

**HOW FREE SHOULD YOU BE
WHEN TRANSLATING
CHILDREN'S POETRY?**

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1 Introduction

This project aims to explore how free you should be when translating children's poetry.

I am a primary school English teacher and I often work with stories in class. Sometimes they are rhymed and those are my favourites, since they keep my students' attention very well. When I started studying Translation and Interpreting I noticed that the translation of these books was very free compared to other kind of translations, and that encouraged me to do this project. Of course, translating poetry is more difficult because of the rhyme.

First, I chose some fragments from two rhyming English children's books:

- *One fish, two fish, red fish, blue fish* by Dr. Seuss.

Translated by P. Rozarena

Un pez, dos peces, pez rojo, pez azul

- *Revolting Rhymes* by Roald Dahl.

Translated by Miguel Azaloa Rodríguez-Espino

Cuentos en verso para niños perversos

The translations have both been popular in Spain for several decades.

Next, I analyzed some fragments from the books in terms of translation strategies and I focused on the degree of freedom in translation, bearing in mind that in both the task was to translate poetry.

Having identified and discussed the most frequently employed strategies in these works, including the main modifications to the text when translating and the degree of fidelity to the original, as identified by the authors I have cited, I went on to attempt to translate another rhyming story in English, in this case by the very successful American writer Julia Donaldson. This story, *Jack and the Flumflum Tree*, has never been translated into Spanish. I have also provided a translation commentary.

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Finally, I used my translation in class with my students to get some input from them and to see if what I have done could be considered successful in Spanish, in our own linguistic and cultural context.

As a result of these tasks, I have been able to draw some provisional conclusions about the freedom of the translator of children's poetry, how this freedom is exploited and to what effect.

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2 Degrees of fidelity in translation

I am going to use Newmark's (1988) degrees of fidelity¹ in order to analyse the fragments. Here is a summary proposed by Maria González Davies.

Source language emphasis	Target language emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Semantic translation	Communicative translation

Here is a short explanation of each degree of fidelity with an example in each case:

- Word-for-word translation is useful to understand how a language works syntactically, for example, but not to produce fluent texts: *It's raining cats and dogs* – Lo está lloviendo gatos y perros.
- Literal translation moves a step further towards the target language and is "correct" syntactically but can produce calques. For instance: *It's raining cats and dogs* – Llueve gatos y perros.
- Semantic translation is more fluent but still not natural and follows the source text meaning closely: *It's raining cats and dogs* – Llueve mucho.
- Communicative translation tries to convey a similar effect on the reader of the target text: *It's raining cats and dogs* – Llueve a cántaros.

¹ Newmark, Peter (1988). *A textbook of translation*. New York: Prentice hall.

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- Free translation emphasises the effect without changing the message. An example can be seen in an add of the cosmetic brand L'Oréal: *Because I'm worth it* is translated *Porque tú lo vales*.
- Adaptation goes a step further, changing cultural references, exploiting word play, and so on. This, along with free translation, is the area of truly creative translation, of recreating the original text.

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3 Translation techniques

This table is a classification of translation techniques proposed by Amparo Hurtado Albir and Lucía Molina². I hope it will be useful for analysing and comparing the techniques the translators of Roald Dahl and Dr. Seuss use in their translations.

I chose this classification because these authors have selected what they consider important from other authors to create their own chart. They took into account Vinay and Darbelnet's pioneer work *Stylistique comparée du français et de l'anglais* (SCFA) (1958) and other authors' works, such as Nida's (1964) and Margot's (1979).

TRANSLATION TECHNIQUE	EXAMPLE
Adaptation	Baseball (EN)⇒ fútbol (ES)
Amplification	4th July (EN)⇒ 4 de julio, día de la independencia en EEUU.
Borrowing	Lobby (E)⇒ lobby (Sp)
Calque	Skyscraper (EN)⇒ rascacielos (ES)
Compensation	Boy, it began to rain like a bastard. In buckets, I swear to God (EN)⇒ ¡Jo! De pronto empezó a llover a cántaros! Un diluvio, lo juro por Dios (ES)

² Molina, Lucía; Hurtado Albir, Amparo (2002). Translation techniques revisited: A dynamic and functionalist approach. Universitat de Barcelona.

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Description	Pannettone (I)⇒ bizcocho tradicional que se toma en Noche Vieja en Italia (ES)
Discursive creation	Rumble fish (EN)⇒ La ley de la calle (ES)
Established equivalent	They are as like as two peas in a pod (EN) ⇒ Se parecen como dos gotas de agua (ES)
Generalization	Pint (EN)⇒ cerveza (ES)
Linguistic amplification	No way (EN)⇒ de ninguna manera (ES)
Linguistic compression	Yes, so what? (EN) ⇒ ¿Y? (ES)
Literal translation	She is reading (EN) ⇒ Ella está leyendo (ES)
Modulation	You are going to have a son (EN)⇒ vas a ser padre (ES)
Particularization	A pint, please (EN)⇒ Una cerveza, por favor (ES)
Reduction	Paella, a typical Spanish food (EN)⇒ paella (ES)
Substitution (linguistic, paralinguistic)	Translating the Arab gesture of putting your hand on your heart as <i>gracias</i> (ES) or <i>thank you</i> (EN)
Transposition	He will soon be back (EN) ⇒ No tardará en venir (ES)
Variation	Introduction or change of dialectal indicators, changes of tone, etc. E.g. the child shouted: why! (EN)- <i>El niño chilló: ¿por qué?</i> (ES).

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What follows is further explanation of each translation technique mentioned above. This was published by the authors in their article *Translation Techniques Revisited: A Dynamic and Functionalist Approach*, Universitat Autònoma de Barcelona³.

- **Adaptation.** To replace a ST⁴ cultural element with one from the target culture, e.g., to change baseball, for *fútbol* in a translation into Spanish.
- **Amplification.** To introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add the Muslim month of fasting to the noun Ramadan.
- **Borrowing.** To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *lobby* in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL⁵), e.g., *gol, fútbol, líder, mitin*.
- **Calque.** Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *École normale*.

³ Molina, Lucía; Hurtado Albir, Amparo (2002). Translation techniques revisited: A dynamic and functionalist approach. Universitat de Barcelona.

⁴ ST: Source text

⁵ TL: target language

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- **Compensation.** To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.
- **Description.** To replace a term or expression with a description of its form and/or function, e.g., to translate the Italian *panettone* as *traditional Italian cake eaten on New Year's Eve*.
- **Discursive creation.** To establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film *Rumble fish* as *La ley de la calle*.
- **Established equivalent.** To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, e.g., to translate the English expression *They are as like as two peas in a pod* as *Se parecen como dos gotas de agua* in Spanish.
- **Generalization.** To use a more general or neutral term, e.g., to translate the French *guichet*, *fenêtre* or *devanture*, as *window* in English.
- **Linguistic amplification.** To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words, *En absoluto*. It is in opposition to linguistic compression.
- **Linguistic compression.** To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in subtitling, e.g., to translate the English question *Yes, so what?* With *¿Y?* in Spanish, instead of using a phrase with the same number of words, *¿Sí, y qué?*. It is in opposition to linguistic amplification.

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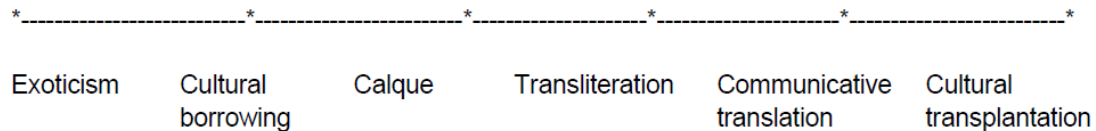
- **Literal translation.** To translate a word or an expression word for word, e.g., *They are as like as two peas* as *Se parecen como dos guisantes*, or *She is reading* as *Ella está leyendo*.
- **Modulation.** To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., to translate as *you are going to have a child*, instead of *you are going to be a father*.
- **Particularization.** To use a more precise or concrete term, e.g., to translate *window* in English as *guichet* in French.
- **Reduction.** To suppress an ST information item in the TT⁶, e.g., *the month of fasting* in opposition to *Ramadan* when translating into Arabic.
- **Substitution** (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as *Thank you*. It is used above all in interpreting.
- **Transposition.** To change a grammatical category, e.g., *He will soon be back* translated into Spanish as *No tardará en venir*, changing the adverb *soon* for the verb *tardar*, instead of keeping the adverb and writing *Estará de vuelta pronto*.
- **Variation.** To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theatre, changes in tone when adapting novels for children, etc, the child shouted: why! El niño chilló: ¿por qué?.

⁶ TT: target text

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4 Translation strategies: from exoticism to cultural transplantation

This is Maria González Davies's illustration and explanation of strategies, adapted from Hervey, Higgins and Haywood (1995):



- **Exoticism:** The SL is kept with no changes in the translation.
- **Cultural borrowing:** The SL word or expression is rendered with little change in the TL e.g. *perestroika*. Occasionally, these words and expressions can acquire different connotations (e.g. *party* in Spanish).
- **Calque:** the TL is similar to the SL word or expression, e.g. *salir del armario*, from “(skeletons) come out of the cupboard”, a well-known expression in English, but calqued in Spanish until it has now become quite commonplace, although it has a more restricted meaning than in English (sexual orientation). Remember the song: *London Calling* by The Clash: “Come out of the cupboard, all you boys and girls”...
- **Communicative translation:** the SL referent has an identifiable correspondence in the TL, e.g. many proverbs and fixed sayings.
- **Transliteration:** the cultural referent is changed according to the phonic conventions of the TL, e.g. *güisqui* in DRAE⁷, from the English word whisky.
- **Cultural transplantation:** the reference has been completely adapted to the target culture, or has been substituted by a reference, which is more in accordance with the norms of the target culture, or has been changed for ideological reasons (e.g. *Comieron ternera* translated as *They ate pork* in India).

⁷ Diccionario de la Real Academia Española

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5 One fish, two fish, red fish, blue fish

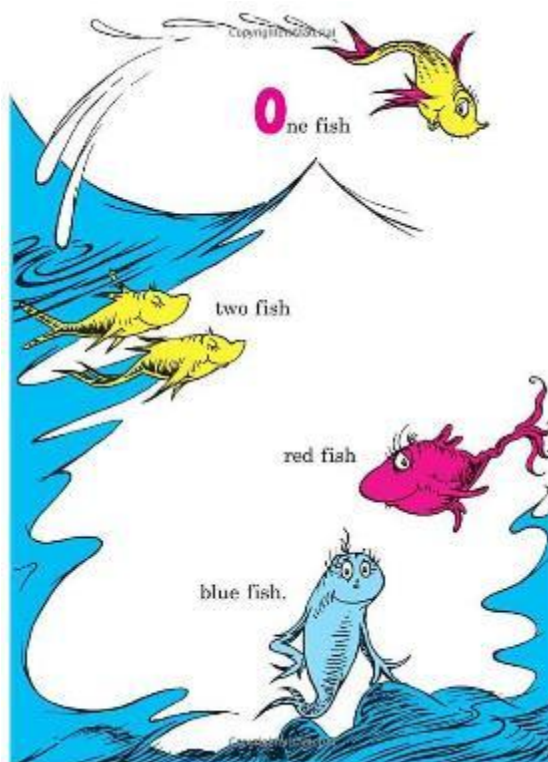
In this part of the project, I am going to analyse another rhymed story, in this case *One fish, two fish, red fish, blue fish* written and illustrated by Dr. Seuss and published in English in 1959. Theodor Seuss Geisel, known as Dr. Seuss, was a very famous American writer of children's books, translated into more than 20 languages. *The Cat in the Hat* and *The Lorax* are two of his books which have been filmed.

