The Challenge of Translating Classic English-Language Children's Literature into French and Spanish: The case of Dr. Seuss's *One Fish, Two Fish, Red Fish, Blue Fish* and A.A. Milne's *Winnie-the-Pooh*

Thalía Sánchez Taquechel (1493835)

INT D 520 : Honors Essay

Fourth-Year Honors Combined French and Spanish

15 April 2020

Dr. Lynn K. Penrod and Dr. Ann de León

Introduction:

This essay is divided into two parts: the first examines theoretical work done in the field of children's literature and its translation. It also looks at the history of the genre, its common characteristics, and place within translation studies. A working definition for what constitutes a work of children's literature will be established and examined. Furthermore, a similar definition and examination will be provided for the term "classic". Finally, some specific translation problems prevalent in classic children's literature will be outlined, with examples and suggestions. Ultimately, this first part will serve to establish a set of guidelines with which to analyse the translation decisions made in the works examined in section two.

The second part of this essay will delve into the specific cases of two classic children's works, originally published in English – Dr. *Seuss's One Fish Two Fish Red Fish Blue Fish* (1960) and A.A. Milne's *Winnie-the-Pooh* (1926). The history of these works will be outlined and notable translations into French and Spanish will be presented. The decisions made by the translators will be examined. These particular books were chosen for a variety of reasons that make them excellent case studies. They are both considered classics of English-language children's literature, they have had adaptations, and the contain stylistic and technical elements that make them particularly difficult to translate.

These works also have a personal significance to me. I grew up in Cuba, where media is very limited due to government censorship. Quality content for children that would otherwise be considered ubiquitous elsewhere is exceedingly hard to find. As a child, Disney films and Dr. Seuss adaptations, among others, were always special to me due to their originality and creative excellence. Though as a child I never read the books I will talk about here, I formed a personal relationship with them through their adaptations and cultural impact.

Table of Contents

1. What is Children's Literature? 4

1.1. A Genre Defined by Age 4

1.1.1. Age Defined Sub-Categories 6

1.2. A Genre Defined by Content 13

1.3. A Working Definition 18

2. What is a Classic? 18

2.1. Classics and Children's Literature 19

2.2. Challenges of Translating Classics 21

3. The Status of Children's Literature 24

3.1. Asymmetrical Communication 25

3.2. The Imbalance of Power in Children's Literature 28

4. Challenges of Translation Relating to Content 29

4.1. Cultural References – To Foreignize or Domesticate? 29

4.2. Matters of "Appropriateness" 34

5. Challenges of Translation Relating to Format 36

5.1. Illustrations 36

5.2. Translating Invented Words, Verse, and Wordplay 41

5.2.1. Translating Nonsense 43

6. *One Fish, Two Fish, Red Fish, Blue Fish* 47

6.1. Historical Background 47

6.2. Adaptations and Translations 49

6.3. Analysis 50

7. *Winnie- the-Pooh* 60

7.1. Historical Background 60

7.2. Adaptations and Translations 63

7.3. Analysis 66

8. Conclusion 83

Works Cited 86

Works Consulted 93

1. What is Children's Literature?

In order to understand what challenges are involved in the translation of "children's literature", it is first necessary to define this term. While there is no universally agreed upon definition of "children's literature", most common working definitions tend to view the term as a genre of literature either defined by the audience that is meant to consume it (specifically concerning the age of that audience), or to view it as a genre defined by its common structural or contextual elements. Examining why "children's literature" is thought to exist within these boundaries informs us regarding which elements are common to the genre, and even which elements are widely acceptable to the public.

1.1. A Genre Defined by Age

It is possible to say that this genre's (if it could be called that) defining characteristic is its audience – that children's literature is a range of works specifically written for children or seen as appropriate for their consumption (O'Sullivan 2010 , 4). However, it is not sufficient to categorically describe this group of texts as "literature for children" due to the variety of questions that arise when one tries to define "childhood".

The end of childhood is often marked by an individual being permitted to legally purchase alcohol, cigarettes, or participate in politics. Yet even laws that seem so concrete vary greatly; for example, in 1971, the age of majority in the UK was changed from 21 to 18 (Lathey 2016, 5). At any given time, the age of majority differs between countries and between the different subdivisions of each nation. The boundaries of what is considered childhood depend almost entirely on time period, location, social class, economic prosperity, or even gender. Therefore, it can be expected that a work that is acceptable for children in one region, may seem inappropriate

in another, or that a work created in the past would seem distasteful to a modern audience (and vice-versa).

Despite these clear differences, there has been a prevailing idea within academia and literary critique of a “universal republic of childhood”. This phrase first appeared in Paul Hazard’s 1932 work *Les Livres, les enfants et les hommes*, though it voiced an already commonly held view on childhood and children’s literature (O’Sullivan 2004 ,14). This view constructs children around the world as being almost entirely innocent to politics, sexuality and prejudice, as well as to language itself. In her 1994 work, *The Case of Peter Pan or The Impossibility of Children’s Fiction,* Jaqueline Rose acknowledges the pervasive belief that children’s literature and the scholarship surrounding it view children as a sort of “pure point of origin” or existing in a “primary state of language and/or culture” (O’Sullivan 2004 ,19). Such logic has led to the widespread application of a prescriptive view of children’s literature, where the target audience is more constructed than extant, and the content presented is based more on what children *ought to* understand and be interested in, rather than on what children *actually* understand and are interested in (see section 3). Furthermore, the idea that children worldwide exist as empty slates with little knowledge of language, culture, and the world is dismissive of not only the wide array of ages that can be contained within “childhood”, but also ignores the plethora of different experiences that children may possess.

Paradoxically, theory regarding translation of children’s literature simultaneously seems to support the notion that children will not understand cultural concepts foreign to them due to their naïveté and that children will not mind reading about foreign concepts because as “empty slates”, they will be more accepting (see section 4 on domestication and foreignization in translations).

Experiences of childhood are even more varied than the range of ages contained within the term, yet scholarly works have only recently begun to acknowledge this diversity.

1.1.1. Age Defined Sub-Categories

In response to the wide range of ages that "children literature" caters to, further subdivisions have arisen to more specifically satisfy the needs of their audiences. The creation of these sub-genres is driven both by educators and marketers. In terms of education, most countries' Departments of Education (or equivalent bodies) have created lists of recommended texts for each age category of pre- and school-aged children. These may be chosen due to their linguistic complexity, educational content, or cultural value.

The United States for example, has implemented the Lexile Framework for Reading. This system assigns the child (and sometimes adult) readers a numerical measure of their reading ability, via a standardized test, which is then matched with works that have been assigned the same number via a software. Works are assigned a level based on measures like word frequency and sentence length (Krashen, 25). Each grade level in the American education system has been assigned a Lexile measure that is thought to be appropriate. The purpose of this process is to provide readers with comprehensible materials and increase academic achievement (Doman). Lexile measures take the form a two-letter code indicating the type of work, followed by a number ranging from 10 to over 1000 (in the case of measures assigned to books, the number would be followed by a letter "L").

Table 1

Lexile Codes and Corresponding Meanings

Code	Meaning	More Information

AD	Adult-Directed	Books that are meant to be read to children by adults, most often picture books.
NC	Non-Conforming	Books whose Lexile measure is significantly higher than that which corresponds with the age of its intended audience. Meant to provide engaging and age-appropriate books for readers who are advanced for their age.
HL	High-Low	Books whose Lexile measure is significantly lower than that which corresponds with the age of its intended audience. Meant to provide engaging and age-appropriate reading for readers who struggle with texts meant for their age group.
IG	Illustrated Guide	Informative books that consist of independent pieces whose order could be altered without affecting the understanding of the work. Most often used for encyclopedias or glossaries
GN	Graphic Novel	Used for graphic novels and comic books. Works whose textual content is mostly contained in voice or thought bubbles and mostly consists of dialogue.
BR	Beginning Reader	Books whose Lexile measure is bellow 0L. The higher the number following BR, the less complex the work is.
NP	Non-prose	Works that are not assigned a Lexile measure because more than 50% of the text consists of non-prose writing or non-standard formatted writing.

Source : Lexile Framework for Reading. "About Lexile Codes." *Lexile.Com*, MetaMetrics, 31 Aug. 2017, https://lexile.com/educators/find-books-at-the-right-level/about-lexile-codes/.

Table 2[1]

Example Recommended Lexile Ranges for Elementary School-aged Children

Grade Level	Lexile Recommendations
Kindergarten	N/A
Grade 1	N/A
Grade 2	420L-620L
Grade 3	620L-830L
Grade 4	740L-875L
Grade 5	875L-1010L
Grade 6	925L-1010

Adapted from : Doman, Mary. "Lexile Levels: What Parents Need to Know." *Scholastic.Com*, Scholastic, 14 Feb. 2013, https://www.scholastic.com/parents/books-and-reading/reading-resources/book-selection-tips/lexile-levels-made-easy.html

The problems with creating such a complexly stratified system in order to decide which books are suitable for which age group are plentiful. Firstly, they might keep students from reaching for a more "complex" book that they might enjoy (for example, if its's about a topic they like). Secondly, it undermines the value of "light" or "easy" reading by labelling it as inappropriate (Krashen, 25). After all, it is much better for a child to be reading a simple book, than it is for them to not be reading at all. "Lighter" reading has also been shown to create a more enjoyable reading experience, fostering a more positive association with the activity, which

[1] This table is taken from an article from the publisher Scholastic intended to promote their guided reading system of books as complementing the Lexile Framework for Reading. Similar tables created by individual educators or schools vary wildly in which ranges they recommend per age group.

in turn leads to more reading overall. Furthermore, educators and schools have been known to stress achieving “stretched” or “college ready” Lexile scores which might put more pressure on students to achieve what is ultimately an arbitrary goal.

While the United States represents an extreme in quantifying and categorizing reading curriculums, most other governmental bodies regulating education implement similar systems. For example, they recommend certain learning outcomes or specify certain tasks that the student must be able to do at the end of each grade level. Reading lists are a very common element in curriculum guidelines. For example, France’s Ministère de l’Éducation Nationale et de la Jeunesse publishes a document every three years with recommended works for each grade level (Pech). This list puts emphasis on both “Patrimonial” works of importance to French culture and “Classic” works (mostly fairytales)(Ministère de L'Éducation Nationale et de la Jeunesse). The vast majority of books on the list are not translations. In fact, countries outside of the U.S and Britain stress the importance of books by authors native to that country or published there.

Publishers are the second major force in the subdivision of children’s literature. While fiction titles meant for minors can normally be categorized a few different ways, depending on their formatting and target age (for example, picture books, chapter books, and novels), the publishing industry has popularized further subdivisions. Books fitting into such categories may be marked with labels or incorporated into a series, often bearing stickers describing the target age-range or educational content of the work (Lathey 2016, 5). Prospective authors are encouraged to format their work to fit into one of various age-related sub-genres in order to facilitate proposing the title to publishers and later marketing (Author Learning Center).

Table 3

Common Marketing-Driven and Age-Defined Categories of Children's Books

Genre	Age Range	Approximate Length	Characteristics
Board or Concept Books	0-4	0-100 words	• Very simple language with little stylistics or grammatical variations. • Simplistic or non-existent plot. • Introduces simple concepts such as shapes or colours.
Picture Books	3-8	500-600 words	• Prominent illustrations, which are the main vehicle for conveying information. • Basic plot. • Usually meant to be read aloud by adults.
Early Reader Books	5-7	200-3,500 words	• Meant for children who are just becoming comfortable with reading by themselves. • Basic, straightforward plots. • Strong dependence on illustrations.

Chapter Books	6-10	5,000-35,000 words	• More elaborate plots with room for greater emotional development as well as twists. • Focus on action and dialogue as opposed to descriptions.
Middle-Grade Books	8-12	30,000-45,000 words	• More similar to full lengths novels. • Well thought out and developed plots. • Several characters, including secondary characters.
Young Adult Novels	13-18	At least 40,000 words	• Full length novels. • Three-act plots structures with subplots. • Complex and nuanced characters with arcs. • Can deal with more complex emotions and topics, reflecting the process of slowly transitioning to adulthood.
New Adult Books	17-mid-20's	At least 40,000 words	• Essentially adult novels, though most often reflecting the experiences of having recently reached adulthood (for

			example, university life, moving out or serious romantic relationships). • Romance is the most common genre and can include explicit elements.

Adapted from: Author Learning Center. "Understanding Children's Book Classifications." *Authorlearningcenter.Com*, Author Learning Center, 16 May 2017, https://www.authorlearningcenter.com/writing/children-s-books/w/age-groups/6212/understanding-children-s-book-classifications---article. and Bell, Hilari. "Understanding Children's Book Categories from Picture Books to YA." *Writeforkids.Org*, Children's Book Insider, LLC, 6 July 2017, https://writeforkids.org/blog/2017/07/understanding-childrens-book-categories/.

While books fitting the above descriptions have existed for some time, these labels are largely recent and often arbitrary – their creation is mostly driven by the need to reach specific markets. The term "middle-grade" was created following the phenomenal success of J.K. Rowling's *Harry Potte*r series, starting in 1997, which then paved the road for subsequent successful series, like Rick Riordan's *Percy Jackson* series or Lemony Snicket's *A Series of Unfortunate Events* (Maughan). In hindsight, it is entirely appropriate to devote a subgenre to an age-group of children that has outgrown simple chapter books but is not yet ready for more complex novels. The term "new adult" is even more novel, only really appearing around the mid 2010's, possibly in an attempt to exploit the very profitable market created by the then-recent explosion in popularity of blockbuster young-adult titles such as Stephenie Meyer's *Twilight* series, or Suzanne Collins's *The Hunger Games* series (Chappell), which drew a significant

amount of adult readership. The relatively recent nature of the subdivision of "children's books" is in part due to the historically underprivileged status of literature meant for minors as a whole, which will be explored later.

Aside from the wide variety of ages of minors that the content classified as "children's literature" attempts to cater to, it must be noted that adult readers represent a significant portion of the consumers of such books. Works meant for very young children most often need to be read aloud to the child – usually by a family member or an educator. In this way, that adult consumes the text and becomes familiar with it, just as the child does. Beyond this need for adult mediators, many child-oriented works have transcended their categorization and are enjoyed by people of all ages. The adult audience for children's works may originate from a sense of nostalgia within the adult – a desire to re-experience the stories they loved as children (Hannabuss, 35). This is often the case for fairytales or canonical classics of children's fiction, such as *Winnie-the-Pooh*, or *Alice's Adventures in Wonderland*. However, many adults read "children's books" simply because they are interested and find entertainment in them (Lathey 2016, 1).

1.2. A Genre Defined by Content

The next most common explanation for what exactly makes "children's literature" different from literature meant for adults is the kind of content usually found therein. However, such definitions of a diverse genre tend to be simplistic and largely underestimate the range and complexity of content that may be present in children's books. One of the most notable summaries of the "content-specific" definition of children's books was put forth by Myles McDowell in 1973:

> Children's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops with a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented, plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure.
>
> (McDowell, 51)

McDowell's definition seems lacking now in modern times and many academics have taken issue with his view. More and more children's books have become available that deal with realistic plots (for example, family or school-related issues). Protagonists who are older children or even adults are also popular and wildly unconventional works have also risen to prominence. As the years pass, the topics that children's literature addresses seem to constantly expand and respond to real-world situations. Currently, there exists a wide array of books to help children understand difficult political issues such as war, discrimination, terrorism, and gender issues, among many others (Rhuday-Perkovich). Like any other genre, books aimed at children respond to the general public's most pressing concerns. McDowell's definition failed to capture the breadth of what content could be defined as "children's" literature and continues to become more inaccurate as the genre expands (Lathey 2016, 3).

Despite children's literature's defiance to being limited to specific topics or writing styles, certain differences can be noted when comparing works meant for children to those intended for adults. While these differences do not mean that children are unable to comprehend elements

more common in adult-oriented works, they do indicate what sort of language and content is normally included in works meant for children. Two excellent excerpts to identify these differences can be found in two works by Roald Dahl – one having been written for children while the other one was meant for adults, which were both compared in a 1985 collection of essays by Aidan Chambers (Lathey 2016,3-4):

Intended Audience	Adults	Children
Original Work	Dahl, Roald. "The Champion of the World", *Kiss, Kiss.* New York: Knopf, 1960.	Dahl, Roald, and Jill Bennett. *Danny, the Champion of the World.* New York: Knopf : distributed by Random House, 1975.
Text	I wasn't sure about this, but I had the suspicion that it was none other than the famous Mr. Victor Hazel himself, the owner of the land and the pheasants. Mr. Hazel was a local brewer with an unbelievably arrogant manner. He was rich beyond words, and his property stretched for miles along either side of the valley. He was a self-made man with no charm at all and precious few virtues. He	I must pause here to tell you something about Mr. Victor Hazell. He was a brewer of beer and he owned a large brewery. He was rich beyond words, and his property stretched for miles along either side of the valley. All the land round us belonged to him, everything on both sides of the road, everything except the small patch of ground on which our filling-station stood. That patch belonged to my father.

	loathed all persons of humble station, having once been one of them himself, and he strove desperately to mingle with what he believed were the right kind of folk. He rode to hounds and gave shooting-parties and wore fancy waistcoats, and every weekday he drove an enormous black Rolls-Royce past the filling-station on his way to the brewery. As he flashed by, we would sometimes catch a glimpse of the great glistening brewer's face above the wheel, pink as ham, all soft and inflamed from drinking too much beer. ("The Champion of the World", page 209)	It was a little island in the middle of the vast ocean of Mr. Hazell's estate. Mr. Victor Hazell was a roaring snob and he tried desperately to get in with what he believed were the right kind of people. He hunted with the hounds and gave shooting-parties and wore fancy waistcoats. Every week- day he drove his enormous silver Rolls-Royce past our filling-station on his way to the brewery. As he flashed by we would sometimes catch a glimpse of the great glistening beery face above the wheel, pink as ham, all soft and inflamed from drinking too much beer. (Danny: The Champion of the World, pages 45—50)

A few differences can be noted in the writing styles of these two passages. While they are both written in first person, the version written for children employs a more conversational tone with its inclusion of "you", as if involving the audience in the narrative. Also, the narrator of the adult-oriented passage expresses doubts ("I wasn't sure about this"), while no such expression

exists in the newer version of the text. This is indicative of the largely authoritative narrators most often employed in children's literature. The later version also includes shorter sentences and more direct wording, i.e., instead of saying that Mr. Hazell "loathed all persons of humble station", he is simply stated to be a "snob". Lastly, the child-oriented passage includes more insights into the narrator's life (for example, we find out that his father owned the filling station), indicating a greater degree of emotional connection to the reader and a desire to create a more relatable protagonist (Lathey 2016, 4).

