

The Translation of Nursery Rhymes into Spanish: A Methodological Framework

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I would like to dedicate this thesis to my mother, the voice of the nursery rhymes I carry in my heart.

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Abstract

The aim of this dissertation is to approach nursery rhymes from a translational perspective. Translations of English nursery rhymes into Spanish can be increasingly found in textual and audiovisual examples, and many of these appear intertextually and fragmentedly. To propose a discussion and a formal framework in this field of research, a contextualization of terms was needed, connecting nursery rhymes to their position in relation to childhood, children's literature and translated children's literature. The oral traits of nursery rhymes (origin, shared rhythm pattern, musicality, repetition and formulaicity) prove that these rhymes are a piece of discourse that has traditionally been shared by adults and children alike. In other words, they represent a middle ground of play, connecting the acquisition of competencies related both to language (introducing accepted patterns and ideological limitations) and to agency (impacting upon childlore). This is why nursery rhymes are currently being used mostly as didactic tools. Nevertheless, this research demonstrates that their impact on child development and the child's link to the community is relevant enough to propose their preservation and dissemination without a specific instrumental goal. The contextual study also concludes that nursery rhymes offer canonical features that should be prioritized in their translation, as they are pieces of children's discourse that follow immediately recognizable patterns in English and Spanish. Following a mixed-method approach, a sample study of Spanish rhymes offers comparison and contrast in relation to their canonical features. Subsequently, a corpus study of translated rhymes is analyzed to understand the application of these canonical features in current translations. The nursery rhyme corpus belongs to *Under the Window*, by Kate Greenaway, with complete independent rhymes; and *Castle Waiting*, by Linda Medley, with complete intertextual rhymes. An additional case study is presented to give insight into the reception of Spanish children's understanding of nursery rhyme fragments in translational situation, in this case focusing on nursery rhyme character names. My dissertation concludes that nursery rhyme translation has mostly focused on the semantic field, with a high manipulation of the form. In contrast, I offer a framework for future translations which prioritizes the canonical features of form correspondence (metrical, rhythm and rhyme patterns) and aims towards uniformity in translational solutions, offering examples of the transfer of cultural references.

Key terms: nursery rhyme, translation, canonical features, intertextuality, children's literature, childhood, English, Spanish.

El objetivo de esta tesis es el estudio de *nursery rhymes* (rimas infantiles) desde una perspectiva traductológica. La traducción de estas rimas anglosajonas se encuentra de una forma cada vez más extendida en español, en ejemplos escritos y audiovisuales, donde en ocasiones aparecen de forma intertextual y fragmentada. Para proponer una discusión teórica y un marco formal en este ámbito específico de investigación, se inicia la tesis con una contextualización de términos, con la intención de establecer la posición de las *nursery rhymes* en relación con la infancia, la literatura infantil y su traducción. Las características orales de las *nursery rhymes* (su origen, patrón rítmico común, musicalidad, repetición y lenguaje formulaico) demuestran que son parte de un discurso que ha sido compartido tradicionalmente por niños y adultos simultáneamente, generando un espacio intermedio de juego entre el lenguaje (y la adquisición de conocimientos y competencias relacionadas, donde se incluyen los patrones del discurso y las limitaciones ideológicas) y la creación (con un gran impacto sobre la producción infantil del discurso). Es por esta razón que las *nursery rhymes* se emplean actualmente como un instrumento didáctico; sin embargo, esta investigación demuestra que su impacto en el desarrollo infantil y en la conexión de los niños con la comunidad es de gran relevancia y se propone su conservación y divulgación aún sin un uso instrumental. El estudio contextual también concluye que las *nursery rhymes* poseen unas características canónicas que deberían priorizarse en su traducción, puesto que son piezas del discurso infantil que presenta patrones inmediatamente reconocibles tanto en inglés como en español. Siguiendo un método mixto de estudio, se presenta el análisis de una muestra de rimas españolas para ofrecer una visión comparativa y contrastiva de las características canónicas de las rimas en ambas lenguas. Este estudio se complementa con el análisis de un corpus de ejemplos con el fin de observar y examinar la aplicación de estas características canónicas en las traducciones reales y contemporáneas: rimas completas e independientes de *Under the Window*, de Kate Greenaway, y rimas completas e intertextuales de *Castle Waiting*, de Linda Medley. Adicionalmente, se propone un estudio de campo para explorar la recepción de fragmentos de *nursery rhymes* en traducción con un grupo de niños de la cultura meta; en este caso con el análisis de la percepción de nombres de personajes de *nursery rhymes*. La tesis concluye que la traducción de *nursery rhymes* se ha orientado mayormente hacia un aspecto semántico, con una gran manipulación en su forma; y presenta un modelo para que futuras traducciones prioricen la correspondencia de las características formales (métrica, ritmo y rima) y la uniformidad traductológica, además de ofrecer ejemplos para la transferencia de referencias culturales.

Palabras clave: rimas infantiles, traducción, características canónicas, intertextualidad, literatura infantil, infancia, inglés, español.

Resumen en español

Como se comenta en el *abstract*, la intención de esta investigación es el análisis de las rimas infantiles anglosajonas (*nursery rhymes*) desde una perspectiva traductológica para ofrecer un modelo flexible con soluciones que se puedan aplicar a su traducción.

Capítulo 1

En el primer capítulo de la tesis se justifica la necesidad de este acercamiento desde el campo de la traducción, ya que actualmente las rimas infantiles aparecen en la cultura popular para su traducción, de modo completo o fragmentado, y en muchas ocasiones, de forma intertextual. La saga *Shrek* se menciona como un ejemplo introductorio, por su relevancia global, pero hay otros muchos ejemplos: desde canales de Youtube dedicados a la didáctica infantil a través del entretenimiento, donde las *nursery rhymes* aparecen traducidas al español con un apoyo audiovisual, hasta novelas gráficas donde se incluyen rimas como parte de la elaboración de la historia principal; desde títulos de películas para adultos hasta nombres de personajes de libros infantiles. Es por ello que se propone la contextualización y la comprensión de la idiosincrasia de las *nursery rhymes* para analizar su posición singular en el campo literario, con la intención de emplear este conocimiento en la práctica traductológica.

Por esta razón, los siguientes capítulos (2, 3 y 4) están orientados a contextualizar y analizar términos, llevando a cabo de este modo una revisión del campo de estudio y una exploración del estado de la cuestión. La intención es adquirir los conocimientos teóricos suficientes para resolver problemas prácticos del subsiguiente corpus de análisis, donde se aplica una metodología de método mixto, empleando un estudio cuantitativo contrastado con un acercamiento cualitativo.

Capítulo 2

El capítulo 2 inicia el reconocimiento de campo centrandó la atención en la combinación de términos 'literatura infantil' (*children's literature*). El término en sí ya presenta una triple problemática, con la necesidad de definir la

infancia (*childhood*), la literatura vinculada con la infancia y, por último, el tipo de relación que tiene el niño con la literatura que le es presentada (¿es un receptor pasivo? ¿debería ser considerado un agente para que el término se considere correcto?).

El análisis de términos, por lo tanto, se divide en dos cuerpos de estudio que luego se combinan. Se inicia con el término *childhood*, que presenta una dicotomía en el origen de su concepción: numerosos académicos consideran que la ‘infancia’ como la conocemos en la actualidad tiene su origen en el siglo XIX y está vinculada a la industrialización y la educación obligatoria; mientras que otros consideran que el concepto de ‘infancia’ siempre ha existido y se han adaptado o reutilizado obras artísticas y literarias para su uso con niños. En todo caso, ambas tendencias destacan que el espacio público y privado de adultos, jóvenes y niños era compartido hasta hace apenas doscientos años, y que, por lo tanto, se consumía el mismo contenido cultural. Se mencionan especialmente dos puntos, el presentado por Neil Postman (1982) en su *The Disappearance of Childhood* que argumenta la idea de la creación de la edad adulta enlazada con la escritura y su consiguiente desaparición en la actualidad, debido al uso mayoritario de medios audiovisuales; y el presentado por Messenger-Davies (2010) y recogido por otros académicos al referirse a la cultura oral de la literatura infantil, que subraya la relevancia de las voces femeninas en la diseminación de la literatura infantil y en su capacidad de poner el foco de atención en la infancia. Se considera, pues, que, si las mujeres tienen voz en la sociedad, la infancia también está presente.

En todo caso, numerosas definiciones de la infancia aparecen asociadas al lenguaje y a la escritura. Es por ello que la mayor parte de estos axiomas tienen una base occidental, y apenas aparecen referencias a la concepción de la infancia en otras culturas o qué tipo de discurso se le presenta en sociedades orales. La infancia en las sociedades occidentales tiende a presentarse como un espacio que necesita ser protegido y cultivado, ofreciendo al niño la información que necesita en cada momento para integrarse en la sociedad, pero también como un espacio de esperanza que se deposita sobre el niño como un posibilitador

de un futuro mejor. Sin embargo, la literatura infantil demuestra otra realidad, ya que, producida y exportada mayormente desde las sociedades occidentales, tiende a representar este ser infantil, inocente y con potencial solo como blanco y de clase media, dejando fuera al 'otro' y subrayando la relevancia de un discurso hegemónico (Bernstein, 2011: 160-164). De hecho, el segundo concepto de 'literatura' aparece enlazado con esta noción de la infancia, ya que los textos que se le presentan al niño se simplifican, se adaptan a diferentes fases de competencia y asimilan las normas de la cultura que las produce desde la voz de un autor o autora que suele basar su concepto de la infancia en su propia experiencia. La literatura infantil, pues, pretende formar al niño y lo hace dentro de su contexto social contemporáneo.

Se defiende en la tesis, sin embargo, que la existencia de la infancia no es solo un tema de nomenclatura, sino que existe claramente relacionada con factores biológicos. Estos factores biológicos también han cambiado a lo largo de la historia y, por ejemplo, en la actualidad, algunos estudios en neurociencia presentan información sobre el funcionamiento del cerebro de los adolescentes que podría tener impacto sobre la consideración de sus actitudes y las responsabilidades que se les pueden exigir hoy en día, cuando hace cuatrocientos años, estos mismos adolescentes ya serían padres y madres de familia. La tesis ofrece, en contraste, la opción de un pensamiento dialógico, donde no hay una sola respuesta correcta a la pregunta '¿qué es la infancia?', sino que los conceptos sociales, biológicos y experienciales se conectarían para actualizar el concepto en cada momento histórico; puesto que, se conciba o no como un espacio históricamente diferenciado, la infancia para los niños siempre ha existido, ya que está conectada con su nivel de experiencia. Cada proceso de aprendizaje y cada comunicación tendrán un impacto sobre la consciencia del niño y su adaptación al entorno. Siguiendo este razonamiento, este mismo tipo de transformación se seguirá dando en los adultos, que también están en un diálogo constante entre lo nuevo y lo familiar y cada interpretación de conocimiento o experiencia se contrastará con los conocimientos ya adquiridos.

Desde aquí se concibe la inclusión del discurso oral como parte de la lite-

ratura para niños y la agencia del niño en la creación de su propia literatura: si la literatura infantil siempre está un paso por detrás, ya que el autor le habla a su propia concepción de la infancia, el niño consumirá esta literatura aceptada y publicada, pero también adquirirá, tomará y ‘ganará’, como mencionaba Cervera (1991), su propio discurso. Todos estos puntos afectarán a la concepción y la problemática de la literatura infantil que son los que se investigan en el capítulo 3.

Capítulo 3

El capítulo 3 ofrece una revisión de la problemática de la literatura infantil desde un punto de vista multidisciplinar, ya que une los campos de la literatura infantil y de la traducción de esta literatura, y subdivide la problemática en cuatro tipos de cuestiones diferentes. No obstante, la influencia entre los diferentes campos se señala en todo momento. Puesto que el campo de la traducción y el campo de la literatura infantil cuentan con una misma estructura a nivel formal, el intermediario (el ‘circulo de mediadores’ (Ewers, 2009: 25) donde se incluyen el autor, la industria editorial y los padres en el caso de la literatura infantil, y el lector/traductor y la industria editorial en el caso de la traducción), las observaciones de uno y otro campo ofrecen nuevas perspectivas académicas.

La primera problemática presentada es la de la intencionalidad de la literatura infantil y se conecta con el concepto de *skopos* presentado por Katharina Reiss y Hans Vermeer (1996 [1984]). Numerosos teóricos de la traducción hacen referencia a este concepto por diferentes razones, y se considera la manipulación del texto y cómo se ‘acomoda’ el texto a la lengua meta. Este concepto se dirige a la literatura infantil cuando se reduce toda intencionalidad a la didáctica o cuando se prioriza la ‘adecuación’ del texto (*suitability*). En este apartado se pretenden presentar las contradicciones en estos acercamientos: por una parte, debido a la diversidad de significados de la intencionalidad didáctica, y por otra parte por la omisión de todo discurso oral que pudiera ser compartido por niños y adultos. Esta problemática en referencia a la intencionalidad afecta directamente a la traducción de un texto, ya que tiende a justificar que la traducción se ‘acomode’ y purifique el texto de referencias que puedan resultar en una extranjerización del texto meta.

La segunda problemática presentada es la del equilibrio de poder en la literatura infantil, y recoge estudios acerca del receptor del texto en la literatura infantil y del contenido que se ofrece en esta literatura. En relación a esto, se tratan los problemas dialógicos de la relación del lector con el texto, y de la relación del texto con el mercado, ofreciendo información sobre el concepto de la literatura infantil como un tipo de literatura ‘inferior’, pero también como un espacio periférico en el sistema cultural, donde a veces perpetúa modelos y a veces genera puntos de inflexión que presentan modelos arriesgados y que pueden afectar a todo el sistema, generando nuevos cánones. Este tipo de textos -designados como textos ‘ambivalentes’ por los estudiosos de la Teoría del Polisistema o como ‘puntos de bifurcación’ por Nikolajeva (1995: 40)- suelen ser inicialmente rechazados por el círculo de mediadores, lo que presenta cuestiones sobre el cambio diacrónico en la recepción de los textos.

La tercera problemática presentada es la de la recepción y enfoca su atención en el lector/oyente del discurso literario infantil. En esta sección se destaca la influencia actual del discurso paratextual y de otros medios no textuales, y se sugiere que el estudio de la literatura infantil debería ampliarse al estudio del discurso infantil, incluyendo literatura escrita para el lector infantil, el discurso que el lector/oyente infantil adopta, y el discurso que el niño genera; presentando también una revisión de investigaciones que defienden la capacidad subjetiva y compensatoria del receptor infantil.

Las tres problemáticas anteriores se entrelazan en la última sección, dedicada a problemas ideológicos, donde se considera el contenido ideológico de la literatura infantil de forma consciente e inconsciente por parte del círculo de mediadores. Se proponen varios acercamientos a la literatura infantil y a su traducción, de una forma más abierta a la extranjerización y a la variabilidad.

Capítulo 4

Habiéndose estudiado las idiosincrasias de la literatura infantil, el propósito del siguiente capítulo es entender que posición ocupan las *nursery rhymes* en el sistema literario, qué puntos en común y qué disidencias presentan en el

conjunto de la literatura infantil y cuáles son las características determinantes a tener en cuenta de cara a su traducción.

La definición de *nursery rhymes* en diccionarios ya señala su valor de ejecución plástica y dramática, es decir, la necesidad de su representación. Sin duda, esta está vinculada al origen oral de las rimas y a su experiencia como cultura compartida entre niños y adultos. Las *nursery rhymes* aparecen como discursos funcionales: siendo rimas que entretienen y se comparten entre adultos y niños a la vez, son las piezas que sirven para entretener de forma más eficaz a los niños, sea por sus contenidos semánticos o formales.

Por estas razones, las *nursery rhymes* fueron piezas textuales incluidas en las primeras publicaciones orientadas al consumo infantil, donde, en consecuencia, sufrieron la adaptación, ‘acomodación’ y censura de un texto literario. Las *nursery rhymes*, por lo tanto, al publicarse como literatura infantil, se conciben como instrumentos didácticos, cumpliendo una de las funciones que se mencionaba en la problemática de intencionalidad de la literatura infantil. Uno de los ejemplos más claros de la adaptación a este tipo de uso instrumental es la división por temáticas de las rimas en ediciones modernas y, por lo tanto, el descarte de las rimas que no cumplen los requisitos temáticos sugeridos. No obstante, lo interesante es que las rimas no eran instrumentos didácticos en origen, aunque su cambio de uso diacrónico haya acentuado este uso. En la datación de sus orígenes se ve este cambio de uso muy claramente. Por una parte, son muy difíciles de datar, ya que muchas veces aparecen de forma intertextual en otros textos (orales y literarios), y son compartidos por muchas lenguas, sugiriendo un origen común de muchas rimas. Por otra parte, a partir del siglo XIX se generan rimas nuevas con ese uso instrumental claramente definido por sus autores conocidos, presentando rimas con moral, educativas o pueriles.