One fish, two fish, red fish, blue fish was translated into Spanish by P. Rozarena in 2003, and as we will see the Spanish version looks very different from the original text. We will consider the original and translation page by page below.

5.1 First page

One fish	Un pez,
two fish	no te lo digo otra vez.
red fish	Dos peces,
blue fish.	no te lo digo dos veces.
	Al pez rojo
	le veo rojo.
	Y el pez azul de debajo
	me parece muy majo.

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The first page of the book is already very different. Actually, it hardly looks like the same book. We could say that the translator uses linguistic amplification, probably to create a rhymed text, although the new version is very distant from the original text, which is very simple and which rhymes because it finishes with the same word, which is invariable.

The rhyming in Spanish is in consonance (aa-bb-cc...), with lines of different lengths. The English fragment is composed of just 4 lines of two syllables in consonance, repeating the same word.

5. 2 Second page

Black fish Pez negro,

blue fish ¡me alegre!

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old fish Pez azul,

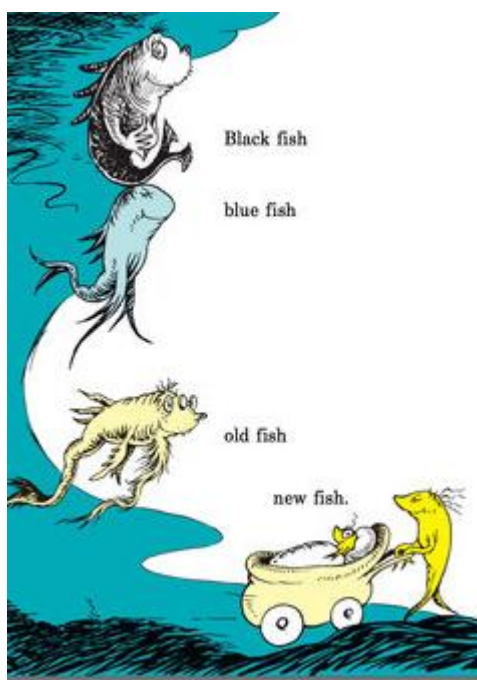
new fish. ¿gandul?

Pez viejo,

¡pelos en el entrecejo!

Y ¿qué es lo que veo?

Que al pez pequeñito llevan de
paseo.



On the second page, the same pattern is followed: the translator introduces new lines with new information, probably to get a rhyme, but creating a very different story. Here, Rozarena also changes the stress and the textual tone, since there are questions and exclamations (variation). Apart from the added information (linguistic amplification), there is also a change in the last line, where the original text has *new fish* and the translation has *pez pequeñito*. This could be what we call an established equivalent.

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5. 3 Third page

This one has	En medio de la tripita,
a little star.	este tiene una estrellita.
	Y este corre a troche y moche,
This one has a little car.	a todo gas con su coche.
Say! What a lot	¿Sabes qué le pasará?
of fish there are.	creo que se estrellará.



On this third page we can clearly observe how the translator is following the illustrations more than the original text. In the translation of the two first lines there is an amplification to mention the star on the belly. Then, Dr. Seuss repeats the same structure (This one has...). Repetition is a well-established technique in poetry, but it is not followed by Rozarena, who again creates new lines with new information, this time

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following the pictures and changing the tone from an exclamation to a question (variation). The translation also omits information in the original, such as that there are a lot of fish.

The rhyme in Spanish continues in consonance (aa, bb, cc, dd...) and with most of the lines with seven syllables. Dr. Seuss uses 5 lines, although they could be written as 3 longer rhyming lines (star, car, are).

5. 4 Page four

Some are thin

And some are fat.

The fat one has

a yellow hat.

From there to here,

from here to there,

funny things

are everywhere.

Hay peces con pelitos, los hay con bigotes;

hay peces muy flacos, los hay gordotes.

Y el que tiene más trasero,

se ha comprado un sombrero.

Hacia allí.

Hacia aquí.

Desde allí hasta acá,

desde aquí hasta allá,

Hay mil cosas divertidas

en este libro metidas.

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Rozarena again introduces a new first line with invented information: the moustaches (bigotes) do not even appear in the drawing. This may be just a technique to rhyme with the word 'gordotes'. He also uses a transposition technique that changes the grammatical structure: some are...⇒ *hay peces...* (impersonal). Again, there are a lot of amplifications and reductions (the colour of the hat is omitted, but the fact that it has been bought is mentioned).

The second part with place adverbs has been amplified in the translation, in my view unnecessarily, since it would rhyme and it would say the same just with the lines *Desde allí hasta acá, desde aquí hasta allá*.

In the last two lines, there is again a transposition and the location of the 'funny things' is different (funny things are everywhere/*hay mil cosas divertidas en este libro*).

5. 5 Page five

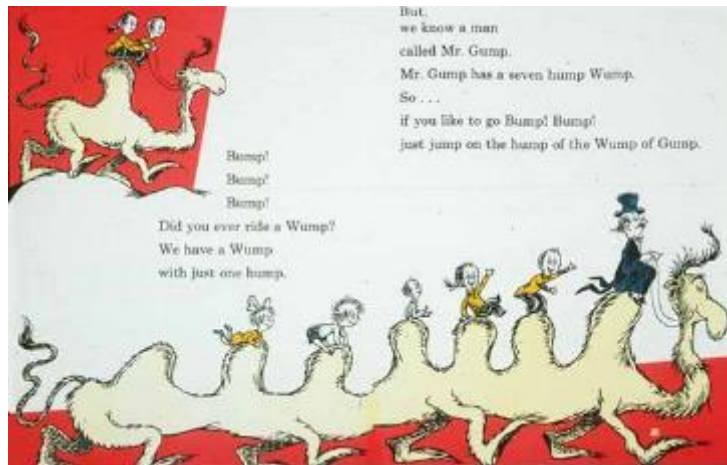
Bump!

¡PIMBA!

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Bump!	¡POMBA!
Bump!	¡PUMBA!
Did you ever ride a Wump?	¡Me voy a volver tarumba!
We have a Wump	Es cosa bastante boba
With just one hump.	Tener sólo una joroba.
But	Pues yo conozco a un señor,
We know a man	Que se llama Arrobas,
Called Mr. Gump.	Y que monta un animal
Mr. Gump has a seven hump	de siete jorobas.
Wump.	Y si le parece boba
So...	Una única joroba,
If you like to go Bump! Bump!	Pues serán necias todas
Just jump on the hump of the	Las siete jorobas
Wump of Gump.	Del bicho de don Arrobas.

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In my view, Dr. Seuss wrote a brilliant fragment here. He uses monosyllabic words that rhyme, creating a word game, something similar to a tongue twister. Obviously, he invented some words to fit in this tongue twister (*Wump*, *Gump*). The Spanish version, again, follows the illustration, but doesn't follow the word game. Let's have a look at the main differences: Seuss repeats an onomatopoeia (Bump!) while Rozarena uses three different ones. He even changes the typography, using capital letters; he also invents a name, in this case *Arrobas*, at the end *don Arrobas*. It is reminiscent of the word *arroba* (@), a modern Internet symbol. Maybe, he was trying to modernise the story, to bring it closer to readers, who in this case would be an older age group than for Dr. Seuss's text if they are to understand the joke. The meaning of the Spanish text is quite different, just keeping to the illustration and the main storyline, in which there is a man with an animal with seven humps. In this case, I think Rozarena has not achieved a very good translation.

5. 6 Page six

We like our bike.

Esta es una bici hecha para tres.

It is made for three.

Miguel se encarama y encoge los pies.

Our Mike

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Sits up in back,	Miguel, que es muy majo,
You see.	Va siempre sentado cuesta abajo.
We like our Mike	Pero si hay trabajo,
And this is why:	Miguel, que es muy majo,
Mike does all the work	Ya no va sentado donde antes iba,
When the hills get high.	Se baja y empuja cuesta arriba.
	Por eso nos gusta,
	Porque si hay trabajo
	Miguel no se asusta.

Once again, we can see that the Spanish text is longer than the original one. Rozarena tries to explain more or less the same: presenting the bike for three, presenting Mike and why they like him. The translator, in this case, decides to change the name *Mike* for a very common Spanish name (*Miguel*). This could be a cultural transplanted, since the text has been completely adapted to the target culture. This possibly makes the reader feel more comfortable when reading the story, although *Mike* is a well-known English name, without any difficulty in pronunciation for Spanish speakers.

Rozarena also makes some amplifications (*que es muy majo, ya no va sentado donde antes iba, Miguel no se asuta...*) to get the rhymes with the main words (*cuesta abajo, cuesta arriba...*). He also uses an uncommon expression in Spanish (*se encarama*), which could have been substituted by many others, in my view. This again makes the text more difficult for young readers, but it could suit older children.

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5. 7 Page seven

We took a look.	Lo vemos pasar,
We say a Nook.	Serio y sin mirar.
On his head	De un gancho colgado
He had a hook.	Lleva un libro encarnado:
On his hook	¿Qué quiere estudiar?:
He had a book.	Se sienta
On his book	Y lo intenta
Was "How to Cook."	Mira muy atento
We saw him sit	El libro encarnado
And try to cook	Que lleva colgado.
He took a look	No es ningún portento,
At the book on the hook.	Pobre, ¡qué tormento!
But a Nook can't read	¿Cómo va a aprender
So a Nook can't cook.	A cocinar
SO...	Y a saber guisar
What good for a Nook	Con sólo mirar
Is a hook cook book?	El libro encarnado
	Que lleva colgado?...

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¡Si no sabe leer "helado"!



This fragment is again, as I see it, a brilliant piece of work by Dr Seuss. He takes some words that rhyme finishing with -ook (*look, hook, book, cook* and the invented word *Nook*) to create some lines very similar to a tongue twister. Around these five words, he creates these lines. The funniest thing for me about it is its closeness in the end to the very well-known tongue twister "How many cookies could a good cook cook if a good cook could cook cookies?" (There are many versions.) This section is an extremely challenging translation task for Rozarena.

The first change in the translation I would like to comment on is the picture itself: the name of the book has been changed from "How to cook" to "Aprender a cocinar". The character on both pages, Nook, hasn't got a name in the Spanish translation (reduction technique). The translator again uses an uncommon word that makes the story more difficult (*encarnado*), although he could have chosen many other words finishing with -*ado*. He also makes some amplifications (*¡Si no sabe leer "helado"!...*). He also use ellipsis at the end of the page to create suspense.

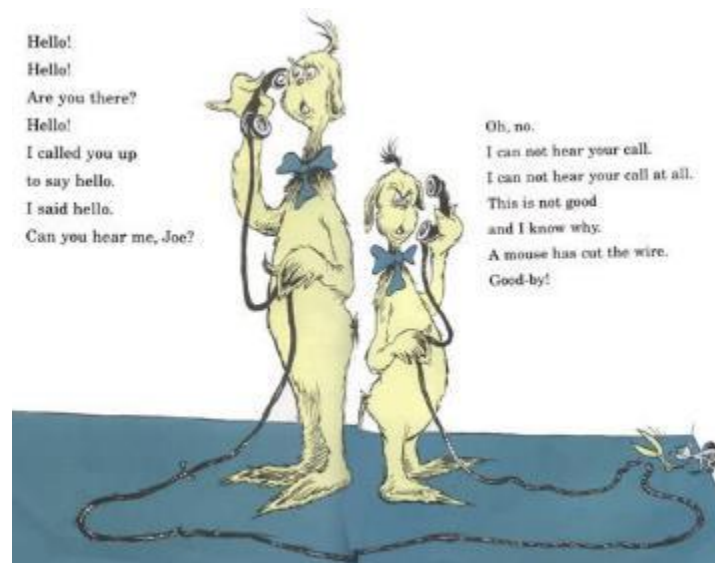
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The most significant change, which makes the reader know he/she is not reading Seuss is that the Spanish version does not read like a tongue twister. Although it rhymes, of course, it does not have same rhyming intensity. In the English version every three or four syllables there is a rhyme. In the Spanish version the frequency is much lower and many of the rhymes are only approximate.

