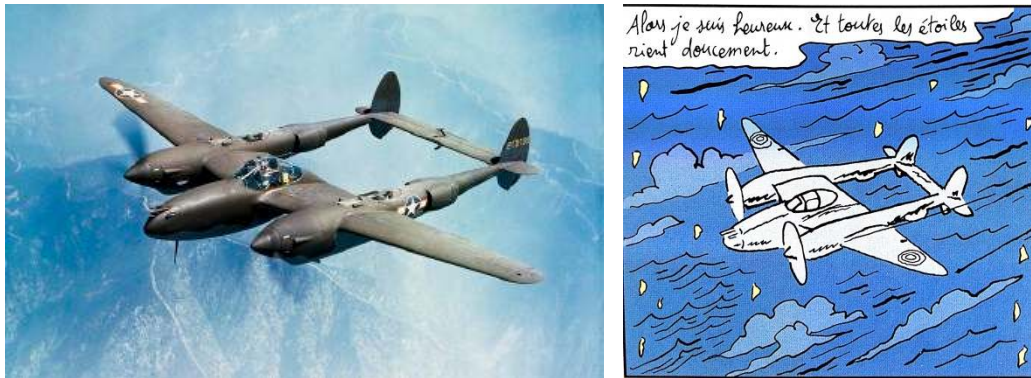
This evident (and evidently deliberate) intertextual relay equating the aviator in the graphic novel with the author of the source text is clearly aimed at adults only: it requires the distinctly adult knowledge of biographical facts about the author, and the associations are all but unavoidable for readers who have this knowledge. Of course, by addressing adults in this way, the graphic novel restricts its adult audience relative to the source. While we can assume that most adults have some interest in meaningful social bonds and the nature of understanding, far fewer readers of this graphic novel will know, for example, what a Lockheed P-38 lightning looks like *and* that Saint-Exupéry was flying one when he died.

Now that we've seen how images can establish intertextual relay, the relationship between the source and target images becomes more interesting and, I would argue, relevant to target text's dual address. Given the popularity of the source text and the fact that it is the author's most well-known work by far, I would assume that all adult readers who have the necessary background knowledge to appreciate the above-mentioned biographical references are also familiar with *Le Petit Prince*. Therefore, they are probably aware that the autobiographical inclination of the story is significantly played up in the target text, i.e., that Sfar does not try to hide his creative influence on the translation and that he is deliberately directing readers with specific background knowledge away from the target

text to other texts. Therefore, when the greedy businessman the prince encounters in chapter XIII of the source text inexplicably appears as a robot in the target (Sfar, 2008: 57–59), the adult reader addressed by the target text can hardly fail to notice.

The manipulation of adult readers' attention is evident in the target text, but it is not evident (at least initially, to me) what such readers are supposed to think about this manipulation. Unlike the source text, which relays readers to open-ended abstractions making up a relatively clear ethical argument via allegory, the target text relays its restricted audience of adult readers to closed details without telling them what to think about the relay. It is certainly not clear what the adult addressee of the target text is supposed to think when the prince's flower strikes a pose reminiscent of a famous painting by Sandro Botticelli:

3. Conclusion

Throughout this thesis, I have approached Sfar's graphic novel as a derivative text, discussing it in terms of Saint-Exupéry's novella and using the loaded terms "source" and "target." There are several reasons to disapprove of such "source-oriented" criticism, especially in light of the fact that much of my energy has gone towards arguing that the "target" text attenuates and obscures an attribute of its "source," that the allegory gets somewhat "lost in translation."

I want to insist, however, that my aim has not been to deplore the differences. I see no reason that the graphic novel should have been designed to preserve or reproduce all aspects of the source text (even if this were possible!). Instead, my goal has been to use this pair of texts to explain and illustrate, with examples, a way of thinking about certain narratives. Specifically, I have tried to show that it is productive, when thinking about the addressee(s) of a narrative, to take into account where readers' attention is being directed and how this attention-directing implies assumptions about reading behaviour and readers' knowledge. A translation pair is useful for this kind of project because we should expect many aspects of the work to remain constant in both texts while others vary. This translation pair was useful for this project because there is such broad agreement that *Le Petit Prince* is dually addressed. I also submit that the texts are interesting and worth analyzing in their own right.