Este capítulo presenta el desarrollo de los cambios que sufren las *nursery rhymes* históricas cuando se ‘fossilizan’ en una edición impresa y se incluye información sobre su proceso de acomodación. En referencia a esta acomodación, las *nursery rhymes* se convierten con cada edición impresa en un ‘momento congelado en el tiempo’, donde se recoge la influencia de la cultura

y sociedad contemporánea. Estas rimas sufren modificaciones futuras, en relación al cambio ideológico de la sociedad, pero ya no pertenecerán a posibles modificaciones orales, sino a una acomodación activa al mercado literario. Es decir, según la época de la publicación, se pueden llegar a incluir rimas que se consideren ‘no apropiadas’ para un público infantil en otra época. El uso instrumental de las rimas y su publicación como tal crea una división entre la poesía infantil escrita y la poesía infantil oral, donde aparece la creación del niño y que puede volver a contener las características que inicialmente hicieron atractivas las *nursery rhymes*: subversión, temas tabú, y sinsentidos.

Por otra parte, la idea de la calidad literaria de las *nursery rhymes* presenta contradicciones, puesto que son un ejemplo fosilizado de literatura adulta, pero de literatura popular. Es por ello que ilustran de una forma muy peculiar el rechazo académico hacia la ‘calidad’ del discurso popular, pero también representan una ‘forma de decir’ que ya no está activa. Estos conceptos se relacionan con las *nursery rhymes* como ejemplos de poesía infantil, que también se considera ‘poesía inferior’, aunque el mundo académico no es capaz de definir qué representa exactamente este concepto de poesía infantil, ya que contiene problemáticas similares a los del concepto de ‘literatura infantil’.

Sin embargo, sí existen propuestas que incluyen, como parte de la naturaleza singular de la poesía infantil, su conexión con las características biológicas de la infancia que se mencionan en el capítulo 2. Es decir, la poesía infantil –y las *nursery rhymes* como uno de sus ejemplos más longevos y definitivos– existe por la necesidad del bebé de inscribirse en el mundo sensorial y crea un espacio de sonido donde el niño enlaza su cuerpo, su consciencia y su identidad con el lenguaje. La rima se convierte de este modo en un texto que pretende tener una función evocadora, enlazada con la literatura oral de una forma muy específica. Se defiende, pues, en la tesis, que esta serie de características determinadas de las *nursery rhymes* constituye, precisamente, un canon establecido en la literatura infantil, determinado por su uso sincrónico como entretenimiento oral generalizado, y diacrónico, como entretenimiento útil con niños en manos de sus cuidadores y a la vez como elección de los niños para

su uso en juego. Ambos usos han generado, posteriormente, su fosilización en ediciones impresas y la repetición de estos parámetros en nuevas creaciones del corpus. Es decir, las *nursery rhymes* se deberían considerar a la inversa: ¿por qué, de la ingente cantidad de discurso oral producido por la humanidad, han permanecido estas rimas? ¿qué nos dicen sobre el conocimiento humano, y su memoria musical y ritual? ¿cómo ilustran nuestro proceso de memorización y aprendizaje? ¿qué tipo de aculturación exhiben para seguir siendo ejemplos aceptados de ideología en una sociedad?

Es necesario centrar la atención en las *nursery rhymes* y su uso para comprender sus características canónicas y así se hace en el siguiente punto (4.5.), donde se asocian a estas características con su carácter original relacionado con la oralidad. Estas características se dividen en los siguientes puntos: patrón rítmico compartido (diversos estudios antropológicos y lingüísticos subrayan que este patrón aparece en la práctica totalidad de los idiomas en sus rimas infantiles, y que se define por su ritmo binario y simétrico, donde prima la isocronía, que se crea por el contraste de sílabas tónicas y atonas); musicalidad (que se relaciona como parte inherente de su patrón rítmico, y a los que se añaden el concepto de comunicación musical relacionada con lo emocional y la vinculación de las rimas con el movimiento, la danza y el juego); repetición (tanto a nivel semántico como fonético, que contribuye a su memorización, variabilidad y a su percepción como una pieza cerrada); lenguaje formulaico (contribuyendo a una aculturación inmediata y generando una pertenencia ideológica a la comunidad del hablante); interpretación lúdica (como ‘experiencia’ oral y participativa que requiere de un conocimiento previo del lenguaje para su manipulación, pero también como un lugar de recreo para adultos y niños en conjunto, generando un espacio intermedio de co-creación y juego entre lo adulto y lo infantil). Relacionado con estos puntos, la tesis expone las diferencias y la conexión entre las *nursery rhymes* y el discurso infantil de creación y distribución propia (que incluye canciones de patio, adivinanzas, canciones de comba o palmas, burlas, etc. y se conoce en inglés con el término de ‘*childlore*’), ya que esta creación no aparece aislada, sino enlazada con el discurso adquirido del niño y sus modelos. Estos patrones subrayan la importancia de una

marcada oralidad en las rimas infantiles y ofrecen soluciones traductológicas que suplen las diferentes estructuras métricas entre idiomas, como pueden ser las rimas que se miden en pies métricos en inglés y las rimas que se miden por métrica silábica en español.

Capítulo 5

Aplicando la información adquirida en los capítulos anteriores, el siguiente paso es precisar y detallar qué elementos se han de priorizar en una traducción de *nursery rhymes* y cómo estos se puede aislar para crear un modelo aplicable. El primer punto a tratar es el de la intencionalidad de la rima en un contexto traductológico. Esta intencionalidad se verá afectada por su aparición como rima completa o como rima fragmentada y por los elementos paratextuales que le acompañen.

La posibilidad de usar una traducción situacional (es decir, de cambiar la base semántica y referirse a un elemento de la cultura meta) aparece como opción y se observan algunos ejemplos en traducciones reales; pero esta posibilidad siempre estará vinculada con los elementos paratextuales del discurso y puede perder sentido si aparece de forma intertextual cuando entra en relación con el resto del texto. En la tesis se subraya también, sobre todo en caso de *nursery rhymes* completas, la importancia de abordar su valor de ejecución plástica y dramática y que este sea parte de su traducción; es decir, que en la traducción los elementos canónicos que hacen de la rima una pieza de texto oral se correspondan con los elementos canónicos que hacen de una rima meta una pieza de texto oral de necesidad representativa. Por ello, se subraya que la intencionalidad de la traducción debería priorizar la recepción y la oralidad de las rimas.

La necesidad de discernir cuales son los elementos canónicos de las rimas infantiles españolas, por tanto, es el siguiente paso. Para ello, se presenta el estudio de una muestra de once rimas infantiles, para su uso con diferentes tipos de colectivos (bebes y niños), con diferentes intenciones (didáctica, entretenimiento, narrativa, acompañamiento al movimiento de una actividad específica como pueda ser las palmas o la comba) y diferentes agentes (adultos con

niños, niños supervisados, creación infantil propia). El elemento común encontrado es su musicalidad, relacionada con la uniformidad de longitud silábica del español, que se compensa mediante una cadencia musical que se prioriza y que modifica elementos del habla: añade tonicidad a sílabas átonas, genera hiatos y diptongos, acelera o decelera el ritmo de algunas sílabas.

Las conclusiones generales son las siguientes: (1) el ritmo es binario en todas las rimas; (2) hay un patrón rítmico constante al que se adaptan las palabras; (3) cuatro sílabas son el máximo número de sílabas encontrado por golpe rítmico; (4) la métrica es regular. Las rimas españolas también muestran variabilidad tónica en las sílabas para su adaptación al patrón rítmico-musical, repetición silábica, una mayor presencia de rimas asonantes y el uso de la estructura de copla en su rima. Es por ello que, en la traducción de una *nursery rhyme*, y al priorizar las características canónicas de las rimas infantiles, la rima debería cumplir estos elementos formales para ser inmediatamente reconocida como 'rima infantil' en la lengua meta. Asimismo, se sugiere en el mismo capítulo la oportunidad de ampliar este campo de investigación con rimas españolas adicionales para obtener más precisión en la definición de sus elementos canónicos y eliminar posibles contradicciones circunstanciales.

El contenido semántico y la referencia a los elementos paratextuales serían un segundo ámbito de estudio, pero deberían aparecer siempre al servicio de la translación de la forma. El nivel semántico ha de ir de la mano de la fluidez y la legibilidad de la rima en la traducción, presentando preguntas sobre la traducción de: términos, por una parte, y la posible apertura del niño de la cultura meta hacia la extranjerización; lenguaje formulaico, por otra parte, y su posible contenido sociocultural; y la acomodación al círculo de mediadores, por último, para ser aceptada su publicación. Propongo que la idea de neutralizar términos y referencias culturales en traducción podría ser considerada un elemento ilustrativo de ese 'acomodar' el texto al público infantil simplificándolo.

Sin embargo, cuando la rima aparece fragmentada, se han de tener en cuenta otras problemáticas relacionadas con su intertextualidad. En este caso, el uso de las rimas y su impacto sobre el texto que le rodea ha de tenerse en

cuenta para su traducción y se propone un estudio de recepción relacionado con el uso intertextual de nombres de personajes de *nursery rhymes* en el 'Anejo 1'. El término 'intertextualidad' se investiga para entender el impacto de esta situación sobre la traducción y se propone una relación entre intertextualidad y la generación de significado, partiendo de la situación específica de un discurso y pasando del nivel ideológico (donde la intertextualidad aparece inconscientemente) hasta el nivel discursivo concreto, con ejemplos conscientes, como puedan ser las referencias explícitas a otros discursos, las citas o las parodias. Es por ello que se defiende la intertextualidad como uno de los mejores ejemplos de cambios ideológicos, ya que se entenderá y asimilará en tanto que haya una ideología común entre el discurso y el receptor.

Las referencias intertextuales de cada nivel se presentan como un problema a resolver en la traducción, partiendo de la necesidad de un traductor bicultural que sea capaz, como lector, de reconocer estas referencias y de traducirlas tanto a nivel 'macro' (donde se encontrarían las rimas infantiles, que deberían preservar los elementos canónicos) y a nivel 'micro' (donde se encontrarían elementos culturales específicos) (González Cascallana, 2006).

Capítulo 6

El capítulo siguiente presenta el corpus de análisis de rimas traducidas, incluyendo rimas provenientes de dos fuentes: por una parte, rimas completas que aparecen de forma independiente (las de la obra de *Under the Window* de Kate Greenaway) y por otra parte rimas completas que aparecen de forma intertextual (las de la obra *Castle Waiting* de Linda Medley). La intención de este capítulo es analizar el tipo de traducción posible, comparando el nivel cualitativo de las traducciones oficiales al español con propuestas propias, y comparando las soluciones traductológicas con las propuestas presentadas en el capítulo anterior. Los análisis se dividen en dos campos: 'patrón métrico, ritmo y rima' y 'cuestiones semánticas'. De este modo, se corrobora si la traducción actual de las *nursery rhymes* presenta un enfoque hacia su forma y transfiere los elementos canónicos o si se prioriza el contenido, con un enfoque semántico que deja de lado el reconocimiento de la pieza como rima infantil. Puesto que, en inglés, el

estudio de la métrica se basa en los pies y puede variar según la interpretación, se sugiere que a este análisis de método mixto se le podrían añadir otros para ampliar el espectro cuantitativo y eliminar posibles discordancias o anomalías.

En relación a las rimas de *Under the Window*, el análisis concluye que, en inglés, las rimas tienden a usar una cantidad de sílabas de 8 o 10, mientras que en las traducciones al español priman las medidas de arte mayor (11 y 12 sílabas), cuestión que está relacionada con la traducción semántica y la dificultad de transferir el gran número de palabras monosílabas a la lengua meta. Las rimas inglesas presentan sobre todo versos de cuatro pies métricos, que se podrían dividir en dos versos de dos pies métricos. Mientras que en el análisis del capítulo 5 se encontró que dos golpes rítmicos correspondían a un número de sílabas entre 4 y 9, en ambas traducciones se reducen a un número de sílabas entre 4 y 7; por lo que, aunque los versos tiendan a ser más largos y no seguir las formas canónicas, la correspondencia de golpes rítmicos y sílabas sí se mantiene. Los versos de tres pies métricos en inglés, que suelen apoyarse sobre la pausa estrófica final, no aparecen traducidos siguiendo ningún tipo de diferencia métrica en la versión original, mientras que la traducción personal propuesta sí procura preservar la diferencia. Las rimas españolas también priorizan la rima sobre el ritmo.

En relación a la traducción semántica, se observa una gran manipulación en la traducción original, que emplea estrategias que van desde la omisión hasta el cambio de base cultural, con especial hincapié en la neutralización. La traducción personal intenta preservar las referencias culturales. Por otra parte, ninguna de las dos traducciones utiliza las características consideradas como elementos canónicos de las rimas infantiles españolas: repetición silábica u onomatopeyas.

En relación a las rimas de *Castle Waiting*, el análisis concluye que las *nursery rhymes* históricas son más regulares de lo que se había anticipado basándose en los pies métricos, con un claro dominio de una estructura binaria. Sin embargo, la traducción intertextual ignora la estructura formal de las rimas y no sigue una estrategia uniforme en la traducción, aunque tiende a priorizar el contenido semántico. Aparece una problemática añadida: las rimas originales

incluyen referencias ‘propias’, que no se contemplan en la traducción, es decir, la rima meta, al priorizar la traducción semántica, contiene la información de la *nursery rhyme* original, pero no incluye las alusiones específicas del contexto histórico de cada rima.

Por lo tanto, las traducciones ofrecidas no contienen ni transfieren de forma eficaz las características canónicas de las *nursery rhymes* inglesas a rimas españolas, normalmente debido a la priorización del contenido semántico, ya sea prescindiendo de la forma o manteniendo una forma regular que no corresponde a las rimas infantiles meta. Estos ejemplos y otros mencionados señalan que, en la actualidad, no se prioriza de forma sistemática una solución traductológica a las rimas infantiles que combine su forma y su contenido.

Capítulo 7

El capítulo 7 ofrece una revisión de los puntos prioritarios que se han tratado a lo largo de la tesis, incluyendo la variabilidad en la designación de la infancia, la revisión de las problemáticas generales que afectan a la literatura infantil y a su traducción, la definición de *nursery rhymes* y el análisis de su posición en el sistema literario. La importancia de la recepción de la literatura infantil en general y del valor de ejecución plástica y dramática relacionado con los elementos canónicos de las *nursery rhymes* en particular, sugiere un modelo de soluciones flexibles que puedan ser usadas en su traducción, tanto individual como intertextual. No obstante, el corpus de estudio, que sigue un método mixto, demuestra en sus resultados que las soluciones ofrecidas por el modelo no se están llevando a cabo en traducciones contemporáneas y aboga por una reconsideración traductológica.

Por último, la relevancia de las rimas infantiles en todas las lenguas como elementos canónicos con un contenido formal e ideológico hace patente su preservación y diseminación, sin perjuicio de un uso instrumental y esmerándose por preservar la naturaleza única de cada lengua y el impacto de sus rimas en el desarrollo infantil como respuesta a la hegemonía de la exportación cultural inglesa.

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1 Goals and structure

The highest-grossing animation saga is about to release its latest film. *Shrek 5* is due to appear in movie theatres in 2019 (“Shrek 5”). *Shrek* is a paradigm of a change in storytelling patterns, introducing pop culture references into its films and reusing many characters from famous fables, fairy tales and nursery rhymes (Mínguez-López, 2012; Hunt, 2009: 22). The fact that The Three Blind Mice or the Gingerbread Man appear in such a world-wide popular production exemplifies how nursery rhymes are being found in translational situations.

All languages develop oral lore that is used in the upbringing of children. Among this type of lore, we find nursery rhymes. Nursery rhymes appear as a concrete, limited and cohesive collection shared by all English-speaking countries, yet they have truly been something that was *alive*: a group of productions that changed and increased throughout time, drawn from and shared with different languages and cultures, accommodated or purged, considered to hide secret meanings and, subsequently, fossilized in print. They pre-date literary culture and have been generally studied by folklorists rather than being researched and analyzed in the field of literary criticism. Nursery rhymes are mostly examples of ‘won-over’ or taken literature with some notable exceptions written by well-known authors (Jane Taylor, Sarah Josepha Hale, Cecily E. Pike). They are approached as being instrumental in language acquisition, literacy and memorization. But, what is most interesting is that they fulfill the

function of connecting the adult and the child: they engage in communicative musicality (Coats, 2013: 139; *vid* Malloch, 2008); they inscribe the child in space and time, assisting in the awareness of the self and the other (Powers, 2008: 209) and they build a bridge in the mother-child communication dyad through language play (Brice, 2013: 188). Moreover, several defining traits of nursery rhymes and childlore are shared among most languages (*vid* Dufter & Noel Aziz, 2009; Arleo, 2006; Burling, 1966).

Thus, nursery rhymes are children's literature, a specific type of lyric expression (Pullinger, 2017: 19), but also adult production and performance: as aforementioned, a type of play that engages both adults and children. They are an example of that shared space of adult-child agency that is rooted in the pre-literate oral, anonymous tradition (Ong, 2002: 47; Postman, 1982: 13-32). Their functionality towards both the child and the adult is that of creating a timeless space where language is embodied and performed.

Subsequently, children's agency –the production of children's discourse by children themselves– has been patterned by nursery rhyme structures among other influences (Arleo, 2006: 40; Thomas, 2004: 155; Opie, 1996: 180; Opie, 1959: 6-15), without being reduced to a fixed version printed on paper. Nursery rhymes are, in origin, part of a communal creation and participation and the engagement of body movement and musicality in language and literary creation: a poetic “multimodal art form whose acoustic and phonic dimensions are fundamental” (Pullinger, 2017: 8).