5. 8 Page eight

Are you there?	«¡Oye, oye! ¿Estás ahí?
Hello!	Escucha, contesta, di.
I called you up	Te llamo para decirte
To say hello.	Que tengo ganas de oírte.
I said hello.	¿Es que no puedes decirme
Can you hear me, Joe?	Por qué no puedes oírme?»
Oh, no.	«Pues no puedo oírte, no,
I can not hear your call	No puedo escucharte yo;
I can not hear your call at all.	No puedo oír tu llamada
This is not good	Ni tu voz, ni un ruido, nada...
And I know why.	Porque un ratón juguetón
A mouse has cut the wire.	¡Nos ha cortado el cordón!
Good-by!	¡El cordón partido en dos,
	Así que te digo adiós!»

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In this part there are several changes too. The translator uses amplification and reduction again, for example avoiding the name *Joe*. He makes the story a little bit more difficult by not using repetition of the word *hello* that Seuss uses. He could have matched this effect with the word *hola*, since he finishes with *adiós*, but he decided not to. He amplifies with sentences such as *Escucha, contesta, di; Que tengo ganas de oírte; ¿Es que no puedes decirme...* He probably did this to keep the rhyme with the first sentence, but I think he could have used the word *hola* perfectly well.

The translator keeps the essence of the storyline here: the two characters can't communicate because the wire has been broken by a mouse. But the Spanish version uses the word *cordón* instead of *cable*, which would be more natural, but more difficult to rhyme.

5. 9 Conclusions

Dr Seuss created a simple story, with strange characters and with very different situations on each page. He starts out with the very simple words and sentences and he keeps on complicating the text, creating very beautiful and brilliant rhymes, similar to tongue twisters in some cases. He uses simple vocabulary but he creates a very

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catchy text. The illustrations by the same Dr Seuss help to make the story unique and attractive for children.

The translation by Rozarena keeps the basic meaning of each fragment, but he makes a lot of amplifications, creating a very different book. He uses more complex words, changing the target age group of the readership, who would need to be older than for the original in order to comprehend the Spanish text. He always respects the illustrations, but he does not achieve the effect of a tongue twister, as Seuss has. This is something that I missed. In this translation, we can see that the translator is quite free. He just needs to keep to the illustrations and keep the storyline in mind. Taken as a whole, we can regard this text as an adaptation in terms of Newmark's degrees of fidelity (Newmark 1988). The Spanish text emphasises the effect*** without changing the message as would be the case of free translation, but there are many modifications, such as cultural references, exploiting word play, and so on.

This makes the text a creative translation, and that is why the translation techniques I chose to analyse the text have been insufficient. The translation goes further than the theory I took into account.

Though it is beyond the objectives of this Final Project, it would be of interest to discover the origin of the many changes in the Spanish text in comparison to the original.

How did the Spanish text come about? As a commission or as free creative work?

Did the translator work from the illustrations or from the text, or from both?

How was the decision made to make the lines longer and include more complex vocabulary?

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6 Revolting Rhymes

In this section, I am going to analyse another rhymed translation of a children's poem, in this case one of the stories in *Revolting Rhymes*, by Roald Dahl, which was translated into Spanish by Miguel Azaloa in 1988.

Here is the whole story with the translation:

LITTLE RED RIDING HOOD AND THE WOLF CAPERUCITA ROJA Y EL LOBO

As soon as Wolf began to feel	Estando una mañana haciendo el bobo
That he would like a decent meal,	le entró un hambre espantosa al Señor Lobo,
He went and knocked on Grandma's door.	así que, para echarse algo a la muela,
When Grandma opened it, she saw	se fue corriendo a casa de la Abuela.
The sharp white teeth, the horrid grin,	"¿Puedo pasar, Señora?", preguntó.
And Wolfie said, 'May I come in?'	La pobre anciana, al verlo, se asustó
Poor Grandmamma was terrified,	pensando: "¡Este me come de un bocado!".
'He's going to eat me up!' she cried.	Y, claro, no se había equivocado:
And she was absolutely right.	se convirtió la Abuela en alimento
He ate her up in one big bite.	en menos tiempo del que aquí te cuento.
But Grandmamma was small and tough,	Lo malo es que era flaca y tan huesuda
And Wolfie wailed, 'That's not enough!	

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'I haven't yet begun to feel	que al Lobo no le fue de gran ayuda:
'That I have had a decent meal!'	"Sigo teniendo un hambre aterradora...
He ran around the kitchen yelping,	¡Tendré que merendarme otra señora!".
'I've got to have another helping!'	Y, al no encontrar ninguna en la nevera,
Then added with a frightful leer,	gruñó con impaciencia aquella fiera:
'I'm therefore going to wait right here	"¡Esperaré sentado hasta que vuelva
'Till Little Miss Red Riding Hood	Caperucita Roja de la Selva!"
'Comes home from walking in the wood.'	-que así llamaba al Bosque la alimaña,
He quickly put on Grandma's clothes,	creyéndose en Brasil y no en España-
(Of course he hadn't eaten those.)	Y porque no se viera su fiereza,
He dressed himself in coat and hat.	se disfrazó de abuela con presteza,
He put on shoes and after that	se dio laca en las uñas y en el pelo,
He even brushed and curled his hair,	se puso la gran falda gris de vuelo,
Then sat himself in Grandma's chair.	zapatos, sombrerito, una chaqueta
In came the little girl in red.	y se sentó en espera de la nieta.
She stopped. She stared. And then she	Llegó por fin Caperu a mediodía
said,	y dijo: "¿Cómo estás, abuela mía?
'What great big ears you have,	Por cierto, ¡me impresionan tus orejas!".
Grandma.'	
'All the better to hear you with,' the Wolf	"Para mejor oírte, que las viejas

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replied.	somos un poco sordas". "¡Abuelita,
'What great big eyes you have,	qué ojos tan grandes tienes!". "Claro,
Grandma,' said Little Red Riding Hood.	hijita,
'All the better to see you with,' the Wolf	son las lentillas nuevas que me ha puesto
replied.	para que pueda verte Don Ernesto
He sat there watching her and smiled.	el oculista", dijo el animal
He thought, I'm going to eat this child.	mirándola con gesto angelical
Compared with her old Grandmamma	mientras se le ocurría que la chica
She's going to taste like caviare.	iba a saberle mil veces más rica
Then Little Red Riding Hood said, 'But	que el rancho precedente. De repente
Grandma,	Caperucita dijo: "¡Qué imponente
what a lovely great big furry coat you	abrigo de piel llevas este invierno!".
have on.'	El Lobo, estupefacto, dijo: "¡Un cuerno!
'That's wrong!' cried Wolf. 'Have you	O no sabes el cuento o tú me mientes: ¡
forgot	Ahora te toca hablarme de mis dientes!
'To tell me what BIG TEETH I've got? '	¿Me estás tomando el pelo...? Oye,
Ah well, no matter what you say,	mocosa,
'I'm going to eat you anyway.'	te comeré ahora mismo y a otra cosa".
The small girl smiles. One eyelid flickers.	Pero ella se sentó en un canapé
She whips a pistol from her knickers.	y se sacó un revólver del corsé,

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She aims it at the creature's head	con calma apuntó bien a la cabeza
And bang bang bang, she shoots him dead.	y -¡pam!- allí cayó la buena pieza.
A few weeks later, in the wood, I came across Miss Riding Hood. But what a change! No cloak of red, No silly hood upon her head. She said, 'Hello, and do please note 'My lovely furry WOLFSKIN COAT.'	Al poco tiempo vi a Caperucita cruzando por el Bosque... ¡Pobrecita! ¿Sabéis lo que llevaba la infeliz? Pues nada menos que un sobrepelliz que a mí me pareció de piel de un lobo que estuvo una mañana haciendo el bobo.

6. 1 Analysis of the translation

Before starting to analyse local textual features of the translation, it is important to underline some general aspects of the book. First of all, we note that the original text satirises the well-known fairy tale Little Red Riding Hood, by Charles Perrault⁸, which the reader will obviously have in mind while he or she is reading Dahl's version. Roald Dahl makes a transgression of the tale, since he changes the story, making it funny and naughty. Traditional stories, such as Little Red Riding Hood by Charles Perrault,

⁸ Although there are a lot of versions of Little Red Riding Hood, Charles Perrault was the first to publish it in the 17th century (*Le Petit Chaperon Rouge*).

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are very innocent and the characters are very stereotyped: the innocent little girl, the loving grandmother, the dangerous and unknown wolf, the beautiful countryside, etc. In our story, Dahl, in contrast, seems to acknowledge that children of today, the TV and Internet generation, are much more worldly wise. And they like breaking taboos, talking about underwear, ugliness, peculiar



personal appearances. And they celebrate comic violence. So, generally speaking, the Dahl text is funny to both adults and children in a similar way, perhaps.

The translator keeps this essence of transgression in a very free way, respecting the culture of future readers.

This book was illustrated by Quentin Blake, the usual illustrator of Roald Dahl's books, and his illustrations have become very closely identified with the stories. They are simple line drawings with watercolour shading, quite humorous, and rather modernly suburban. See the umbrella stand, and the portrait and barometer on the wall on either side of the door in the picture here. Probably, the translator was asked to write a funny naughty story, taking into account Blake's illustrations and Dahl's humour sense but with plenty of freedom to invent new content.

In fact, apart from the main thrust of the story and the tie-in with the illustrations, the most salient formal equivalence between the two versions is the rhyme scheme, as we shall see.

We shall now begin a comparative analysis of matching fragments of the two poems in sequence.

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6. 1. 1 Fragment one

As soon as Wolf began to feel	Estando una mañana haciendo
That he would like a decent meal,	el bobo
He went and knocked on	le entró un hambre espantosa al
Grandma's door.	Señor Lobo,
When Grandma opened it, she	así que, para echarse algo a la
saw	muela,
The sharp white teeth, the horrid	se fue corriendo a casa de la
grin,	Abuela.
And Wolfie said, 'May I come in?'	"¿Puedo pasar, Señora?",
	preguntó.
	La pobre anciana, al verlo, se
	asustó

The sentences are not literally translated. Actually we can see that the translation is an adaptation, because it only maintains the approximate general sense of the fragment: the wolf is hungry and he is going to Grandma's. Of course, this is the storyline we all know too and it has to be similar enough to the traditional story in both versions. However, the expressions are really different, because in the English text the wolf begins to feel he's hungry and knocks at Grandma's. Roald Dahl even describes the wolf (the teeth, the grin). But the Spanish text says that the Wolf was playing the fool when he suddenly became hungry and ran to Grandma's. There is no physical description (omission) and the translator adds information that he will use at the end of the story (*haciendo el bobo*). What is more, he uses a cultural reference that does not appear in the English version (*echarse algo a la muela*).

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Furthermore, Roald Dahl playfully nominalises the countable noun “wolf” to use it as the name “Wolf” with an initial capital letter with no article. By contrast, in the Spanish version the wolf is called *Señor Lobo*, so he is not just a simple wolf like in the English version, but a gentleman, someone respectful.

The rhyming, although it uses different sounds, follows the same pattern (aa-bb-cc...). The English fragment is composed of trochaic tetrameters (4 trochees, 8 syllables), whereas the Spanish lines are decasyllabic, so we can see there is also a change in the rhythm between the two versions.

6. 1. 2 Fragment two

Poor Grandmamma was terrified,	La pobre anciana, al verlo, se asustó
‘He’s going to eat me up!’ she cried.	pensando: "¡Éste me come de un bocado!".
And she was absolutely right.	Y, claro, no se había equivocado:
He ate her up in one big bite.	se convirtió la Abuela en alimento
	en menos tiempo del que aquí te cuento.