All of these characteristics are common in narratives tailored to children: an infallible or trustworthy narrator (most often a wise adult or omniscient voice), a more conversational, active, and direct style, and a greater degree of attempting to make the characters relatable to the reader (as opposed to simply sympathetic characters whom the audience may feel compassionate towards, when characters are written to be "relatable", the audience is meant to see them as a reflection of themselves, often with shared experiences or viewpoints). Such stylistic elements are likely present in order to attempt to communicate more effectively with the reader. While it is true that, depending on the age, children may not have a functional grasp of complex grammatical structures or idiomatic phrases, the above adjustments largely stem from pre-conceived notions on the part of the author as to what children should be able to understand.

In relation to writing style, children's literature is also more likely to emphasise the educational or moral aspect of the narrative. There exists the widespread conception that books meant for younger children should focus on educating their audience (largely in terms of improving literacy), while as the audience ages, the didactic value of the book is allowed to gradually decrease until it is seen as appropriate for the audience to read for pleasure (Lathey

2016, 5). In fact, this belief is so ingrained that the vast majority of scholarship on children's literature seems to be focused not on the books themselves but on how children are reading them (Nikolajeva, 4). The literary value of the works takes a back seat to the didactic value. Beyond any improvement in reading ability that may be attained from a work's writing style, or even any concrete facts that may be imparted in a work, this need for educational value has largely materialized in a large number of "social issue" or "problem" books. Even today, books meant for children most often become famous due to being "important" and topical, and not because they are particularly well written or interesting (though they may be) (Nikolajeva, 4). Strong moral lessons are another mainstay of children's works, though they have become less and less of a priority in modern times. Some of the oldest publications aimed at children take the form of catechisms or other religious texts (Broomhall, et al.). Overall, children's books seem to be primarily valued for their didactic potential, or their ability to socialize the reader to conform to societal norms, while the literary or creative merits of the work may go unnoticed.

1.3. A Working Definition

With all of the above considerations in mind, it is possible to put together a functional definition of "children's literature". It is a range of works intended or deemed to be appropriate (in terms of content and complexity) for individuals who are under the age of majority in whichever area or time period the work was written, containing elements which are deemed to have some educational value, and written in such a way as to attempt to deliver the work's message most effectively to a young audience.

2. What is a Classic?

"Classic" is another somewhat nebulous term that needs to be defined in order to understand how it may be challenging to translate. "Classic" is not to be confused with "Classical" literature,

which mainly refers to the great masterpieces of Ancient civilizations, usually Ancient Greece and Rome in the Western cannon. These works are often seen as the pinnacle of their genres and a necessity for any well-educated person to be familiar with (Lombardi). “Classic” literature is a much broader term, that also includes “classical” works.

A “classic” is generally considered to be an exemplary work of literature that despite its age, has managed to retain a place in the cultural consciousness and remain relevant to contemporary life (Lombardi). While literary fiction is what often comes to mind when talking about the “classics”, the term can apply to any genre, theme, or format (Lombardi). Each genre of fiction may have its own classic works that would not be considered of such importance to other genres (Lombardi).

Although “classic” books are generally thought to contain writing of high quality, this is of course subjective and not the only factor that could garner a book such a status. For example, works that distinguish themselves as ground-breaking, influential, or as the first to introduce certain elements to their genre may be considered classics (Lombardi). We can make a list of characteristics that a work may contain to be considered a classic: popularity, endurance, quality of writing, and innovation.

Due to their enduring popularity, classics are often re-printed, translated into several languages, readily available in many bookstores and libraries, and subject to multiple adaptations.

2.1. Classics and Children’s Literature

Children’s literature and the canonical classics of Western literature have an interesting relationship. Before the establishment of “children’s literature” as a genre of literature sometime around the mid eighteenth century, many publications specifically marketed towards and aimed

at children consisted of repackaged versions of stories meant for adults (Lathey 2010, 2). Works originally meant for adult consumption have been known to enter the realm of "children's literature" - works such as Perrault's fairytales or *The Arabian Nights* were clearly meant for adults upon their initial publications, but subsequent editions and translations begun to sanitize and adapt their content in order to market them to a child audience (Lathey 2010, 2).

A notable phenomenon took place from the seventeenth to nineteenth centuries throughout Europe in the form of chapbooks. These were cheaply printed, very short or abridged, and usually illustrated editions of popular literature (not always fiction works) sold by street peddlers (O'Sullivan 2010, 64). Though not initially meant for young readers, this demographic soon became the main consumers of this type of literature. Fairy and folktales, as well as adventure stories were common subjects. Two famous examples of works whose identities shifted from being novels meant for adults to being perceived almost exclusively as for children are those of *Robinson Crusoe* and *Gulliver's Travels*. In the case of *Gulliver's Travels*, the work was repackaged as a chapbook in 1727, only a year after its original publication, and only including the first two sections of the text (Shavit, 29). This restructuring recontextualized the work as an adventure or fantasy story, rather than a satire as it was originally meant to be. As the text gained popularity, its status as an "adult" book diminished, while reeditions and adaptations appealing to the child audience continued to appear to exploit the works popularity. In this way, many "classics" of children's literature are simply borrowed and repurposed from other genres meant for adults. This transformation was facilitated by various translations and adaptations. The advent of a more robust cannon of "classic" works in the English language specifically created for children would come around the early to mid-twentieth century, beginning with Edwardian-era authors such as J.M. Barrie, Beatrix Potter, and A.A. Milne and continuing with the much

more imaginative and unconventional works of mid-twentieth century authors such as Roald Dahl and Dr. Seuss.

2.2. Challenges of Translating Classics

Due to their ubiquity, classic works present unique translation challenges. Firstly, classics are books which are “more often talked about than read” (Calvino). That is to say, that the work has entered the cultural consciousness to such an extent, that the general public will have some degree of familiarity with the work while never having read it. This lack of enthusiasm to read classics often stems from a perception that they will be difficult to read or uninteresting. However, through adaptations, allusions in other works, and cultural references, the average person will have created a perception of what the work will be.

Secondly, an often translated or adapted work will not remain unaffected by its translations and adaptations. As a story is revisited, reinvented, and adapted for different mediums, it is inevitable that the perspectives of the newer creative minds will end up affecting the final product, and in turn altering the perception of the original work among the general public (should the adaptation or translation be well received). As such, sometimes adaptations of a work become the new reference point for further adaptations, as opposed to the original work itself. This only affects small details. For example, Alexandre Dumas’s *The Three Musketeers* (also a work that is often abridged or adapted for children) happens to be one of the novels that has been adapted into film the most. The Comte de Rochefort is a secondary villain in the novel, who in the text is simply described as a fair middle-aged man with a scar on his face. By the late 20th century, the work had been adapted multiple times, visually representing this character in a manner similar to the novel. However, in the 1973 Richard Lester-directed adaptation, the character (played by Christopher Lee) was given an eyepatch, possibly to appear more menacing.

Most subsequent film and television adaptations of the work, and certainly all of the major western ones, have included this visual change, despite its absence in the original work (Noble).

Other adaptational changes have much more significant consequences, sometimes regarding the entire tone or message of the original work. One notable example is that of Victor Hugo's 1831 novel *Notre Dame de Paris*, known in English as *The Hunchback of Notre Dame* (this choice of name for the translation is significant, as it represents a greater shift in focus). The original work is mainly a passionate, though relatively serious, treatise on the value of architecture to society, wrapped around a melodramatic story that lends grandeur and further emotional significance to its setting. The work is mainly meant to serve as a call to action for the preservation of historical buildings (such as the eponymous cathedral) which at the time the novel was written was in a state of ruin or disrepair (Ellis). Hugo largely expresses his thesis for the novel in the chapter "Ceci tuera cela" ("This will kill that" or "One will kill the other") where he details how architecture has historically served as a method of conveying information to the masses, only to have been supplanted by the written word after the advent of the printing press. Hugo also expounds on the sheer permanence of architectural works – how they will remain in place for centuries – in comparison to the relatively short and conflict-filled lives of people (Ellis).

Despite this, the perception of what the novel *Notre Dame de Paris* is about has changed so dramatically throughout the years that modern audiences might have a hard time reconciling their preconceived notions with what the book actually contains should they read it. One element of the novel that is hardly ever adapted is that Esmeralda, thought to be a gypsy, is revealed to have been kidnapped as a baby by gypsies and that she is the child of a French woman. In modern times, this plot point can appear culturally insensitive or problematic, so it is largely

excluded from modern interpretations. Also, in many adaptations, the character of Claude Frollo (the main antagonist), originally an Archdeacon is either portrayed as a non-religious figure or replaced entirely by a different character in order to avoid the potentially controversial consequences of having a member of the Catholic Church as a villain (Ellis).

Furthermore, main themes of the work (architecture and its societal importance) have been supplanted by formerly secondary romance plot and themes of social justice. The book's first widely successful adaptation, a 1923 American film starring Lon Chaney, refocused the narrative to center on the tragic love story. The 1939 adaptation of the work goes even further in replacing the original book's themes by reframing Esmeralda as an active, politically engaged character invested in campaigning for the freedom of the Romani people. The themes portrayed in this film are largely rooted in the time period of its creation – the film was screened at the Cannes Film Festival in direct opposition to the Venice Film Festival, which at the time had a strong fascist presence (Ellis). The director himself was a German immigrant who had left his home country due to the rise of the Nazis. Subsequent adaptations have largely represented the themes of tragic romance and social justice much more than the original historical preservation message.

Adaptations and translations of works can sometimes involve an evolution of what exactly the work can be though to represent. These changes can be superficial or alter the work significantly. However, this is not always to the detriment of the work – through this evolution, the same story can be made more interesting or relevant to a new audience and therefore ensure the longevity of the work.

Besides contending with cultural preconceptions already present within the target audience of a translation (thanks to adaptations and cultural changes), translators must also grapple with the work of previous translations. Choices made in already existing translations can affect how the

target audience will receive any new versions. They might be used to characters having certain names or speaking a certain way (which may not always have been faithful to the source text).

Overall, translators of classics have to consider how their version will compare to the existing legacy of the work. Preconceptions among the target audience need to be considered in order to deliver a text that is acceptable to them, or that corrects previous instances of unfaithfulness to the original work in a way that is not jarring. Also, the translation being created may have to coexist with other versions of the work created for other mediums.

3. The Status of Children's Literature

Throughout its existence, or at least since its existence begun to be acknowledged, children's literature has suffered from being thought of as lower status, often called "The Cinderella of literary studies" (O'Connell, 18). It has not been thought of as a genre worthy of rigorous study or research, leading to a lack of scholarship on the subject that continues to this day. Like other genres sometimes considered to be only "popular fiction", such as mystery, romance, or science fiction, children's literature is often regarded as "paraliterature" – something apart from "real" literature (Nikolajeva, 65). Translation of children's literature is an even less studied field.

An early achievement in gaining a more visible status for children's literature came in 1953, with the founding of The International Board on Books for Young People (IBBY), which supports various initiatives, awards outstanding work (for example, with the Hans Christian Andersen Awards), and fosters ongoing research and analysis with its various conferences and publications (Panaou, 9).

It has only been since the 1970's that bodies dedicated to the translation of children's literature began to be established. The third symposium of the International Research Society for Children's Literature in 1976 was the first conference ever dedicated to the topic of translation of

children's books, and for many years remained the only such event (Lathey 2006, 1). To this day, works exploring children's books and their translations are very concerned with justifying their existence and importance, as a way to combat pre-existing prejudice against the genre and its value.

3.1. Asymmetrical Communication

Children's literature exists in a unique position regarding the author-reader relationship or the author-translator relationship. If the reader is a child, then the author and/or translator of the work will, in almost every case, be a person much older than them, who is likely familiar with a great deal more vocabulary and worldly knowledge. Authors and translators of children's books will likely find it difficult to relate to their audience or to format their writing in a way that seems to genuinely express how a child would speak or write (Lathey 2006, 5). In this way, the consumption of children's literature by its target audience is inherently asymmetrical.

The adult writer can never craft their work to completely appear as though it is truly expressing the thoughts and emotions of a child. Adults' experiences of childhood are distant to them and are expressed in writing through a retrospective lens. Their vision may be unrealistically idyllic or simplified. When adults write for children, they must contend with their own prejudices and lived experiences. It has been theorized that when adults write children's literature, they are expressing a "cathartic image of childhood" rooted in their own self-interest and goals (Lathey 2006, 5).

Furthermore, due to the fact that adults can never truly understand the mind of a child, the audience that they write for is not the real child audience that might read their work, but an imagined, idealized child audience. Assumptions must be made by the author as to what children of the target age would know or be interested in. This disconnect has been referred to as the

"impossibility of children's literature" (Lathey 2006, 5). Subsequently, writers often include in their works certain elements meant to entertain an audience that they can indeed relate to – the adults. Known as the "dual address" in children's literature, works will often include jokes or references that will entirely escape the child audience but will render the work enjoyable for adults (Lathey 2016, 16). In this manner, works of children's literature are likely to include double layers of meaning.

Translators of children's works need to understand these two added dimensions – the disconnect between the real audience and the imagined audience of the text, and the dual address. In order to produce a translation that is faithful to the original text, the elements meant to only be understood by adults should remain and retain their invisibility to the child audience, though this might mean altering the reference or joke to more closely connect with the target culture. For example, here is a passage from A.A. Milne's Winnie-the-Pooh that includes a few references meant to entertain adults, as they would not seem particularly significant to children, and two of the German translations of the work that took different approaches in terms of audience address (translated passages are presented translated back to English):

Table 4

Comparison of Different Manners of Translation of Dual Address

Original Text	1928 German Translation	1987 German Translation
"Owl lived at The Chestnuts, an old-world residence of great charm, which was grander than anybody else's, or seemed so to Bear,	"Owl lived in the chestnut trees in an old and beautiful palace that was more splendid than anything the Bear had ever seen, because by the	"Owl lived at an address with the name 'At the Chestnuts', a country seat of great charm like those in the Old World, and this address was grander

because it had both a knocker *and* a bell-pull” (Milne, *Winnie-the-Pooh*, 1926: 43)	door hung both a knocker and a bell-pull.” (Milne, 1926 *; Pu der Bär*, trans E.L. Schiffer, 1928 : 65)	than all the rest; at least so it appeared to the Bear, for it had *both* a door knocker *and* a bell-pull.” (Milne, 1926; *Pu der Bär*, trans Harry Rowohlt, 1987: 54)

Adapted from Lathey, Gillian. *Translating Children's Literature*. Routledge, 2016. p.17

In the original excerpt, Milne satirises the English aristocratic custom of referring to houses by a proper name instead of an address, here “The Chestnuts”, which fits nicely with the forest setting of the book, and the fact that some of the other characters live among different types of trees – creating a charming pun. In the Shiffer translation, this reference is absent, as the house is only referred to by its literal location in the chestnut trees. Rowolt included the reference, calling the house “At the Chestnuts” and even amplified it by calling it a “country seat”, evoking the idea of the house belonging to some aristocratic dynasty. Milne also originally included the turn of phrase “an old-world residence of great charm”, which echoes the formulaic and little descriptive way in which these sorts of houses might be referred to by a real estate agent. Schiffer did away with the reference by simply calling the house “old and beautiful”. Rowolt once again echoes Milne's original writing by referring to the house in the somewhat tongue in cheek phrase “a country seat of great charm like those of the Old World”. Lastly, the Milne text playfully over emphasizes the perceived opulence of having a bell pull and a knocker (which in reality are quite redundant but seem grand to the innocent characters of the book) by italicizing

the word "and". Schiffer includes no such detail, while Rowolt doubles down on the exaggeration by italicizing "both" as well as "and". As seen above, the respecting elements of dual address within texts greatly enriches the translation and produces a work more faithful to the original.

In terms of how the translator should think of the audience for the work, it is far more useful in translation to attempt to engage with the real target audience of the text, than it is to continue the train of thought of the imagined child audience. A translator must strive to act as a mediator between the original expectations for audience knowledge in the original text and what the new target audience can reasonably be expected to know. It is not useful to maintain the original audience expectations, lest one create a text that is too incomprehensible. An exception here would be in the case of a highly stylized work, or in the case of works which were intended to be very difficult or very easy for their original target audience.

3.2. The Imbalance of Power in Children's Literature

Another unique element that furthers the imbalance of power between the text and the reader is that in the case of children's literature, the market is really driven by adults, and not the children who form the target audience (Lathey 2006, 5). It is adult writers who create the material, adult editors who chose which works to publish and adult marketers who package the product for publication and promote it. Furthermore, adult business owners and librarians chose which works to stock and make available. Adult educators choose which books to recommend or incorporate into their curriculums. Lastly, parents and family members purchase the books and read them to children. It is adult purchasing decisions that inform publishers and authors as to which works will become popular or be well received. Children have very little input on what their families buy, and their personal opinions on the books they are exposed to are hardly ever

taken into consideration by the industry. Reviews from adults and news outlets, and a work's ability be seen as "important" or "relevant" seem to matter far more than children's reading preferences. This cycle where adults constantly act on behalf of the children who the products are intended for accounts in part for the disconnect between the perceived and real audience for the works.