Childlore and play seem to be all but forgotten in adulthood, transformed perhaps into word creativity that serves other purposes (parody, humor, sarcasm) or found in musical productions; but they are both reactivated in contact with the child: the tradition of oral, performance-driven, language play which is expressed in nursery rhymes.

Nursery rhymes prove to be a vital piece of culture: pieces of the puzzle that inscribe the child in the world, connect the adult to the child, and establish a relationship of the child to the language; albeit their real presence slowly fading from current societies (Scholastic Education) and being substituted by other types of (usually technologically-based) distractions or entertainments for the child.

The complexity of nursery rhyme's traits and their specificities within the field of children's literature highlight the different levels found in their understanding, their use and, consequently, their translation. It is for this reason that this dissertation intends to better define nursery rhymes (chapter 4) with the aim of applying this knowledge to their translation. The initial chapters of this thesis explore the state of the art and the terms that have an impact on the understanding of nursery rhymes.

Although children's poetry and nursery rhyme research are currently fields of increasing study, a wide perspective and a multidisciplinary approach is required for an effective understanding of a literary piece that combines several elements (orality, textuality and performance), diachronic changes and synchronic manipulation.

Questions were asked in relation to nursery rhymes: how can they be defined, how do they work, how are they used and why are they still a present element in common language use?

When analyzing terms such as ‘childhood’ (chapter 2) and ‘children’s literature’ (chapter 3), a heterogeneous discussion is generated, which unites the fields of children’s literary scholarship and translation studies, and where the dissertation offers several proposals towards the definition and classification of children’s literature idiosyncrasies and terminology. Further insight into the study of the position of English nursery rhymes and their specificities indicates a convergence with many children’s literature issues, but also unique divergences. This analysis offers answers in relation to the nature of nursery rhymes and the main points to take into account in their translation.

Translating these rhymes could initially be considered unnecessary, but films, books, songs and YouTube channels are continuously referencing or alluding to rhymes, most of them being English rhymes, and many of these references are found in contexts that do not belong to the realm of children’s discourse. Several questions arise in relation to how these nursery rhyme stanzas, characters or allusions are complementing the information they are surrounded by and immersed in. How does the formulaicity of nursery rhymes work? What are the ideologies captured in these references? Is it possible to transfer them into another culture? Much as when talking about a headstrong person, one speaker could say to another “you can take a horse to water...” and the second

is expected to be able to finish the saying and understand the underlining reference, nursery rhymes, their stanzas or their allusions are obviously used to fulfill several different functions in utterance and texts.

As nursery rhymes are being translated entirely and fragmentedly, the intention for the following chapter (5) is to collect answers for a methodology of translational solutions mostly focused on the *form*, meant to serve as a flexible manual in the hands of translators faced with specific situations. Following a mixed-method approach, a sample study of Spanish nursery rhymes takes place with the goal of pinpointing applicable patterns that transfer the features of nursery rhymes in relation to their form, content and performative nature. Additionally, children's literary intertextual translation is studied. The aim of this scholarship is to pinpoint how nursery rhymes will impact and be impacted by their surrounding discourse.

Once the translational parameters and solutions are proposed, a corpus analysis is offered (chapter 6). The intention is to illustrate and understand how nursery rhymes are currently being translated, and whether the above-mentioned parameters are followed. The corpus is divided into: rhymes from Kate Greenaway's *Under the Window* (6.1) and intertextual rhymes from Linda Medley's *Castle Waiting* (6.2.). The analyses focus on their metrical, rhythm and rhyme patterns as well as their semantic content and translation. The results emphasize the disparity of strategies found in translating nursery rhymes and the need to focus on their canonical features of form.

To conclude (chapter 7), an overview of the above-mentioned findings is collected, highlighting the relevance of nursery rhymes, the difficulty in creating an effective framework and the proposal of several strategies to be followed when facing the translation of an English nursery rhyme into Spanish language.

2

Defining childhood: From the imagined child to the real child

For the Latins, children have never been anything but future men. The Nordics have understood better this truer truth, that men are only grown-up children. (Hazard, 1944: 110)

Nursery rhymes are a piece of the corpora of children's literature. That statement seems to be easy enough to understand. But in such a simple sentence there are already several notions that are presumed to have a single, straightforward meaning and yet are the source of much discussion. We will focus firstly on the second part of the sentence –children's literature–, since it is mainly from the rich theories and scholarship of children's literature where solutions will be found and discarded for the translation of nursery rhymes. The term 'children's literature' entails a threefold problem. The difficult concept of childhood and how to define what a child is would be a starting point. Understanding this concept gives insight into what is expected of the second term. Thus, what literature means when connected to childhood also needs to be exposed. There is a third problem, however, and it is how the child is connected to the construct 'children's literature': is the child a passive receiver of these productions? Should the child be an agent in this type of literature? What are the biases children's literature receives due to its relation to children?

When one is asked "what is a child?" it seems it would be an easy enough question to answer and that it would be an answer that can not have changed

much throughout humanity's history – after all, the way we reproduce follows a predictable biological pattern. If one cannot answer through explanations, it seems it would be easy enough to just point out a child: a person that is smaller in size than an adult, that cannot take care of his or herself and that is still developing a maturity that is related to knowledge and social expectations as well as physical growth. But childhood is a slippery term – especially when connected to having an identifiable cultural production.

Many scholars of children's literature consider childhood came to be perceived as such in the eighteen-hundreds (seen in Reynolds, 2012; Marcelo, 2009; Oittinen, 2000; Styles, 1996; Lypp, 1995; Shavit, 1986); while others widely disagree (Ewers, 2009; Lerer, 2009; Cervera, 1991). Following the initial proposal, our current concept of childhood would have been related to a surge in the middle class, industrialization and, over all, public education, which would eventually become compulsory¹. In all of its approaches, this theory on the study of childhood comes from a westernized focus, with English-speaking countries and their development of children's literature being the most present examples. Childhood is considered a social construct that appears hand in hand with a developing economy. Parents have time and money to spend on their children, who are no longer another working hand as soon as they are able to contribute to a family-focused survival economy, as they had been throughout the Middle Ages and part of the Modern Period. The idea of childhood as a special time-space where children need to be protected and taught, as well as splurged upon, would have appeared at this time.

Children ceased to be 'miniature adults', and became entities in themselves. Paintings are used as examples to illustrate this change, with many citing historian Ariès' *Centuries of Childhood* (1962), in which children can be seen wearing adult clothes and holding adult positions, from Tudor-era portraits up to Goya. Bruegel's *Children's Games* (1560) is a perfect example: adults and children share a public space and games in the streets. There was no difference between both spheres.

The connection of this possibility with a larger and longer survival rate for children is clear: parents could become more attached to their offspring and focus on their outcome as adults. This division also created a need for parents to procure that future for their children, snowballing into a development of children-focused culture: exclusive spaces (schools, parks, playgrounds, events) and commodities (books, toys, clothes, food). These would be directly related to the outcome of the child: they needed to be acculturated and educated, therefore all of the material invested into the creation of childhood would follow the adult's schema of shaping the child.

Neil Postman (1982), in his seminal but undeniably Western-focused *The Disappearance of Childhood*, takes these basic concepts and transforms them. He defends not the invention of childhood, but the construction of adulthood. By focusing on the impact and ripple effect of the creation of the printing press, he considers that the knowledgeable adult –who had become conscious of the self through the idea of authorship – had to become separate from those regar-

ded as lesser, those who could not read. Children, together with women, lower classes and colonized populations, would be one of such collectives. Children, thus, were immersed into the process of literacy –they had to slowly and painfully acquire the capacity for critical reasoning–, and a high level of literacy would be what defined them as adults. Postman further develops his theory by considering that the media-dominated age is eroding the concept of childhood, since this concept is based upon the secrets that children need to gain access to through reading, and the concept of shame (as also seen in Hughes, 1990). In contrast, currently through visual media, all information is shared uniformly as it had been in the Middle Ages.

A diverging theory, and a more positive view of the future of childhood, focuses on the voice of women. Maire Messenger Davies (2010) considers that the social construct of childhood is connected to the possibility of women writing about it. When women are given a voice, children come into focus and childhood acquires a different status. This process is slow and is, perhaps, still happening. Women have historically been in charge of childcare and, together with girls, have been considered the main preservers of oral lore (vid Hunt, 2004; Warner, 1998; Opie and Opie, 1969, 1972). The communication between a mother and child, defined in the field of sociology as a type of dyad, has proven to be vital for the development of the child's language acquisition, but also for the development of 'sympathetic understanding' (Mazokopaki and Kugiu-mutzakis, 2008: 187): a sense of community that appears with the inscription of the Self among the Others.

All of these notions are based upon literacy and the access to education. This also means that they focus on a defined group of children: those who have access to schooling. The creation of the UN agency for children (UNICEF) and the declaration of The Rights of the Child would be an example of that particular idea of childhood being exported to countries that have possibly not changed the way children are treated with the development of industrialization. It is an idea of childhood built upon the premises that children are potential adults to be protected and defined by their innocence and vulnerability. There is no search for a diverging concept originated in different cultures, and the fact that children's literature has developed mainly in the Western civilizations seems to highlight their commitment to children – when in fact it displays a monological consideration of childhood in society. This can be seen in the societies that push this conception of childhood through a further analysis of their treatment of minorities' children in their midst. Childhood as a compendium of ideas resulting from this creation of the child as an innocent being is only for the white, middle-class child (Bernstein, 2011: 160-164).

The endorsement of education was catapulted by the ideological situation after the World Wars, where childhood became not only something to nurture, but also held the potential of connecting, healing and 'saving' the future. O'Sullivan (2005) quotes Hazard (1944) when she illustrates this idea of 'the universal republic of childhood'. Children then became a source of spontaneous generation of emotions and agency which adults can no longer access (vid Reynolds, 2012; Livingstone, 1984), as they are not tainted by experience;

and they have the power to connect cultures. This idyllic perception, which is possibly rooted in the advancement of language acquisition studies and its universal aspects (Hickmann, 2004: 6-7, 327), also makes an impact on children's literary theories, but is mostly discarded as "the child' can't be spoken about as a singular entity; class, origin, gender, geopolitical location and economic circumstances are all elements which create differences between real children in real places." (O'Sullivan, 2005: 8).

Those scholars that defend childhood existed as a concept prior to the eighteenthcenturies generally cite cultural pieces created for or adapted specifically to children: theatre performances (Cervera, 1991) or the classical Homeric adventures (Lerer, 2009)². Not many consider the oral nature of culture, although Seth Lerer does focus on performance and oration³. Joseph Thomas makes an important point when he mentions that "it is important to regard children's culture *alongside* adult culture" (Thomas, 2004: 154) –it is specifically this divide that creates a problem in the recognition and consideration of children's literature. Maria Nikolajeva, for example, makes a partition between folk tales and children's literature, as the former corpus belongs to the oral tradition (1996: 14); while I would argue that folk tales and nursery rhymes were always a shared text between adults and children, and would have been manipulated as needed to adapt to different audiences.

Focusing less on the creation of a specific literature for children and more on childhood in itself, many authors avoid clear partitions –whether it

is because childhood is always present in the adult from a psychoanalytical point of view (O'Sullivan, 2005: 18) or because "childhood and adulthood are both fictions impossible to realize and dangerous to try to compartmentalize" (Rudd, 2013: 191).

But children *are* different from adults. Messenger Davis displays a collection of data from various fields to consider the child as a result of (1) being a baby with specific genetic contributions, who (2) has been affected by prenatal conditions, and who (3) varies rapidly in size through growth (which is (4) physiological as well, therefore affecting cognition through language) until reaching maturity and being able to stop (5) being dependent, while (6) acquiring gender distinctions and sexual development (Messenger Davies, 2010: 10-12). Thus, a reduced version of this description would be that childhood is the time when a human has not reached maturity and is based, undoubtedly and obviously, on biological elements. The way these biological elements are taken into account is also in constant change. This could be exemplified through the recent advances in investigation on brain development in the second decade of life, which have shed light on the important changes in an adolescent's brain and how these affect their reasoning and decision-making (Steinberg, 2005: 70). Consequently, adolescents should be considered differently than they were only ten years ago, since some of their attitudinal problems are bound to their brain development – in contrast, monarchs in the Middle Ages were crowned and ruling by as early as age nine, since 'being of age' at eighteen was not a legally-binding concept. For this reason, it is paramount to take into

account that the consideration of when maturity is reached is linked to social and cultural situations, as is the *relevance* of this realization. The ending of childhood and beginning of adulthood has been traditionally connected to the full acquisition of language (vid Brice Heath, 2013; Hickmann, 2004; Fraiberg, 1959; among others) and through this, it is linked to the process of thinking, the acquisition of self and the belonging to a culture.

Childhood is 'childhood' then for different reasons, albeit equally complicated to pinpoint: because of biological processes which include cognition, and because of social constructs which envisage a specific kind of child to educate. There is one additional element to be added, which combines both concepts: experience. And experience is linked to the inevitability of childhood – therefore, even if childhood as a social construct disappears, childhood for the child still exists, as it is the moment in which something is experienced for the first time.

One cannot undo or unlearn a new experience. And with each new experience, the mind and body have to readjust. This novelty is connected to positive emotions, such as wonder; ambiguous ones, such as perplexity; or negative ones, such as disappointment and cynicism. Living is learning, and the main difference between a child and an adult is the amount of time spent alive. Since “every process of communication is irreversible” (Fröhlich, 2008: 496), the child learns, not only how to speak (and, depending on their situation how to read) but also becomes inscribed into a time and space through experience: communicative musicality as an initial connection to the self and the other; language as a connection to ideology and formulaicity; discourse as a connection to assumptions inherent in the culture the child belongs to. Language will give the

child the possibility to shift to a symbolic thinking process, while at the same time limiting it through structural repetitions and discourse expectations. Thus, the concept of shame⁴, linked to the ideas of obscenity, or the hypocrisy which is so needed to create a difference between childhood and adulthood is simply a collection of awakenings for the child towards what is accepted and rejected in the society they are comprised in. Through these awakenings the child builds the concept of responsibility: what is accepted or not in the sociocultural moment they are inscribed in and what is expected of them.

This same focus on experience underlines the non-distinction between childhood and adulthood, as adults will also be in a constant dialogue with experience in a mix of novelty and familiarity. The forms of not-knowing will be different, but will exist much the same way, as all new cognition is experienced, interpreted and then assimilated. The interpretation will be measured against previous cognition, but will never have one single meaning – neither for children nor for adults, although they might be subjected to different types of (mis)conceptions. The solution seems to be trialogic thinking, not a dialogical way of thinking which intends to find resolution: a correct, single albeit temporary, epistemological answer to the question “what is a child?”

Understanding what childhood represents –or, rather, the variability in its meaning- in the phrase children’s literature will enlighten the discussions on several issues that arise and are paramount in the theoretical concepts related to children’s literature.

The second term of children’s literature is what needs to come into focus

next, and it will always be linked to the first. When speaking about children's literature the terms feed each other: this child is no other child than the one that is contemplated by the literature destined to the child. The literature is no other literature than the one meant for the child. Thus, the terms are unique to each other in this particular context (Lesnik-Oberstein, 1996: 16-20).

The bases for this assertion are many. On the one hand, several scholars have recorded, commented and analyzed authors of children's literature who also write for adults. Although they publicly say that they do not make any adjustments in their writing when writing for children, when taking a closer look at their work, adjusting is exactly what they are doing: selecting simpler sentences, defining characters by their actions, directly requiring attention from the reader (vid Reynolds, 2012; Ewers, 2009; Nodelman, 1992; Hunt, 1991). This structure collides with many of the features considered principal when measuring literary quality. Two additional issues should be addressed at this point.

Zooming out, one should ask what literary quality is – how the literary canon came to be, what the dominating ideologies were, why some pieces were forgotten and some were preserved and, when the novel came to be the main literary model, why popular pieces were discarded as lower literature, creating paraliterary pieces. Therefore, the quality of children's literature can be discussed, but it must be inserted into the discussion on the quality of all genres of literature, which is also changing and subject to diachronical motivations outside of the literary system itself.

On the other hand, this specific kind of writing might indeed be connected to that overlooked orality in children's literature. Barbara Wall (1991) suggests this when she considers "the tone [...] has much in common with the tone of a particular kind of oral story-teller, one who holds attention not so much by the quality of the story as by constantly demanding active audience response. Learner-readers may indeed find the fusion of oral and written narration amusing and entertaining" (18).

Children's literature is thus pitched against adult literature in all genres, and it seems that to prove the worth of children's literature it must always be defending itself by proposing arguments that define it *as* literature. But if the tools to define literature are those proposed by adult literary standards – does it make sense to use them to measure children's literature literary quality? They have been used. Nikolajeva did so very effectively in her *Children's Literature Comes of Age* without taking into account that, if children's literature were to come of age, it would cease to be children's literature as Rachel Falconer points out (Falconer, 2004: 571). It is due to this contradictory situation that alternate approaches have been proposed to measure children's literary quality – many of them being more related to intentionality and function than to the text itself.