In this second fragment, again, we can find many different aspects to comment on: the first line uses an amplification, adding *al verlo*, probably to create the decasyllabic line, and prepare the following rhyme. Then, in the second line, the translator translates *crying* as *pensando*, maybe because it is more natural, although he could have chosen to translate it more literally: *gritando*. An established equivalent has been used in the second sentence (He's going to eat me up ⇒ ¡Éste me come de un bocado!). In the third line, the translator repeats the amplification (*claro*) to get ten syllables again. The last lines are an amplification too, since the translator writes two lines instead of one,

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adding information not mentioned in the original text and omitting other information (one big bite).

The rhyme follows the same pattern in this fragment, as in all the poem.

6. 1. 3 Fragment three

But Grandmamma was small and tough,	Lo malo es que era flaca y tan huesuda
And Wolfie wailed, 'That's not enough!	que al Lobo no le fue de gran ayuda:
'I haven't yet begun to feel 'That I have had a decent meal!'	"Sigo teniendo un hambre aterradora...
He ran around the kitchen yelping,	¡Tendré que merendarme otra señora!".
'I've got to have another helping!'	Y, al no encontrar ninguna en la nevera,
Then added with a frightful leer,	gruñó con impaciencia aquella fiera:
'I'm therefore going to wait right here	"¡Esperaré sentado hasta que vuelva
'Till Little Miss Red Riding Hood	Caperucita Roja de la Selva!"
'Comes home from walking in the wood.'	-que así llamaba al Bosque la alimaña,
	creyéndose en Brasil y no en España-

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In this third fragment, Miguel Azaloa changes the two adjectives of the first line for two similar ones, but not the same ones (small⇒flaca, tough⇒huesuda). In my view, this is a kind of discursive creation. The next five lines of the Spanish text, which correspond more or less to the next six lines of the English one, are very free. This is an adaptation of the English text that transmits the same general meaning: the wolf still feels hungry and he needs to eat more. In the last lines, Azaloa adds one more with totally new information. He uses the word *selva* instead of *bosque* and he uses description and amplification techniques to explain why the wolf says *selva*. What is more, there is a variation in spelling, since Azaloa uses capital letters for the words *Selva* and *Bosque*, while Roald Dahl does not (wood).

We can see that Azaloa seems to feel totally free to imagine and create different lines for the story, as here with the fragment of *selva*. He also uses more complex and less common vocabulary and expressions than Roald Dahl did, as we will see again below.

6. 1. 4 Fragment four

He quickly put on Grandma's clothes,	Y porque no se viera su fiereza,
(Of course he hadn't eaten those).	se disfrazó de abuela con presteza,
He dressed himself in coat and hat.	se dio laca en las uñas y en el pelo,
He put on shoes and after that	se puso la gran falda gris de vuelo,
He even brushed and curled his hair,	zapatos, sombrero, una chaqueta
Then sat himself in Grandma's	

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chair.

y se sentó en espera de la nieta.

In this fourth fragment, Azaloe uses two very uncommon words: *fiereza* and *presteza*. This could be a point of interest and curiosity for the reader. It certainly should not create comprehension difficulties because the root words *fiera* and *presto* are very common. Furthermore, he uses the amplification technique again, adding the sentence *Y porque no se viera su fiereza* to justify why the wolf gets dressed. But then he uses a reduction by not translating the sentence *Of course he hadn't eaten those*. From there, the wolf gets ready in different ways in the English and the Spanish versions (discursive creation). In the last line in both versions the wolf sat down, but the Spanish version uses a reduction (*in Grandma's chair* is not mentioned) and an amplification (*en espera de la nieta*).

6. 1. 5 Fragment five

In came the little girl in red.

Llegó por fin Caperu a mediodía

She stopped. She stared. And
then she said,

y dijo: "¿Cómo estás, abuela
mía?"

'What great big ears you have,
Grandma.'

Por cierto, ¡me impresionan tus
orejas!".

'All the better to hear you with,'
the Wolf replied.

"Para mejor oírte, que las viejas
somos un poco sordas".

'What great big eyes you have,
Grandma,' said Little Red Riding
Hood.

"¡Abuelita,
qué ojos tan grandes tienes!".
"Claro, hijita,

'All the better to see you with,'

son las lentillas nuevas que me

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the Wolf replied. ha puesto

 para que pueda verte Don
 Ernesto

 el oculista", dijo el animal

In this fifth fragment, the translator uses the compensation technique (the little girl in red⇒Caperu) and again an amplification (adding *al mediodía*). Furthermore, he omits information (She stopped. She stared.) and adds new information (¿Cómo estás, abuela mía?). Again, we can see it is a very free translation.

Then Roald Dahl writes one of the most famous sentences of the story: "Little Red Riding Hood: What great big ears you have!" Roald Dahl even changes the rhyme scheme (not aa, bb, cc...) to use this emblematic line. This sentence will be repeated, but the Spanish version uses a different one at the beginning (compensation: *Por cierto, ¡me impresionan tus orejas!*). This is surprising, since the most well-known line in Spanish is not used in this case (Abuelita, ¡qué orejas más grandes tienes!). Probably Azaloe chose to do it to get the rhyme, which obviously is one of the main causes of all the changes made. This style continues with the rest of the fragment, since Roald Dahl stays closer to the traditional children's story, while Miguel Azaloe adapts the lines and creates a totally new version, even adding an optician to the story (discursive creation).

6. 1. 6 Fragment six

He sat there watching her and mirándola con gesto angelical
smiled. mientras se le ocurría que la

He thought, I'm going to eat this chica

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child.	iba a saberle mil veces más rica
Compared with her old Grandmamma	que el rancho precedente. De repente
She's going to taste like caviare.	Caperucita dijo: "¡Qué imponente
Then Little Red Riding Hood said, 'But Grandma,	abrigo de piel llevas este invierno!".
what a lovely great big furry coat you have on.'	El Lobo, estupefacto, dijo: "¡Un cuerno!
'That's wrong!' cried Wolf. 'Have you forgot	O no sabes el cuento o tú me mientes: ¡
'To tell me what BIG TEETH I've got?'	Ahora te toca hablarme de mis dientes!

We have already seen that, when analyzing a translation with this degree of modification in comparison to the original text, focusing on local translation strategies is insufficient. From now on, therefore, we are going to focus on major changes made in the translation, rather than on strategies used.

Here again, we can see less common expressions and cultural references used by Miguel Azalá, matching much simpler expressions in the original text (*mirándola con gesto angelical, el rancho precedente, etc.*). Where Azalá keeps quite close to Dahl's text is in the fragment 'But Grandma, what a lovely great big furry coat you have on.' ⇒ *¡Qué imponente abrigo de piel llevas este invierno!* In this case, Azalá cannot change the sentence a lot, because it is part of the illustration. This is the essence of the new story and the joke, and the translator keeps it. But for the reader this is an

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unexpected change of direction. The reader has the traditional story in mind. Dahl integrates the fairy tale into the new story and the translator does to.

Something else to take into account is that in the fragment 'Have you forgot 'To tell me what BIG TEETH I've got? ', Dahl uses a non-standard participle for the rhyme (*forgot*, that would be *forgotten*). Once again, this kind of verbal creativity could be a source of curiosity and amusement for children.

6. 1. 7 Fragment seven

Ah well, no matter what you say, 'I'm going to eat you anyway.'	¿Me estás tomando el pelo...? Oye, mocosa,
The small girl smiles. One eyelid flickers.	te comeré ahora mismo y a otra cosa".
She whips a pistol from her knickers.	Pero ella se sentó en un canapé y se sacó un revólver del corsé,
She aims it at the creature's head And bang bang bang, she shoots him dead.	con calma apuntó bien a la cabeza y -¡pam!- allí cayó la buena pieza.

It is in this fragment that Roald Dahl makes the most politically incorrect changes in the story in comparison with the innocence of the traditional figure of Little Red Riding Hood. Miguel Azaloe keeps this new strong independent modern woman feeling, with some variations. He uses some cultural references (*tomar el pelo, mocosa...*). Azaloe also uses different clothes and maintains some unfashionable*** words (pistol⇒revólver, knickers⇒corsé).

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6. 1. 8 Fragment eight

A few weeks later, in the wood,	Al poco tiempo vi a Caperucita
I came across Miss Riding Hood.	cruzando por el Bosque...
But what a change! No cloak of red,	¡Pobrecita!
	¿Sabéis lo que llevaba la infeliz?
No silly hood upon her head.	Pues nada menos que un sobrepelliz
She said, 'Hello, and do please note	que a mí me pareció de piel de un lobo
'My lovely furry WOLFSKIN COAT.'	que estuvo una mañana haciendo el bobo.

In this last fragment, we have another huge joke, which is very politically incorrect. Miguel Azaloe keeps the storyline and the joke, but changes the words totally, adding a lot of new information (amplification: *pobrecita, la infeliz, que estuvo una mañana haciendo el bobo...*) and omitting some other details (*no cloak of red, no silly hood upon her head...*), which are a reference to the traditional tale. Finally, Azaloe finishes the story using the same sentence that he started with, *una mañana haciendo el bobo*, rounding off "his own story".

6. 1. 9 Conclusions

By analysing this story, we have noticed there are a lot of changes of many kinds, based on different translation strategies, different line lengths, different rhyming, etc. The result is that the translated text is undeniably very different to the original one, yet

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manages to maintain the same transgressive, humorous tone based on implied intertextual allusion to the original folk tale.

We could say that Miguel Azaloa made a very free translation, actually an adaptation. Probably he just had to keep in mind the pictures and the sense of humour.



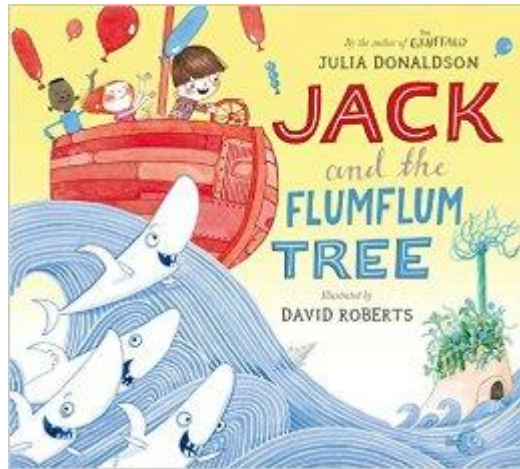
Revoltig Rhymes is written for very visual children, with a lot of things happening in the illustrations. Children nowadays are experts at interpreting visual images, probably because of their exposure to TV and the web. This focus makes the story attractive, with constant stimulation and visual jokes. That was what Miguel Azaloa tried very successfully to maintain. He needed to write a rhyming tale and it was impossible to do it literally, so he just followed the main storyline and the pictures to write a new story.

We could also mention that Azaloa's jokes are more modern than Dahl's*: he uses very modern vocabulary (*nevera, oculista*, etc.). Roald Dahl was very inventive and some would argue that he created a new style here, a traditional story rewritten in a humorous way and for a modern audience. Azaloa followed him, the father of this style, but in a more modern way.

In conclusion, both texts are original, amusing and memorable: you probably laugh out loud when you read them.

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7 Translation of Jack and the Flumflum Tree



Now it is my turn to be the translator of a very beautiful rhymed book which has not been translated before: Jack and the Flumflum Tree. It was written by Julia Donaldson in 2011. She is one of the most famous American children's writers, author of other tales, such as The Gruffalo. The book was illustrated by David Roberts.

In the texts that follow, on the left is the original and on the right is my proposed Spanish version. I hesitate to say "translation" in the light of the extensive adaptations I have made, introducing new content and omitting or modifying other aspects of the original.