4. Challenges of Translation Relating to Content

4.1. Cultural References – To Foreignize or Domesticate?

As mentioned before, there are conflicting opinions within academia and translators as to how accepting children can be of cultural details foreign to them, or even whether children are able to comprehend them. On the one hand, children who have little experience of other cultures might have a hard time relating to, picturing or understanding details or concepts foreign to their own milieu. On the other, since children are young and have not had time or life experience to form preconceived notions about other cultures or become prejudiced, they might be more accepting of and interested in these elements of a text. Translators must choose early on in their work how to approach cultural elements foreign to the target culture and decide whether to amplify them, minimize them, or reach some kind of compromise that could result in keeping the cultural elements while rendering them comprehensible. This choice must be informed by how important those elements are to the original source text (how connected is the style of writing and narrative to the source culture) and the translators' goals for the work (does he or she wish to create a text that expresses its identity as a translation, or a text that aims to blend in with the target culture).

The most extreme approach that could be taken in this case, is to relocate the original text to the target culture if the location is explicit in the text, replacing the cultural markers with those

belonging to the target audience. This can be referred to as “relocation” or “localization”, or “domestication” – the act of minimizing the foreignness of the original text to the extent where it is no longer recognizable as foreign. This approach is generally currently frowned upon by both academics and publishers, but was considered more acceptable in the past. For example, many translations of the German children’s classic *Emil and the Detectives* by Erich Kästner have chosen to replace the original novel’s distinctive Weimar Republic setting with milieus more familiar to their target audiences, such as Stockholm or Krakow (Lathey 2016, 38). Relocation and complete domestication are generally disapproved upon in modern translation studies, due to the possibility of stripping some of the original work’s iconic features that made it special and worthy of translation in the first place.

However, it is possible that those cultural elements are so ingrained in the source language or culture, that the text that contains them becomes nearly untranslatable, while still being an exemplary work worthy of being translated. For example, Peggy Parish’s 1963 classic *Amelia Bedelia* is well known to English-speaking (and mostly American audiences). Despite its fame, the work is not very well known outside English-speaking countries. This is due to the fact that the plot (and humour) of the work revolves around the protagonist misunderstanding instructions given to her that had been expressed as idiomatic phrases. Idioms are almost entirely unique to their source language, and while semantic equivalents may be found in other languages, it is nearly impossible for two languages to have idioms that are equivalent in meaning and imagery (unless they come from a common source, such as *The Bible*). The fact the *Amelia Bedelia*’s plot revolves around idioms renders it nearly untranslatable (and in fact it has only relatively recently been translated into Spanish and Polish).

The Cuban-American translator Yanitzia Canetti managed to create a Spanish translation of the work that was published in 1996. Canetti replaces all of the original idioms with Spanish idioms that are largely unrelated except for their shared domestic setting:

Table 5

Alternative Phrases Chosen for Canetti's Translation of Amelia Bedelia

Original Text	Canetti's Translation	Intended Meaning	Literal Meaning
Change the towels	Cambia la cama	Change the bedsheets	Change the bed
Dust the furniture	Busca el periódico	Go get the newspaper	Search for the newspaper
Draw the drapes	Alimenta bien los pájaros	Make sure to feed the birds	Feed the birds well / Feed them a lot
Put the lights out	Dale una vuelta al perro	Take the dog for a walk/ Watch the dog	Spin the dog around
Measure two cups of rice	Mide dos tazas de arroz	Take two cups of rice and use them for this recipe	Measure two cups of rice"
"Please trim the fat before you put the steak in the icebox. And please dress the chicken"	"Por favor limpia el pescado. Y ten listo el pollo para la cena gala de esta noche"	"Please debone the fish. And cook the chicken for tonight's gala dinner"	"Please clean the fish . And have the chicken ready for tonight's gala dinner"

Source : Parish, Peggy. *Amelia Bedelia.* New York: Harper & Row, 1963. and Peggy, Parish, and Yanitzia Canetti. *Amelia Bedelia*. Harper Collins, 1996.

Though Canetti used domestication in her translation, this choice was instrumental in rendering the book comprehensible to the target audience. While some of the idioms she chose are equivalent or nearly so, the majority are entirely different aside from the domestic setting. It is important to note that while Canetti domesticated a linguistic aspect of the text (which in and of itself would not erase the source culture), she also goes further and renames Amelia's employers. They are no longer "Mr. and Mrs. Rogers", but "Señor y Señora Lopez". This translation of Amelia Bedelia represents a relocation (or at least recontextualization to a Hispanic instead of anglophone family), though it remains a successful translation because it retains the humour and structure of the original.

By far the most common strategy for approaching cultural elements in translation is to mediate or explain them, so that they may remain in the text, yet be comprehensible to the target audience. Translators and publishers may choose to render a foreign text more palatable to the target culture through elements of paratext. For example, a quote from a respected personality of the target culture may be included on the book jacket, or a new preface written by such a figure may be included. For example, the first British edition of Jean de Brunhoff's beloved French children's classic *The Story of Babar* included a preface by A.A. Milne, the creator of *Winnie the Pooh* (Lathey 2016, 39). The inclusion of such paratextual elements helps to assure the adults of the target culture that the foreign book is acceptable for their children, as it has seemingly been approved by an authority figure.

Another method for mediating cultural differences is attempting to explain them. This can be done by including an explanation or description within the narrative that would make that cultural element far more comprehensible and easier to imagine for the target audience. This needs to be done subtly, so as not to sound unnatural or halt the natural flow of the narrative. A seemingly ever-present topic in children's literature that is also intrinsically linked with culture is food. Aside from nearly universally known foods such as pizza or hamburgers (as well as some raw ingredients like salt), children from one culture will have little to no familiarity with the dishes common in another culture. Food is also special because the mere mention of it evokes not just the image of item, but also the sensory experience associated with it (the smell, taste, and texture). A translation must also evoke such a sensory experience in the reader, but this can be difficult to do when the target audience might be unfamiliar with the food.

The *Harry Potter* series is a great example of a text whose setting is integral to its identity, from its portrayal of British life to its exploration of the boarding school experience, the series exudes "brittishness". One reference to food made in the books that might escape foreign readers (even non-British anglophone readers) is a "sherbet lemon". Not to be confused with a lemon sherbet (as in sorbet), a sherbet lemon is a kind of lemon-flavoured hard candy filled with sherbet powder (Lathey 2016, 40). These are produced by a British company and would likely not be available to the readers of translations. Translators have taken different strategies to convey this image to their readers. On the one hand, some have misunderstood the original term and have chosen to translate the item as a kind of lemon ice cream, as is the case with the 1998 French translation by Jean-François Ménard, who chose the term "un esquimau de citron" (Lathey 2016, 40). Other translators have tried to convey the image with equivalents, such as in the 1999 Spanish translation by Alicia Dellepiane, where the term appears as "caramelo de

limón". "Caramel" can mean candy in general, or caramel candies specifically; when paired with the descriptive "de limón", the term implies a hard candy confection. In this example, translators have tried to subtly explain, or mediate for their audience, the cultural term so that it may be better understood.

The other possible extreme when dealing with the representation of cultural elements in a translation is foreignization. This is the act of not only keeping the foreign elements in the work but increasing their visibility. Foreignization may be done in order to create an exotic feeling in the narrative , or it can be done in the spirit of educating the audience and challenging them to broaden the scope of their knowledge. The foreign elements may be italicized to emphasize them, or even more foreign words may be introduced into the narrative. Foreignized texts don't explain the cultural elements in the text, though they may do so through footnotes or glossaries (Lathey 2016, 41). These glossaries are necessary when the cultural elements present are vital to colouring the narrative but are so specific or uncommon that the target audience is very unlikely to understand them through context (Lathey 2016, 43).

When translating details specific to the source culture, translators must consider the role that those elements play in the original work. Details that are central to the narrative or that add significantly to the style of the text should be retained. If those elements are not likely to be understood by the audience, they can be explained either in the text itself, or through paratextual additions.

4.2. Matters of "Appropriateness"

As previously discussed, since it is adults that create and purchase children's books, adults also determine what sort of content and themes may be present in children's books. The prescriptive nature of children's literature means that adults determine what sort of things

children should be learning about, and what sort of things are "inappropriate" or not suitable for them. Which children's books may be published or which translations may be accepted are often chosen by governmental authorities, whose motives for choosing works may be driven by political opinions.

The matters of bodily functions and the human body itself can be controversial and seen as entirely inappropriate for children depending on the culture. Despite this, children seem to find humour in references to such topics (O'Sullivan 2005, 73). This is certainly true in the modern United States, which is much more conservative in this matter than European (and especially Nordic) countries. When a work includes elements considered too taboo for children, those elements are often excluded from translations, or the work in its entirety is not likely to be chosen for translation. One example of a work altered in translation is Else-Marie and Her Seven Little Daddies, a 1991 Swedish picture book by Pija Lindenbaum. In that story, the protagonist has seven very small fathers and one normal sized mother. The illustrations in the book include scenes of Else-Marie at school and at home with her family. However, the final illustration in the work has been quite controversial due the fact that it portrays Else-Marie, her mother, and her seven very small fathers all taking a bath together and reading from a book (O'Sullivan 2005, 74). While this illustration is present in the original text, it was cut out entirely from the American version (and any versions by that same publisher such as the Canadian edition) and not replaced with anything else. Such a scene would have likely been incredibly shocking to American parents and educators who considered this book for their children or students, so the publisher chose to exclude it.

When it comes to "inappropriate" or taboo subject matter, translators are largely at the mercy of pre-existing standards and conceptions of what children of a certain age should be exposed to in the target culture. Despite being unfaithful to the original work, the exclusion or censorship of such topics might be to the benefit of the translated version, as it could increase its acceptability and popularity among the target audience.

5. Challenges of Translation Relating to Format

5.1. Illustrations

As seen in previous sections, children's books tend to have a higher number of illustrations within them, as well as a heavy dependence on such illustrations to convey the message. Therefore, these illustrations become integral to the reader's experience of the work – neither the text nor the illustrations can truly be viewed in isolation without losing some of the meaning.

Translators need to take into consideration how the text interacts with the images when crafting their translation. In most books, illustrations are not altered at all. They may be modified in minor ways (for example, if there is a small amount of text in the image like in a street sign), but rarely are they changed significantly, deleted, or have new ones added (O'Sullivan 2006, 113). Publishers see translations as quick and easy ways to access a new market with a pre-existing product (with most of the work being done already, in the eyes of the publisher). Therefore, they do not wish to incur further costs by hiring an illustrator or further editing the work. In this way, translators are strongly encouraged to work around the illustrations and tailor the text to suit them. Illustrations are usually seen to be set in stone, so to speak, while the text can be thought of as malleable.

Altering the illustrations becomes even more problematic if the original illustrator is deceased or no longer working, so obtaining new, yet sufficiently similar illustrations to integrate

into the work might be impossible or very difficult. In the case of classic works, they may be accompanied by equally classic and iconic illustrations that have come to be perceived as an integral part of the text. The illustrations might have been done by a famous artist or the author themselves – it would be a detriment to the translated book to remove such illustrations. Since it is adults who are the purchasers of children's books, the treatment of illustrations and many other decisions must take into consideration how the adult market might view it – including classic illustrations which could be seen as a selling point.

However, illustrations in children's books are not just decorative in function. The text and illustrations have an interplay between them where both bring some additional significance to the other, without being an outright equivalent (O'Sullivan 2006, 113). Depending on the work, neither element can be presented in isolation without losing some or all the meaning originally conveyed (this is especially true for picture books and beginner reader books). Ideally, a translation would keep this interplay, and create a relationship between the translated text and its accompanying illustrations that is equivalent to the original. The translator needs to avoid having words and illustrations that are not related to each other, contradict, or tell different stories (Lathey 2006,114).

Since illustrations are sometimes static elements in translation (they do not change), one possible strategy might be to rework the original text to the illustrations – possibly drawing from information contained in the images that was not stated explicitly in the text. This allows the illustrations to remain the same, and the creation of a translated text that, while not equivalent, conserves the interplay with the images and is not out of place.

One example of this strategy in use comes from the American translation of the French picture book *Papa Vroum* by Michel Gay. The narrative consists of Gabriel, a young boy, and

his father, who are going for a drive. The two get stuck in traffic and the father decides to nap for a while; Gabriel embarks on an adventure with several animals that come visit him (O'Sullivan 2006, 114).

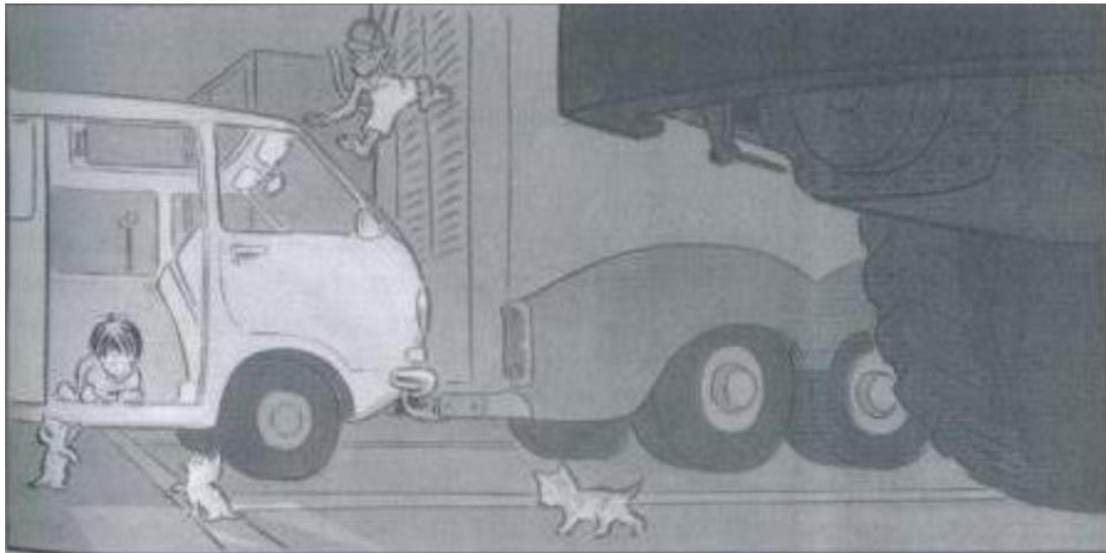


Figure 1 A Page from Papa Vroum

Source : O'Sullivan, Emer. "Translating Pictures." *The Translation of Children's Literature : A Reader*, edited by Gillian Lathey, Multilingual Matters, 2006, p. 115

The original French text that accompanied the above image differs quite a lot from the American translation:

Table 6

Comparison Between Original French Text and English Translation

Original Text	Direct Translation of Original Text	English Translation
Il ouvre la portière et regarde. « Moins de bruit , les petits chats. Papa dors »	He opened the door and looked out.	He opened the door and looked out. There were three kittens all by themselves in the

« C'est la voiture ? On peut monter ? » Demandent les petits chats. « Miam ! la bonne odeur de saucisson !»	"Less noise little cats. Dad is sleeping" "Is it the car? Can we get on? Asked the little cats. "Yummy! The good smell of sausage!"	parking lot. They were too little to have made that sound. Gabriel decided to let the kittens into the van. He did not see the monkey that quickly, silently, climbed down to see what was going on.

Adapted from : O'Sullivan, Emer. "Translating Pictures." *The Translation of Children's Literature: A Reader*, edited by Gillian Lathey, Multilingual Matters, 2006, pp. 113-116

It is interesting to note how, while the original text focuses purely on dialogue, and only on conveying Gabriel's point of view, the translation takes a much more descriptive approach. The translator has chosen to take the perspective of a third person narrator to describe the scene depicted in the picture. The English translation makes explicit some of the details from the original that were meant to be conveyed solely through the image. This choice also lengthened significantly the text that corresponds with the image. In this case the formatting of the picture and the space on the page allowed for this change, but it must be noted that illustrations and page layouts especially in picture books) often determine the amount of space that can be devoted to the text, which is often a very limited amount. The translator of *Papa Vroum* chose to tailor the text to the images – this strategy allowed for the preservation of the illustrations, while the text needed to be altered. The text is not equivalent and conveys different information, but still fits in with the overall narrative.

On the opposite end of the spectrum, it is sometimes necessary to alter the images contained in a work in order to successfully translate it. In the aforementioned example of Peggy Parish's *Amelia Bedelia*, since so much of the books core conceit revolves around basically untranslatable idiomatic phrases, the textual content of the book needed to be swapped out by similarly humorous (though not exactly equivalent) idiomatic expressions in the target language. Since the new text had little to do with the original images, new illustrations were created:

Figure 2 Illustration for "Dust the Furniture" by Fritz Seibel

Figure 3 Illustration for "Busca el Periódico" by Barbara Siebel Thomas

This is a very rare occurrence, and in this case, it was very lucky that although the original illustrator, Fritz Siebel had passed away, his daughter, Barbara Siebel Thomas was able to emulate his style to create new illustrations that fit in with the originals. The creation of new images allowed this translation to be successful. In this case, the illustrations were secondary to the text, as the bulk of the humour of the narrative is to be found in the turns of phrase chosen.

Illustrations are an integral component of a vast a majority of children's books. Translators need to be mindful of the close relationship that the images in the work will have with the text , both original and translated. In most cases, the images in a text will remain the same, so the translator needs to construct his or her translation around the images rather than in the interest of being faithful to the text. In some cases, when the images are less important than the text to the message of the book, illustrations may be removed or replaced, though this is not the norm. Translators must also be mindful of how much space (room on the page) they have for their text, since illustrations may take up the majority of the page or be formatted in such a way that they only allow the text to fit into certain spots. In cases such as this, the translated text needs to be of almost identical length to the original and be arranged in a very similar way, in order to fit into the page layout.

5.2. Translating Invented Words, Verse, and Wordplay

Poems, songs, wordplay, onomatopoeias and invented words are elements that are much more common in children's literature than they are in works meant for adults. Any kind of rhyming text (poems, songs, and sentences with internal rhymes) will be much more difficult to translate than prose texts. Poems most often employ defined meters and rhyme schemes that usually cannot be replicated into another language without sacrificing the semantic content of the work. After all, equivalent words in different languages usually do not have the exact same number of syllables or are able to rhyme with the same words as their counterparts. This means that it is very difficult to replicate both the rhyme scheme of a text in verse, while retaining the exact content. Poem structure may also be sacrificed if the translated text cannot be made to fit into the original scheme. Translated poems usually either chose to retain their original semantic features, but alter the rhyme and structure of the original, or, should they choose to imitate the source texts' rhyme and structure,

they seriously alter the content of the poem. Alliterations, puns, and wordplay have similar implications in a text and truly equivalent translations are hardly ever able to be created. The aforementioned elements are important in children's books because the genre is often written with a books ability to be read aloud in mind. "Musical" elements such as verse, rhymes, onomatopoeias and alliterations make the books a more sensory experience, which helps children explore language- creating a more engaging and interesting reading experience (Guiness et al.)