For authors are writing for a child, but what child? Since we have established there is no such thing as an ideal child, authors of children's literature write for the imaginary one and this one normally has much to do with the author's own memories of their childhood. This idealization of adults towards childhood might be connected to that common subjectivity that times past

were always more innocent and ideal, better, in short – perhaps it is a consequence of industrialization or a common occurrence related to growing old and cherishing past experiences when they were novelty. This idealized or nostalgic view on childhood (Reynolds, 2012; Messenger Davies, 2010; Styles, 1996; Fraiberg, 1959) is peculiar, since it “is only in the minds of adults that childhood is a paradise, a time of innocence and serene joy” (Fraiberg, 1959: ix). Children would rather grow up (Hunt, 2009). Preserving this ideal child, or considering what would have changed the author as a child had they received a specific kind of text addressed to them will be determinant in the generation of children’s literature. In all forms of writing, the author is conscious of a reader – but it is perhaps in children’s literature that the author most clearly actively intends to *shape* the reader through the own *reshaping* of her/his memory. We could stop at the analysis of the author’s subjectivity, but in fact, for children’s literature to exist it requires publication, distribution, promotion. The adults belonging to these fields are considered mediators in children’s literature. And their own childhood also comes into play, since one of the main factors towards deciding the child suitability of a text is measured against the memory of the mediators own childhood and adolescence (vid Ewers, 2009:141-142).

I would argue that it is not only their imagined child that they are addressing, but the memory of the impact children’s literary texts had upon their own childhood and development: the inflection moment of experience; the dawning of knowledge, companionship, empathy. The texts we read as children have shaped the way we read and think, but also the way we socialize, communicate and the expectations we have of our present. Deborah Cogan Thacker considers

“the lack of recognition of the relevance of children’s literature to an understanding of the way that we, as adults, make sense of literary language, has an impact on the nature of not only the subject but the function of children’s literature in the real world” (2004:54).

However, the consequence of this writing for the child we remember having been has an immediate consequence: colloquially one could say children’s literature is ‘out of synch’, always one step behind. And that is why children also take literature; they use, reuse, adapt, manipulate and copy that which they find interesting, amusing, fascinating or terrifying whether it was meant for them or not. Finally the real child – that elusive concept – comes into play in children’s literature.

Through these brief concepts the idiosyncrasies of children’s literature come into the light in context. They are mainly issues of power, of intentionality and of reception and will be studied in detail in the following section. They many times overlap and often are studied from diverse perspectives – from the generation of the text to narratology; from translation to the text’s visual props. Children’s literary criticism proves to be varied and complex, as it searches through interdisciplinarity for a unique position from which children’s literature can be regarded as its own entity.

3

Idiosyncrasies of children's literature

Although descriptive taxonomy is useful as it seems to divide knowledge into practical subunits, I would like to emphasize the connection among all the different idiosyncrasies stated in this chapter. In fact, I will propose a main link between the different issues, so as to understand them as a whole. Therefore, the division I am proposing is mainly to organize information in a manageable way while it also clearly focuses on generalizations. In practical examples and unique case studies didactics will be approached and analyzed differently when focusing on a YA (young adult) dystopian fiction series than when the subject matter is a picture book marketed to (parents of) children who can not yet read. This is not to say subdivisions are not useful, in fact, when focusing and analyzing a specific part of children's literature, a scholar might present results that, then, echo on a macro level –without exemplification; there is no rule– so that generalizations can take place. For this reason, I consider case studies, example analysis and frameworks can offer a wider view of any issue when contextualized.

On the other hand, wherever possible, throughout my overview I will be adding information on translation, as it is the main focus of my study. In many of the theories addressing children's criticism and current issues, translation – its processes and its analyses– has been an integral part. Thus, I will focus on these points and combine them with further translation scholarship.

Nursery rhymes will be addressed in chapter 4 to understand their specific nature, and the following chapter intends to focus on the areas where nursery rhyme research and their translation converge and diverge from general children's literature theories, thus shedding the generalities and pinpointing specific useful issues which can be applied to the ensuing corpus study.

3.1 Issues of intentionality

People slip without realizing it from talking about children's books to talking about educational philosophy. (Hollindale, 1988: 1)

The unique connection between translation studies and children's literature studies offers insight into the analysis of text intentionality. Both fields focus on an intermediary-agent: in translation it is the translator, who is firstly a reader of the text; and in children's literature, it is the mediator– the publisher, the distributor, the parent, which are presented as a circle of mediators by Hanz-Heino Ewers (2009: 25). Literary mediators build a bridge between the two sides: the supply of literature available on the one side and the demands of the readers on the other. To do this job properly mediators must be familiar with both. The correlation between the role of the translator and a mediator is clear: the need of familiarity with both fields (source and target culture/adult interest and child interest) and the need to bridge both fields in a useful and meaningful way.

Katharina Reiss and Hans Vermeer (1996, first published in 1984) presented the concept of *skopos*, which is picked up by authors such as Basil Hatim and Ian Mason or Peter Newmark (vid. Snell-Hornby, 2006, Weissbort and

Eysteinnsson, 2006; Newmark, 1988) and impacts somewhat the way children's literature is perceived and especially how it is translated, as will be seen in the following paragraphs. The *skopos* theory could be explained in a simplified manner as the analysis of the intentionality of the source text for its transfer into the target text, and this analysis includes any type of intentionality. That is to say, arguably, that transferring the ideology of the text could be a *skopos*, but trying to preserve the structure of the text could be an example of another type of *skopos* (Levý, 2001)⁵. Reiss and Vermeer underline the importance of meaning by considering that the translation should always take into account the semantic intention of the source text and translate that intentionality to the target text. They put emphasis on the translator over how this intentionality-oriented translation might affect the form of the translated text.

The disadvantage is that, with the introduction of the idea of *skopos*, Snell-Horby considers that almost any translation could be considered valid. Depending on the target audience and the preferred function, the source text can be manipulated and accommodated for the *skopos* needed. Mary Snell-Horby observes that, "this approach relativizes both text and translation: the one and only perfect translation does not exist, any translation is dependent on its *skopos* and its situation" (2006: 20). This approach to the study and analysis of translation might put the source text in danger, giving rise to adaptations that take the intentionality more into account than the form, with the source text becoming relative through the translation or, on the contrary, purging the source text of any ideology that differs from the target culture. What is underlined

to contrast this relativity of translation, however, is that a single text can have several secondary *skopoi*. This idea will be addressed again.

Hatim and Mason open their *Discourse and the Translator* confirming that “translating is a communicative process which takes place within a social context” (1991:1). The idea of *skopos* therefore relates to what Hatim and Mason call “adequacy of a translation” (ibid 8), where the aim is to fulfill the specific intentions of a translation for certain needs of the reader. Although this concept does not correspond exactly to the adequacy addressed when speaking about children’s literature the function is similar: accommodating the text to the reader.

Hatim and Mason also propose an interesting idea based on the dichotomy of genre and discourse, the first being a conventional constraint and the second an attitudinal illustration. In the combined use of these two concepts, what is perceived as a single genre might encounter several rhetorical intents that they call texts, and that need to be followed by the translator (ibid 70-75). Here another bridge between children’s literature and translation is found, for if children’s literature is to be considered a single genre (Shavit, 2009; Wall, 1991), then it would mean it can fulfill only one single role, and that would be the didactic one (Oittinen, 2000: 65), although the possibility opens up of children’s literature producing different discourses.

The unavoidable link between children’s literature and pedagogy originates, as has been seen in the previous chapter, with the idea of written children’s literature being born, as such, hand in hand with the implementation

of compulsory education and the development of the school system. Although the connection of children's literature and didacticism can be contradicted, it is also one of the main points in children's literary scholarship. Emer O'Sullivan considers "the origins (of children's literature) can be found both in the literary and the educational systems" (O'Sullivan, 2005: 24) and, as Zohar Shavit mentions, "unlike the case of adult literature, the educational system was intrinsically involved in the development of books for children, which later emerged in culture as a system of children's literature" (Shavit, 1995: 30)⁶. Children's literature, its development and its dissemination seem to be very clearly related to education. But this may not be completely accurate. Most scholars consider the first publisher to dedicate his work to children's literature as being Newberry, represented through his 1744 publication of *A Little Pretty Pocket-Book, 'intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly'* (Kinnel, 1996; Evans, 2004). It is precisely this first example, as seen in its title, that takes a different aim in publication than one focused solely on pedagogy, in contrast with books previously used in the education system: religious books, hymnals, courtesy books (Lerer, 2009; Kinnel *ibid*).

Mostly, Newberry is quoted as being the establisher of children's literature as a market (Kinnel *ibid*; Shavit, 1995) and children's books as a commodity, but his was also the first example of a book published with the child's entertainment in mind – opening a vast array of new possibilities in consumerism, but also picking up on the importance of what *children* might want from children's literature.

This persistent view of children's literature as a didactic instrument –as having a main *skopos* of pedagogy– is also related to the fact that children's brain development as well as their cultural acquisition occur mainly during the time period in which they are consuming children's literature (Brice Heath, 2013; Cremin and Maybin, 2013; Malloch and Trevarthen, 2008). Does this mean that education did not take place before children's literature existed? Education was organized differently, but what is missing in this intentionality emphasis is the oral tradition.

Taking a closer look at this focus on didacticism, I will present a small overview of the diverse academics that have presented this issue in children's literature so as to better understand how it has affected its perception of intentionality. Nikolajeva's proposal is that:

The view of childhood and the educational aspects of reading have been crucial for the evolution of children's literature. It has gone hand in hand with pedagogical views; literature was a means, and a very powerful one, for educating children. Therefore, children's literature has also been studied with this view in mind –that is, the suitability of books for children's reading. (Nikolajeva, 1995: ix)

Suitability is thus connected to pedagogy and will link to the issues of power very directly. For suitability will be directly related to the type of text which will be accepted and rejected by the mediator circle but will be in a continuous flow both synchronically and diachronically as “reasons for rejection at one age may be reasons for acceptance at another” (Hannabus, 1996: 425).

The fact that a text is considered didactic has acquired two different

meanings. On the one hand, as an instrument meant for teaching specific material (for example, an alphabet book, or a book that includes different jungle animals), and on the other hand, as an instrument for acculturating children; Ewers, for example, considers its intentionality to “serve the intellectual development of children and young people, their acquisition of knowledge” as well as to “mediate values and thus serve religious and moral education” (2009: 114). This responds to the unique circumstances of children’s literature, as it is an interdisciplinary reality since it is always in contact with other artistic realities: with music in songs, with dance, with movement in comics, movies and television, with dramatization in theatre, coordination, etc.; the child will require a specific type of contact with the text, where they should be able to build connections to diverse linguistic levels and acquire the distinction between different types of language; this should work *as a reflection of experiences* and not a simple lesson taught through a story (Cervera, 1991: 20-23).

Children’s literature proves then to have diverse *skopoi*: learning of a system of codes (language and discourse) to become an accepted adult; learning the unique type of knowledge offered in the book (what it teaches about: from animal names to sexual awareness); acquiring the perception of what is approved and not approved in their culture (becoming acculturated). By mediating children’s literature, the mediator circle can intend to impact all of these issues at once, and that is why a child is asked to go against nature, that is, to remain motionless and focus when learning how to read, while reading also offers a way of thinking: a linear and sequential type of logic to reach a conclusion.

Consequently, stages of literary competence are employed by schools with the assumption that children need to progress through them to acquire reading skills (Postman, 1982: 76-77). Books are didactic then, *also*, because they adapt to what is expected that different ages will understand – not only at a syntactical level, but also in experience.

Didacticism in children's literature is complicated: it is not a release of information that a person is expected to learn by heart (with, perhaps, the exception of alphabet books and similar publications). It is a combination of language acquisition –presented in levels–, knowledge acquisition and emotional development: all three immersed into acculturation while, in the world outside of books, the unsupervised child never stops learning. The society's consciousness of childhood undoubtedly affects the elaboration of contemporary literature with the child reader in mind. Let's view some examples.

Focusing on The Netherlands, Anne de Vries considers that previous to 1880 “children's literature was seen as an instrument in moral or religious education. Because it was assumed that children would immediately imitate the characters, people wanted to give them stories about moral children” (1995: 116); whereas from 1880 onwards “two main approaches to literature are used [...]: a pedagogical approach –in which the children's book is seen as a means of passing on moral, political or religious values– and an aesthetic approach” (ibid). The main difference in these two approaches from her point of view is how the moral is included in the story. The pedagogical approach would give

priority to the moral message, regardless of how it appears in the story, whereas the aesthetic approach would give priority to the story and the moral message should be secondary or could remain hidden (ibid 118).

Shavit gives a further example when quoting the importance of chap-books –considered unofficial adult entertainment– as one of the main sources of reading for the new child reader (Shavit, 1995: 30-31). The perceived inappropriateness actually generated the creation of new literature for children, in compensation. Therefore, after the religious-inspired literature a new moral school of education emerged. She speaks about Newberry when she comments that this new school of education appeared in the context of the Age of Reason and was intended for the “fusion of amusement and instruction” (Shavit, 1995: 32). The creation of this new literature was viewed as a “huge potential” (ibid 33) for the commercial market and the child became a new target buyer.

In relation to children's poetry, Lisa Paul (2010) gives another, perhaps subtler example of the didactic intentionality of children's literature, when mentioning how, in the span of two hundred years, the published poems directed towards children have changed from a colonialist perspective to a post-colonialist one, criticizing what had been praised before. Through this case, she comments that “despite shifts in implicit ideological and cultural assumptions from generation to generation, mediating between what poets write and what children read remains a delicate minefield of conflicting interests” (ibid 41).

The three examples mentioned have two interesting points in common:

firstly, they neglect to mention any type of oral-written tradition and focus only on the production of written texts. Although there is some reference to how children select and create what they prefer to read, this issue is secondary and will be seen in detail in the following chapter. Shavit, in fact, intends to define the children's literature sphere when she speaks about the process of emergence of this new system and its development, insisting that it was a "tedious one" (1995: 30). She considers it wasn't until the mid-19th century, connected consequently to industrialization, capitalism and the profit to be made from a new niche in the market, that systems became "exclusive: a text could enter either one or the other system. Until then, the pattern of shared elements continued to exist side by side with the new pattern of systems which excluded each other" (ibid 30). Nikolajeva also conveniently considers that "the only feasible thing is to attempt to sketch the historical poetics of children's literature rather than a history of children's literature as such, to ignore details, concrete works and authors, and instead look for tendencies, recurrent phenomena, typological similarities and possible paths of evolution" (1996: 14).

Secondly, all examples focus mainly on Western cultures, therefore overlooking the possibility of a different source or way of creating children's literature in other literary systems – again, literature *published as* children's literature is the focus of study.

Shavit mentions that in her study of children's literature she has found globally that it follows general patterns and dominant structures to create a

universal structure in the development of children's literature, where Nikolajeva considers there is "a similar historical model is common to all children's literatures both in their inception and later on in their development [...] transcending national boundaries and even temporal ones" (1995: 27f). For this reason, the examples presented should illustrate the children's literature development throughout the world since "all systems of children's literature known to us, without exception, pass through the same stages of development. Moreover, the same cultural factors and institutions are involved in their creation" (Shavit, 1995: 28) or, as Nikolajeva comments, "children's literature has more or less gone through similar stages in all countries and language areas. First, existing adult literature, as well as folklore adapted to what is believed to be the needs and interests of children (...). Next, didactic, education stories written directly for children (...) Most often these two periods overlap" (1995: x).

Both positions open the door to eliminating any dissidence or any production outside the published literary market – one that has been created as such under the hegemony of English-speaking cultures as the extradition numbers illustrate (Ghesquiere, 2006; O'Sullivan, 2005: 65-66). Orality and other possible structures of literary productions meant for children –which might carry other possible *skopoi*– are discarded. Will children's literature be doomed by the patterns of adult literature and organize its production into convenient canonical spaces where other types of voices are invisible?

What are the dangers of reducing children's literature's intentionality

into a pedagogic one? I would say they are easily found widespread in current children's literature. More and more children's books have to explain what the child should learn – much as the evil character in an action movie takes their time to explain to the main character what their plans are before terminating them, giving the hero just enough time to escape. Children might have a shorter experience in life and might still be acquiring linguistic dexterity, but they are not dumb. This simplification of children's literature can be found very clearly in how it is approached in translation.

Moreover, this simplification of children's literature *intentionality* towards a didactic *skopos* directly relates to how their translation is approached, as Cristina García del Toro illustrates in her paper (2014), where translation students propose a great deal of textual manipulation in children's literature translation to accommodate the child reader of the target language; a result which is linked to scholarly trends that study the translation of children's literature systematically assuming this stance. This approach generally focuses more on the translation specifics and their impact on cultural references and results in support for accommodation of the text in search of acceptability (O'Sullivan, 2005: 74).

'Acceptability' (Marcelo, 2009: 66) is thus promoted with the aim of an easier reading for the child, as reading is considered something of a learning process in itself that the child should grow to enjoy. Whilst educating the child could be considered making them be subjected to the otherness of the source text, whether it is in specific cultural translation challenges or in attitudinal or

social differences, this is a secondary intentionality in the translation or might be discarded completely. Translation focuses on the need for the target reader child to read the text easily – both foreignness in vocabulary and references as well as cultural differences might be polished to keep readability paramount. Gisela Wirnitzer Robisch considers translation as manipulation, with a special significance in children's literature due to the reader:

A meta text should be accepted and adequated to the child reader and, for this reason, the translator should make any changes that are considered necessary, when he/she considers the child is missing a series of pieces of knowledge due to his/her short age. (Wirnitzer Robisch, 2009:32)⁷

This idea is consistent with considering that the translator must make the text entertaining for the child reader so he does not become bored and loose attention (Pascua Febles, 2009: 78). The same concept is picked up by Juan Rafael Morales (2009) who defends that the reader does not have the cognitive 'utensils' to decipher the text and, therefore, the priority of the children's literature translator should be the acceptability of the text and making it easy for the reader (ibid 95). Interestingly, this freedom for manipulation will be seen again when referring to reception of the child reader (Oittinen, 2000; Bell, 1998). However, coming from a different stance – it seems children's literature is viewed as malleable by most translation scholars and this consideration certainly feeds back into the consideration of children's literature as a lesser literary production.