7. 1 Fragment one

Jack had a granny and his
granny had spots,

Jack tenía una abuela y su
abuela lunares tenía,

Great big purple ones, lots and
lots.

Grandes lunares lilas, por todos
lados le salían.

The doctor came and he shook

Vino el doctor y negó con la

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his head.

cabeza

"Your granny has the *moozles*,"
the doctor said.

"Tu abuela tiene *serampio*", dijo
con certeza.

"And the only cure in the world,"
said he,

"Y la única cura en el mundo
parece

"Is the fruit that grows on the
flumflum tree,

Que es la que en el árbol de
flamflam crece,

And the only place that the
flumflum grows

Y donde el *flamflam* echa raíz

Es la lejana isla de *Suenanariz*".

Is the faraway Isle of
Blowyemose."



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Jack is the name of the main character of the story and is part of the title. In this case, I preferred to maintain the English name. This is an exoticism, in the terms of Hervey, Higgins and Haywood (1995), which means that the second language text is maintained with no changes in translation. I think that this is a way of indicating to the reader that this story is a translation. Furthermore, Jack is an English name, but it is well-known in Spanish, so it does not look unfamiliar for the reader. On the other hand, the English phonetics, particularly the initial consonant, make the word unnatural for the Spanish reader (though not my case, since I am Catalan and I am used to this sound).

In addition, the author seems to use invented words that remind the reader of other English words:

- *moozles*- as measles.
- *flumflum*- it sounds like other exotic trees (e.g. the *baobab* in *The Little Prince* and with the reduplicative structure is an attractive word for children. Compare with *Humpty Dumpty*, *rub-a-dub-dub*, *incy-wincy*, etc.
- *Blowyernose*- as blow your nose.

I tried to do the something similar:

- *Serampio*: similar to the illness *sarampión*.
- *Flamflam*: The word *flam* is very similar to others like *flan*, *Fran*, *fan*... although they are not doubled up. Here I just changed the vowel to make it more natural in Spanish and I kept reduplicated structure to make it more attractive for children. I decided to maintain the sound /m/ because it is in the original story. This could be considered a cultural borrowing if we follow the classification of Hervey, Higgins and Haywood (1995).
- *Suenanariz*: this is a play on the expression *sonarse la nariz*.

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7. 2 Fragment two

So Jack built a boat, and Jack
found a crew —

Red-cheeked Rose and stubble-
cheeked Stu —

And he said to Stu, and he said to
Rose,

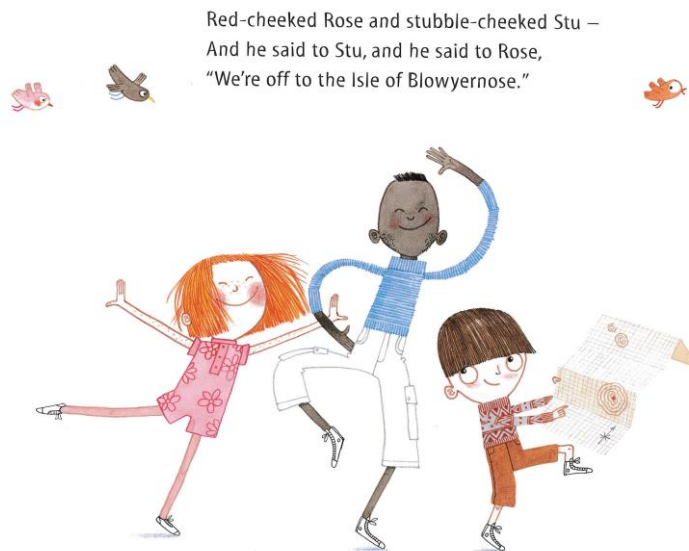
"We're off to the Isle of
Blowyemose."

Así que Jack construyó un barco
y busco una tripulación

—Rosa de mejillas rojas y
Ramón de mejillas color
marrón—

Y les dijo a los dos, contento y
feliz,

"Nos vamos a la isla de
Suenanariz".



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Here, unlike what I did with the name Jack, I substituted the English names with some very common Spanish ones to make the lines rhyme easily with the colours. Far from an exoticism, this would be a cultural transplantation (Hervey, Higgins and Haywood).

Furthermore, I changed the word stubble-cheeked for a colour (*marrón*) because it rhymes with the name I chose and because I think it is more common and easy for a children story. At the same time, saying a person has brown cheeks could be considered racist in English, but I think in Spanish it wouldn't look that way in this context, where the pictures perfectly suit with the sentence.

I also had to make an amplification (*contento y feliz*) so it could rhyme.

7. 3 Fragment three

Granny came down to the dock with Jack,	La abuela al muelle con Jack bajó,
And she gave him a bulgy patchwork sack.	Y un saco hecho de retales le dio.
And in that sack were a pair of wooden spoons,	Y en ese saco habían un par de cucharas de madera,
A porridge bowl, tent pegs, some red and blue balloons,	Piquetes, globos rojos y azules y una ensaladera,
Granny's old skipping rope, a pack of chewing gum,	Un paquete de chicles y una comba de la abuela,
Three spotty hankies and a tom- tom drum.	Tres pañuelos de topos y un tambor de Venezuela.
And Jack said, "Granny, what is the use of those?"	"Abuela," dijo Jack. "¿Para qué sirve aquello en concreto?"

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"Aha," said Granny, and she
tapped her nose.

"Ajá," dijo la abuela, "no te lo
cuento, es un secreto".

Then off sailed Jack, with Stu and
Rose,

Con Rosa y Ramón, Jack zarpó
feliz,

For the faraway Isle of
Blowyernose.

Hacia la lejana isla de
Suenanariz.



In this fragment I had to change the word order in different sentences to make the rhyme work. I also omitted the word *bulgy* (reduction). Then I substituted the *porridge bowl* with an *ensaladera*, taking into account the pictures. Possibly the biggest change is about the drum. I substituted the word *tom-tom* by *de Venezuela*, since it is actually a drum, quite similar to the one in the image and it suits. I also made an amplification in the last couplet with the word *feliz*, which rhymes with *Suenanariz*.

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One of the biggest challenges I found in these lines is the sentence *she tapped her nose*, because in English this means that it is a secret and this body language is quite clear in the illustration. In Spanish culture touching your nose like this does not mean the same. I decided to change it completely to write "*Abuela*," dijo Jack. "*¿Para qué sirve aquello en concreto?*" "Ajá," dijo la abuela, "*no te lo cuento, es un secreto*", because in Spanish when you put your finger in front of your closed mouth it means that it is a secret and I think this could work with the pictures.

7. 4 Fragment four

"Sharks!" cried Rose.

"¡Tiburones!" gritó Rosa.

"Lots!" cried Stu.

"¡Un montón!" gritó Ramón.

"They'll gobble us! They'll guzzle us! Whatever shall we do?"

"¡Nos devorarán! ¡Nos engullirán!
¿Cuál es la solución?"

"Don't get your knickers in a twist," said Jack.

Y Jack dijo: "No nos preocupemos"

"Let's have a look in the patchwork sack".

"En el saco de la abuela algo encontraremos".

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These structures will be repeated throughout the story, just changing a few words. I had to change some expressions to get the rhyme again: *¿Cuál es la solución?* because it rhymes with *Ramón*. But the most challenging aspect was the last couplet: *"Don't get your knickers in a twist," said Jack. "Let's have a look in the patchwork sack"*. Actually, it is quite shocking that the author uses this first expression since it looks a little bit sexist in English. I have to say that it has been very difficult to translate it and after some tries, I chose to translate it as *Y Jack dijo: "No nos preocupemos", "En el saco de la abuela algo encontraremos"*, because it sounds quite natural and easy for children.

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7. 5 Fragment five



"Red balloons! Blue balloons!
They should do the trick!

¡Globos rojos! ¡Globos azules! ¡A
ver si lo solucionamos!

Puff, puff, blow 'em up, let 'em
go, quick!

Pum, pum, ínflalos, suéltalos,
¡vamos!

Then the sharks went NIP and
the sharks went GNASH,

Y los tiburones corrieron como
bobos

Chasing those balloons with a
BANG, POP, SPLASH!

Y con un ¡bum, pum, catapúm!
explotaron todos los globos.

Again, we have here a repetitive structure (*They should do the trick... quick!*). I tried to look for a sentence that could rhyme with *¡rápido!*, but it turned out to be impossible to find a good one. Then I focused on other expressions that could keep the meaning of

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being fast and finally I changed the expression *They should do the trick!* for *¡A ver si lo solucionamos!* and *quick!* for *¡vamos!*

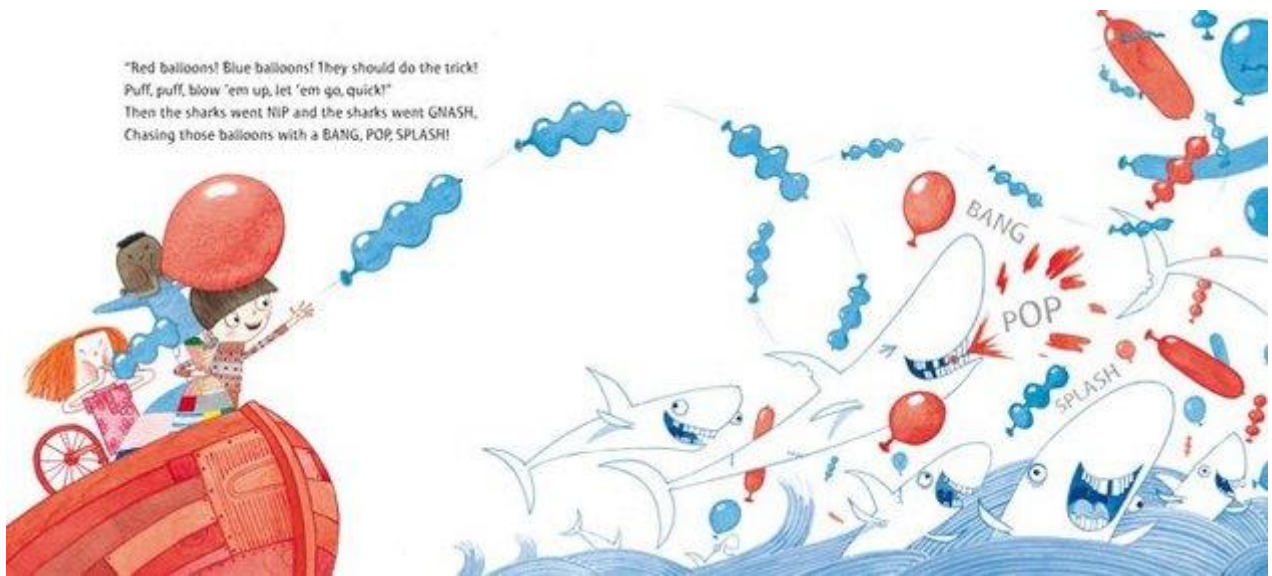
In the second sentence, the verbs are in the imperative. This creates any problem in translation. This could be translated as various different forms in Spanish:

- Infla
- Inflad
- Hay que inflar
- Inflar
- Infle
- Inflen
- etc.

Some of these forms have singular reference and some have plural. Some are impersonal. In the original English text none of these choices need to be made.

I chose the singular indicative form in Spanish since it suits the number of syllables in the line.

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In the second part, I added the word *bobos* (amplification). Then I looked for established equivalents of the onomatopoeias and I changed the verbs and the other*** to keep the meaning and the rhyme.

7. 6 Fragment six

"A leak!" cried Rose.

"¡Una fuga!" gritó Rosa.

"It's wet!" cried Stu.

"¡Está mojado!" grito Ramón.

"The boat is full of water.
Whatever shall we do?"

"El barco está lleno de agua.
¿Cuál es la solución?"

"Don't get your knickers in a
twist," said Jack.