Invented words also pose a problem – since they are invented, they have no equivalents in the target language. Invented words usually also evoke some meaning through their components and the concept, person, or thing they represent. At first glance, one might think that the inclusion of nonsense or invented words in children's books is somewhat counter-intuitive. After all, why would it be desirable to expose children who are just learning how to read misspelled words and sentences that don't strictly adhere to grammatical principles?

Educators and researchers have found that invented words are a wonderful tool in helping children learn to read and improve their literacy skills. Nonsense Word Fluency (NWF) is a standardized measure that forms part of the Dynamic Indicators of Basic Early Literacy Skills (DIBELS) (Guiness et al.). Nonsense Word Fluency refers to a child's ability to both recognize the sounds made by the individual letters in a word, and how those words' sounds combine to produce the whole word. Being able to decode the sounds that nonsense words could logically make is a great indicator of a child's capacity to then decode and correctly pronounce real words. While having no recognized meaning in the real world, nonsense words still have their constituent letters making the common and logical sounds associated with them (though often the invented words will have meanings in the diegesis of the text and seem ordinary to the characters). Strong NWF in students is a good predictor of higher literacy achieves, while

students who struggle with reading find benefit in practicing with nonsense words to improve their practical reading skills (Guiness et al.).

It is the task of the translator to reproduce the invented words in the target text to have an effect as close to the source text as possible. It is not recommended to replace the invented words with real ones, or to fix intentional spelling or grammar errors, as these contribute to the tone and character of a work. Invented words not only produce a more musical and entertaining effect for the child reader (encouraging active reading skills), but they also enrich the complexity of the work – creating a more challenging text that may help the child reader improve his or her literacy skills.

5.2.1. Translating Nonsense

One step further from invented words we find works (or portions thereof) written in nonsense, most common in verse or song form within a larger work (though fully nonsense texts do exist). The type of nonsense writing found in most children's fiction is usually not truly nonsensical – that is to say, there is some logic to be found in it, as the reader is still able to glean a message. The exception to this would be if the intention truly was to write an incomprehensible text (for example to express confusion).

Literary nonsense subverts the established rules of language and meaning, while still maintaining a structure consistent with the language it was written in (O'Sullivan 2010, 184). Elements that "make sense" may be balanced with elements that do not. While nonsense texts will play with logic and the conventions of texts, they will almost always maintain a coherent structure and utilise some of the rules of the language. For example, articles and conjunctions need to remain the same in order to retain comprehensibility, as well the conventional sentence structure belonging to the language. (O'Sullivan 2010, 184). Nonsense verse is very popular in

children's literature (compared to other genres), most likely due to its playfulness and musicality. In translation, one possible strategy is to attempt to create a glossary of nonsense terms in the target language that have equivalent meanings within the text, and if possible, similar sounds. Like in all translated poetry, in order to retain the rhyme scheme or structure, it is likely necessary to sacrifice some semantic or phonic elements – however, nonsense verse offers more freedom to the translator in this aspect, since the words will be original and can be made to mean whatever the translator needs them to.

Lewis Carroll's *Alice's Adventures in Wonderland* and its sequel, *Through the Looking-Glass and What Alice Found There* are notorious examples of classic texts that have stumped translators since their publication due to the ample use of invented words and nonsensical situations. Works of similar complexity may be rejected for translation entirely, but the iconic status of these two novels, as well as a plethora of adaptations from around the world, have guaranteed that they are often translated.

The poem "Jabberwocky", written in 1871, and part of *Through the Looking Glass* is a quintessential piece of nonsense literature in English. Although most words in the poem are invented, we have many clues as to their meaning. A lot of the words are simply combinations of existing terms, for example, "slithy" is a combination of "slimy" and "lithe", it also sounds like "slither", effectively communicating its intended meaning and creating imagery. Some other words have passed into common usage and now appear in the English dictionary, such as "chortle" or "galumphing" (Tearle). Furthermore, illustrations that have accompanied various versions of the text and Carroll's own explanations (including those in the surrounding novel) made during his lifetime elucidate the intended meaning and help us create a robust

interpretation of the work. When one decodes all of the words, the poem becomes easy to understand, though still very innovative and enjoyable to read.

Table 7

Example Translations of the First Stanza of the Poem "Jabberwocky"

Original Text	Example French Translation by Jacques Papy	Example Spanish Translation by Adolfo de Alba
“Jabberwocky” ’Twas brillig, and the slithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths outgrabe.	« Jabberwocky » Il était grilheure ; les slictueux toves Gyraient sur l’alloinde et vriblaient : Tout flivoreux allaient les borogoves ; Les verchons fourgus bourniflaient.	“El Jabberwocky” Era la asarvesperia y los flexilimosos toves giroscopiaban taledrando en el vade; debilmiseros estaban los borogoves; bramatchisilban los verdilechos parde.

Sources : Lim, Keith. “Jabberwocky Variations : Translations.” *76.Pair.Com*, http://www76.pair.com/keithlim/jabberwocky/translations/. And Capitan, Lise. “Jabberwocky.” *Lisecapitan.Com*, 16 May 2012, https://www.lisecapitan.com/2012/05/jabberwocky/.

The first stanza of the poem is known to be the most original (containing the least real words), and therefore the most difficult to translate. The first stanza follows the structure:

“ ‘Twas (time of day) , and the (adjective) (plural noun)

Did (verb) and (verb) in the (location) ;

All (adjective) were the (plural noun) ,

And the (adjective) (plural noun) (past tense verb).”

Figure 4 Structure of the First Stanza of "Jabberwocky"

Adapted from : Campillo, Denise, and Mireille Lanctôt. “Quelques Observations Sur Des Traductions de Jabberwocky, de Lewis Carroll.” *Meta*, vol. 37, no. 2, 1992, pp. 214–31, doi:https://doi.org/10.7202/002192ar. p. 220

There have been numerous translations of this poem into French and Spanish (some within the context of the accompanying novel, while others are just translations of the poem). The ones shown here have applied the same structure as the original, by retaining the real-world words, and creating target language equivalents. These translations also maintain the rhythm and ABAB rhyme scheme of the original, as well as a relatively close number of syllables. In the case of invented words, the translators have come up with equivalents that evoke similar imagery. “Slictueux” combines the words “onctueux” (smooth) and “souple” (supple or flexible), to create a similar image to “slithy”. The sibilant sound created by the letter “s” and the surrounding vowels contribute to the effect. The Spanish “flexilomosos” combined “flexible” (flexible) and the adjective suffix “mosos” to create a similar effect, once again employing sibilant sounds. Both translations retain original words like “toves” and “borrogoves”, since those two words form the B rhyme of the stanza.

Nonsense words and nonsense pieces of text are incredibly important to the sounds, character, and reading experience of children's books. They are hardly random and comprise portmanteau words or purposeful sound combinations to imply images. Translators need to create equivalent terms (ideally with similar sounds and semantic characteristics) to be able to bring the same text to the target audience.

6. *One Fish, Two Fish, Red Fish, Blue Fish*

6.1. Historical Background

Dr. Seuss was born Theodore Seuss Geisel in 1904 in Massachusetts. His parents were of German descent and owned a brewery (Biography.com Editors). Geisel attended Dartmouth college, beginning when he was 18, where he worked on a student-run humour magazine called Jack-O-Lantern. During his time in college, he began to use the pseudonym "Seuss". He briefly attended the University of Oxford, as he hoped to become a professor, but he would drop out.

Having discovered his talent as a cartoonist, he began to submit his work to various magazines and newspapers, including *Vanity Fair* and *LIFE* (Biography.com Editors). The first cartoon of his to be published under the name "Seuss" came in 1927 in the *Saturday Evening Post*. Around this time, he married Helen Palmer (Guinness et al.). Next he worked in advertising for some time, primarily for a company called Standard Oil. His adverts gained him some degree of success, earning him the position of illustrating a children's book called *Boners* in 1931. This was his first foray into children's literature (Guinness et al.). Geisel's first children's book, *And To Think I Saw it on Mulberry Street*, would be published in 1937. Two other children's books, *The 500 Hats of Bartholomew Cubbins* and *The King's Stilts* would come in the two following years, along with one of Geisel's few texts meant for adults, *The Seven Lady Godivas* (Guinness et al.). These early works contained Geisel's unique illustrations but

had not yet completely acquired the very distinctive style and formatting he would come to be famous for.

Once World War II broke out and America joined the war effort, Geisel enlisted in the Army, but remained in America, as he was too old for active duty (Guinness et al.). He worked instead producing political cartoons and propaganda material for the Treasury Department and the War Production Board (Biography.com Editors). Geisel continue to publish picture books for children, including *Horton Hears a Who!* in 1954 (a sequel to *Horton Hatches the Egg* from 1940) (Guinness et al.).

However, a drastic change to his career would come in 1954. Geisel read an article in LIFE magazine called “Why do Students Bog Down on the First R?” that criticized the methods through which children were taught to read in schools, calling them boring and ineffective (O’Brien). The director of Houghton Mifflin at the time, William Ellsworth, personally asked Geisel (who was his friend) to challenge the claims made in the article and write a book that first graders would find entertaining, but which they were also able to read by themselves (O’Brien). Geisel limited himself to just 220 unique words that a first grader could understand. The resulting work, *The Cat in the Hat*, was published in 1957 to resounding success. (Biography.com Editors). This work would cement Geisel’s very unique writing style of rhyming books, featuring a very limited number of words, as well as the inclusion of highly imaginative, invented words. Geisel’s style would form the foundation of the modern notion of picture books and beginner reader books. Geisel and his wife founded Beginner Books (later a subsidiary of Random House) that same year, in order to create a place for works following in the same vein to be published (Guinness et al.)

How the Grinch Stole Christmas! followed that same year. It became a major holiday classic when it was adapted as a television special in 1966, with the voice talent of Boris Carloff (Biography.com Editors). *One Fish, Two Fish, Red Fish, Blue Fish* was published in 1960, along with *Green Eggs and Ham* (Guiness et al.).

6.2. Adaptations and Translations

The first adaptation of any of Dr. Seuss's works was the 1942 short animated film adaptation of *Horton Hatches the Egg*, produced as part of Warner Brothers' *Merry Melodies* series (Beck and Friedwald, 127). The short was followed by a few other adaptations shown in theatres. The first major adaptation, however, was the 1966 *How the Grinch Stole Christmas!* television special. This would be followed by other, similarly beloved animated specials throughout the 1970's, adapting *Horton Hears a Who!*, *The Cat in the Hat*, and *The Lorax*, among others (Welk).

Doctor Seuss adaptations would see a boom starting in the early 2000's, with a string of blockbuster adaptations. The first of these being the 2000 live action film adaption of *How the Grinch Stole Christmas!*, followed by the 2003 adaptation of *The Cat in the Hat*. *Horton Hears a Who* (2008) and *The Lorax* (2012) were adapted for the big screen in CGI animation format, followed by yet another version of the *How the Grinch Stole Christmas* in 2018 (Weld). The live action and more modern animated adaptions have not been as well received as the traditionally animated specials. It seems that Geisel's unique stories and characters are best represented in his own art style. While *One Fish, Two Fish* has not had any major adaptations of its own (except for a theme park ride in Universal's Islands of Adventure Park in Orlando, Florida), it often appears in works covering the entirety of Dr. Seuss works. The titular phrase of the book has entered common parlance and has been referenced in multiple works of fiction. The book

remains one of the bestselling pieces of children's literature of all time (Roback and Honchman Turvey) .

Dr. Seuss's works have not been translated into Spanish and French until very recently. The uniqueness and variety of technical elements present make his books very difficult to translate and therefore unlikely to be chosen. In this way, Dr Seuss's works are not very well known outside of English-speaking countries aside from their major adaptations. Many non-anglophone children probably do not realise that those films were based on books. The recent rise of these translations was most likely caused by the boom in major adaptations that started in the 2000's – which likely brought the works of Dr. Seuss to a broad, worldwide audience for the first time. As a result, children and adults outside of English-speaking regions do not have many particular sentimental attachments to Geisel's oeuvre.

The first Spanish translation was done by well-known translator P. Rozarena, which was released in Spain in 2003. A Latin-American Spanish version was done by Yanitzia Canetti in 2006 (published in the United States). In terms of major French translations, a version was published in 2011 by Ullyses Press in California by Anne-Laure Fournier Le Ray, and a version was published in France by Stephen Carrière in 2016.

6.3. Analysis

The major challenges involved in translating this work are in relation to the illustrations (which take up most of the space in the book and are very distinctive), the subsequent limited space, the rhyming structure, and the large number of invented words. The cultural context of the book is not important, as it is so fantastical that it is disconnected from any real society – the only cultural indicators are proper nouns such as "Joe" and "Mike". The book only contains 104 distinct words and 250 words overall, so translators need to minimize the amount of vocabulary

that they expect their audience to understand in order to reflect the original work. This can be particularly challenging in French and Spanish, since those languages generally require more and longer words (in comparison to English) to express the same message.

Figure 5 Original First Page , containing only 8 words in total

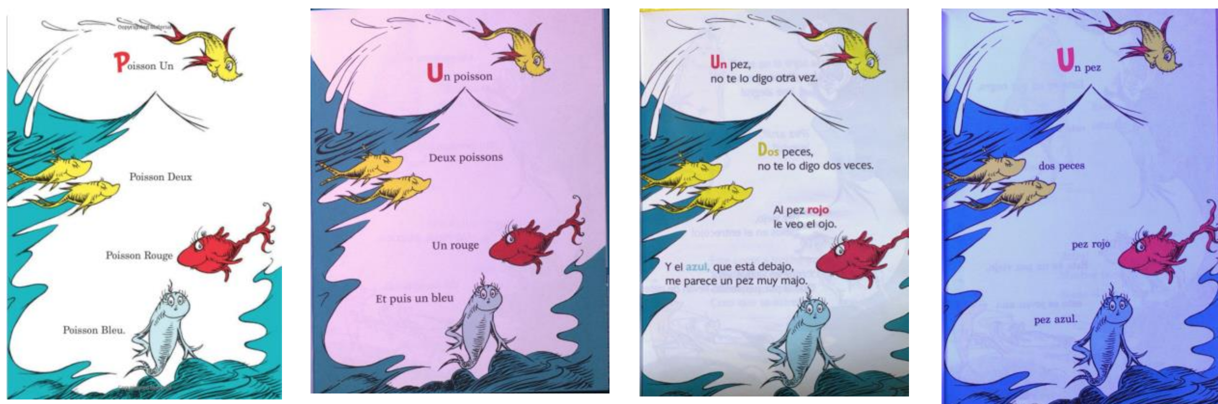


Figure 6 Comparison of Translations of First Page. From Left to Right : Fournier Le Ray , Carrière, Rozarena , and Canetti[2]

While three of the translators are able to maintain the very strict number of words for this page (Carrière added one more word), translating exactly what was said in the original, P. Rozarena does not. This translator chose to more than double the number of words and add a phrase following each of the original verses in the title page. This might be in an attempt to

[2] Please note that differences in colouring here are due to the quality of the photocopies used and the type of paper the books were printed on. The background colouring of all images in this text are meant to be identical, unless otherwise noted.

create rhymes in the first page, which would be absent in a Spanish translation due to the fact that "pez" (singular of "fish") and "peces" (plural of "fish") do not rhyme. Rozarena adds these supplementary rhymes and formats them in the first person (otherwise not used by the implied narrator of the book). This will be a trend in Rozarena's work compared to other versions.

The greatest difficulty of this book is its inclusion of multiple invented words to refer to fictitious animals that the two main characters (an unnamed boy and girl) encounter. Many of them are stated to be pets. The names are largely (though not entirely) disconnected from the names of any actual animal and are mostly nonsense words. The names (along with some real-world proper nouns) need to work in conjunction with the other words on the page to form the short rhymes that make up the book. Translators here need to be creative to come up with names that can be made to fit into a rhyme scheme. Additionally, since the accompanying images dominate the pages, they would be very difficult to alter and need to be taken into consideration when choosing names and rhyming words (as these are sometimes objects that are present in the illustrations). Please refer to table on the following page for a comparison of the choices made in the names.