There is a unique position when considering children's literature as mainly didactic, and it is the one that intends to follow the 'universal republic

of childhood' premises presented in the previous chapter: the multicultural translation. This approach to translation is categorically a didactic one, with a very specific didactic *skopos* in mind in which, ideally, "through the reading of translations of children's literature, our young readers would meet children from other countries and cultures and would become multicultural readers" (Pascua Febles, 2007: 13).

Among the translations of children's literatures focused mainly on promoting multiculturalism, Isabel Pascua Febles studies the Canadian example where the translation of children's literature belonging to several ethnic groups and immigrant collectives is promoted to generate a mutual understanding among the children that share a classroom. In this case study, for example, she underlines that almost any analyzed sample of children's literature of the 70s and 80s has a pedagogic purpose, since it intends to illustrate different customs, images and culture to the child. The common language is English or French, but the names of the characters belong to several ethnic groups whose cultural and belief systems are reflected in the way the characters react and confront situations. Pascua Febles considers that this multicultural intention has to be strongly backed by an educational system that proposes critical reading. To complement the translation, several explanatory options should be included: glossaries, explanations of the text or compensations – all of which should be investigated and promoted in the educational context for a proper understanding. This points to the fact that the translation proposed by Pascua Febles as a didactic multicultural translation can not be applied to the general reading

of children's literature translation. It also picks up the ideas proposed by Riitta Oittinen (1993) of the need of an ideal childhood context to use children's literature correctly as an instrument to promote multiculturalism. This need for an ideal childhood, with an awareness and culture of their own, illustrates the complexity the creation of that context entails, as well as its scarce presence in the current global market.

Thus far, didacticism seems to have many different faces and have been approached very differently. However, when a proposal is accepted generally in criticism, a corresponding counterargument does not take long to appear, and children's literature proves that it does follow the rules of literary criticism in this aspect. As mentioned, children's literature is defined as didactic by many; however, its main *skopos* is considered to be entertainment by many others – as Newberry already predicted in 1744.

Ewers (2009) considers that “pure entertainment as the goal of children's literature is generally regarded as being in an oppositional relationship to all educational children's literary norms” (122). Furthermore, the link between this reduction of children's literature to the didactic and its impact on the perception of its literary quality is underlined when he comments that the “element of entertainment in children's literature is very rarely thematized, let alone raised to the level of an indispensable quality of children's literature. It is often dismissed as a trivial, irrelevant, accidental quality of children's literature” (ibid). Juan Cervera deems that it is the educational system (and I would add the

mediator circle) who uses literature with educational purposes and adapts it to the message it considers should be taught, creating *instrumentalized literature* (Cervera, 1991: 20). Xavier Mínguez-López (2016) also regards the educational agents as those who select which pieces of literature to empower and be used in the educational systems, consequently demanding a correct adequacy to the system's values. Didacticism is considered by Mínguez-López as an important example of subjugation (ibid 36). Several other authors quote entertainment as one of the main motivators for children to read, although most of them contrast this function with the pedagogical nature of children's literature and consider it is subjugated to the prior one, as laughter was considered immoral at the moment of the institutionalization of children's literature and survives as an example of subversiveness and carnivalistic culture (O'Sullivan, 2005; Lypp, 1995).

It is the very origin of children's literature that will bring up this issue again in chapter 4, as "while their elders are urged to play for the sake of their health, the young are cajoled into learning through play" (Brice Heath, 2013: 184). Children will drift instinctively towards an entertaining activity which does not request a guided kind of learning (Messenger Davies, 2010; Postman, 1982), but this kind of entertainment also (in)forms the child; Oittinen very clearly sums it up "all pedagogic art is poor, but that all good art is intrinsically pedagogic" (2000: 65).

3.2 Issues of power

Adults write for each other but it is not usual for children to write literature for each other. This makes children the powerless recipients of what adults choose to write for them and, de facto, children's literature an intertextual sub-genre of adult literature. (Wilkie, 1996: 132)

The issues of power that affect children's literature are related both to the text itself and to the position of the text in the literary sphere. Both of these will be inevitably affected by the sociocultural situation as well. At this point, I must underline that all references to this issue are in relation to the printed text, as it can be analyzed objectively: from a narratorial perspective and through a market exploration.

When speaking about the text itself, Wall (1991) and Beckett (2002) underline the consideration of a 'dual address'. The overview of this concept considers that the sender and the recipient of the text belong to different human communities (Nikolajeva, 1996: 57); thus, children's literature is a production made by adults for children, where two codes can be found, the adult code and the child code. The main hypothesis of this proposal is that the adult can find a different message in the text than the child, and this message will be, at the least, as relevant as the one intended for the child – as it is the adult who will select the reading material. This is called asymmetry, dual address or bisemic multiple-addressed text and is the basis for the overly-quoted *The Case of Peter Pan, or the Impossibility of Children's Fiction* by Jacqueline Rose.

There are several additional points to this main theory outline. Various authors make a difference between 'dual address' and 'double address'. The

'double address' would be the one which overtly speaks to the adult behind the child and creates a clear dichotomy in the text. This style is currently considered to be rejected by the child reader. As explanatory examples, Ewers (2009) mentions that authors clearly stated they were directing the work to mediators in the 18th and 19th centuries through introductions, explanations and prefaces, revealing "both its intentions and the modes of representation that have been chosen" (35). A single address would thus be the one that speaks to the child directly, ignoring the adult reader. The 'dual address', however, would fulfill the same role but in a more subliminal or indirect way. The child would not be overtly aware of the message being for the adult mediator as well, but it would still be very clearly present.

In fact, the presence of this dual address would already take place outside the text itself (O'Sullivan, 2005: 14), and be manifest through peritext and paratext as well as through everything related to the book's publishing: the writer, the text's selection, and its distribution. The mediator circle would be involved in this process of publication; consequently, it is not only the parent who decides what the child reads, but all the adults involved in the selection, publication and distribution process. The importance of the concept of childhood for the mediator circle appears again to be paramount: they will be the ones deciding what is appropriate for a child, how much a child can understand from a text and what experiences the child is ready to vicariously live through.

Although Ewers considers the mediator circle as something inherently positive –as well as inevitable in children's literature, especially for infants who

are not able to select their own readings (ibid 26)–, the need of the author to accommodate to the expectations of the market result in underrepresentation of many ethnicities, typologies and story-telling models. As has been analyzed by the School of Education at the University of Wisconsin-Madison through all the children's literature publications in the United States, diversity is more of an aspiration than a reality (see fig. 1). They released an illustration to further demonstrate the lack of diversity in the year 2015:

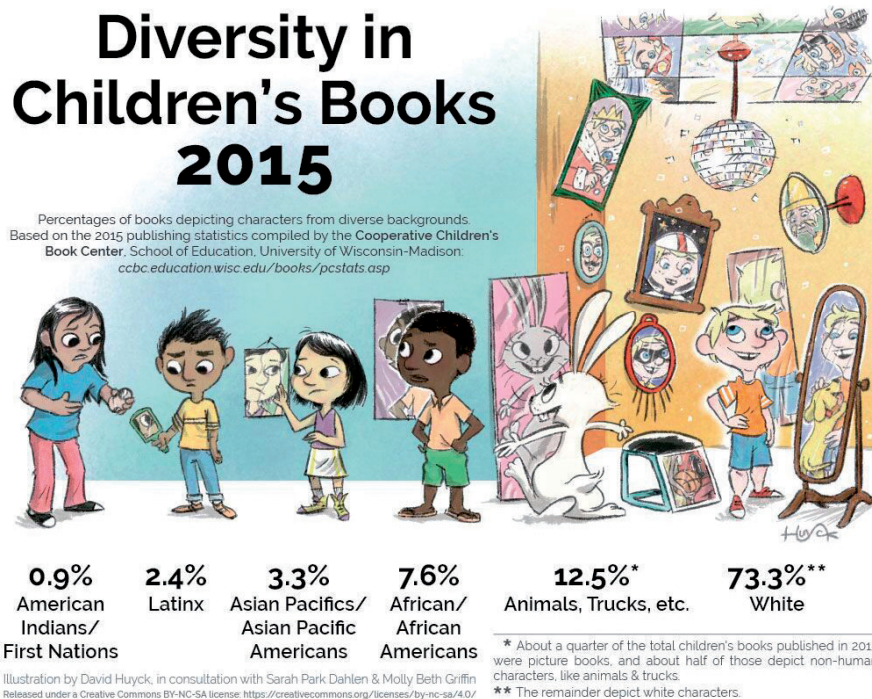


Figure 1: "Diversity in Children's Books 2015." Source: Huyck et al., Cooperative Children's. Book Center, School of Education; University of Wisconsin-Madison, Sep. 2016.

The main problem with the dual address and the expectation of the mediator circle is the perpetuation of the predictable literary models as they are perceived to be marketable in an easier way (O'Sullivan, 2005: 14). The universalities in topics, characters and resolutions answer mostly to the interests of white, middle class and educated consumers, for "although their intrinsic worth is judged differently, all books are packaged to be sold" (Meek, 1996: 9). This is

not to say that a book can impact a child in unexpected ways, since “the way texts appeal to readers emotionally is indeed universal” (Nikolajeva, 2014: 79).

The mediator circle intends to take into account whether the child will be able to understand the text, whether the text follows the socio-cultural standards, whether it has an aesthetic value – and funnel these ideas through their own anticipations of the market and its previous successes. The model of childhood that originated in the didactic framework of the post-World Wars era has become in this way the model that bonds to the market: it might not be that all of the children's printed literary spheres have developed following a similar pattern, but those that connect to marketability and consumption have.

Accordingly, mediators can become censors, and “refuse to pass on any literature that does not fit in with the own concept of literature to the group of readers for whom they are responsible” (Ewers, 2009: 27). The author of a children's literary text is therefore anticipating the censorship or limitations of the mediator circle, and will intend to adapt to the requirements beforehand, and include them overtly or covertly in the text itself. Children's literature then speaks to the child, but also speaks for the benefit of the child – for what is considered good for them (Zipes, 2002: 44) at any given moment. The intentionality must be approved by the mediator circle (and the text will have, at the least, a secondary *skopos* which will be to adapt to the expectations of this circle) and display the cultural information that is considered will accommodate to the child receiver. Children's literature is then the literary piece where the child is the addressee; and this field will include productions specifically for children,

but also adaptations, abridgements and versions accommodated for the child – or, to be more precise, to the child as understood by the contemporary mediator circle. It is established then that writers are, in fact, not writing for a child, but for an adult, the adult's perception of a child and the child imagined.

As seen in the previous section, for a text to be accepted by the mediator circle: to be published, distributed and accessed by the child reader/listener, the text must be considered suitable. 'Suitability' could be defined as an established way of writing and message *content* that will be accepted by mediators for its publishing and dissemination. This suitability directly impacts the style and links to the idea presented in chapter 2 of the quality of children's literature. Although the trend is changing, and I would argue that it is connected to the blurred borders between adulthood and childhood, children's literary style had traditionally been considered suitable when it was simplified, followed repetitive patterns, did not break story-telling anticipations and did not offer lexical difficulties; what is commonly named 'writing down' for children (Sell, 2002; Lesnik-Oberstein, 1996; Wall, 1991; Ransome, 1990). The parameters found in this writing down are those that have impacted the perception of children's literature as being of lesser quality, as "'suitable for children' came for many to be synonymous with 'anodyne' and 'stylistically moribund'" (Reynolds, 2012: 27). The repercussion of this intrusion of adults in the world of children's literature also impacts a text in translation, as the translators will take into account "the actual receptive ability of child readers, and the ability that intermediaries assume them to have" (O'Sullivan, 2005: 24) when approaching the transferring of a text to another language and culture.

There have been scholars who consider that “to decide which texts are ‘difficult’ or ‘suitable’ for any group of learners is neither straightforward nor generalizable. Children stretch their competences to meet the demands of the texts they really *want* to read” (Meek, 1996: 5, italics original). The main proposal is that children will simply take what they need from a text and discard or read over what they do not understand (Styles, 2010; Meek, 1996; Lesnik-Oberstein, 1996). Through this contrasting idea, two issues arise: on the one hand, the fact that children will (and can) do exactly that with *any* text. On the other hand, the fact that the same issues of accommodation, suitability and dual address take place in adult literature and thus, Rose will be counterpointed by the notion that, if children’s fiction does not exist, no fiction can exist at all.

Children’s literature is that considered to be addressed to the child, but “children and young people are obviously among the unintended receivers of many literary messages” (Ewers, 2009: 10). These messages might then be accommodated or accepted into the children’s literary sphere by a shift in the market’s paradigms or ideologies, or might not ever become part of the children’s literary sphere. These texts –with an increasing number being accessed easily and without mediation by children through diverse media– give an idea on a different version of how to define the children’s literary sphere. Through a reconsideration of childhood, and a subsequent analysis of what expectations are placed on children and the suitability of the text they receive, I would consider we should name our research field children’s discourse. Children’s discourse would then be divided into children’s literature; discourse taken by children, and child agency. Children’s literature, as already seen, will be the one

addressed directly to children – the one that accommodates the market, whether in compositions specifically for the children's literature market or taken from other areas and manipulated to fulfill the market's expectations. Discourse taken by children or won-over literature would comprise all the texts that interest children and are synchronically placed *outside* of the children's market, that is, they are not considered appropriate for children by the mediator circle. Some of these pieces might become part of the first group, while others will be discarded in a larger diachronic view. Child agency will respond to both of these inputs, modeling upon the style and messages which are meant for them and the style and messages which they are interested in individually or as a group. I would compare it to crossing a road. An adult without children will cross at a red light or in the middle of the road, as long as there is no danger, and many times in front of a child. When a child and an adult figure cross together, they wait at the light until it turns green and they are authorized to cross, following the expected rules. When a school child crosses on their own, they also cross at a red light or in the middle of the road, as long as there is no danger; additionally, they also need to make sure there are no known adults around to catch them doing so.

Although more on child agency will be seen in chapter 4, the outline could be structured as follows (fig. 2):

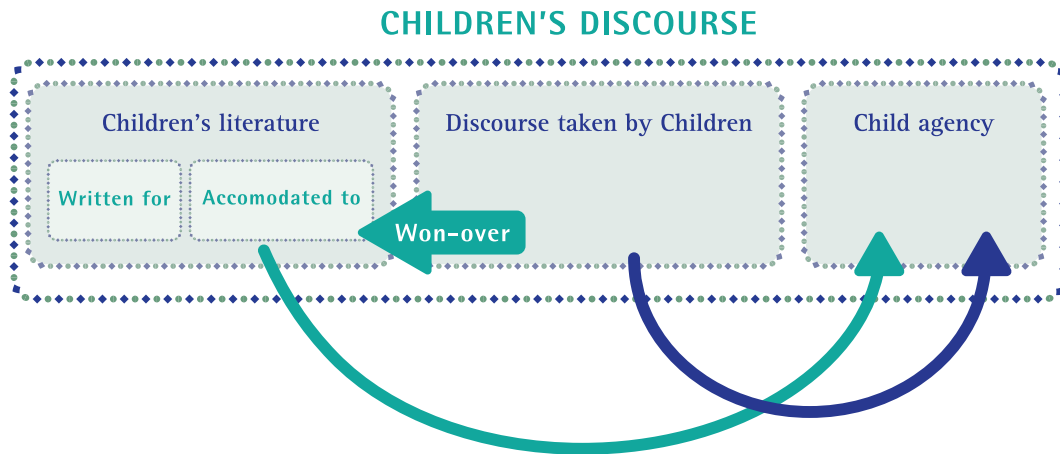


Figure 2: "Children's Discourse: influence and fluidity." Developed by Catalina Millán, designed by Gisela Almerich Fuster, June 2017.

When referring to a dual address, this type of communication takes place in all fiction and story-telling. In fact, it happens in all discourse. After all, any type of communication –to be true communication– is dialogical (Sell, 2002:3; Bakhtin,1981). In children's literature, this dialogue can be seen in many circumstances: content, structure, message (Nikolajeva, 1996; Nodelman, 1992; Stephens, 1992), but this same dialogue appears at the reception of any message, at any point in time and regardless of age.

When presenting the concept of the 'implied reader', Perry Nodelman mentions:

A consideration of implied readers makes it clear why children's texts are different from other texts and even, to some extent, how they are different, and how we must read them differently. There is obviously a great distance between the reader implied by a Mother Goose rhymes, who does not need to know much more than that words put into patterns can be fun to listen to, and the reader implied by T.S. Eliot's *The Waste Land*, who must be conscious of the history of the world and many of its mythologies. (Nodelman, 1992:11)

The child that listens to Mother Goose and the adult reader of T.S. Eliot are *both* implied readers perceived by the author and the mediator circle; marketing will make it easier to discern who they are. Not only is childhood ever-present in adulthood, as experience is cumulative and not un-learnable, children's literature can be appreciated and enjoyed by children and adults alike, as will some of the pieces of adult discourse. This dual address appears in all kinds of literature intended for adults only. As Roger Sell (2002) points out, Shakespeare was writing both for the lord and the rabble; a love poem meant to be published is aimed towards a single object of love, all those who have been in love, and all those who have not (ibid 8), as well as for the publisher, distributor and specialized media. The fact is that fiction presents a single story out of which the receiver can create their own generalization – much as happens with language itself (Vigotsky, 1986: 7). In order to communicate one must acknowledge an otherness, which might happen to be “a *significant* otherness for us” (Sell, 2002: 4 italics original) and impact how we think and change our perceptions.