Y Jack dijo: "No nos
preocupemos"

"Let's have a look in the
patchwork sack".

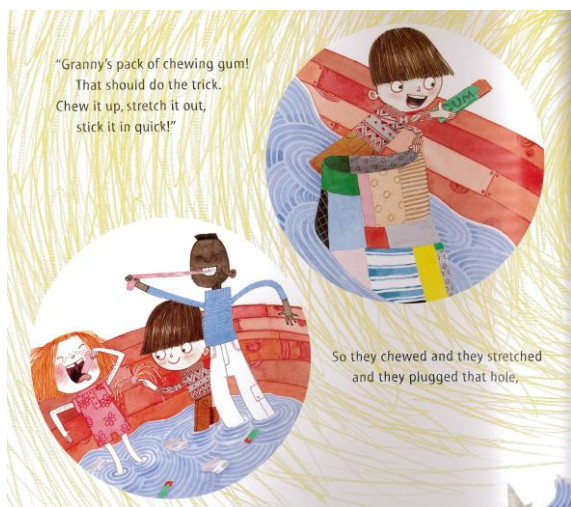
"En el saco de la abuela algo
encontraremos".

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Now, we continue with some verses which are repeated, so I will just comment if there is any other change.

"Granny's pack of chewing gum!	¡El paquete de chicles de la
That should do the trick.	abuela! ¡A ver si lo solucionamos!
Chew it up, stretch it out,	Mástícalos, estíralos,
Stick it in quick!"	engánchalos ¡vamos!
	Así que masticaron y estiraron
So they chewed and they	Y el agujero taparon,
stretched	Y sacaron el agua con cautela
And they plugged that hole,	Con la ensaladera de la abuela.
And they baled out the water	
With Granny's porridge bowl.	Con Rosa y Ramón, Jack
	continuó feliz,
Then on sailed Jack, with Stu	Hacia la lejana isla de
and Rose,	Suenanariz.
For the faraway Isle of	
<i>Blowyemose.</i>	

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In this part, I found some difficulties. The first one was that I did not know the difference between chewing gum and bubble gum, so to begin with I used the verb "inflalos", but then I had to change it to "estíralos", which works better, because you cannot blow up chewing gum.

Then, in the second fragment, I had to make an amplification, adding *con cautela*, just to get the rhyme.

7.7 Fragment seven

"Whoops!" cried Rose.

"¡Ups!" gritó Rosa.

"Help!" cried Stu.

"¡Socorro!" grito Ramón.

"I can't swim for toffee!
Whatever will you do?"

"¡No sé nadar! ¿Cuál es la
solución?"

"Don't get your knickers in a

Y Jack dijo: "No nos

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twist," said Jack.

preocupemos"

"Let's have a look in the
patchwork sack".

"En el saco de la abuela algo
encontraremos".

Here I had to find an equivalent onomatopoeia for *whoops*. I initially translated the word *Help* as *Ayuda*, but finally I chose *Socorro* because it is more appropriate for the sea context. In addition, I translated the expression *I can't swim for toffee* for *No sé nadar*, which I think is appropriate.

"Granny's old skipping rope!

"¡La comba de la abuela!

That should do the trick.

¡A ver si lo solucionamos!

Hold tight, throw it out,

Sujétala fuerte, tírala,

Grab the handle quick!"

Coge el mango, ¡vamos!

So they heaved and they hauled

Y así tiraron y tiraron

And they pulled Stu in.

¡Y misión conseguida!.

"Good old Granny!

"¡Bien por la abuela!

She's saved my skin!"

Me ha salvado la vida.

Then on sailed Jack, with Stu
and Rose,

Con Rosa y Ramón, Jack
continuó feliz,

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For the faraway Isle of
Blowyemose.

Hacia la lejana isla de
Suenanariz.

In this fragment I had to make a reduction, omitting the word *old* since it is what I did in the first pages. The second verse is probably the most different one. I doubled the verb in the Spanish translation (*tiraron y tiraron*) because the two English verbs have similar meanings and in Spanish this expression would make it last in time, it would make the action repetitive. I also had to change the sentence *And they pulled Stu in* to make it rhyme with *me ha salvado la vida*, which is a very common Spanish expression.



7. 8 Fragment eight

And there on a hill, for all to
see,

Y allí en lo alto de la colina, ¡qué
gran sorpresa!

Stood the bright green feathery

Estaba el árbol de flamflam, de

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flumflum tree.

color verde turquesa.

"It's tall!" cried Rose.

"¡Es alto!" gritó Rosa.

"It's smooth!" cried Stu.

"¡Es liso!" grito Ramón.

"It's not got any branches!
Whatever shall we do?"

"¡No tiene ramas! ¿Cuál es la
solución?"

"Don't get your knickers in a
twist," said Jack.

Y Jack dijo: "No nos
preocupemos"

"Let's have a look in the
patchwork sack".

"En el saco de la abuela algo
encontraremos".

In the first couplet, I tried to find a sentence that could rhyme with "para que todos lo puedan ver", but I didn't succeed, so I had to create a totally new verse. I changed and added *¡qué gran sorpresa!*, rhyming with the word *turquesa*, which we could say that is the colour of the tree in the pictures. This once again is paying attention to the pictures rather than the words.

"Granny's bag of tent pegs! They
should do the trick!

"¡Los piquetes de la abuela! ¡A
ver si lo solucionamos!

Bang, bang, knock 'em in, climb
the tree quick!"

Pum, pum, clávalos, escala el
árbol ¡vamos!

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Then up went Rose, as nimble Y Rosa subió, muy veloz y astuta
as could be
And she brought down the fruit of Y bajó del árbol de *flamflam* con
the *flumflum* tree. la fruta.

Then Jack and Stu and Rose Con Rosa y Ramón, Jack durmió
had a doze feliz
On the soft sandy beach of En la arena de la playa de
Blowyemose. Suenanariz.



The *tent pegs* are translated as *piquetes* in Spanish. It is not a common word if there is no context related to camping, so I thought about changing it to *clavos*, which is a very common word, but finally I kept *piquetes* because I think the picture will help the reader to understand the word and it is something children may learn if they do not know it. Again, I had to look for a corresponding onomatopoeia in the case of *bang bang*.

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In the second couplet, I had to adapt the expression *as nimble as could be* to find a rhyme.

In the last couplet, I had some problems with the sentence *had a doze*, since it has to rhyme with *Suenanariz*, and as in all the story, it is difficult to find words that finish with *-iz*. Finally, I used the same word that I've used previously (*feliz*) which is simple and familiar for children.

"A thief!" cried Rose.

"¡Un ladrón!" gritó Rosa.

"A monkey!" cried Stu.

"¡Un mono!" grito Ramón.

"He's got our precious *flumflum!*
Whatever shall we do?"

"¡Tiene nuestro *flamflam*preciado!
¿Cuál es la solución?"

"Don't get your knickers in a
twist," said Jack.

Y Jack dijo: "No nos
preocupemos"

"Let's have a look in the
patchwork sack".

"En el saco de la abuela algo
encontraremos".

"Granny's spoons and tom-tom!
They should do the trick!

"¡Las cucharas y el tambor de la
abuela! ¡A ver si lo solucionamos!

Pick 'em up, thump thump, sing a
song quick!"

Cógelo, tócalo, canta una
canción ¡vamos!

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The monkey crept closer.	El mono se acercó
He listened to the tunes.	Escuchó la canción
He put down the flumflum	El flamflam soltó
And he grabbed the wooden spoons.	Y las cucharas cogió.

	Con Rosa y Ramón, Jack volvió
Then back sailed Jack, with Stu and Rose,	a casa feliz,
	Desde la lejana isla de
All the way home from Blowyernose.	<i>Suenanariz</i> .



In this part, I had to change the imperative verbs of the second line in English, since they are interpreted as plural in this case, referring to the spoons and the drum, but I left them in singular forms in Spanish since it works better with the number of syllables in the line.

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The second fragment is shorter than in the English version, which is quite strange because normally Spanish has longer sentences. In this case, for example, I omitted the pronoun because it is not natural to put it in Spanish.

Finally, I had to change *sailed back* for *volvió a casa*, which does not include the information about sailing, but in the end the result is the same. As always, there is an amplification with the word *feliz* to get the rhyme.

Granny ate the flumflum. The
moozles disappeared.

La abuela se comió el flamflam.
El *serampio* desapareció.

"She's cured!" said the doctor,
and everyone cheered.

"¡Está curada!" dijo el doctor, y
todo el mundo lo celebró.

And Jack said, "Thank you for
the pair of wooden spoons,

Y Jack dijo, "Gracias por las dos
de cucharas de madera,

The porridge bowl, the skipping
rope, the red and blue balloons.

Por los globos rojos y azules, los
piquetes y la ensaladera.

Thank you for the tent pegs and
the pack of chewing gum,

Gracias por los chicles y por la
comba de la abuela,

And thank you, Granny, for the
tom-tom drum...

Y gracias, abuela, por el tambor
de Venezuela.

In this part, I had to change the word order in the list of objects in order to get the rhyme.

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But the three spotty hankies - ¿Pero para qué eran los pañuelos

What *was* the use of those?" Que nos diste tan feliz?

"The hankies, silly, were to Los pañuelos, obviamente, son

Blow your nose!" ¡Para sonarte la nariz!

This last part was very difficult to think of, because I had to find a rhyme with *nariz* again. After trying a lot of other possibilities with the few words that end this way (*maíz*, *perdiz*, *cordóniz*, etc.), I finally decided to use the word *feliz*, as I had done previously in the whole story.

In the last couplet, I decided to avoid the word *silly* in Spanish (*tonto*) because it might have an excessively negative connotation that would be insulting and unsuitable in a children's book. So I used the word *obviamente* because I think that when the author says *silly*, she means something like: Don't you really know? It is obvious!

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"The hankies, silly, were to
blow your nose!"



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8 Children's opinions

Stories are written for children, so their translations are too. That is why I decided to ask them their opinion. I took advantage of working as a primary school teacher and I told the story to two groups of ten-year-old children at La Floresta school, in Sant Cugat del Vallès. To make it more objective, I told them that the Spanish text is a friend's work, so they could really express what their thoughts were, without risk of offending me. I recorded their feelings and here you can see a transcription of some of the main ideas. It is in Spanish because it is the language we used for the story and to comment on it.

Maestra: - ¿Os ha gustado el cuento?

Grupo: - Sí, mucho.

Maestra: - ¿Qué os ha parecido cuando os he leído el cuento en castellano?
¿Parecía que estuviera escrito en castellano en vez de en inglés?

Grupo: - Sí, sí.

Maestra: - ¿Y la rima? ¿Estaba bien hecha?

Grupo: - Sí, mucho.

Alumno 1: - Está muy conseguida.

Maestra: - En la primera parte, la autora se inventa tres palabras: *moozles*, *flumflum* y *blowyernose*. *Moozles* se parece en inglés a sarampión. ¿Sabéis lo que es?

Grupo: - Sí. No, un poco.

Maestra: - Mi amiga ha utilizado *serampio*. ¿Os gusta esa palabra?

Grupo: - Sí.

Alumno 2: - Es diferente.

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Maestra: Y con *flumflum* ha cambiado la a: el árbol *flamflam*. ¿Os gusta? ¿Por qué?

Grupo: - Sí.

Alumna 1: - Parecía que estaba hecho de flan. Me gusta el flan.

Alumno 1: - Yo no lo había pensado antes, pero ahora que lo dices...

...

Maestra: - Mi amiga dice que la abuela le da a Jack un saco de retales. ¿Sabéis lo que son los retales?

Grupo: - No, no mucho.

Alumna 1: - Yo sí, como un conjunto de telas.

Maestra: - ¡Ahora ya lo sabéis! ¿Y los piquetes?