Table 8

Comparison of Translations of Proper Nouns and Invented Animal Names

	One Fish, Two Fish, Red Fish, Blue Fish	Associated rhyming words	*Poisson Un, Poisson Deux, Poisson Rouge, Poisson Bleu* (2011)	Associated rhyming words	*Un Poisson, Deux Poissons, Un Poisson Rouge, Un Poisson Bleu* (2016)	Associated rhyming words	*Un pez, dos peces, pez rojo, pez azul* (2003)	*Associated rhyming words*	*Un pez, dos peces, pez rojo, pez azul* (2006)	Associated rhyming words
Publication Year	1960		2011		*2016*		2003		2006	
Translator	-		Anne-Laure Fournier le Ray		Stephen Carrière		P. Rozarena		Yanitzia Canetti	
Publisher	Random House		Ulysses Press		Le Nouvel Attila		Altea/Alfaguara		Random House	
Place of Publication	New York,NY,USA		Berkeley, CA, USA		Paris, France[1]		Madrid, Spain		New York, NY, USA	
17	-	-	-	-	-	-	Ponce	Once	-	-
18	Wump	Bump Hump Gump Jump	Bloss	Bosse (hump) Cataclop Blop	Drome-à-bosses	Ross Saute-bosses Drome-à-Ross	Arrobas[2]	Boba Joroba	Camellón	Pon Chichón Gastón Montón
20	Ned	Bed	Willy	Lit	Fifi	Lit Replie	Zalama	Cama	Tito Orta	Cama Corta Funciona
24				Ami Prie Rempli		Envahi Souris Ménagerie		Llama		
22	Mike	Bike	Robert	Super Derrière	Polo	Vélo Boulot Haut	Migue	-	Misi	Bici
30	Nook	Look Hook Book Cook	Zoué	Regardé Nez Chrochet Livret Appelait Cuisiner Installé	Zine	Cuisine Fil Lire	-	-	Nicazo	Vistazo
36	Zans	Cans	Biquette "sweetheart" "dear"	Canettes Parfaite Bête	Zan	Amusant Autant	Zans Cabra	Abra Palabra	Zata	Casa Latas
38	Gox	Box Socks	Gox	Boxe	Gox	Boxe	Gox	-	Goxilla	Maravilla Amarillas
40	Ying	Sing Anything	Tsoin	-	Yéyé	Chanter Compliqué	Yundo	Mundo	Yuno	Ninguno
42	Yink	Think Wink Drink Pink Ink	Niose	Suppose Chose Rose Grandiose	Momoze	Roses	Yar	Guiñar Acabar Vigilar[3]	Yoko	Equivoco Poco Loco
44	Yop	Hop Top Pop	Yop	Hop	Yop	Hop	Basalto	Salto Alto Asalto	Yalto	Salto
46	-	-	-	-	Bleupoil	-	Bolzar	Cepillar Peinar Rizar Regalar	-	-
52	Joe	Hello No	Joe	Allô Non	Joe	Allo Hello Non Parole Bestiole	-	-	José	Qué
54	Zeds	Pets Heads	Zètes	Bébêtes Tête Arrête	Vlous	Chouchous Caillou Allure Jours	-	-	Zedillas	Amarillas Coronilla
56	Ish	Dish Wish Swish Fish	Bla	Plat Extra Pourquoi Cela Bras Gras Abracadabra Trois	Kap	"Flap-flap"	Zato	Plato Rato	Tato	Plato Immediato Silbato Rato
58	Gack	Back	Nono	Anneux Trop	Glo	Beau Anneau	Gack	-	Gack	-
61	Clark	Park Dark	Marc	Parc Barque	Clark	Parc	Peque Calormarlo	Llamarlo	Lasa	Casa
62	Zeep	Sleep	Zmir	Dormir	Bibir	Dormir	León	Dormilón	Omir	Dormir

[1] This edition doesn't include written page numbers.
[2] This is not the name of the animal, but of its owner. The animal is not given a name in this translation
[3] "Pink ink" changed to "agua dulce". Colour changed from pink to white in image

It is interesting to note how, in some instances, all translators (except Fournier Le Ray) chose to give a name to one of the unnamed creatures in order to produce a rhyming passage, for example, the blue-haired creature on page 46 has been named “Bleupoil” (“blue fur”) in the Carrière translation and “Bolzar” (a nonsense word meant to rhyme with “cepillar”) by Rozarena. In some cases, the translators were unable to come up with a suitable invented word for the creature on the page, so they simply omitted any names to create their rhymes. “Joe”, the “Nook” and the “Zeds” are not given a name in the Rozarena translation. Rozarena is also much more likely to rely on real words instead of nonsense names for the creatures, for example, she refers to the “Zeep” as “León” (“Lion”, since the illustration resembles a lion) and to the “Zans” as “Zans Cabra” (“Zans Goat”, since the illustration resembles a goat). This makes the animals in her translation seem less like fantastical creatures, and more like real animals in strange situations, which was not the original message of the work.

“Ned”, “Mike”, “Joe” and “Clark” are all real-world names that appear in the book, though they depict individuals of indeterminate or invented species, and not humans. For the most part, the translators have managed to replace those names with other, common real-world names or with nicknames (or even words which could believably be nicknames in the target language). “Joe” remains the same in the French editions, while he becomes “José” in Canetti’s translation. Keeping these names as real-world, or believable names helps to keep the language of the book sounding as similar to the source text as possible. “Clark” is renamed to “Marc” by Fournier Le Ray but remains “Clark” in Carrière’s version. In the Spanish version, this creature is not given a common human name: Canetti calls him “Lasa”, and P. Rozarena makes the puzzling choice to call him “Peque Calomarlo” (“peque” being a shortened form of “pequeño”, and a sometimes-used word to refer to children, while “calomarlo” is nonsense). In the case of Clark, it is

preferable to give him a real human name, since within the text, the children say “We will call him Clark”, meaning he has been named (while the other characters are called by their species and it is implied that they are one of many).

The interactions between the invented words, the rhymes and the images are sometimes affected by the translation choices. While the images largely remain the same, some minor changes are made to accommodate the target text:

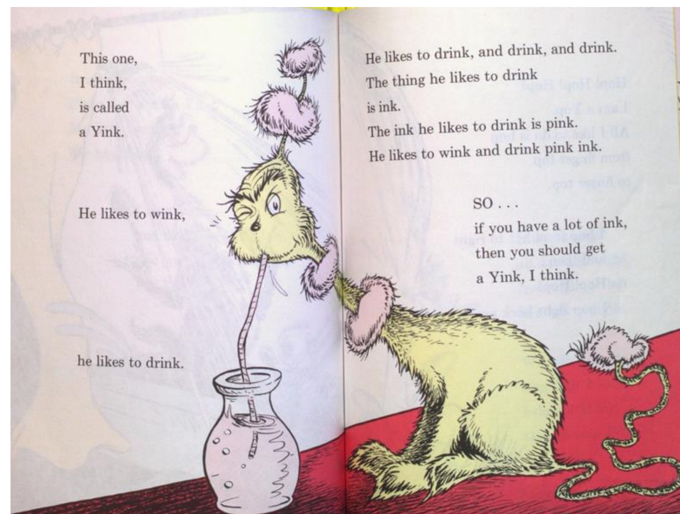


Figure 7 Original Image on Pages 42-43

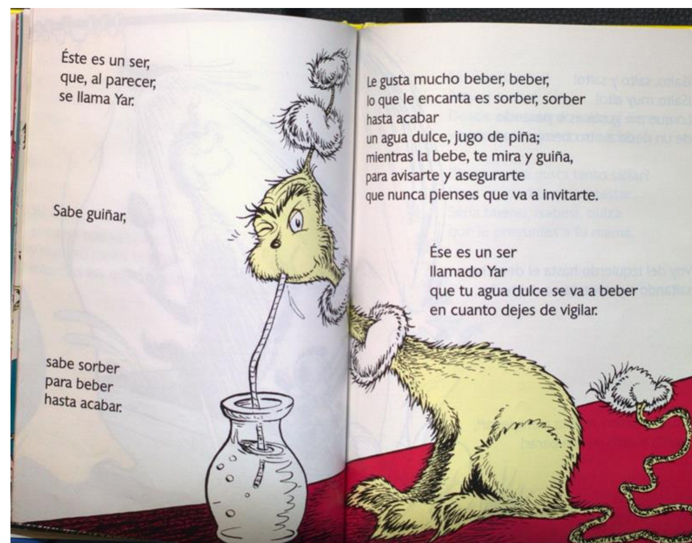


Figure 8 Pages 42-43 in Rozarena Translation

In the P. Rozarena translation, the colour of the “ink” has been changed from pink to white (the ink itself is now referred to as “agua dulce”, meaning fresh water though it is also mentioned that the creature likes to drink pineapple juice). In this version, the creature’s name (“Yar”, formerly “Yink”) no longer rhymes with the action that he is performing (formerly “drink”, now “sorber” and “beber”, both meaning “to drink”, nor with the colour of the thing he is drinking (formerly pink, now unnamed, but seen as white or transparent). Instead, now the name only rhymes with the equivalent to “wink”, and the verb “vigilar”. This choice of translation disrupts the rhyming qualities of page. Other translators were also unable to have the same number of rhyming words as the original, never being able to make the name rhyme with the equivalent verb for “to drink”. However, only the Rozarena translation modifies the colour of the drink.

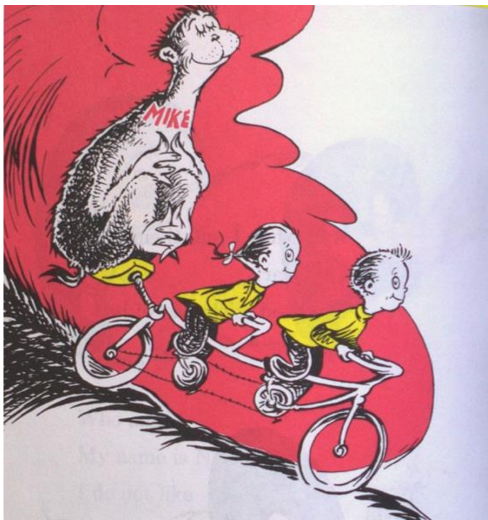


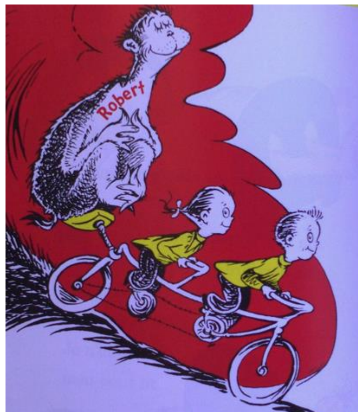
Figure 9 Original Images on Pages 22-23

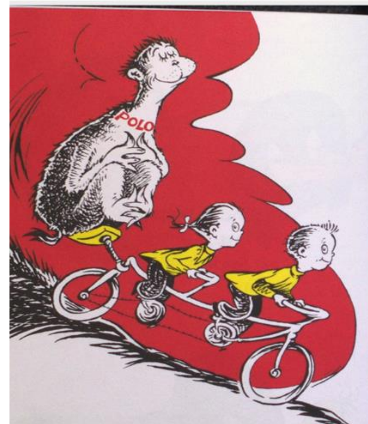
Table 9

Comparison of Translations of Text on Pages 22-23

	Original Text	Fournier Le Ray Translation	Carrière Translation	Rozarena Translation	Canetti Translation
Text on Page 22	We like our bike. It is made for three. Our Mike sits up in back, you see.	Notre vélo est super. Il a trois places. Notre Robert s'assoit derrière. C'est cocasse !	On adore notre vélo ! C'est un vélo à trois places. À l'arrière, on met Polo.	Ésta es una bici hecha para tres. Migue se encarama y encoge los pies. Migue, que es muy majo, va siempre sentado las cuestas abajo.	Nos gusta nuestra bici. Está hecha para tres. Atrás va nuestro Misi sentado como ves.
Text on Page 23	We like our Mike and this is why: Mike does all the work	Notre Robert est super. Voici pourquoi : Robert pousse derrière quand ça ne va pas.	Polo, il est trop classe ! Il fait tout le boulot Quand ça grimpe tout haut.	Pero si hay trabajo, Migue, que es muy majo, ya no se va sentado donde antes iba,	Nos gusta nuestro Misi Y con toda razón: si vamos cuesta arriba,

	when the hills get high			se baja y empuja en las cuestas arriba. Pero eso nos gusta, porque si hay trabajo, Migue no se asusta	nos da un buen empujón.





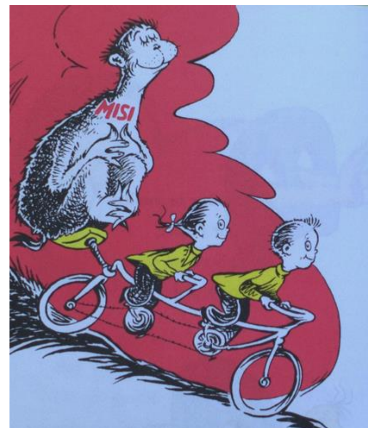


Figure 10 Images of "Mike" in Translations. From Left to Right: Fournier Le Ray, Carrière, Rozarena, and Canetti

The text originally on page 22 consists of 5 lines very short verses, with the last verse being only two words. The rhyme scheme is ABACB. On page 23, we see 4 lines of verse, with the latter two being slightly longer. The rhyme scheme (continuing from page 22) is ADED, and the first line of text is an echo of the first line of text on the opposite page, with the exception of swapping out “Bike” for “Mike”. Short verses like this are particularly challenging because translators need to be mindful of the rhyming words and the length of the verse.

Fournier Le Ray’s translation is a very faithful equivalent. She renames “Mike” to “Robert”, which in turn, rhymes with some of her other word choices, like “super” and “derrière”. The rhyme scheme here is ABAAB and continuing on page 23 as ACAC., as the number of lines is kept the same and the number of words is similar. The first line on page 23 is also a repetition of the first line on page 22, but the proper noun chosen has been inputted instead of the equivalent word for “bike”.

Carrière’s version represents a rather drastic change, since it only features three words on each page. The rhyme scheme is ABA , BAA. The name Carrière has chosen is “Polo”, which could reasonably be assumed to be a nickname. “Polo” rhymes with “vélo”, “boulot” , and “haut”. The first sentence of the second page is not a repetition of the first line on page 22, but they do share the fact that they’re both exclamatory sentences. Carrière’s translations of pages 22-23, though very different at first glance from the original work, managed to communicate the same message and incorporates equivalent rhymes.

P. Rozarena’s version of pages 22-23 are the most radically different from the original and all the others. Here we see four lines on page 22, and 6 lines on page 23 - all significantly longer than the original text. Rozarena has chosen the name “Migue, which is a Spanish equivalent to “Mike”. However, in this version, “Migue” does not rhyme with any other words

on the page – additional words needed to be added to create rhymes. The rhyme scheme is AABB, and BBCCDD – a significant change from the alternating rhymes of the original and other translations. Rozarena also adds extra information: for example, it is mentioned how "Migue" puts his feet up on the bike, which is visible in the image but absent from the text. The word "majo" (meaning "nice or "polite") is also used and mentioned twice. Though somewhat common in Spain this word is seldom used in Latin America.

In contrast, Yanitzia Canetti's translation of the same passage is much more faithful to the original. Each page has 4 lines, with the rhyme scheme ABAB, and BCDC (a return to the alternating lines of the original). She has chosen the name "Misi", which, while not a common nickname, is believable as one – "Misi" also rhymes with "bici", the equivalent to "bike".

Translating Dr. Seuss's work is challenging for any translator but can be achieved. Translators need to be willing to come up with creative and outlandish nonsense words in order to create an equivalent text. Creativity is also needed to limit the number of words used. Using far too many words and relying on real-world terms can be a detriment to the overall text.

7. *Winnie- the-Pooh*

7.1. Historical Background

The character that came to be known as Winnie the Pooh made his first appearance under the name "Edward Bear", the eponymous character in the poem "Teddy Bear", in the February 13, 1924 issue of *Punch* magazine (NPR Staff). The same poem later appeared that same year in *When We Were Very Young*, a collection of poetry for children accompanied by illustrations by E.H. Shepard. However, the character would not come into his own until the next year, when the short story "The Wrong Sort of Bees" was published in the Christmas Eve edition of the *London*

Evening News (BBC News). That same short story would reappear as the first chapter of the book *Winnie-the-Pooh* (1926).

The circumstances that would lead the character's creator, Alan Alexander Milne, to come up with such a story are inseparably tied to his personal life. Born in London in 1882, Milne received a prestigious education in Westminster School and later Trinity College at Cambridge (The Editors of the Encyclopaedia Britannica). During his time at university, he wrote for the student magazine, *Granta*. After graduating, Milne moved to London, where in 1906, he would be hired to write for the influential humour magazine *Punch* (The Editors of the Encyclopaedia Britannica). In 1913, Milne married Dorothy de Selincourt. During the first World War, Milne served in the army, though he was sent back to Britain after becoming ill in 1916 , where he would continue serving until being discharged in 1919 (The Editors of the Encyclopaedia Britannica).

After not being re-hired at *Punch*, Milne began writing a series of plays, which garnered him a considerable amount of success. In 1922 he published his most famous work outside of the *Pooh* books, *The Red House Mystery* (The Editors of the Encyclopaedia Britannica). However, Milne would turn his attention towards children's literature, beginning with the 1923 poem "Vespers", published in *Vanity Fair* magazine (his first work featuring his son, Christopher Robin, who had been born in 1920) (Valentin). The short piece was a hit, since the public found the scene of a boy saying his nighttime prayers to be adorable. The success of "Vespers" led Milne to go on to write *When We Were Very Young,* a collection of similar short poems for children (including "Vespers"). Milne enlisted the help of E.H. Shepard, a former contributor at *Punch*, who would go on to illustrate all of Milne's subsequent children's books. The collection

was followed by a sequel, *Now We Are Six*, appearing in 1927 (The Editors of the Encyclopaedia Britannica).

The creation of Winnie the Pooh as a character is demonstrably tied to real event in Milne and his son's lives. Christopher Robin was known to have been a shy, though imaginative and creative child. According to the cultural norms of 1920's England (largely inherited from the Victorian and Edwardian eras), middle- and upper-class children were almost exclusively raised by nannies. This was the case for Christopher Robin, who was noted to have been brought down from the nursery to see his parents only three times a day (Valentin). The original teddy bear that would become Winnie the Pooh was given to Christopher Robin by his parents on his first birthday. The rest of the characters that would go on to populate the Hundred Acre Wood were also given to him as gifts - with the exception of Rabbit and Owl, who were created just for the books. Notably, Kanga, Roo, and Tigger (this one not having been given to Christopher Robin until after the release of the first *Pooh* book) were purchased by Milne in order to have more characters for his stories (Valentin). Christopher Robin originally named the bear Edward. The more iconic name would come from a visit to the London Zoo, where the family saw a bear called Winnipeg, who had been brought from Canada during World War I and had become a sort of military mascot (Fabry). The "Pooh" part of the name seems to have originated with the name of a swan the family once met.

The setting for the stories, the One Hundred Acre Wood, was inspired by the very real Five Hundred Acre Wood in Ashdown Forest, East Sussex. Milne had bought a property there called Cotchford Farm in 1925, as a weekend and vacation home for his family (Atlas Obscura). The various places mentioned in the book were inspired by real locations in Ashdown forest and Milne took inspiration from the games Christopher Robin would play with his toys while the

family explored the forest. E.H. Shepard was eventually invited to sketch the landscape, and its unique features are visible in the illustrations within the books.