3.2.1 Ambivalence

This opens the discussion about the position of children's literature in the cultural sphere in general. The consensus is that children's literature is positioned at the outskirts of the literary sphere and considered inferior or secondary – as it serves the mentioned didactic intentionality and lacks literariness. However, through texts presented as children's literature but that are actually read by adults –not just to interpret them to children, but as readers themselves–, a new type of text appears, which is the ‘ambivalent text’ (Shavit, 2009: 70). Ambi-

valent texts originate from two points: the reception of the text as readers by two audiences (adults and children) and the structure of the text itself (in all of its levels: morphosyntactic, semantic, structural and its message).

The 'polysystem model' presents an example of how these texts would work and to better understand it, a small overview of the polysystem theory is introduced, as it will be addressed again in following sections. The polysystem theory picks up ideas presented in semiotics and comparative studies and intends to create a systemic study of cultural phenomena in which culture is contemplated as a global system and "as one of the decisive factors that helps organize social and individual life" (Even-Zohar, 1999: 71)

The polysystem theory encompasses several issues that appear in children's literature and children's literature translation. It highlights the heterogenic nature of literature and culture and strives for the inclusion of diachronism and synchronism to the literary system. It contrasts the study of a literature example or system with a particular time and space, instead of considering the literature object of study static and unmovable. A study of literature, as proposed by the polysystem, must include experience, following the idea of the scientific method; as well as perception, since it implies human creation. This means that the information about the human agent/creator (and their surroundings) should be taken into account, implying that a historical study of each text is needed to be fully understood. Since the polysystem theory intends to position the text inside the culture that surrounds it, it is not only a piece of

literature that is studied, but that which it represents: was the society of the time using it for something? Who was writing it? How was it perceived diachronically? (Iglesias, 1999: 15-19). This idea of a mutual impact between the literary system and its surrounding socio-cultural conditions has been proposed before and echoes throughout any comprehensive approach to literary analysis. Cervera, as an example, quotes Jose M^a Valverde on a similar idea, when he mentions that “the literary piece is not written only by the author, but by all of its translations, previous and following, together with its people, its cultural system, its economy and even its military power” (Valverde, in Cervera, 1991: 10).

The polysystem theory focuses, therefore, on literary and cultural interference, thus questioning the validity of national literatures, both historically as well as in multilingual societies. When focusing on translation, it gives attention to what is being translated, into what language and its cultural, economic and social implications. Rita Ghesquiere illustrates it as the idea of children's literature being a continuous flow that unifies points of view in Western culture through translation (2006: 26ff), which Nikolajeva further defines as “in the Western world we indeed share many of the important texts in the history of our literatures for young people” (Nikolajeva, 1995: Introduction XI). This flow, therefore, transforms the references into universal ideas, and supports certain characters, styles and stereotypes, as seen above to potentially threaten minorities' cultural heritages (Ghesquiere, 2006: 30f). In relation to this threat, several ideas are proposed: firstly, how the mechanisms of culture work, and how this unifying flow keeps the central position; secondly, how this relates

to the creation of canonized literature and how the canonized corpora might change; and thirdly, the conscious and critical view of the current translation field (what is being translated and into what languages).

Nikolajeva presents a very similar idea to that of the polysystem central and peripheral texts, through her theory of 'semiospheres' mentioning that she "views children's literature as a special semiosphere, or system of signs, which is heavily stratified and emerges and develops in interaction with mainstream literature" (1996: 8-9). She considers that texts that are peripheral in children's literature (and might overlap with adult's literature) may be considered transgressive in their initial reception but eventually become the model for "a whole tradition" (1995: 40). She calls these types of productions 'bifurcation points' (ibid 41), and they answer to the same parameters as ambivalent texts.

When analyzing ambivalent texts, as the children's literature sphere is considered peripheral in the literature polysystem, they can be manipulated. Children's literature translation follows this pattern, normally being accommodated to the target culture, and being largely purified of any dissident messages or complicated cultural transfers so as to attach itself to the existing models of the target culture. However, when a text appears in the polysystem it occupies a position in a synchronic way: it is for adults or for children; it is canonized or non-canonized. This position might change diachronically. When a text cannot be positioned into one of these opposing descriptions easily, it is considered a diffuse text: it answers affirmatively to several rules for opposing

models (Shavit, 2009: 64ff) and it can be read by two groups of readers with different results during the same time frame. Shavit defends that an ambivalent text disagrees with the rules set by both systems, therefore can be accepted by either (ibid 67). It needs to be rejected by the adult readers and accepted as children's literature to then be considered sophisticated and return to the acceptance of adult readers. Examples of ambivalent texts could be *The Hobbit* or *Alice in Wonderland*. Because it breaks the norms of children's literature and adult literature, the ambivalent text can propose a new model.

To manage this, Shavit speaks about two coexisting models in these types of texts. One is the classic canonized children's literature model while the other follows a different model that modifies the original canonized one. This is accomplished in several ways: (a) by parodying some elements; (b) by introducing new elements into the model (sometimes from another established model); (c) by changing the motivation for existing elements; (d) by changing the functions and hierarchy of elements; or (e) by changing the principles of the text's segmentation (Shavit, 2009: 68).

Although in other examples of parody there are also two coexisting models, in this idea of ambivalence the first canonized model is supposed to stand on its own and be understood fully by the children reader who does not comprehend the second model, intended for the adult reader. Being accepted easily into the center of the canonized model, the duality of the ambivalent text promotes a new model which is then imitated. In the classic study of parody, a

new model is presented by publicly 'attacking' the old model.

The polysystem theory considers that, through this idea

The children's system served, as in many other historical examples, as a perpetuating agent. It absorbed norms that had lost power in the adult system, but which began to function as the new norms of the children's system. This process is not surprising [...] Rather, it can be seen as a normal result of the relations between the adult and the children's systems. (Shavit, 2009:75)

Juri Lotman, as quoted by Nikolajeva, considers children's literature as a semiosphere with its own group of changing semiotic signs with a dynamic character (Lotman, 1991: 230ff in Nikolajeva, 1996: 61), "which means that the 'children's code' and the 'adult code' change throughout history, converging, diverging and overlapping at various points. The best example of this process is the way in which so many books apprehended as 'adult' become part of children's literature" (ibid 62). In the same way changes are considered in the polysystem theory, Lotman considers the "border of semiosphere is active while the center is passive" (Lotman in ibid); at the border is where changes in literature are taking place and creating new models.

Thus, these peripheral texts (such as children's literature or translated texts) mostly carry on the adult's system models, but can also become breaking points to a new aesthetic. In contrast, there are proposals against considering the children's literature sphere as a single, uniform group of texts. When looking at actual situations and the coexistence of many models in printed and oral texts, children's literature is not an even group. It has not responded to an identical

structure and, through situations like multilingualism, regionalism, or a class separation related to religious or social causes it can vary drastically at any given point in time (Ewers, 2009). For, although the proposal of the polysystem theory is to include these divergences, in fact when proposing the concept of ambivalent texts, it is focusing on the literary market and the development of children's literature in dominating countries to make generalizations.

3.2.2 Defining a classic: Searching for the idea of canonical texts

This retroactive influence of the polysystem or semiosphere upon itself -the fact that fringe literature can become central and create new models- impacts directly on the issue of canonical literature and connects to the analysis of what are considered classic texts for children.

Interestingly, several scholars already underline how children's canonical texts, classics of children's literature, might not follow the rules of suitability presented by the mediator circle (Costa Villaverde, 2009; Nikolajeva, 1996: 19). Of course, the necessary questions to add are: what mediator circle and at what point in time? The one at the time of its production? The one at the time of its canonization? Or the current one at the time of its distribution? In fact, Elisa Costa Villaverde considers that for a piece of literature to be considered classic, it has had to become part of the culture of a country and therefore it is rooted in this culture. It can transcend borders when the cultural values are re-evaluated (Costa Villaverde, 2009: 147). I would add that it will be reevaluated and reworked to the cultural values of the dominating culture to then be considered universal.

The fact that classical texts can create new canons comes hand in hand with the process of imitation (Lotman, 2013; Nikolajeva, 1996; Nodelman, 1992), that is, how a classical text can become a new model of literary production. Canonical texts are built upon a model, thus how the message is said is more important than what is said. Nikolajeva considers:

Fixed contents are the most prominent feature of ritual art. In a natural language (...) you can speak about anything. In the folktale language you can only speak about certain things. The relationship between the signifier and the signified is different. In art, the process of "codifying", that is, creating a text with the help of codes, cannot occur automatically, as when we speak or write in a natural language, or it is not art. Once again, the essential part of *how* the message is formed. (1996:52)

The main function of a canonical text will be as a reminder (Lotman, 2013; Nikolajeva, 1996) – it offers a set standard of story-telling which will be accepted by the child in their own circumstances. The canonical text indicates the type of otherness that will be encountered.

Oblivious to the oral tradition, an ambivalent text is supposed to create a breach in the system and generate a new type of canon. This way, *Robinson Crusoe* generates multiple copies while type sub-plots or interactions can be seen as generic to children's literature (Stephens, 1992). But this relationship does not add up to all models, as pieces such as *Alice in Wonderland* or *The Little Prince* remain unique. Thus, Lerer considers that:

No single work of literature is canonical; rather, works attain canonical status through their participation in a system of literary values. [...] What is at stake, instead, is how successive periods define the lite-

rary for both children and adults, and how certain works and authors were established in the households, schools, personal collections, and libraries of the time. (2009: 7)

This unsuitability or ambiguity of children's classics answers to two different ideas. On the one hand, that these classics are being considered as such by adults – in children's discourse, the focus is only on the subgroup of children's literature, the one dominated by the mediator circle. As "it is undoubtedly true that the great children's classics are those that appeal strongly to adults" (Wall, 1991: 142) and, with changing literary trends are not being *read* by children at all – although they are still consumed as adaptations or commodities, it might be that the best literature for children themselves is the one that does not appeal to adults at all (Hunt, 2010; Rudd, 2000; Wall, 1991).

Additionally, the consideration of popular texts, read by adults and children alike and taken by children into their discourse, commonly considered inferior might also present the possibility for ambiguity, as following the initial proposal of dialectic communication. Charles Sarland proposes:

While it was often claimed that texts within the canon had complexity and ambiguity, it was always thought that popular texts pandered to the lowest common denominator, and offered no purchase on complex ideological formulations. The evidence does not bear that out. Popular texts too are discovered to be open to more than one reading, and the deconstruction of those texts, and the readings young people bring to them, proves to be a productive tool of analysis for exploring the ideological formulations which constitute them. (2004: 70)

3.3 Issues of reception

Stories help children make sense of the world and they contribute to children's sense of identity, an identity that is simultaneously personal and social. That is, narratives shape the way children find a "home" in the world. (Watkins, 1995: 165)

When confronting aspects of the reception of the text, all prior issues fall into place: the focus on intentionality and the surfacing of power conflict through the division between the adult world and the child world. Reception will also be a key factor when approaching the translation of a children's literary piece, and the dichotomies of children's literature are further exemplified through several case studies.

On the issues of reception, translation theories and children's literary theory converge very clearly again, as they will focus on the *form* of the text. This question of prioritizing the intentionality of the text or its form has appeared in translation studies since 1813 as presented by Schleiermacher (complete lecture in Venuti, 2013: 43-63), where the author considers that the translator has to make a decision between bringing the reader closer to the source culture or taking the text closer to the target culture. In the translation of a text, thus, a main question arises: should translating the intention of the text, regardless of the form, be more relevant than being true to the source text form or vice versa? Schleiermacher calls this the preservation of 'otherness' in a translated text – the foreign elements of the text, both in its socio-cultural references as well as in its syntactic form are preserved so as to illustrate the difference of both cultures in contact. As you can easily deduce, this type of translation is

not backed by the publishing market and is normally not found, as what is prioritized is a translation which does not 'sound' like a translation – a text which could have been written in the target language itself, thus a rewriting of the original text.

The functionalist school (Snell-Hornby, 2006; Reiss and Vermeer, 1996) defends that one possible translation could intend to keep the source text as syntactically wholesome as possible since the reflection of such syntax would be considered its *skopos* of that translation. Culture, in the functionalist theory, is found in the deepest structure of the text. Since a translation is modifying a source text, it not only needs to take the actual translation and its strategies into account, but also the point of production of the original text and how it influences the perception of the text at its time. Nonetheless, the functionalist school prioritizes that a translator must be bi-cultural, and not accommodate the text, which is a translation option that commonly affects children's literature. It does consider, however, that a text or textual element can change its value when translated and subsequently the target language can be modified so the meaning of the text is fully understood, even if that means changing the source language, separating from literal translation. In this way, a translated text does not offer less information, but a different quality and quantity of information, as valuable as one of the possible perceptions of the original. Functionalists consider information as the meaning that the producer of a text would like the receiver to understand from the text.

When any of the factors surrounding the text changes (historical moment, different readers, oral text or written text), the reception of the text also changes. This, of course, transfers a very large responsibility to the translation. Will the translator make sure that the meaning transferred is the full meaning? Has the translator chosen the correct meaning to transfer? How much background knowledge is needed to actually fulfill this responsibility? If the meanings of words also change diachronically, how should a translator make sure that puns, humor and historical references are maintained in current translations? (Reiss and Vermeer, 1996: 60-108); and of course, the main question is, once again, would it be possible to actually discern the meaning the author meant to convey?

The notions of taking into account both the meaning and the form of the source text are also picked up by the Leipzig translation school (Neubert, 1992). One of the theories presents the idea that semantic fields must be analyzed as a whole and must be considered interrelated. This would add concepts such as intertextuality, textual coherence and interdependency of the syntactic translation (vid Vázquez-Ayora, 1977: 143-154), in search of a global coherence in the text, instead of a segmentation. Following this idea, the translation of a text breaks away from a literal word-for-word transfer. Another linguistic point of view speaks about the development of a translation that deviated from a literal transfer so as to reflect the semantic intentions and to produce a more specific translation in the context of the target culture (vid Newmark, 1988: 48-52).

Out of this very brief review of translation theories several conjoining points appear to analyze the reception of children's literature. Firstly, the per-

ception of the child's ability to receive information and what *type* of information should be collected by the child, as connected to the suitability of the text. As has already been established, both of these ideas root in a certain situation (a unique space and time) and will inevitably change. This is not only found in *how* a text is written, but also in *what* messages are conveyed by that text. As examples, a YA of the 1940s might read *The Sword in the Stone* while a YA of current times might not be able to fully follow the vocabulary, irony or story-line; while Kinsley's *The Water-Babies* might still be understood by a current child but is commonly not considered suitable due to the prejudices in its message. Here, clearly the mediator circle has a direct impact on the literary productions, and even classics or canonical texts will suffer accommodation, new abridgements or deviating versions.

The way these cultural messages appear in literature has also been analyzed by the polysystem theory, both when focusing on translation as well as when focusing on literature in general and children's literature in particular. The way translations might affect the target culture is explained through structuring every cultural system into 'repertoires', as presented by Itamar Even-Zohar. By 'repertoire' Even-Zohar (1999) defines the group of rules and materials that regulate the construction as well as the use of a certain product. It can be active and passive, depending whether the repertoire is being produced or deciphered. Introducing this into the idea of culture as a frame that explains a certain type of social organization, a repertoire is the 'list of ingredients' that gives the users the formula of how to belong and understand the world around

them. Repertoire, therefore, includes an idea of participation (ibid 32). But repertoire, to be useful for culture, also has to be available and legitimate. This will be defined by the relation of this repertoire with the institution and this with the market. Because of the heterogeneity of the system, a repertoire might exist but not be legitimate, belonging to a sub-culture in a society; this same repertoire might become dominant when certain factors change (Even-Zohar, 1990: 50) as mentioned in the bifurcation points or ambivalent texts.

Even-Zohar defends that the antiquity of the repertoire is what gives a culture a larger number of repertoires to diverge into, and will only change when it comes to a halt or alternative options have been blocked, defending that younger cultures will be more disposed to using other accessible repertoires.

A repertoire is structured in 'culturemes', the pieces of a language that can be recognized and given meaning by any of the members of the analyzed culture. These culturemes are organized at a vertical level as well as a horizontal one, in relation to other culturemes that help give them meaning. These will relate to society by combining the elements themselves with the rules they must follow and the potential relations that take place between the action itself that is being studied. This brings the hypothesis of models that the member of the culture understands and follows. These collections of rules that are being followed by a member of society are open and flexible. Depending on the adherence of the member to the institution and their relation to the market, the way a member will react to one of these parameters can be different from ano-

ther (Even-Zohar, 2007: 34ff). Through these combinations of culturemes, the concept of 'habitus' appears, as coined by Bourdieu (1979: 545 in Even-Zohar, 2007: 39): the member of a culture uses a repertoire of acquired models that has been adapted and adopted by the relation of systems that conforms this society.