Grupo: - Sí, no...

Alumno 1: - Era lo que se utiliza para las tiendas de campaña?

Maestra: - Los piquetes eran algo raro, ¿verdad? ¿Habéis sabido lo que eran en la imagen del principio?

Grupo: - Sí, no... Yo no los he encontrado...

...

Maestra: - Mi amiga también se ha inventado que el tambor es de Venezuela, porque en el texto original dice *tom-tom drum*. ¿Os ha sonado bien?

Grupo: - Sí.

Alumno 1: - Seguramente lo habrá hecho para que rime.

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...

Maestra: - ¿El árbol os parece turquesa de verdad?

Grupo: - Sí, no, no mucho... Bueno...

...

Maestra: ¿Entonces, en general, os ha gustado el cuento?

Grupo: Sí, mucho, entretenido...

Maestra: Pues en realidad lo he traducido yo.

Alumno 1: - ¿Sí?

Alumna 2: - Dios...

Alumna 1: - ¿En serio? ¿Pero en serio? *No m'ho crec!*

Alumno 1: - ¡Qué sorpresa!

Alumna 3: - ¡Eres una crack!

...

It seems that the children who listened to the translated story generally liked it and considered it quite natural in Spanish. This is not an exhaustive survey, however. In order to study the reception of the translation in detail, it would be necessary to construct a more carefully considered interview technique and conduct the survey through third parties, that is, other teachers with other groups of children. Nonetheless, merely on the basis of telling the story in class with my own students, I was able to see that my work was acceptable to them, and some parts of it very successful. It was rewarding for me to hear their approving comments.

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Telling the story in class

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9 Reflections on the results

This project started out with a question: How free should you be when translating children's poetry? We have analysed two rhyming storybook translations to get an approximate idea of existing practices.

To analyse the translations, I took into account some theory about the strategies translators may use when translating. I chose significant fragments in the book *One fish, two fish, red fish, blue fish*, by Dr. Seuss, translated by Rozarena, and I looked for significant differences between the English and Spanish texts. I realised that the text was not literally translated, not even approximately translated, but rather totally adapted. Part of the translation was added text, but this always respected the pictures (also by Dr. Seuss), which in this case acquired more importance than the words of the original text. Furthermore, most of the changes in the translation could not be classified among the strategies I had included and used in other analyses (prior to this final project), so the theory I knew was insufficient to classify the translation changes. Below is one of the fragments which clearly illustrates this phenomenon.

One fish	Un pez,
two fish	no te lo digo otra vez.
red fish	Dos peces,
blue fish.	no te lo digo dos veces.
	Al pez rojo
	le veo rojo.
	Y el pez azul de debajo
	me parece muy majo.

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This is the first page of the book and also the name of it. We can see that a lot of new information is added in Spanish, probably to create a rhyme which is impossible to create with the word *pez*, since in Spanish it is not the same word in the plural (unlike English). The changes in content that we observe here cannot be classified according to the translation strategies we considered initially. The modifications are too far-reaching. Nevertheless, the new text respects the pictures.

I also consider that the Spanish translation uses more difficult and uncommon words than the original text in English, so the readers' age could be higher for the Spanish translation.

Subsequently, I followed the same process with the second book, *Revolting Rhymes*, by Roald Dahl. This is a very special book, because it is not just a rhymed story. It is an anthology of fairy tales recreated with a touch of humour and irony, a very new style when it was written in the 60s. I chose one of the stories and I looked at all the significant changes made by the translator Miguel Azaloa. I realised that, again, most of the changes could not be classified according to the initial scheme I had proposed. What is more, Azaloa was very creative, integrating humorous new details that perfectly suit the storyline, the illustrations and Dahl's sense of humour. We are going to have a look at one example.

And Wolfie wailed, 'That's not enough! 'I haven't yet begun to feel 'That I have had a decent meal! He ran around the kitchen yelping, 'I've got to have another helping! Then added with a frightful leer,	"Sigo teniendo un hambre aterrador... ¡Tendré que merendarme otra señora!" Y, al no encontrar ninguna en la nevera, gruñó con impaciencia aquella fiera: "¡Esperaré sentado hasta que vuelva Caperucita Roja de la Selva!"
--	---

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'I'm therefore going to wait right here 'Till Little Miss Red Riding Hood 'Comes home from walking in the wood.'	-que así llamaba al Bosque la alimaña, creyéndose en Brasil y no en España-
--	--

As we can see, Azaloe adds a lot of humorous details: *merendarme otra señora, no encontrar ninguna en la nevera, esperar a que Caperucita vuelva de la Selva, que la alimaña cree estar en Brasil y no en España...* There is even a very specific new cultural reference in the last sentence, implying that the story happens in Spain.

After analysing these two verses, I would say that both are adaptations, since they involve changes in cultural references, creation of new word play and truly creative writing, leading to a recreation of the original text. This kind of adaptation is nothing. Adapted translations and rewriting of old texts, particularly literary texts, is a well established practice. This may be done for reasons of censorship or taste. For example, political or erotic censorship of Greek classics, retold or translated for children, has been very common (Mcnicol 2008). Or it may simply be a question of a creative process where original media in one language are used as a starting point for a new work in another language. For example, in the 1960s the French animated children's TV series *Le Manège enchanté* was exploited by the BBC, who took the pictures and commissioned completely new stories and dialogues for them, resulting in the very successful but quite different series in English *The Magic Roundabout*.

This process is similar to what I had to do when translating Julia Donaldson's book *Jack and the flumflum tree*. I took into account the storyline, the pictures and the rhyme scheme but I also took into account my experience as a primary school teacher, in order to recreate a story that could work with children in my context. We can see some examples in the following fragment:

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So Jack built a boat, and Jack found a crew —

Red-cheeked Rose and stubble-cheeked Stu —

And he said to Stu, and he said to Rose,

"We're off to the Isle of Blowyernose."

Granny came down to the dock with Jack,

And she gave him a bulgy patchwork sack.

And in that sack were a pair of wooden spoons,

A porridge bowl, tent pegs, some red and blue balloons,

Granny's old skipping rope, a pack of chewing gum,

Three spotty hankies and a tom-tom drum.

Así que Jack construyó un barco y busco una tripulación

—Rosa de mejillas rojas y Ramón de mejillas color marrón—

Y les dijo a los dos, contento y feliz,

"Nos vamos a la isla de Suenanariz".

La abuela al muelle con Jack bajó,

Y un saco hecho de retales le dio.

Y en ese saco habían un par de cucharas de madera,

Piquetes, globos rojos y azules y una ensaladera,

Un paquete de chicles y una comba de la abuela,

Tres pañuelos de topos y un tambor de Venezuela.

Any change can be considered, as long as the new text respects the illustrations. The new text must also be intelligible to children and, if possible, rhyme. Rhythm and rhyme is one of the major attractions for children. In this light, most of the translation choices I

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made cannot be classified according to the translation strategies I initially listed. This is why I consider my work an adaptation, because I have recreated the story very freely.

Coming back to the question I started with, you can be very free when translating rhymed stories for children. Nevertheless, we cannot forget that I have only looked at two translated texts and carried out one experiment with a text that I have translated myself, so we should not generalise this answer for all cases.

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10 Conclusions

This has been a very special project for me. I have learnt a lot and I have enjoyed the process. I am a primary school English teacher and I tell my students a lot of English stories. I realised that the most attractive stories are rhyming, repetitive stories and one day I thought that translating them would be particularly challenging, because of the rhyme. That was when I decided I would dig into this fascinating subject.

During my degree studies, I have improved my language skills, my cultural and historical knowledge, and I have learnt how to translate a huge variety of text types, among other things. One of the text types was cultural texts, including children's literature. In this project, I have tried to pull together all the theory I had learnt in different subjects to analyse translations. *Traducción de Textos Humanísticos I and II*, among other subjects, offered me a wide variety of translation techniques and other translation classifications that allowed me to create my theoretical framework.

When I was analysing fragments of the translation of two rhymed stories, I realised that the theory I knew was not enough to classify all the changes the translators made in their translations. More than translating, they were creating. It was a surprise to find out that they probably just kept the pictures and the storyline in mind to "translate" the stories. I concluded the Spanish versions of *Revolting Rhymes* and *One fish, two fish, red fish, blue fish* are adaptations. That is why I could answer the question in the title of this project: You can be very free when translating children's poetry. Nevertheless, as a research project, this is very limited, and I cannot make very general conclusions. I cannot really answer the question in all cases because I have only had a look at two stories. There have been many aspects that I have not explored, even in these two cases. What was the commission for the translator in each case? How did the translation come into being? What would the translators have to say if we interviewed them? Were these translations considered successful. If so, in what terms?

Probably the most exciting part of the project for me was the translation of *Jack and the flumflum tree*, a book that has not been published in translation in Spanish yet. Julia Donaldson has written a wonderful rhymed story that was challenging for me to

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translate because of the multiple constraints: the story, the illustrations, the humour, and in particular the rhythm and rhyme. I tried to take into account the pictures, as the translators I analysed did and I just adapted some details in the story, but in most cases I have managed to stay quite close to the original. I consider that I was able to adapt the story, making new cultural references, word plays, etc.

Finally, I told the story to 10-year-old children in my school. They loved it and that alone has been sufficient reward for me and I feel that my efforts have been worthwhile.

If I could continue this project in the future, I would interview the translators in order to see if my suppositions about their priorities are right. I would also like to polish my translation and see if I could get it published. I could start by comparing my translation to the other two Julia Donaldson books which have been translated into Spanish: *The Gruffalo*, translated into Spanish and Catalan (*El Grúfalo* and *El Grúfal*) and *Zog* (*El Dragón Zog* in Spanish).

After probably improving some aspects of my translation, I could write a proposal to the publishers of Donaldson's other books translated into Spanish, together with a sample of my translation (see Annex 1). Who knows? This could be an opportunity for me to get started as a translator of children's literature..

To finish with, I should say that it has been a challenging but also a wonderful project to do. I think I have learnt a great deal and improved my translating skills and I am sure this project will be point of reference for me in the future.

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Annex 1. A publishing proposal

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A la atención de la dirección de la editorial MacMillan
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Rubí, 1 de mayo de 2016

Estimada señora:

Soy una reciente graduada de Traducción e Interpretación que ha realizado su Proyecto de Fin de Grado sobre la Traducción de cuentos infantiles rimados. A través de la presente cara, me pongo en contacto con usted para presentarle la posibilidad de publicar una de mis traducciones, ya que ustedes poseen otras traducciones de la autora Julia Donaldson.

Además de dedicarme a la traducción, soy maestra de inglés, por lo que soy una gran apasionada de la literatura infantil, lo que me ha llevado al gran reto de traducir un libro rimado de Julia Donaldson al español. "Jack and the flumflum tree" es un cuento conocido en los países anglosajones dentro del público infantil y que puede ser utilizado en las escuelas españolas. Narra una preciosa historia de un niño que va a buscar la medicación para su abuela que está enferma y vive un viaje de aventuras, y todo esto con rima.

Mi esbozo de traducción se ha puesto en práctica con niños y niñas de 10 años de la escuela donde trabajo y ha tenido una buena recepción. Estoy segura que será igualmente exitosa con los maestros de todo el país que podrán utilizarla en sus clases y con las familias que la leerán a sus hijos antes de dormir. Además, se podría utilizar en países extranjeros para el aprendizaje del español y creo que su editorial sería perfecta ya que desde siempre han traducido cuentos ingleses que no existían en nuestro país.

El cuento en cuestión no se ha traducido hasta ahora y los derechos de traducción no se han vendido, por lo que me ofrezco para su traducción. Puedo realizar una prueba de traducción si así desea para comprobar mis habilidades. Además, le adjunto a continuación una primera parte de la traducción del cuento "Jack y el árbol de flamflam" que espero que le guste.