The first book, *Winnie-the-Pooh*, was published in 1926 by Methuen & Co. in the U.K. and Dutton Books. It was followed by a sequel, *The House at Pooh Corner*, in 1928.

7.2. Adaptations and Translations

This work's presence in modern-day culture is inextricably tied to its various adaptations throughout the years, to the point where many children are unaware that the stories originated in a book. Since the work was so popular upon release, adaptations were created almost right away. The One Hundred Acre Wood characters appeared in theatrical productions, radio shows, and records as early as 1926. Television and film productions would follow, including a Soviet series of short films that is radically different from other adaptations (Animator.ru). These early adaptations were largely overseen by Stephen Slesinger, an American businessman who licensed the Pooh property from Milne in 1930. Slesinger's work was instrumental in bringing the British novel to North American audiences (Sauer).

However, the adaptation that has come to co-opt the identity of the work is the one created by the Walt Disney Company. The Walt Disney Company acquired the rights to the characters and stories in 1961. The first animated Disney short featuring the characters "Winnie the Pooh and the Honey-Tree" would be released in 1966 (Sauer). The first three animated shorts were combined into a feature film, released in 1977 (Valentin). Pooh and friends continue to be a very profitable property for Disney, having incorporated them into many films, television programmes, video games, countless toys and pieces of merchandise, and two versions of several theme park rides in Disney Parks worldwide. In 2001, Disney acquired exclusive copyright of

the *Pooh* franchise, essentially ensuring that subsequent adaptations of the work are strongly associated with the Disney brand (The Guardian).

Since the Disney adaptations are so popular, children today will likely have a strong association with that version of the story and know the characters as they have been adapted there.

Table 10

Names of Characters in 1977 Disney Film

Version	English Original	Spain	Latin America	France	Canadian French
Type	Audio and Subtitles	Subtitles	Dubbed Audio and Subtitles	Dubbed Audio and Subtitles	Subtitles
Character Name[3]	Christopher Robin	Christopher Robin	Christopher Robin	Jean-Christophe	Jean-Christophe
	Winnie the Pooh • Pooh Bear / Pooh	Winnie the Pooh • Winnie	Winnie Pooh • Pooh	Winnie L'Ourson • Winnie	Winnie L'Ourson • Winnie
	Piglet	Piglet	Puerquito	Porcinet	Porcinet
	Eeyore	Igor	Igor	Bourriquet	Bourriquet
	Owl	Búho	Búho	Maître Hibou	Maître Hibou
	Rabbit	Conejo	Conejo	Lapin Coco Lapin	Coco Lapin
	Kanga	Cangu	Canga	Maman Gourou	Maman Gourou
	Roo	Rito	Rito	Petit Gourou	Petit Gourou
	Heffalump	Efelante	Efelantes Fefelantes	Héléphons Éphélant	Éphélant

[3] When multiple names appear, this is due to there being multiple versions of the subtitles or dubbed audio, or when the subtitles and audio differ.

	Woozle	Comedrejo (Comadreja)	Camarejas (Comadreja) Wartas (Marta)	Belotte (belette)/ *Nouïfe (fouine)*	Lebette (belette)
	Tigger	Tigger	Tigger	Tigrou Tigre Dingo	Tigrou

Source : Lounsbery, John, and Wolfgang Reitherman. *The Many Adventures of Winnie the Pooh*. Buena Vista Home Entertainment, 1977.

It is worth noting, however, that even different editions of the Disney films and shorts have chosen to translate the character names differently. Even straightforward names like "Rabbit" and "Owl" are sometimes altered, such as in the French "Coco Lapin" and "Maître Hibou". Peninsular Spanish and Latin American Spanish versions also differ, since a different dubbed track and subtitles are produced for each. Translators must take into account the names that readers in the target audience are likely to already be familiar with, so as not to expect them to recognise possible translations of names that have never appeared before. Due to the classic and nostalgic nature of this work it is important to create a feeling of familiarity in the reader.

The original novel has one major French translation from 1946 (published in France), by respected translator of children's classics Jacques Papy – this translation has been reissued many times and continues to be the preferred and beloved French version today. As far as Spanish translations go, the first one was by Argentinian translator Germán Berdiales in 1945, but it is out of print and information regarding it is scant. A version by Eduardo Mallorquí was published in Spain in 1975, as part of the Cine-Landia collection of books meant to provide children with the original literary inspirations for Disney films. The most common Spanish (published in Spain) translation for the books was done by Isabel Gortázar in 1999 and was followed by a

translation of the sequel done by Gortázar and Juan Ramón Azaola in 2000. No other major Latin American translations have been created, so the peninsular Spanish translation by Gortázar remains the most popular Spanish print version.

7.3. Analysis

Winnie-the-Pooh poses a certain number of challenges to the translator due to the way it is written and formatted. Cultural and content-related difficulties are present but are not as important. Due to the books setting in a young boy's imaginative games, they are rather disconnected from society life. Though the book describes the adventures and games of Christopher Robin, the narrator speaks in third person and is clearly meant to be an omniscient adult figure (likely Milne himself) – the narrator is a wiser adult, speaking to children, attempting to express the worldview of a child.

The print edition includes a map of Hundred Acre Wood, with its interesting place names:

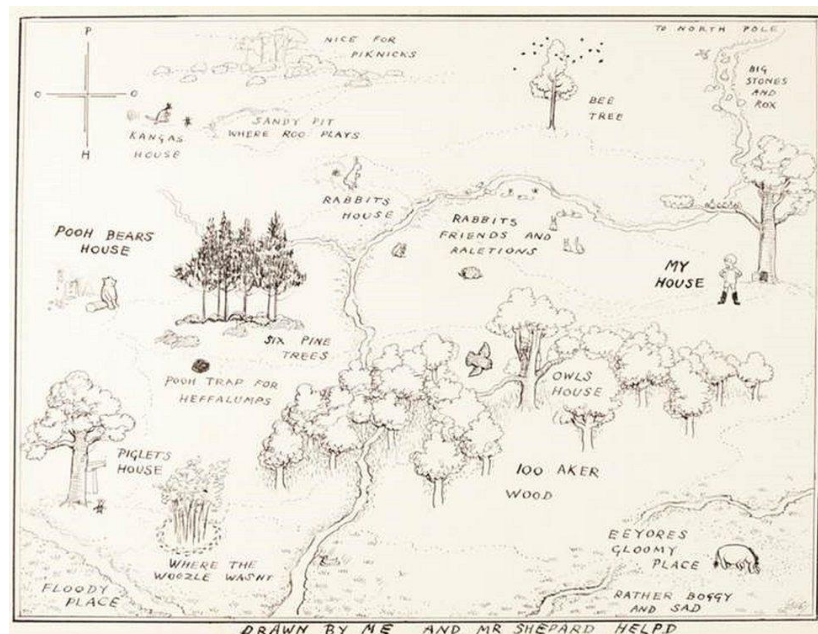


Figure 11 Map Included in First Edition

Figure 12 Map Included in Berdiales Translation

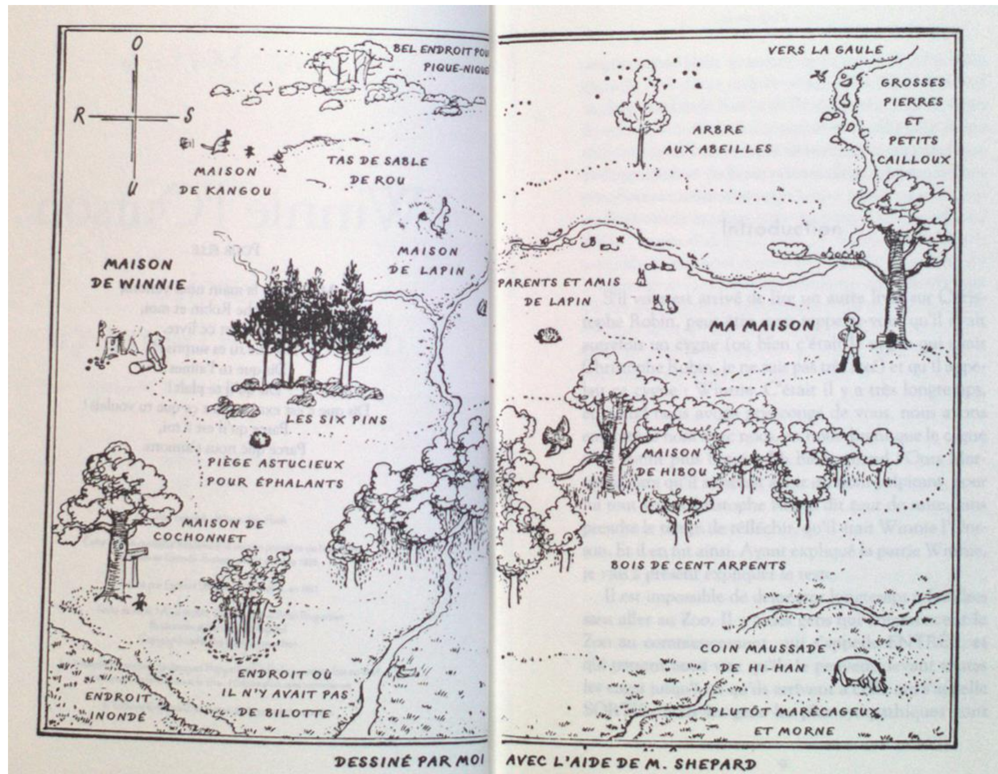


Figure 13 Map Included in Papy Translation

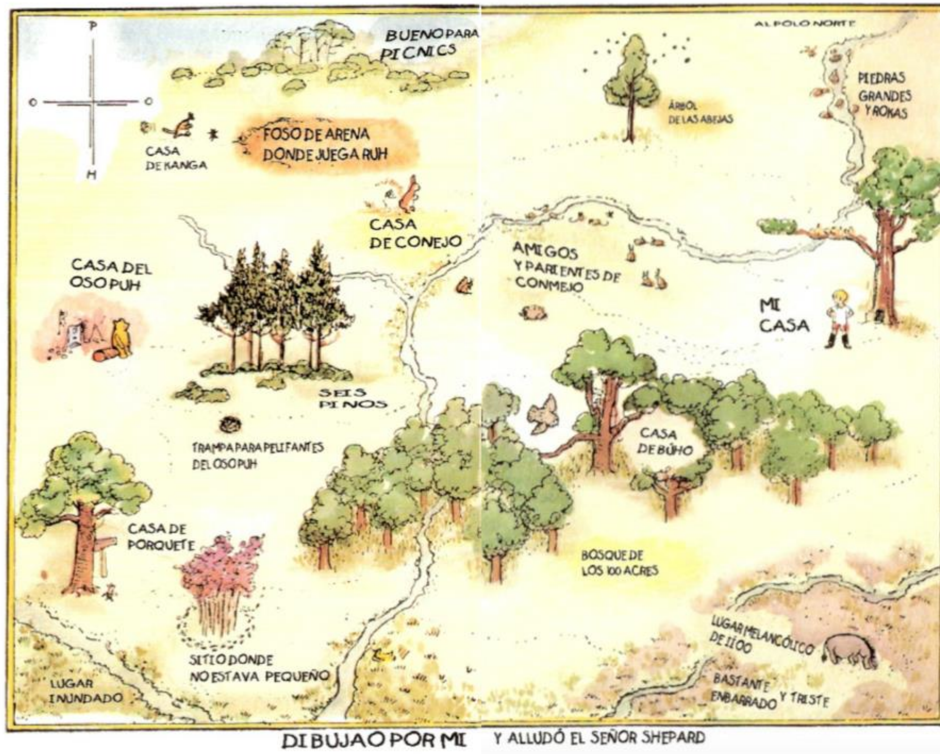


Figure 14 Map Included in Gortázar and Azaola Translation

Table 11

Place Names on Map[4]

Title	*Winnie-the-Pooh*	*El Osito Pu*[5]	*Winny de Puh; seguido El rincón de Puh*	*Winnie L'Ourson : Histoire d'un Ours comme ça*
Year	1926	1945	1999-2000	1947
Translator	-	Germá Berdiales	Isabel Gortazar and Juan Ramón Azaola	Jacques Papy
Country	UK	Argentina	Spain	France
	Nice for Piknicks	N/A	Bueno Para Picnics	Bel endroit pour Pique-niques
	Kangas House	N/A	Casa de Kanga	Maison de Kangou
	Sandy Pit Where Roo Plays	Aquí Jugaba _____	Foso de Arena Donde Juega Ruh	Tas de sable de Rou

[4] This table only includes the place names provided on the editions with included maps. The Mallorquí and original Gortázar translation (single volume as opposed to the packaged first and second books) do not include maps.
[5] The place names listed here are taken from a photo of the right half of the map, as a complete picture is not available. "N/A" is written where place names are not visible.

	Bee Tree	El Roble de las Abejas	Arbol de las Abejas	Arbre aux abeilles
	To North Pole	Al Polo Norte	Al Polo Norte	Vers la Gaule
	Big Stones and Roxs	Grandes Piedras y Rocas	Piedras Grandes Y Rokas	Grosses pierres et petits cailloux
	My House	Mi Casa	Mi casa	Ma Maison
	Pooh Bears House	N/A	Casa del Oso Puh	Maison de Winnie
	Six Pine Trees	Los Seis Pinos	Seis Pinos	Les six pins
	Rabbits House	La Casa del Conejo	Casa de Conejo	Maison de Lapin
	Rabbits Friends and Raletions	Los Parientes y Amigos del Conejo	Amigos y Parientes de Conmejo	Parents et amis de Lapin
	Pooh Trap for Heffalumps	N/A	Trampa Para Pelifantes del Oso Puh	Piège asticieux pour Éphalants
	Owls House	Casa de Doña Lechuza	Casa de Búho	Maison de Hibou
	Piglets House	N/A	Casa de Porquete	Maison de Cochonnet
	Floody Place	N/A	Lugar Inundado	Endroit Inondé
	Where the Woozle Wasnt	N/A	Sitio donde no Estava Pequeño	Endroit où il n'y avait pas de Bilotte
	100 Aker Wood	El Bosque de las Cien Héctaras	Bosque de los 100 Acres	Bois de Cent Arpents
	Eeyores Gloomy Place	Lugar sombrio donde vivía Rebuznito	Lugar Melancólico de Ííoo	Coin Maussade de Hi-Han
	Rather Boggy and Sad	Muy pantanoso y triste	Bastante Enbarrado y Triste	Plutôt Marécageux et Morne
	Drawn by Me and Mr Shepard Helpd	Dibujado por mi con la ayuda del Señor Shepard	Dibujao por mi y alludó el Señor Shepard	Dessiné par Moi avec l'aide de M. Shepard

Like all of the illustrations in the book, which were originally released as black and white line drawings, the map is sometimes printed in colour. The map includes certain examples of idiosyncratic writing, likely meant to imitate the writing or speech of a child. For example, “Big

Stones and Rox" as it appears in the original, is reproduced as 'Grandes Piedras y Rokas" in the Gortázar and Azaola translation, while the others do not include the deliberate spelling error. This is a trend among French and Spanish translations of this work – translators are hesitant to include instances of purposely misspelled works, which are often corrected in the translations. The map also includes some examples of alliteration: "Rabbits Friends and Raletions" and "Where the Woozle Wasn't" – this latter one proving nearly impossible to replicate in translations, with translators most often choosing to translate it as "place where (name for Woozle) was not" or "place where there wasn't a (name for woozle)".

The names of the characters are highly creative in the original work and reflect the way in which a child might lovingly refer to his toys. Interestingly, in the original text and all subsequent versions, Winnie the Pooh is sometimes referred to by the nicknames "Pooh" or "Pooh Bear", but never just "Winnie".

Table 12

Names of Characters in Print Editions

Version	Original	Mallorquí Translation	Gortázar / Azaola Translations	Papy Translation
Year	1926	1975	1999-2000	1947
Country	UK	Spain	Spain	France
Character Name	Winnie the Pooh • Edward Bear • Pooh Bear / Pooh	Winnie Pu • N/A • Oso Winnie /Winnie • Pu	Winny de Puh • Oso Eduardo • Winny • Oso Puh	Winnie L'Ourson • L'Ours Martin • Winnie • Nonours
	Christopher Robin	Cristóbal Robin	Christopher Robin	Christophe Robin
	Piglet	Lechoncito	Porquete	Cochonnet
	Eeyore	Igore	Iíyoo	Hi-Han

	Owl	Búho	Búho	Hibou
	Rabbit	Conejo	Conejo	Lapin
	Kanga	Cangu	Kanga	Kangou
	Roo	Ro	Baby Ruh	Petit Rou
	Heffalump	Fantele	Pelifante	Éphalant
	Woozle	Comadreja	Frusbo	Bilotte

In French and Spanish versions, Pooh bear is likely to be nicknamed “Winnie” or an alternate spelling thereof, likely because the word “Pooh” does not sound as natural as it does in English – also, nicknames in French and Spanish do not tend to be just one syllable as they are in English. Piglet’s name, which is meant to express the idea of a very small pig, has proven difficult for translators to capture in Spanish – they have resorted to the terms “Lechoncito” or “Porquete”, which are more evocative of food than of a live animal. “Puerquito” or “Cochinito” would likely be more effective.

Names like “Heffalump”, “Woozle” and “Tigger” are particularly challenging because they represent a deliberate misspelling and mixing up of the letters in the real English words. Since the words “tiger” and “elephant” are fairly similar across all three languages, those translations have been particularly successful. However, the word for “weasel” is not similar and requires a bit more creativity. Jacques Papy chose “bilotte” as a play on “belette” (weasel), which while not replicating the fun sound of the original, does express the idea of an animal’s name intentionally misspelled. The Mallorquí translation simply did not attempt to recreate the fun word, and just wrote the real Spanish word “comadreja”. Confusingly, Gortázar chose the word “frusbo”, which doesn’t seem to be a play on any real Spanish word but does try to replicate the sound of the original.