Even-Zohar interestingly mentions that the repertoires which define a society are mainly considered anonymous and part of a collective frame, although there are several documented examples of individuals that have strived to change repertoires and have managed to do so successfully. These successful changes have always been backed by the institution and the market. The institution will defend, apply and protect a certain repertoire that will justify its power. Contending institutions or situations of crisis will promote other repertoires and these repertoires will define an identity for a culture as well as for an individual and the development of the individual throughout a lifetime.

He considers that a product is an example of a repertoire, an actual tangible expression of it. A product will always be based upon the rules of a repertoire, even if it does not follow these rules. For example, the level of literature that affects the 'habitus' the most is the modes and models of reality that are used to interpret the world. Even-Zohar denies the possibility of individual producers being able to change anything in the repertoire unless they are backed by institutions and market while he considers a consumer is the individual that uses a product that already exists in the context of a repertoire.

In this regard, he defines 'institution' as the group of factors that control

culture. It regulates the norms accepted in a culture, determining what models will be conserved by a society during a long period of time. Its position is in between the society and the culture repertoires. It is in charge of preserving a repertoire and canonizing it so it can be transmitted from one generation to the next. The market is in between a new production and the possibility of its success: being consumed. Although the institution's intention is to regulate, the measure of success will be taken from what impact it has on the market (Even-Zohar, 2007: 161-186), hence its connection to what is actually being read, translated and marketed to the public in general and to the child reader/consumer in particular. Thus, the concept of repertoire is connected to that of canonized texts, as these will be used to strengthen the position of the repertoire. The child reader/listener will have access to this repertoire of culturemes immediately after being born, as they are immersed into a social context. This limitation of cultural references to be received – and its connection to how they should be written about, as seen when speaking about writing down, will be part of my proposal of what connects all of these issues in the last section of this chapter. The children's literature author is using, whether consciously or not, the repertoire of topics and models expected to be accepted for the child reader –including certain culturemes– and leaving others out.

3.3.1 Paracultural influence on the polysystem repertoire

Contemporary children's literature research, however, has opened the area of influence of the cultural repertoire by considering the concept of 'paracultural influences'. Jack Zipes quotes Tom Engelhardt when mentioning that, in the

current moment: “for even the youngest readers, the ‘book’ has, in a sense, been freed from the page and can now be encountered in almost unending variety of audio, video, play, and fashion formats.” (Englehardt, 1991: 58 in Zipes, 2002: 7)

Thus, the influence of textual adaptations into films, games, videogames; the intertextuality that might occur throughout this relation; as well as the influence these fields might impact on the child reader are to be taken into account when studying the cultural position of children's literature (Nikolajeva, 1996). Popular culture becomes a conglomerate of texts that the children are consuming, and the influence of children's literature must be studied beyond the book and in other types of media, all of which are connected to the market (Zipes, 2002). What comes into play in this situation is the greater influence of some markets over others, and the potential uniformity of culture in general; and it opens a discussion in reference to the homogenic nature of the children's literature publishing market.

The child is an active agent that intends to select their own interests but will have to do so among the repertoire offered by the market. Zipes proposes that children therefore do not have their own space, as the selection they are creating is already marked by the limitations offered. He considers that:

There is no such thing as a children's culture or children's realm. There are many kinds of realms in which the young interact, and they are not innocent victims of the mass media. But all these realms, whether the young create some of them themselves, can be comprehended only if we realize that they are marked by divisive political and social struggles and the impositions of their parents that leave many young people without a sense of place, tradition and community. (Zipes, 2002: 34)

This need to view the production of children's literature inside a marketable frame, as well as to position children themselves inset in a capitalist economy marks the selection of cultural references and models that are found in children's literature and used most often. It is not only that extradition is mainly from an Anglo-American source (Ghesquiere, 2006; Klingberg, 1986), but children's literary studies mostly follow an Anglophone focus (Lerer, 2009) being that the domination of media marks most of the repercussion in cultural repertoires (Zipes, 2002).

This connects with what has been called the 'mcdonalization' of culture in general and the 'disneyfication' of children's culture in particular, and is present in numerous articles when speaking about censorship, purification and editing of children's texts in translations (O'Sullivan, 2005; Zipes, 2002; Klingberg, 1986). In this manner, what are considered universalities in children's literary appeals are, in fact, ideas marked by homogeneization and marketability. Universal means white, middle-class, English speaking (Bradford, 2017; Ghesquiere, 2006; Zipes, 2002), while Nikolajeva considers children's literary productions that are not subjected to extraductions are becoming more local and isolated (Nikolajeva, 1996: 43).

Does foreignization take place, then, in the children's literary realm? Are children being subjected to foreign culturemes or are the canonical market-oriented models engulfing any diverging option? Many of these answers are presented by the children's literature translated corpora, as they have to

approach these issues of transferability. The suitability of the text from the point of view of the mediator circle will need to connect to the child reader as for a children's literary piece to be accepted "it has to do first of all with the young readers in the new country and their ability to accept and utilize the book. It is, in other words, a problem of reception" (Nikolajeva, 1996: 27).

Two very distinct options appear: on the one hand the previously mentioned concept of 'accommodation' – the subjugation of the original text to the target market culture. This bias toward accommodating children's literature in translation is an illustration of the polysystem theory. To shape a new style inside the polysystem, both in the primary systems (the dominating ones) and in the secondary ones (the weak ones), translations occur when there is a vacuum or a critical point. The inflection through translation will be a constant in the weaker polysystems and an exception in the dominant ones. However, translated literature –as well as children's literature– normally is adapted to the target system's rules. When it is not a motor of change in the system (an ambivalent text), it is generally seen as one of the steadfast defenders of conventionalism in the target literature. Even-Zohar considers this a paradox. Translation is used to introduce new concepts into the literature polysystem, but it is also an example of conventionalism and traditional or obsolete literary rules. Translation can then hold, at the same time, a central position or a peripheral one (Even-Zohar, 2007: 90-97).

Most translators of children's literature vouch for this defense of con-

ventional rules of the target literature (Oittinen, 2006, 2000; Fernández, 2006; Nord, 2003; Bell, 1998; Nikolajeva, 1996; Klingberg, 1986) although they do it by wielding different logics. Oittinen (2000) uses the focus on reception and on translating for the child reader and listener as the main drive in children's literary translations. She uses this apparent subordination to the addressee to consider textual manipulation as the best solution. In fact, she questions the "for whom?" the text is being translated, considers translation as a type of communication and regards the child reader as being involved in the creation of meaning of the text. However, the child reader is not given credit for accepting any type of foreignness in the text as she considers it is the translator's aim to recreate the texts and that "anyone translating for children should be allowed to compose, and recreate, and enjoy doing so" (ibid 28). She pinpoints very interesting issues in regards to reading being an emotional state and the importance of trying to preserve the oral features (rhythm, musicality and singability) although she subjects these issues to the general readability of the text. Oittinen, however, does hold the child reader in high regard – positioning them in a fantasy world where they can grasp cultureemes that are not their own and regard them as play or imagination; but she does, undoubtedly, back the idea of domesticating the text as "taking into consideration the target-language children as readers is a sign of loyalty to the original author" (2001: 84). This loyalty to the author and the effect expected on children is thus exposed as another support towards textual manipulation for again the question is posed: is it possible to grasp the meaning the author was meant to convey?

Nikolajeva proposes the use of semiotic equivalents between the source

and target text – for example using local poetry instead of English poetry in the translation of *Alice in Wonderland* (1996: 28); what I would call ‘situational translation’. She focuses on the difficulty of transferring relationship signs while considering that everyday things, external or historical references or even the linguistic level usage of dialects and colloquialisms are easier to bridge without affecting the story. However, relationship signs, which would illustrate differences in the cultural repertoire based on a direct relationship with the social fabric of the source or target culture are more difficult to translate as they are “both more complex and usually more dependent on the narrative” (Nikolajeva, 1996: 32). She considers this creates a “‘zone of untranslatability’ which is determined by the target reader rather than by the source context” (ibid 34) and links this with suitability and writing down to children when she relates it to the lack of experience children have. Thus, although most cultural signs can be translated, a ‘creative misunderstanding’ will take place, where both cultures intersect. Nikolajeva considers “a well-balanced mixture of “native” and “exotic” is the best recipe for ensuring the success of a literary phenomenon in another culture” (ibid 35f).

I agree with this idea; as an avid reader of fantasy during my childhood, other worlds, other languages, other species and other ways of understanding social rules were incorporated into the reading as part of the innate responsibility of creating meaning in a fantasy environment. Children might be more flexible in understanding foreignness as they “use inferential powers to move from the known to the unknown, just as they constantly do within their own

native culture” (Sell, 2002: 22). However, the message of the adventure (*what* was being said) followed the parametres accepted by the culture I belong to.

The second option that children's literary translation proposes has much to do with children being able to compensate the 'otherness' or 'foreignness' found in the text and this concept is mainly backed by anthropologist Michele Petit's (2002) compilation of diverse case studies where children in rural areas or in conflict areas gave answers about their relationship with books and reading. She considers that children ask books about other spaces, enriching and developing their inner world. Thus “the extension of the external space allows the broadening of the inner space. In this manner, there is a conjunction of strangeness and self-awareness” (ibid 25). Following this idea, the purification of children's texts both in their production as well as in their translation would be related to the perceptions of the mediator circle, but not accurately connected with the reception possibilities of the child. It would be, in fact, related to the determined images of other nationalities and cultures that the mediator circle and market follow and preserve, not to the child's possibility of understanding these, as the child will compensate for the unknown or simply skip over it (Lathey, 2006; Lesnik-Oberstein, 1996). The mediator circle, by considering the need of children's literature to be suitable and accommodating to the child reader's experience, in reality, emphasizes “a permanent and inherent otherness, and at the same time reinforces the young reader's own sense of national and cultural identity” (Lathey, 2010: 133).

Petit (2002) considers that, regardless of its possible didactic or moral

intentionality and its dual address, children's literature is "a vehicle to discover oneself or build oneself, to elaborate a subjectivity" (14), or, said in simpler words: a window to a fantasy world. She discards the general conception of reading for children as having to be divided into 'for learning' or 'for pleasure' since through her case-studies she considers reading as a haven where the child rebuilds an inner world to then (re)establish a relationship to an outer world. Reading becomes a place to create a personal and intimate space but it also provides something to imitate, a model of a different world, which does not necessarily have to represent part of the cultural reality of references of the child reader. Petit gives examples of reading *The Jungle Book or Tarzan* (ibid 18) and how reading creates a space that ties to other people, that builds a bridge between their culture and references and the different cultures and references found in the text. Petit considers using reading as the reflection of an empathy in a writer or character even if they are from another time and place: the texts become "a sudden awareness, light shed over a piece of personal space that had previously been dark and troubling" (ibid 29f) that can also provide ideas, models and options that do not belong to their cultural background but are valid in others.

Focusing specifically on the cultural content of the text, she considers that there is no rule on what text really touches or modifies the reader, by mentioning that "literature, let's not forget, is a vast space for transgression" (ibid 33) and reading is "an elaboration of the position of an individual" (ibid 30). Children will take possession of other cultures through texts instead of feeling

outside of the culture due to their social, ethnic, gender or class origin. In this manner, Petit defends reading as an action that “contributes to the elaboration of a plural identity, open to game and foreignization” (ibid 35) much as Lerer does when he mentions children’s literature as a contributor to the possibility of the children to reread the world around them (2009: 14) and construct their own sense of self.

This creation of self not only happens in children’s literature, but to all society, and is subjected in a continuous flow to the movement and transfer of culture. As an example, only fifty years after the first edition of the German Grimms’ fairy tales *German Popular Stories* was published in the UK in 1823; already some of the stories were considered to be typically English and newer, purged versions were rejected (Schacker, 2004). Some models easily slip into becoming culturemes while others do not. Some stories, such as fables, have been considered to portray opposing moralizing views by the same culture at different moments (Nodelman, 1992: 66). It seems that it is the mediator circle which intends to subject the text to a single meaning which serves a specific purpose – normally a didactic one. There is a clear reason why.

3.4 Issues of ideology

Children imitate their elders: they cannot generate moral standards independently of the adults who surround them. (Warner, 1998: 158)

As has already been mentioned, none of these issues exists in isolation, as even in their presentation it is difficult to express the specific differences between them without blurring the lines of each field. These issues, however, have

presented diverse fields for studying and approaching the analysis of a children's literary text, whether original or in translation, as they propose several analytical possibilities. You have probably already realized that I have tiptoed around a main consideration which threads through all the previously mentioned issues, and that is ideology (García, 2014; Rudd, 2013; Reynolds, 2012; McCallum and Stephens, 2011; Hunt, 2009; Cogan Thacker, 2004; Meek, 1996; Stephens, 1992; Hollindale, 1988).

Ideology is considered to be hard to pinpoint, since it is both in the message of the text and in the text itself. John Stephens considers that “the assumption that what is said can be extricated from how it is said, and that language is therefore only a transparent medium, indicates at best a limited grasp of written genres or of the social processes and movements with which genres and styles interrelate” (Stephens, 2004: 99). The construct of the self through language is already imbedded into language itself, and from there it will affect every level of discourse: from genres to story-telling to formulaic language. The author of a book is using a specific type of language, contemporary to her/his production, with established meanings of signification (Stephens 1992: 1). The author is already limited by the meaning other people will be giving to a specific word (Hollindale, 1988: 7), thus illustrating this shared world.

Maya Hickman focuses on language acquisition when she coins the idea of ‘thinking for speaking’. She considers the similarities and differences of language functionality and development when arguing how language shapes the world of

speakers in commenting that “the fact that some aspects of child language may be found in all languages need not reflect underlying language-independent universals of human cognition, but could rather entail a much more complex relation between universals of human cognition and of semantic systems across languages” (2004: 8). Through this idea, she considers that some semantic needs would be universal, while many others would be cultural dependent.

However, language acquisition is still being discussed, with several contrasting and confronting issues. It is simply not easy to ask children how they understand language, since they are not able to answer.

What seems to be clear in ideology relating to children's literature is that it has many times been considered to be value-free; an example of a domestic oral culture. However, children's literature embodies the cultural values of the society that has produced it, including in these the educational ones (Lesnik-Oberstein, 1996: 24) – regardless of the content of the book itself, as they can be sometimes regarded as invisible (Stephens 1992: 2, 14). Ideology is also connected to the double address as an imbalance of power, as the politics preferred by the circle of mediators (the adults) will be imposed upon the addressee (the children) (Sarland, 2004: 56).

And while “ideology will be taken to refer to all espousal, assumption, consideration and discussion of social and cultural values, whether overt or covert” (ibid 57) the literary discourse is a preferred medium to portray, challenge or support certain ideologies, especially through the actions that take place in

the story itself. Since narratives for young readers maintain a primary focus on events and characters which are isomorphic with actions in the world inhabited by readers, they are always imbricated with ideological positions" (McCallum and Stephens, 2011: 370). In this regard, any story that discusses or challenges ideological assumptions will seem to do so overtly, as it will clearly be recognized by the reader to have an intention. However, the texts which illustrate a story that includes assumed ideological stances as normal are those which will be more difficult to confront and take apart, as they mostly present the shared values in society and are accepted without further thought (Hollindale, 1988: 5f).

Children's literature is marred by its didacticism, but the consideration of ideology displays that children's books are "*inevitably didactic*" (Hunt, 2009: 14, italics original) as *any* discourse then will have to be regarded, since they hold and portray an ideology and, very much in the same way, any discourse intends to impact and modify the perception of the world of the other through the language of the self. What is interesting in this idea of power through ideology is that "as both readers and writers are introduced to the play of power through the texts and reading experiences encountered from childhood, it seems a ridiculous omission to ignore those texts from which expectations of narrative derive" (Cogan Thacker, 2004: 51). Children learn through children's literature to assume ideologies and to reject others, as well as to create a framework to analyze how discourse works in their language and society. Children's literature intends then to speak about the relationships of adults with children in a certain situation. In fact, Rosemary Johnston considers that

the 'superaddressee' of children's literature is "the adult the child will become" (2002: 146; Rudd, 2013: 62f) and that all children's literature is imbedded with a forward thrust. This is why most children's literature carries an "ethics of hope: a depiction of a future which may in fact be difficult and imperfect, but which nevertheless is open and has potential" (2002: 156). So, although adults are acculturating children through children's literature (Fraiberg, 1959: 62-66), they will provide different intentions to this acculturating: what was a religious message in the 18th century has perhaps become a dissatisfaction and revolutionary message in the 21st.

Let's review then some of the details of the previously presented issues through this new lens. The *skopos* theory implies a conscious decision by the author towards a single intentionality and it has been a constant question throughout if that meaning can be pinpointed. As seen in ideology, many messages included in the text –or the form of the text itself– might not be conscious decisions of the author. How these diverging *skopoi* can be addressed by the translator and how the intentionality of the time of production can be traced diachronically would prove to be a matter of much scholarly work, and would not correspond to real reading and translational situations. Thus a text, immediately after being created, will be received in different ways by the mediator circle, but also by the reader. The reader will be in charge of (re) creating the *working* meaning of the text.