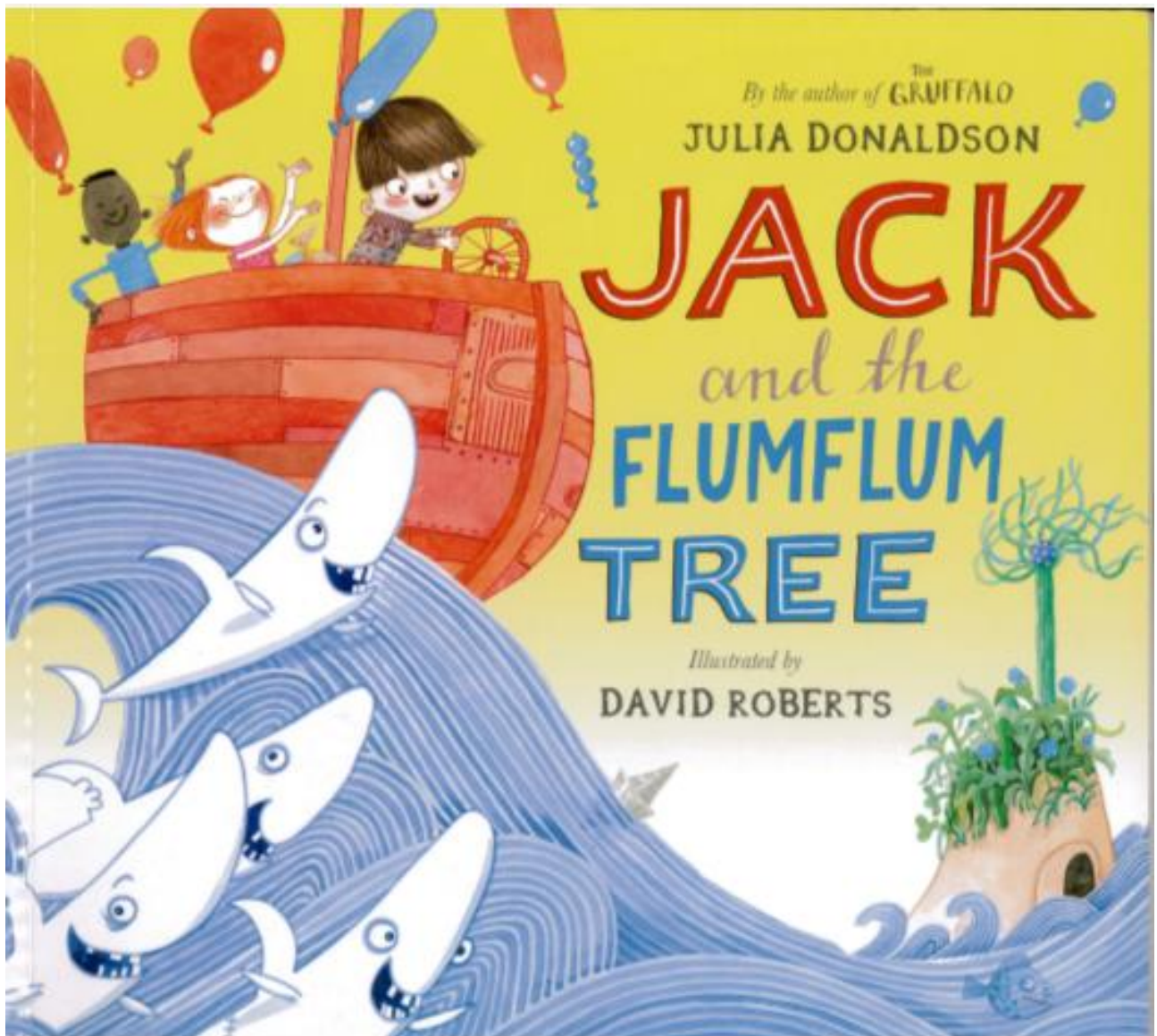
Por todo esto, le propongo realizar la traducción de este cuento de Julia Donaldson para su editorial.

Esperando una pronta respuesta.

Un saludo cordial,

Maria Luz Guerrero Cano

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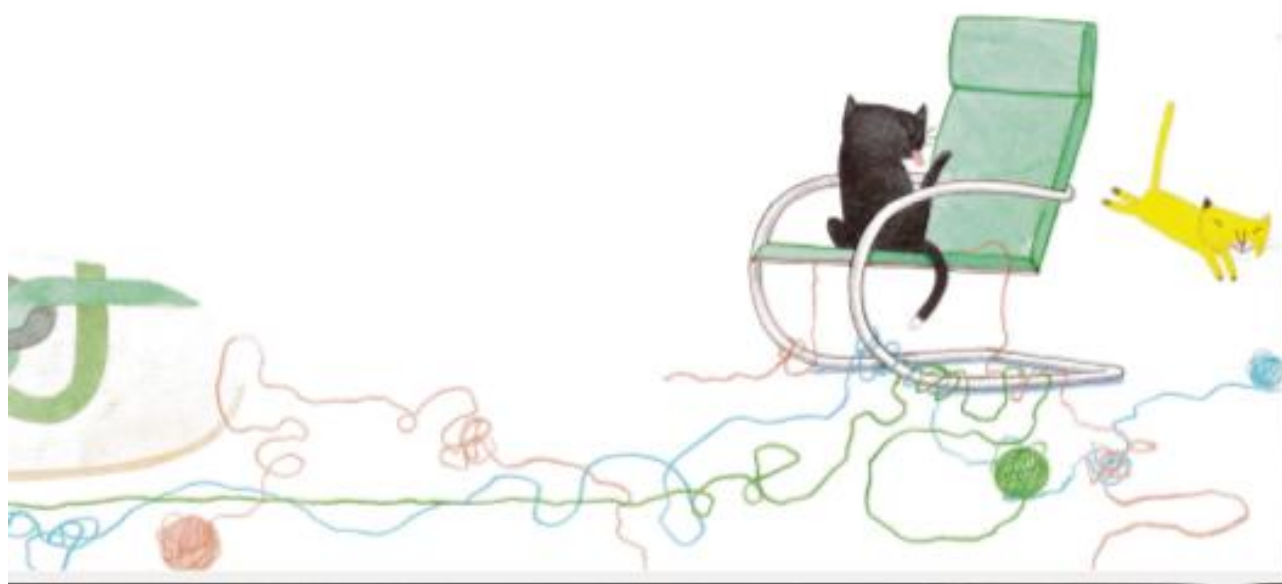
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How free should you be when translating children's poetry?

Jack had a granny and his granny had spots,
Great big purple ones, lots and lots.

The doctor came and he shook his head.
"Your granny has the moozles," the doctor said.
"And the only cure in the world," said he,
"Is the fruit that grows on the flumflum tree,
And the only place that the flumflum grows
Is the faraway Isle of Blowyernose."



Jack tenía una abuela y su abuela lunares tenía,
Grandes lunares lilas, por todos lados le salían.

Vino el doctor y negó con la cabeza

"Tu abuela tiene *serampio*", dijo con certeza.

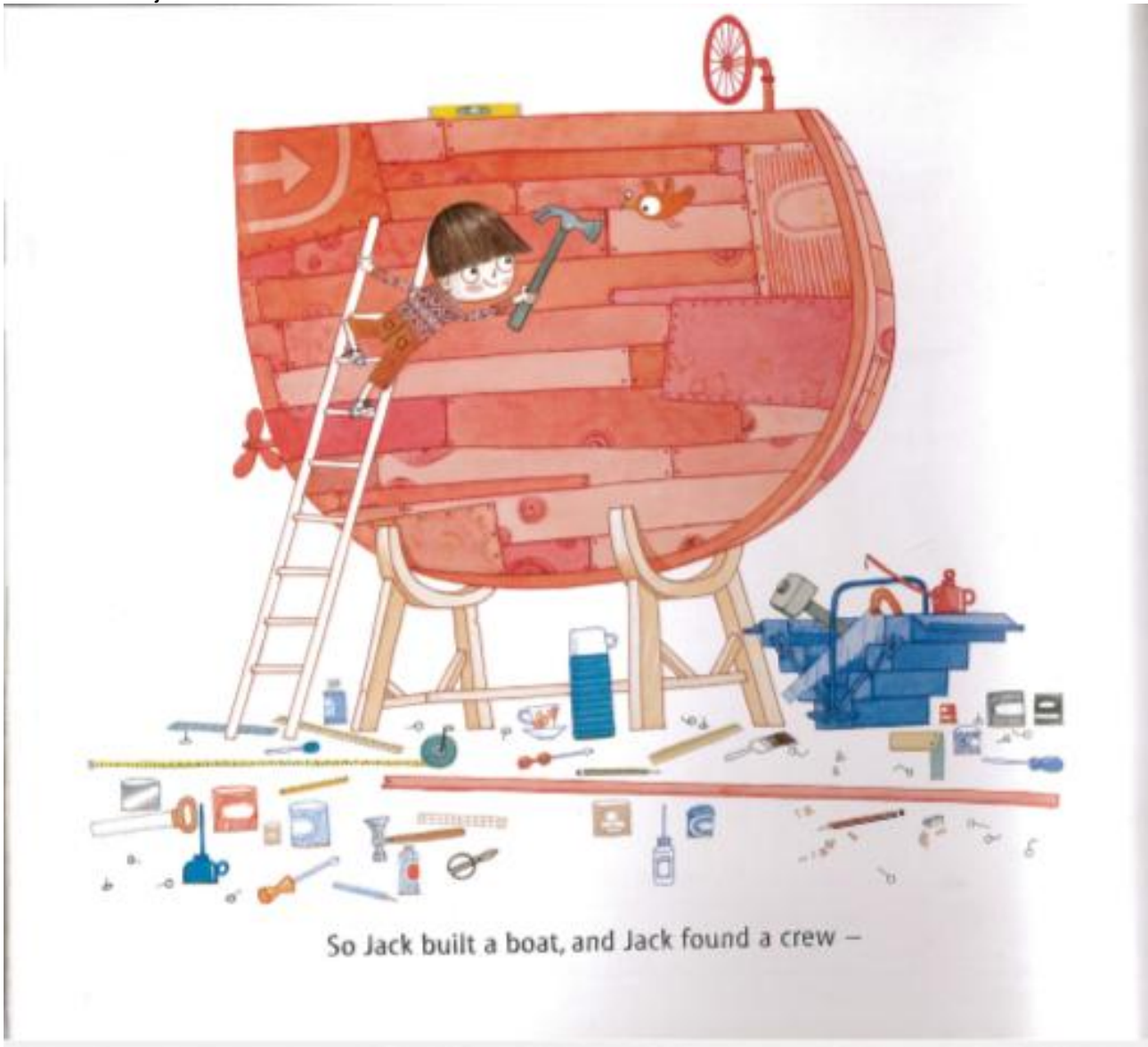
"Y la única cura en el mundo parece

Que es la que en el árbol de *flamflam* crece,

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Y donde el *flamflam* echa raíz

Es la lejana isla de *Suenanariz*".



So Jack built a boat, and Jack found a crew –

Así que Jack construyó un barco y busco una tripulación

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—Rosa de mejillas rojas y Ramón de mejillas color marrón—

Y les dijo a los dos, contento y feliz,

"Nos vamos a la isla de *Suenanariz*".

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La abuela al muelle con Jack bajó,
Y un saco hecho de retales le dio.
Y en ese saco habían un par de cucharas de madera,
Piquetes, globos rojos y azules y una ensaladera,
Un paquete de chicles y una comba de la abuela,

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Tres pañuelos de topos y un tambor de Venezuela.

"Abuela," dijo Jack. "¿Para qué sirve aquello en concreto?"

"Ajá," dijo la abuela, "no te lo cuento, es un secreto".