In terms of illustrations, while some are decorative flourishes, or scenes taking up a large portion of the page, some illustrations affect the format of the text and convey a specific message in combination with it:

Figure 15 Image of Kanga Bouncing with Piglet in her Pouch

Table 13

Comparison of Translations of Texts Accompanying Image of Kanga Bouncing

Version	Location in Text	Text
Original	Pg.101, Ch.7	this take "If is shall really to flying I never it." And as he went up in the air, he said, "*Ooooooo!*"
Papy Translation	Pg.112, Ch.7	*c'est je* *Si ça jamais n'y* *qu'on voler prendrai* *appelle goût.*
Gortázar Translation	Pg.64, Ch.7	si que *¡Ay!* esto creo me es no guste absoluto volar, en
Mallorquí Translation	Pg.146, Ch.7	volar que «Si es creo nunca acostumbraré.» esto, me

Here, the translators have successfully recreated the effect of the original. The original used short, mostly one syllable words staggered on the page to create the bouncing effect and

help the reader read it accordingly. The translations replicate this effect both in formatting and in the choice of words.

A similar effect is produced in Chapter 1, as Pooh climbs a tree to get some honey from a beehive, the words in the accompanying text ("he climbed") begin to repeat to suggest movement and their arrangement becomes narrower on the page, leading the reader's eye along the image:

Figure 16 Image of Pooh Climbing the Tree

Version	Original	Papy Translation	Gortázar Translation	Mallorquí Translation
Location	Pg. 5 (Ch.1)	Pg.17 (Ch.)	Pg. 15 (Ch.1)	Pg.21 (Ch. 1)
Text	He climbed and he climbed and he climbed, and as He climbed he sang a little song to himself. It went like this; Isn't it funny How a bear likes honey? Buzz! Buzz! Buzz! I wonder why he does?	Il grimpa, grimpa, grimpe grimperas-tu, Et, tout en grimpant , il se chantait une petite chanson pour lui tout seul. Elle disait comme ça : -C'est très [curieux [vraiment Qu'un [ours soit si gourmand De miel Je voudrais bien ma fois, Qu'on me dise pourquoi J'aime passionnément Le miel	Trepó, y trepó, y trepó, y mientras trepaba, para sí cantaba, y cantaba, y cantaba, una cancioncilla así de sencilla: Es algo milagroso cuán goloso es un oso. El oso es siempre fiel a su tarro de miel.	Trepó y trepó y trepó, y mientras trepaba iba cantando una cancioncita para sí Mismo. la canción decía así: ¿No resulta portentoso Cómo adora la miel un oso? ¡Fui! ¡Fui! ¡Fui! No sé por qué es así.

This formatting is lost in digital editions which cannot replicate this typesetting.

Some illustrations include short pieces of text, such as in signs. Interestingly, most editions choose not to alter the text in the images, but to refer to the images in the text as if they contained different text:

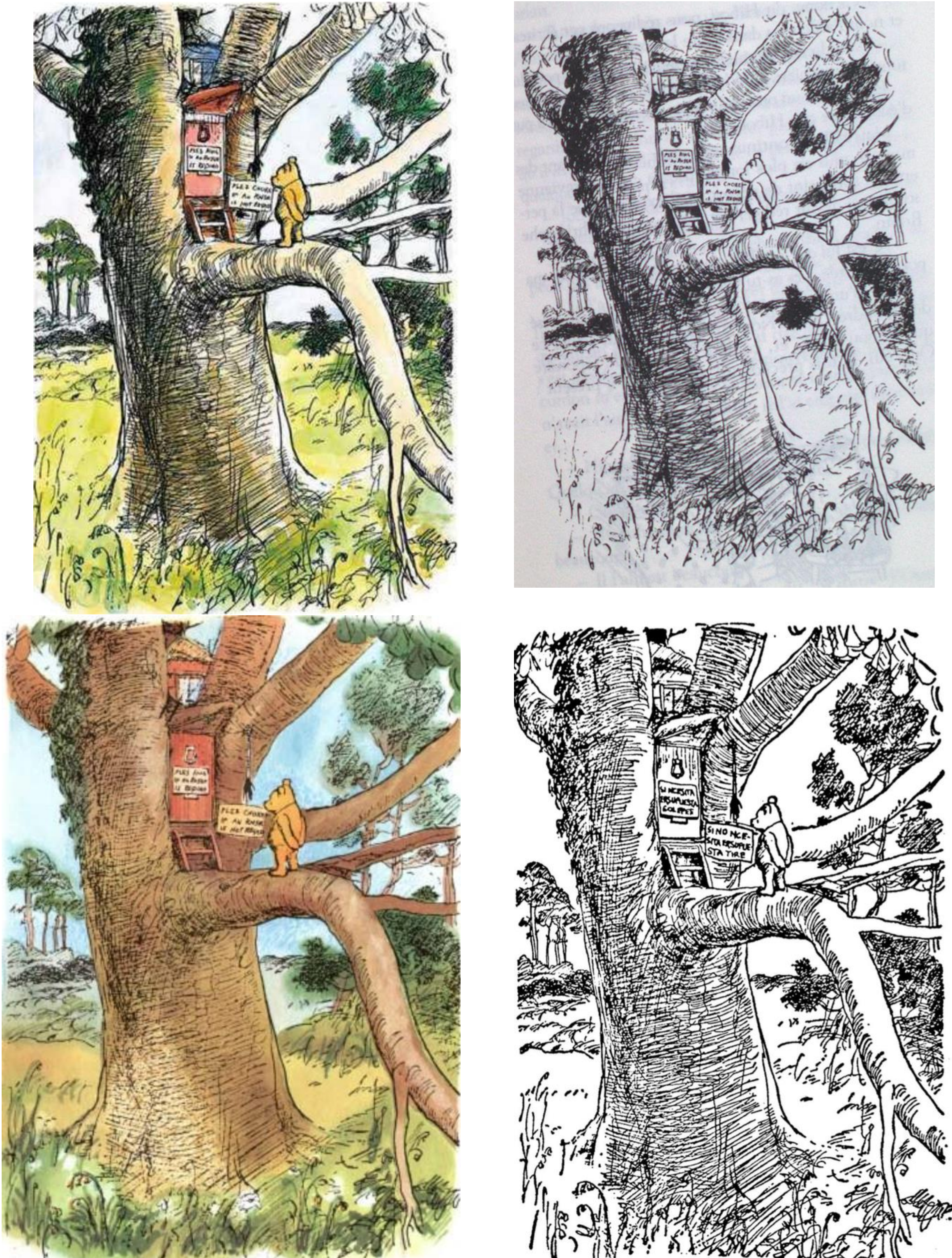


Figure 17 Comparisons of Images of Owl's House .From Left to Right - Original Text, Papy Translation, Gortázar Translation, and Mallorquí Translation

Version	Original	Papy Translation	Gortázar Translation	Mallorquí Translation
Location in Text	Pg. 46-47 (Ch. 4)	Pg. 57 (Ch.4)	Pg. 36 (Ch.4)	Pg. 72-73 (Ch.4)
Image Transcription	"PLES RING IF AN RNSER IS REQIRD " "PLEZ CNOKE IF AN RNSR IS NOT REQID. "	"PLES RING IF AN RNSER IS REQIRD " "PLEZ CNOKE IF AN RNSR IS NOT REQID. "	"PLES RING IF AN RNSER IS REQIRD " "PLEZ CNOKE IF AN RNSR IS NOT REQID. "	"SI NCESITA ERSUPUESTA GOLEPEE" "SI NO NCESITA ERSUPUESTA TIRE"
In-Text Message	"PLES RING IF AN RNSER IS REQIRD " "PLEZ CNOKE IF AN RNSR IS NOT REQID. "	SIOUPLÉ SONNÉ SI ON VEU UNE RÉPONCE SIOUPLÉ FRAPÉ SI ON VEU PAS UNE RÉPONCE	YAMR ENSACO DURJENZIA. NO YAMAR ENSACO DURGENZIA.	«SI NCESITA ERSUPUESTA GOLEPEE» « SI NO NCESITA ERSUPUESTA TIRE»
Meaning	"Please Ring if an answer is required" "Please knock if an answer is not required"	"S'il vous plaît , sonnez si on veut une réponse" "S'il vous plaît , frappez si on ne veut pas une réponse"	"Llamar en caso de urgencia" "No llamar en caso de urgencia"	"Si necesita respuesta , golpée" "Si no necesita respuesta , tire"
Related in-Text Description	Owl lived at The Chestnuts, an old-world residence of great charm, which was grander than anybody else's, or seemed so to Bear, because it had both a knocker *and* a bell-pull. Underneath the knocker there was a notice which said: PLES RING IF AN RNSER IS REQIRD	Hibou habitait « Les Châtaigniers », antique demeure pleine de charme, plus splendide qu'aucune autre habitation, du moins à l'avis de Nounours, parce qu'elle possédait à la fois un marteau de porte et un cordon de sonnette.	Búho vivía en Los Castaños, una vieja mansión encantadora y la más imponente de todo el Bosque, o por lo menos eso es lo que le pareció a Puh cuando vio que la casa tenía una aldaba y un cordón de campanilla. Debajo de la	Búho vivía en Los Castaños, una antigua residencia muy elegante y mayor que la de ninguno, o al menos así se lo parecía a Winnie, pues la puerta de entrada estaba provista de un llamador y de un tirador de campana. Bajo el llamador había

	Underneath the bell-pull there was a notice which said: PLEZ CNOKE IF AN RNSR IS NOT REQID. These notices had been written by Christopher Robin, who was the only one in the forest who could spell; for Owl, wise though he was in many ways, able to read and write and spell his own name WOL, yet somehow went all to pieces over delicate words like MEASLES and BUTTEREDTOAS T	Au-dessous du marteau, il y avait un écriteau qui disait : SIOUPLÉ SONNÉ SI ON VEU UNE RÉPONCE Au-dessous du cordon de sonnette, il y avait un écriteau qui disait : SIOUPLÉ FRAPÉ SI ON VEU PAS UNE RÉPONCE Ces écriteaux avaient été rédigés par Christophe Robin qui était le seul dans la forêt à connaitre l'orthographe ; car Hibou, tout sage qu'il fût en bien des choses, capable de lire et d'écrire et d'épeler son propre nom: BIHOU, battait en retraite devant certains mots délicats comme ROUGEOLE et TARTINE BEURRÉE.	aldaba había un letrero que decía: YAMR ENSACO DURJENZIA. Debajo del cordón de la campanilla había un letrero que decía: NO YAMAR ENSACO DURGENZIA. Estos letreros los había escrito Christopher Robin, que era la única persona en el Bosque que sabía escribir realmente bien. Porque Búho era muy sabio y sabía leer y hasta escribir su propio nombre, VUO, pero se confundía en cambio con las palabras ya más complicadas, como HIPECACUAN A y HUEVOSFRITO S.	un cartel que decía: «SI NCESITA ERSUPUESTA GOLEPEE» Y bajo el tirador de campana, Otro cartel anunciaba: « SI NO NCESITA ERSUPUESTA TIRE» Estos avisos habían sido escritos por Cristóbal Robin, que era el único del Bosque que sabía escribir, pues Búho, aun siendo muy listo en muchas cosas y capaz de leer, escribir y deletrear su propio nombre OBHU, se hacia un verdadero lio con palabras complicadas como SARAMPION y PANCONMANT EQUILLA.

In this case, only the Mallorquí translation actually altered the text in the image itself, yet all of the translations refer to the text on the signs. All of the translations incorporated the idea of omission of vowels and switching around of consonants within the text. It is revealed that the signs were written by Christopher Robin, who, despite being the only one in the forest who can read and write, has very bad spelling. In this way, the signs in the images and their references in the text refer to the way in which a very young child might write things when they are just learning. They communicate a sense of tenderness and naïve curiosity. Interestingly, all translations replicate the original text's subtle dig at English aristocratic life by naming Owl's house ("Los Castaños" or "Les Chataigners"). They also replicate the grandiose real estate jargon of the original, by referring to the house as "plus splendide qu'aucune" ("more splendid than any other", "imponente" ("grand"), and "mayor que la de ninguno" ("greater than" or "more important than" that of any other). This choice both helps to colour Owl's character and retains the original work's dual address.

This same technique is employed again when the characters wish Eeyore a happy birthday. They ask owl, who is not very good at spelling, to write the message:

Table 14

Comparison of Translations of Owl's writing of "Happy Birthday"

Version	Original	Papy Translation	Gortázar Translation	Mallorquí Translation
Location in Text	Pg. 80, Ch.6	Pg. 91 , Ch.6	Pg. 53, Ch.6	Pg.118 , Ch.6
Text	HIPY PAPY BTHUTHDTH THUTHDA BTHUTHDY	BIN AVONN AVINN ANNOV AVVINNAIRSOR	FLZ FIZ CULAÑOS PLEA MPLAFLZ	UB MUCLEPEÑOS YUM ZEFIL ONC EE RICAÑO ED WINNIE"
	A Happy Birthday	Bon Anniversaire	Feliz Cumpleaños	Un cumpleaños muy feliz con el

				cariño de Winnie

While the original English text stretches out the words "Happy Birthday" with many more consonants to create almost a feeling of stuttering, or struggling to say the words, this is mostly not replicated in the translations, except for Papy's. The Spanish versions do omit most of the vowels, but they do not employ the repetition of consonants that created the sound of the original.

Related to child-like spelling errors, is the choice of title for Chapter 8, in which the characters embark on an "expotition" to the North Pole, only to find a fishing pole and declare that as their destination. This is a pun that becomes apparent to the reader as the chapter progresses :

Table 15

Comparison of Translations of the title of Chapter 8

Version	Original	Papy Translation	Gortázar Translation	Mallorquí Translation
Location in Text	Pg. 108 , Ch.8	Pg. 119 , Ch.8	Pg. 68 , Ch.8	Pg. 155 , Ch.8
Text	In Which Christopher Robin Leads an Expotition to the North Pole	Dans lequel Christophe Robin dirige une expotition en Gaule.	En el cual Christopher Robin dirige una Expodición al Polo Norte	En el que Cristóbal Robin dirige una expotición al Polo Norte

All of the translations reproduce the misspelling of "expedition", though the Spanish versions are unable to retain the repetition of the letter "t", due to the Spanish suffix in question needing to be "ción" and not "tion". The Spanish translations are also not able to reproduce the pun in the title, simply using the phrase "The North Pole" – in Spanish, the two versions of the

word "pole" are not homonyms like in English. Interestingly, the Disney animations managed to retain a modified version of the pun by saying "El Palo Norte", "palo" meaning "stick" and sounding very similar to "polo". The French translation is able to include a pun, though it modifies the meaning of the location the group is going to visit. Instead of going to the North Pole, the characters are going to Gaul. The word "gaule" in French not only refers to a location, it can also mean a fishing pole – so the double meaning remains, though modified.

In terms of songs and rhymes, the text contains several. Some are more onomatopoeic in nature, meant to reflect something that the characters may hum to themselves, for example:

Table 16

Translations of Song in Chapter 2

Version	Original	Papy Translation	Gortázar Translation	Mallorquí Translation
Location	Pg. 21 (Ch.2)	Pg. 32 (Ch.2)	Pg. 24 (Ch.2)	Pg. 40 (Ch. 2)
Text	*Tra-la-la, tra-la-la, Tra-la-la, tra-la-la, Rum-tum-tiddle-um-tum. Tiddle-iddle, tiddle-iddle, Tiddle-iddle, tiddle-iddle, Rum-tum-tum-tiddle-um.*	Tra-la-la, tra-la-la Tra-la-la, tra-la-la Lon-lon-la, Ion-lon-laire. Laire-lon-la, laire-lon-la Laire-lon-la, laire-lon-la Lan-lon-la, lon-lon-laire	Tra-la-la-lá, Tra-la-la-lá, Chin-pum-pum, Patapum. Tra-la-la-lá, Tra-la-la-lá, Chin-pum-pum, Patapum.	Tra-la-lá, tra-la-lá, Tra-la-lá, tra-la-lá. Ram-tam-taram-tam-tam. Taram-tam, taram-tam, Taram-tam, taram-tam, Ram-tam-taram-tam-tam.

This song is simply composed of common English sounds like "tralala" or "tiddle iddle", already present in nursery rhymes or similar children's poems. The translators have successfully created equivalents in the other languages, by employing similar sounds (in all cases "tralala" is repeated as well"), without resorting to real words.

Some of the other songs are more like playground songs or nursery rhymes :

Table 17

Comparison of Translations of "Cottleston Pie" Song

Version	Original	Papy Translation	Gortázar Translation	Mallorquí Translation
Location in Text	Pg. 72-73 , Ch.6	Pg. 84 , Ch.6	Pg. 49 , Ch.6	Pg.
Text	Cottleston, Cottleston, Cottleston Pie, A fly can't bird, but a bird can fly. Ask me a riddle and I reply: *'Cottleston, Cottleston, Cottleston Pie.'* Cottleston, Cottleston, Cottleston Pie, A fish can't whistle, and neither can I. Ask me a riddle and I reply: *'Cottleston, Cottleston, Cottleston Pie.'* Cottleston, Cottleston, Cottleston Pie, why does a chicken, I don't know why. Ask me a riddle and I reply: *'Cottleston, Cottleston, Cottleston Pie.'*	Tra-la-la-la, tra-la-lalaire, Pourquoi donc les oiseaux ne marchent pas sur terre ? Je n'en sais rien, ce n'est pas mon affaire. Tra-la-la-la, tra-la-lalaire. Tra-la-la-la, tra-la-lalaire, Les poissons sifflent-ils au fond de la riviere ? Je n'en sais rien, ce n'est pas mon affaire. Tra-la-la-la, tra-la-lalaire, Tra-la-la-la, tra-la-lalaire, Pourquoi donc les poulets peuvent-ils bine le faire ? Je n'en sais rien, ce n'est pas mon affaire. Tra-la-la-la, tra-la-lalaire,	Que tira la lira, que tira la los. El gato está malo porque tiene tos. Dime un acertijo yo te digo dos. Que tira la lira, que tira la los. Que tira la lira, que tira la les. Hay burros volando y tú no los ves. Dime un acertijo, yo te digo tres. Que tira la lira, que tira la les. Que tira la lira, que tira la las. Este no lo aciertas ni lo acertarás. Dime un acertijo, yo te digo más. Que tira la lira, que la tirarás.	Ciruela, ciruela, pastel de ciruela, la mosca no es ave, pero el ave vuela. Yo cantaré siempre, si tengo un problema: "Ciruela, ciruela, pastel de ciruela". Ciruela, ciruela, pastel de ciruela. Los peces no silban, ni yo aunque quisiera; pero canto siempre, si tengo un problema: "Ciruela, ciruela, pastel de ciruela". Ciruela, ciruela, pastel de ciruela. ¿Por qué la gallina si es ave no vuela? Yo cantaré siempre, si tengo un problema: "Ciruela, ciruela, pastel de ciruela".