But so far this analysis hasn't given me much to say about translation. I have also left it somewhat unfinished by only noting that the target text addresses adult readers through intertextual relay instead of the allegory, without drawing any conclusions from that shift. I think that in order to properly explore the meaning implied by Sfar's intertextual additions, I would have to shift my perspective and read the text on its own terms, no longer as one of many "versions" of *Le Petit Prince*, but as a text for which *Le Petit Prince* is only one of many texts with which the graphic novel establishes certain intertextual relations. This dead-end (or exit sign) that the graphic novel imposes for source-oriented translation criticism gives me one last thing to say about translation.

It is easier to assert that translations are either derived from or independent of their "source" texts than to specify what either of those things mean. Hermans, I think, offers an excellent perspective on this: analogous to the Christian doctrine of the Real Presence, whereby the host and wine "is" the body and blood of Christ for Christians—for believers only—after and only after it is consecrated by a speech act, a text such as Sfar's graphic novel "is" *Le Petit Prince* only after it is designated as a translation by a speech act (2007: 86–108). Before this designation, this metaphorical consecration, it is

a text like any other; after, it "is" the work of which it is said to be a translation, but only for "believers" in translation.

This analogy invites us to flip back and forth (or at least to recognize that we can do so) between what Martin and White (2007: 206–207) call "compliant" and "tactical" readings of translations (see also Hermans, 2014: 290–299). Compliant readings "accommodate the reading position naturalized by a text" (Martin and White, 2007: 206). A compliant reader reads a translation "as" the original work; a compliant reader of Sfar's graphic novel would answer "yes" (possibly with some qualification) to the question "have you read *Le Petit Prince?"* Tactical readings, on the other hand, "are readings which take some aspect of the evaluation a text affords, and respond to it in an interested way that neither accepts nor rejects communion with the text as a whole." (*loc. cit.*) There are many ways in which a translation might be read tactically, one of which would be to approach it as a text that, "is" a previous work, *but only for believers*.

What does this have to do with Sfar's graphic novel and its intertextual relay? Hermans bases his tactical readings on paratextual elements (such as marginalia, translator's notes, or the word "translation" on the cover), elements he earlier called "the translator's voice" (1996), features of a text that identify it as a translation for the reader. Because "The large majority of translations are made for readers who do not have access, or have no easy access, to the original, and as a result translations and originals tend to circulate independently of each other" (Hermans, 2014: 286), it makes sense to look for the translator's voice primarily in paratextual elements, at least in interlingual translations.

But in the graphic novel, the intertextual references that make the text dually addressed should, I propose, be considered a manifestation of the translator's voice—a textual form of it, rather than a paratextual one. Any adult reader capable of noticing the biographical references will also recognize them as material added to the source narrative, a sign of the difference between the source and target texts and the relative independence of the latter. Even in the absence of paratextual indicators, the

discourse of the graphic novel, for its adult audience, pre-empts belief in translation. It may be that the primary function of the Botticeli reference is to break the spell, to perpetrate translation heresy.

Although such textual (as opposed to paratextual) manifestations of the translator's voice are probably rare enough in interlingual translation, which presumes that its audience is not familiar with the source work, it is not obvious that they might not be more common in intralingual and/or intersemiotic adaptations, many of which are probably are created precisely because the source work is a well-known classic, such as *Le Petit Prince.*

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Image credits

First photograph of Antoine de Saint-Exupéry, in pilot's gear:

> *Encyclopædia Britannica Online*, s. v. "Antoine de Saint-Exupery", accessed July 22, 2015, http://www.britannica.com/biography/Antoine-de-Saint-Exupery.

Second photograph of Antoine de Saint-Exupéry:

> https://upload.wikimedia.org/wikipedia/commons/1/19/Saint-Exup%C3%A9ry_4.png
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Third photograph, of Antoine de Saint-Exupéry in front of his plane:

> Succession de Saint-Exupéry d'Agay via Le Musée de l'Air et de l'Espace via http://www.thisdayinaviation.com/tag/antoine-de-saint-exupery/
> Accessed July 24, 2015.