While there is no such food as “Cottleston pie”, the reader understands the passing reference to food, as well as the fact that the nature of the food is not important, and it just serves as a fun repetition. The word “pie” is unique to English and cannot be really expressed in other languages – also, pies have very specific associations in British and American cultures, which they do not in others. Jacques Papy and Isabel Gortázar have chosen to replace the food reference with a generic playful phrase (“tralala” and “que tira la lira” respectively). In the case of the Spanish version, this does reflect the way in which Spanish-language playground songs usually are formatted, while the French version simply repeats a rhyme already seen in the text (making the songs seem related). Mallorquí uses “pastel de ciruela”, which loosely means “plum cake” or “plum tart” – this choice replicated some of the imagery of the original. All three translations do manage to arrange the rhymes in the songs to match in each stanza, with the exception of Gortázar, who varies the rhyme in each stanza, by varying the last vowel of the beginning line.

A.A. Milne’s classic chapter book Winnie-the-Pooh has remained an enduring classic for children and their families. However, its inclusion of illustrations, songs, and idiosyncratic language have made it a challenge for translators, who are not always capable of reproducing the original effects of the text. Co-existing translations and adaptations to other mediums differ in their naming of characters and places, possibly creating confusion and a disconnect for audiences. While none of the translations compared here are unfaithful to the original, and they are all very well done, Spanish and French translators are hesitant to employ misspelled words and playful sentences to the extent that they appear in the text. However, the child-like and poetic language is largely retained. The emblematic images of the book are seldom touched by

translators, choosing rather to work around them and provide target-language equivalents to the words in the illustrations in the text itself.

8. Conclusion

Children's literature is surprisingly difficult to define and goes beyond "literature for children". The limits of childhood and its qualities are ephemeral, subject to change depending on time, region, economic status, gender, and other factors. "Children's books" comprise a vast array of works that aim to communicate with a wide range of age groups. Some aim to be educational, while others are simply for enjoyment. Furthermore, adults experience children's literature just as often as the children themselves and Children's books can deal with a wide array of topics and address them in countless ways. However, what exactly is featured in children's books and how they can be written is usually determined by adults and their preconceived notions of what childhood is, and what children of a given age are capable of understanding.

The concept of children's literature is strongly tied to the Western tradition of canonically "classic" works – as many children's books started out as popular works meant for adults which were at some point reformatted. Classic works present a unique set of translation strategies in and of themselves, since the translator must contend with the general public's existing notions of what a work contains. However, this can also be a boon to the translator, as it allows them to learn from past adaptations and translations of a work, in order to know which choices may be acceptable and well received by the public.

Historically, children's literature has been an underappreciated genre, lacking in academic interest directed towards it. This is also true for the field of translation of children's books.

Nevertheless, these notions are changing for the better and children's literature is slowly claiming its place among other genres.

When it comes to translation difficulties, there is a unique group of challenges associated with the translation of children's books. In relation to content, these are most often based on (sometimes necessary) assumptions as to what sorts of things children might be capable of understanding, or conversely, what sorts of topics might be suitable for children to know about. Translation is subject to existing ideas in society regarding "appropriateness" and normally needs to adhere to them in order to create a work that is acceptable to the target audience. More importantly, it is adults who make the purchasing decisions regarding children's books and whose opinions will determine a books reception.

In terms of difficulties posed by questions of format, translators need to be mindful of how the text interacts with the illustrations in the source and target texts. Rhymes, nonsense words, and musicality are all common elements in children's literature that need to be replicated in order to capture the original work's message and character.

Dr. Seuss's *One Fish Two Fish Red Fish Blue Fish* and A.A. Milne's *Winnie-the-Pooh* are both great examples of these translation difficulties in action. They display how translators from different backgrounds have worked on the same text – sometimes producing different, but equally well-done translations. Some choices were to the detriment of the text, while others were enriching. French and Spanish translators tend to be hesitant to include elements of nonsense or intentional misspellings that appeared in the original work – often having a negative effect on the resulting translation due to not capturing the tone of the original. In general, the most successful translators were able to find equivalents to the elements used in the original work, such as coming up with new nonsense words, puns, or rhymes. As shown above, the translated puns and

rhymes do not always have to remain completely faithful to the original work to be effective – they do, however, need to communicate a similar message. The original images mostly remain unchanged in the translations, in part due to the difficulty of altering them; the translators have had to work around the images. Overall, the translations presented here are largely successful in creating texts that are comprehensible to their new audiences, while retaining the spirit, style, and content of the original texts. The translators have shown their creativity and their willingness to think unconventionally.

Works Cited

Animator.ru. “Russian Animation in Letters and Pictures.” *Animator.Ru*, Federal Press and Mass Media Agency, http://www.animator.ru/db/?ver=eng&p=show_film&fid=6758.

Atlas Obscura. “Five Hundred Acre Wood East Sussex, England.” *Atlasobscura.Com*, Atlas Obscura, Apr. 2019, https://www.atlasobscura.com/places/five-hundred-acre-wood.

Author Learning Center. “Understanding Children’s Book Classifications.” *Authorlearningcenter.Com*, Author Learnign Center, 16 May 2017, https://www.authorlearningcenter.com/writing/children-s-books/w/age-groups/6212/understanding-children-s-book-classifications---article.

BBC News. “Pooh Celebrates His 80th Birthday.” *News.Bbc.Co.Uk*, BBC News, 24 Dec. 2005, http://news.bbc.co.uk/2/hi/entertainment/4552940.stm.

Beck, Jerry, and Will Friedwald. *Looney Tunes and Merrie Melodies: A Complete Illustrated Guide to the Warner Bros. Cartoons*. Henry Holt and Co, 1989.

Bell, Hilari. “Understanding Children’s Book Categories from Picture Books to YA.” *Writeforkids.Org*, Children’s Book Insider, LLC, 6 July 2017, https://writeforkids.org/blog/2017/07/understanding-childrens-book-categories/.

Calvino, Italo. “Why Read the Classics?” *The New York Review of Books*, Oct. 1986, https://www.nybooks.com/articles/1986/10/09/why-read-the-classics/.

Broomhall, Susan, et al. “Once upon a Time: A Brief History of Children’s Literature.” *Theconversation.Com*, Academic Journalism Society, 29 Mar. 2017, https://theconversation.com/once-upon-a-time-a-brief-history-of-childrens-literature-75205.

Campillo, Denise, and Mireille Lanctôt. “Quelques Observations Sur Des Traductions de Jabberwocky, de Lewis Carroll.” *Meta*, vol. 37, no. 2, 1992, pp. 214–31, doi:https://doi.org/10.7202/002192ar.

Capitan, Lise. “Jabberwocky.” *Lisecapitan.Com*, 16 May 2012, https://www.lisecapitan.com/2012/05/jabberwocky/.

Chappell, Briony. “Would You Read Novels Aimed at ‘New Adults’?” *Https://Www.Theguardian.Com/*, The Guardian, 10 Sept. 2012, https://www.theguardian.com/books/2012/sep/10/new-adult-fiction#maincontent.

Doman, Mary. “Lexile Levels: What Parents Need to Know.” *Scholastic.Com*, Scholastic, 14 Feb. 2013, https://www.scholastic.com/parents/books-and-reading/reading-resources/book-selection-tips/lexile-levels-made-easy.html.

Editors of Biography. co. “Dr. Seuss Biography.” *Biography.Com*, A&E Television Networks, 2 Apr. 2014.

Ellis, Lindsay. “The Case for Disney’s The Hunchback of Notre Dame.” *Youtube.Com*, Youtube, 31 Oct. 2017, https://www.youtube.com/watch?v=AIIWy3TZ1eI.

Fabry, Merrill. “How Winnie-the-Pooh Got His Name.” *Time.Com*, Time Magazine, 14 Oct. 2015, https://time.com/4070681/winnie-the-pooh-history/.

Geisel, Theodore Seuss. *One Fish, Two Fish, Red Fish, Blue Fish*. Random House, 1960.

Geisel, Theodore Seuss, and P. Rozarena. *Un Pez, Dos Peces, Pez Rojo, Pez Azul*. Altea, 2003.

Geisel, Theodore Seuss, and Yanitzia Canetti. *Un Pez, Dos Peces, Pez Rojo, Pez Azul*. Lectorum Publications, Inc., 2006.

Geisel, Theodore Seuss. *Poisson Un Poisson Deux Poisson Rouge Poisson Bleu*. Ullyses Press, 2011.

Geisel, Theodore Seuss, and Stephen Carriere. *Un Poisson Deux Poissons Un Poisson Rouge Un Poisson Bleu*. Le Nouvel Attila, 2016.

Guinness, Kendra, et al. "The Nonsensical Seuss : Exploring Nonsense Words in the Works of Dr. Seuss." *University of Pittsburgh*, http://seuss.obdurodon.org/index.xhtml.

Lathey, Gillian. *The Translation of Children's Literature : A Reader*. Multilingual Matters, 2006.

Lathey, Gillian. *The Role of Translators in Children's Literature : Invisible Storytellers*. Routledge, 2010.

Lathey, Gillian. *Translating Children's Literature*. Routledge, 2016.

Lexile Framework for Reading. "About Lexile Codes." *Lexile.Com*, MetaMetrics, 31 Aug. 2017, https://lexile.com/educators/find-books-at-the-right-level/about-lexile-codes/.

Lim, Keith. "Jabberwocky Variations : Translations." *76.Pair.Com*, http://www76.pair.com/keithlim/jabberwocky/translations/.

Lombardi, Esther. "What's the Difference Between Classical and Classic Literature?" *ThoughtCo.*, Thoughtco.com, 11 Feb. 2020, https://www.thoughtco.com/what-is-classical-literature-739321.

Lounsbery, John, and Wolfgang Reitherman. *The Many Adventures of Winnie the Pooh*. Buena Vista Home Entertainment, 1977.

Maughan, Shannon. "Navigating Middle Grade Books." *Publishersweekly.Com/*, Publisher;s Weekly, 13 Apr. 2018, https://www.publishersweekly.com/pw/by-topic/childrens/childrens-industry-news/article/76625-navigating-middle-grade.html.

McDowell, Myles. "Fiction for Children and Adults: Some Essential Differences." *Children's Literature in Education*, vol. 10, 1973, pp. 50–63.

Milne, A. A., and E. H. Shepard. *Winnie the Pooh*. McClelland & Stewart, 1926.

Milne, A.A , E.H. Shepard and German Berdiales. *El Osito Pu*. Papyrus, 1945.

Milne, A.A. , E.H. Shepard , and Jacques Papy . *Histoire d'un Ours Comme-Ça*. Gallimard, 1946.

Milne, A. A., E.H. Shepard and Eduardo Mallorquí . *El Osito Winnie Pu y El Arbol de La Miel*. Editorial Bruguera, 1975.

Milne, A. A., E.H. Shepard , and Isabel Gortázar . *Winny de Puh*. Dial Books, 1999.

Milne, A.A., E.H. Shepard , Isabel Gortázar , and Juan Ramón Azaola. *Winny de Puh ; Seguido El Rincón de Puh*. Valdemar, 2000.

Ministère de L'Éducation Nationale et de la Jeunesse. *La Littérature à l'école : Selection d'ouvrages Pour Entrer Dans Une Première Culture Littéraire*. Government of France, 2020, https://cache.media.eduscol.education.fr/file/Litterature/11/4/LISTE_DE_ReFeRENCE_CYCLE_1_2013_272114.pdf.

Nikolajeva, Maria. *Children's Literature Comes of Age : Toward a New Aesthetic*. Garland Pub, 1996.

Noble, Dominic. "The Three Musketeers, Lost in Adaptation Continued ~ Dominic Noble." *Youtube.Com*, Youtube, 13 July 2019, https://www.youtube.com/watch?v=yV28P1od4wg&t=2069s.

NPR Staff. "Celebrate Winnie-The-Pooh's 90th With A Rare Recording (And Hunny)." *NPR.Org*, NPR, 22 Feb. 2014, https://www.npr.org/2014/02/22/280761847/celebrating-winnie-the-poohs-90th-with-a-rare-recording-and-some-hunny.

O'Brien, Anne. "An Educational Innovation: The Cat in the Hat." *Learningfirst.Org*, Learning First Alliance, 2 Mar. 2011.

O'Sullivan, Emer. "Internationalism , the Universal Child and the World of Children's Literature." *International Companion Encyclopedia of Children's Literature*, Second Edi, Routledge, 2004, pp. 13–25.

O'Sullivan, Emer. *Comparative Children's Literature*. Edited by Routledge, 2005.

O'Sullivan, Emer. "Translating Pictures." *The Translation of Children's Literature : A Reader*, edited by Gillian Lathey, Multilingual Matters, 2006, pp. 113–21.

O'Sullivan, Emer. *Historical Dictionary of Children's Literature*. Scarecrow Press, 2010.

Panaou, Petros. "'What Do I Need Comparative Children's Literature For?' Comparative Children's Literature in the Age of Globalization and 'The Infinitely Varied Mutual Contest of Sameness and Difference.'" *Keimena*, vol. 13, no. Issues of Concern in the Study of Children's Literature Translation, 2011, http://keimena.ece.uth.gr/main/t13/Panaou_Article_Final_Eng.pdf.

Pech, Marie-Estelle. "École : Qui Choisit Les Livres d'enfants ?" *Lefigaro.Fr*, 10 Feb. 2014, https://www.lefigaro.fr/actualite-france/2014/02/10/01016-20140210ARTFIG00368-ecolequi-choisit-les-livres-d-enfants.php.

Peggy, Parish. *Amelia Bedelia*. Harper and Row, 1963.

Peggy, Parish, and Yanitzia Canetti. *Amelia Bedelia*. Harper Collins, 1996.

Rhuday-Perkovich, Olugbemisola. "Books to Help Kids Make Sense of Challenging Current Events." *Readbrightly.Com*, Penguin Random House, 3 Dec. 2015, https://www.readbrightly.com/books-to-help-kids-make-sense-of-current-events/.

Roback, Diana, and Debbie Honchman Turvey. "All-Time Bestselling Children's Books." *Publishersweekly.Com*, Publisher's Weekly, 17 Dec. 2001, www.publishersweekly.com/pw/print/20011217/28595-all-time-bestselling-children-s-books.html.

Sauer, Patrick. "How Winnie-the-Pooh Became a Household Name." *Smithsonianmag.Com*, Smithsonian Magazine, 6 Nov. 2017, https://www.smithsonianmag.com/arts-culture/winnie-pooh-became-household-bear-180967090/.

Shavit, Zohar. "Translation of Children's Literature." *The Translation of Children's Literature : A Reader*, edited by Gillian Lathey, Multilingual Matters, 2006, pp. 25–40.

Stephen, Krashen. "The Lexile Framework: Unnecessary and Potentially Harmful." *California School Library Association Journal*, vol. 24, no. 2, 2001, pp. 25–26, http://sdkrashen.com/content/articles/lexile_framework.pdf.

Tearle, Oliver. "A Short Analysis of 'Jabberwocky' by Lewis Carroll." *Interestingliterature.Com*, Interesting Literature, Jan. 2016.

The Guardian . "Walt Disney Secures Rights to Winnie the Pooh." *Theguardian.Com*, The Guardian, 6 Mar. 2001, https://www.theguardian.com/film/2001/mar/06/news.

Valentin, Justin. "Just Pooh." *Just-Pooh.Com*, EMGJ consulting, 1998, http://www.just-pooh.com/.

Welk, Brian. "Dr. Seuss Major Movie and TV Adaptations, Ranked From Worst to First (Photos)." *Thewrap.Com*, The Wrap, 23 Dec. 2019.

Works Consulted

Alonso Merino, Laura. *La Literatura Infantil y Su Traducción*. Universidad de Salamaca, 2015, https://infotra.wordpress.com/2016/03/07/la-literatura-infantil-y-su-traduccion-analisis-de-las-traducciones-espanolas-de-tres-obras-del-dr-seuss/.

Coillie, Jan Van, and Walter P. Verschueren. "Children's Literature in Translation: Challenges and Strategies." *Children's Literature in Translation: Challenges and Strategies*, Routledge, 2014, doi:10.4324/9781315759845.

Friot, Bernard. "Traduire La Littérature Pour La Jeunesse." *Le Français Aujourd'hui*, vol. 3, no. 142, 2003, pp. 47–54, doi:10.1088/0004-637X/756/1/59.

Hunt, Peter. *International Companion Encyclopedia of Children's Literature.* London: Routledge, 2004.

Hunt, Peter. *International Companion Encyclopedia of Children's Literature.* 2nd ed. London: Routledge, 2004.

Oittinen, Riitta. "Translating for Children." *Garland Reference Library of the Humanities*, edited by Jack Zipes, vol. II, Garland Publishing, Inc, 2000.

O'Sullivan, Emer. "Why Translate Children's Books ?" *International Board on Books for Young People Congress 2012*, Aug. 2012.

Rodríguez Salazar, Sonia. "Flaws in the Spanish Translation of Beginning Reader's Books." *Letras*, vol. 2, no. 56, 2014, pp. 111–22, https://dialnet.unirioja.es/servlet/articulo?codigo=5619023.

Tabbert, Reinbert. "Approaches to the Translation of Children's Literature." *Target*, vol. 14, no. 2, 2002, pp. 303–51, http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.456.8403&rep=rep1&type=pdf.

Williams, P. Havard. *UN OURS COMME-ÇA*. 1946.

Zakanji, Sanja. *Translating for Children: Using Alfredo Gómez Cerdá's El Árbol Solitario as a Case Study*. University of Alberta, 2012, doi:https://doi.org/10.7939/R3MM79.