Therefore, the theory of *skopos* in relation to translation, taking into

account that the translator is first and foremost a reader, falls short in offering a dependable methodology, as the translator will develop a personal *skopos* of the reading. In fact, the translator might actually miss some of the intended meanings (puns, allusions, references) (Desmet, 2001: 34). But this also opens the door to centering on the text itself, instead of its semantic weight, which will be very important when focusing on non-narrative types of children's literature, especially poetry and specifically nursery rhymes.

Issues of reception have addressed how the child reader/listener is impacted by the text. The concept of 'loyalty' appeared, to take the position of the *skopos* theory, where, in translating of a children's text, the translator should remain loyal to the effect the text intended upon its readers and thus manipulate and accommodate the target text to produce the same effect (Desmet, 2001: 42; Oittinen, 2000: 78-81). This situation could actually be a source of further discussion in translation theory, as it gives a very unique value to the translated text as a true creative rewriting of the source text. Its roots in children's literature are undoubtedly related to the conception of children's literature as a more flexible form, open to manipulation – the applications to adult literature translation could also prove to be interesting.

This accommodating of the text to the reader reception intends to focus on the child. But which child? The choosing, active child Oittinen presents (2000: 53)? The child the translator remembers being? The current target child with a specific influence from the source culture? The future adult the child will be? Since the concept of childhood itself is linked to ideology and sociocultural

values, this focus on reception is actually an atemporal situation that would need to be analyzed example by example to understand what it truly means.

Focusing on the didactic intentionality of the text, it is significant to underline that education took place before published books became a main commodity and still takes place even when printed books are not available. In Western cultures, memorizing and reciting were mostly the bases of education, while most children (those who did not belong to a privileged class although this idea also included bourgeois family members who owned factories) would focus then on acquiring trade skills to immediately apply to work. Thus *learning* was in fact based mostly on acculturating and ideology – and the oral lore was shared between adults and children. The creation of literature specifically for children has simply made it more obvious that the text is meant to be a didactic tool. But are adult literary pieces not didactic tools as well? Are adult readers not also reflecting through experience and living through other (fictional) lives to construct the society's values of empathy, justice and injustice, same and otherness, accepted and rejected? And does this also not take place in paraculture, bridging any type of generational difference *which is exactly the same situation that took place in oral-driven societies?*

Didacticism proves then to be related to the child's level of experience, to the ideology implied in the language and text, but also to the forward thrust, the hope for the future adult the child will become – and this hope of viewing, understanding differently and changing situations also takes place in adult's literature although the portrayal of the reality that needs to change or not be repeated might be a lot bleaker.

A piece of children's literature is then, at the same time, an instrument, a text accepted by the mediator circle and a free creation. It is an instrument because it is the text proposed by the author, including a deliberate form and message and unconscious portrayal of the ideology the author is inscribed into. It is a text accepted by the mediator circle, because they consider it to answer to a specific conception of what children need to read to become better adults and will select what type of information should be inferred by the child and how the text itself should be used. It is a free creation, because the adult and child readers alike can engage dialectically with the text and embed it with a different type of meaning. Thus, the actual reading experience of the child and the book cannot be mediated – and will only be a small part of all the other unmediated pieces that build children's discourse.

'Accommodating' is a double-edged concept: on the one hand, writing down or using easier constructions and less sophisticated vocabulary is a requisite to engage in the child's understanding; on the other, purging references or ideologies reduces a text's quality and answers to a mistrust set on the child reader. The child reader, as examined by Petit, is very able to compensate foreignness.

This brings a new problem to light: the more reduced the views children discourse offers (literature, paraculture, media, interaction), the less ability will the child have to empathize with any other culture –as will the adult– since the acquisition of knowledge is limited. There has been focus on the needs of children who belong to cultural backgrounds that do not follow the assumptions of

marketed children's literature. Peter Hollindale considers "each of these children needs and deserves a literature, but the literature which meets their needs is unlikely to be a homogeneous one" (Hollindale, 1988: 3). This need for the visibility of 'otherness' or non-dominant cultures puts focus on the current use of a hegemonic ideology in discourse. In relation to this, Mary Orr (2003) underlines that *exclusion* –that which does not appear– is even more culture-shaping than inclusions (ibid 89). Children will, therefore, be shaped by what they can find and might not be able to imagine what they have not been exposed to.

Nodelman (1992) considers the need of a varied children's literature due to the fact that "human beings have generally taken it for granted that the specific values which define their own ideals –their own ideologies– are in fact absolutely and universally true" (94). He speaks about becoming conscious of these assumptions to enjoy the literature regardless, while understanding the text might work as propaganda for specific cultural values (ibid).

Hollindale, however, proposes a more active confrontation towards ideology when considering that:

Ideology is an inevitable, untameable and largely uncontrollable factor in the transaction between books and children, and that it is so because of the multiplicity and diversity of both 'book' and 'child' and of the social world in which each of these seductive abstractions takes a plenitude of individual forms. Our priority in the world of children's books should not be to promote ideology but to understand it, and find ways of helping others to understand it, including the children themselves. (1988:4)

Ideology brings all issues under one umbrella and impels children's literature to urgently become more plural. Children themselves will confront these ideological assumptions through their agency and examples of carnivalistic productions – many of which might follow models presented in children's literature itself (Stephens 1992: 120). But whether these carnivalistic productions answer to a playful subversiveness of set rules or are actually able to challenge ideologies will be seen more clearly in the following chapter.

4 Understanding nursery rhymes: From orality to printed success

The next issue to be addressed is related to the first term of chapter 2's statement "nursery rhymes are a piece of the corpora of children's literature," and directly relates to this research corpus: nursery rhymes. An in-depth analysis is needed to understand, not only what nursery rhymes are, but what their position in children's literature is. A historical overview of the creation of the nursery rhyme corpus and the main characteristics that define them will offer a firm understanding of where children's literary theories and nursery rhymes converge and diverge – suggesting a parting point from which to construct a methodology for their translation.

4.1 Defining nursery rhymes

Culture is an ambiguous term: a problem shared, perhaps, by all concepts which are concerned with totality, including history, ideology, society and myth. (Watkins, 1996: 36)

The Encyclopaedia Britannica (2014) describes them as: "verse customarily told or sung to small children," and Merriam/Webster (2016) gives a similar definition: "a short rhyme for children that often tells a story." Thus, nursery rhymes need two participants to exist: the child listener and the adult teller; and their focus is on reception: these rhymes belong to the nursery because it is in the nursery where they are being shared. In fact, as stated by the Encyclopaedia Britannica, it is in the nursery where an adult is sharing them with a child.

Since they are a piece of discourse that is meant for children, they consequently belong to the corpus of children's discourse and literature. The dual addressee of nursery rhymes seems to follow the idiosyncrasies of children's literature; but a closer look reveals different information.

4.2 Origin

Anonymity is, by definition, a requirement of traditional verse, which is handed down by word of mouth without thought of authorship. (Opie, 1996: 178)

A probe into the origin of nursery rhymes sheds some light on these differences. Nursery rhymes were mostly ditties meant to entertain a pre-literate society, where adults and children appeared as common participants in shared oral lore (Lerer, 2009; Postman, 1982). As will be further explained, many of these pieces would become 'won-over' or acquired literature (Cervera, 1991: 18): texts originally not intended for children, yet adopted and taken over by them; as a result of this appropriation, they were consequently used by adults to manage children. The rhythm, musicality and repetitive structure of a nursery rhyme can come in handy when an adult is intent on silencing or entertaining a child. For this reason, Lina Eckenstein considers them "a rhyme that was passed on by word of mouth and taught to children *before* it was set down in writing and put into print" (Eckenstein, 2012: 2, my italics).

Margaret Kinnel states that early children's literature was "enjoyed by children and young adults; there were no distinctions between readership ages in the popular literature circulating in the seventeenth and early eighteenth centuries" (Kinnel, 1996: 141). She considers literature could be defined by

its orality, being shared in a communal setting through the spoken word; and by its mobility, being transported by travelers and tradesmen, thus creating a largely collective lore that was “of continuing significance for children” (ibid). In a specific example, when speaking about the end of the 19th century in England and the growing industry of children’s literature, Reynolds underlines that “the children of the poor heard stories in a very traditional way: by listening to the tales told by adults to pass the time as they worked, or in brief periods of leisure. These stories provoked entertainment for all ages and were rarely adapted for young listeners (Reynolds, 2012: 19).

As previously mentioned, Cervera calls this collection of texts *‘literatura ganada’*, which could be translated as ‘won-over’ or ‘acquired’ literature (Cervera, 1991: 18). He considers that the corpus of children’s literature has been formed over the years by pieces which were not originally intended for children but through time have become part of the child’s repertoire – some of them having been accommodated and some of them not having been accommodated. He compares it to *literature created directly for children* and *instrumentalized literature*, where he includes all the stories which use stereotypical situations and similar characters for pure pedagogical reasons and which he does not consider should be included in the field of literature. His ideas link with the redefinition of children’s discourse and will be further researched through a similar argumentation presented by Ewers (2009).

Cervera speaks about the purification process when focusing on the oral tradition and origin of many of these stories, rhymes, songs and tales, which

incur in variations and adaptations that many times pursue a child receptor. These adaptations might take into account the morals of pedagogics at the moment (1991: 19). When these stories become written down, the winning-over to a new literature context (of children's literature) becomes complete. Regardless of their historical origin from a "common cultural pool of folk and fairy tales, myths and legends, the ingredients of oral tradition and folklore" (Hanabus, 1996: 424), these written-down texts disappear gradually from the oral lore and will follow the rules of the printed word.

Why nursery rhymes were selected to be printed down is a topic underlined throughout this section. Initially, this process would be connected to the functionality of the rhyme for the child and how the world is organized through words. Michele Petit defends that "the night rhyme or story are a principle of order in the chaos, and will be throughout (an individual's) entire life" (Petit, 2002: 23), and she considers the child an "active being, creator and builder that, from an early age, makes an effort to put some order to the chaos (surrounding them)" (ibid 10). Petit defends, not only the personal use and significance of children's literature (poetry, rhyme and storytelling) as having a unique aim in the children's construction of the world, but also the fact that orality is a way of preserving and creating this literary field.

In addition, the fact that nursery rhymes are among the first publications meant for children underlines their usefulness in dealing with children; nonetheless, before being published for children, nursery rhymes appeared in adult

literature publications: plays, adult anthologies, and side mentions (Eckenstein, 2012: 13; Vocca, 2001: 560-562; Opie, 1969: 1-9). In fact, Iona Opie summarizes the previous ideas with her statement: “the overwhelming majority of nursery rhymes were not in the first place composed for children” (ibid 178). Therefore, it is their common usage with children that made nursery rhymes an easy collection of pieces to be printed in the developing children’s literature publishing industry, regardless of their appropriateness.

With the setting-down process of print, nursery rhymes were then subjected to purification, censorship, and accommodation (Cardany, 2013: 31), while the collection of rhymes increased with the addition of new ones written specifically with the child listener in mind and thus following the premises of much of children’s literature, where the idea of childhood and the way adults can and should shape it impacts upon the literary pieces written for them.

Nursery rhymes were transformed from being a living body of shared lore to a fossilized corpus of verses distributed and shared by all English-speaking countries. That is, nursery rhymes stopped fluctuating through oral sharing and became subject to the modifications that take place in printed works parting from the selection of particular rhymes and certain variations. This process can be observed through the history of their compilations and editions and a further exploration of the differences between pieces meant to be shared orally and those destined for print.

4.2.1 Collections

The most influential anthropological, historical and linguistic nursery rhyme study until the edition of *The Oxford Dictionary of Nursery Rhymes*, by Iona and Peter Opie, had been *The Nursery Rhymes of England*, written by James Orchard Halliwell who described the book as being “collected principally from oral tradition” (Opie and Opie, 1969: v), and published it in 1886. In addition, Eckenstein had presented a comprehensive timeline of all nursery rhyme books published throughout the 18th and 19th centuries (Eckenstein, [1906] 2012), most of them compilations of rhymes meant only as children’s books or toys, with no additional analysis. Significantly, these successful compilations coincide historically with the industrial revolution and a new generalized consciousness of childhood in the western world.

Iona and Peter Opie propose that there must have been several previous compilations that influenced Halliwell’s work and, through the study of these, they consider that issues of suitability, diachronical changes and censorship appear. For in each selection certain rhymes have been added and other discarded, and in these rhymes themselves, the variations may differ. In some of the more recent studies of nursery rhymes, the variety listed ranges from humorous songs, didactic rhymes, lullabies, repetition formulas, rhyming alphabets, tongue twisters, rhyming games and absurd rhymes (Opie and Opie, 1969: vii), although they do not normally include riddles, fairytales or magic spells.

Many nursery rhyme compilations and scholarly approaches to date have

been divided by themes and not by structure. The verses are analyzed as being “historical”, “paradoxes”, “popular”, etc. Nonetheless, Opie and Opie argue that, having been subjected to diachronic changes, rhymes can not be defined in a precise way and therefore they discard the utility of thematic division for a scholarly approach. The thematic division can be understood as an easy processing for the adult to select a useful type of literary piece for the child. Thus, the division in themes is an interesting influence of children’s literature mediators to reduce the amount of complex rhymes included in compilations and make it easier for these compilations to be marketable. Division by theme is a very clear way of mediation towards a didactic approach: if the rhymes are not useful, they can be discarded as inappropriate. This can be seen in the sheer number of rhymes being published in current editions of children-oriented publications or in their divisions into “counting nursery rhymes”, “nursery rhyme lullabies”, “nursery rhyme games”, “nursery rhyme action”, “nursery rhyme songs” (“My Wonderful Nursery Rhyme Collection”) or in the updated versions of classic nursery rhymes books (“Mother Goose Nursery Rhymes”).

4.3 Dating nursery rhymes

Memory is the same as creation in a child’s mind. (Opie, 1993: 4)

Dating nursery rhymes can be extremely complicated, due precisely to their oral tradition. Opie and Opie present an example through the rhyme “Pat-a-cake”, which appears in the comedy *The Campaigners* by Thomas D’Urfey in 1698. The rhyme is recited by a character that embodies old age and tradition, referencing thus to the long oral tradition that already existed at that time of

using this song to entertain and teach children previous to its appearance in writing (Opie and Opie, 1969: 1). “Thirty days hath September” has been documented as part of the oral tradition from the 13th century, and “London Bridge” has been dated to the 15th century (Vocca, 2001: 560).

“The King of France”, which is spoken about in 1694, was known by Victorian nursery carers, although it had never appeared in writing previously. “If all the world were paper” appears for the first time in writing at the end of an adult anthology and does not appear again in writing until 1810. “The carrion crow sat on an oak”, for example, does not appear in writing until 1798, but it is known that it used to be recited during the reign of Charles I of England (Opie and Opie, 1969: 9).

In relation to this constant citation in other pieces of literature that have been recorded, Iona Opie considers that “a large number of nursery rhymes have not been found recorded before the nineteenth century, when folklore of every kind began to be taken seriously and investigated, but haphazard references from the Middle Ages onwards confirm the existence of some of them” (Opie, 1996: 179). For this reason, the dating of several rhymes has been achieved through this intertextual analysis. Eckenstein underlines this idea when she mentions that “independently of these collections of nursery rhymes, many rhymes are cited in general literature” (Eckenstein, 2012: 13).

This “constant flow backwards and forwards between oral tradition and literature” (Opie, 1996: 180) is considered by Halliwell to be proof of an “und-

ying love for the popular remnants of the ancient Scandinavian nursery literature. The infants and children of the nineteenth century have not, then, deserted the rhymes chanted so many ages since by the mothers of the North” (Halliwell, 1986: iii-iv), where he intends to highlight the Teutonic origin of many of the historical nursery rhymes. However, the oldest verses might have Latin origins or have been originally told in another medieval European language; for this reason, several rhymes coexist in many different European cultures at the same time. Eckenstein mentions parallel rhymes used for games in English, German, French (specifically mentioning Belgium), Sweden and Switzerland (Eckenstein, 2012: 81ff) while Opie and Opie consider the possibility of many of these rhymes having traveled throughout Europe by direct translation on more modern dates, normally during war occupation times (Opie and Opie, 1969)⁸. When analyzing the international presence of verses such as “Humpty Dumpty” and “Ladybird Ladybird”, Eckenstein mentions the connection between European lore, which could be further developed through the comparison of published collections in the 1900s. She includes mentions of Northern and Southern Europe, broadening the perspective presented by Halliwell⁹.

It is not to be forgotten that many nursery rhymes, however, are considered to be less than 200 years old, taking into account, on the one hand, the newer production and, on the other, the possible changes traditional rhymes have suffered throughout their oral tradition. This dating is related to the development of children’s literature as a whole in English-speaking countries, both in production and in selling (connected, thus to accommodation and market-

bility). Nonetheless, it is difficult to determine if many of the verses that belong to the current corpus might have an older origin which has not been documented. For example, “A-Apple Pie” was considered an 18th century verse until a new anthology dated from 1671 was found (Opie and Opie, 1969: 8). There is a certain amount of nursery rhymes that have been written by famous authors and have a known origin date. “Mary had a little lamb”, for example, was a poem written by Sara Josepha Hale for a newspaper in which she collaborated, and it was published in the year 1839; or “There was a little girl”, was written by Henry Wadsworth Longfellow for his daughter around 1870 (Vocca, 2001: 560).

Opie and Opie, 1969 displayed how one out of every nine rhymes are proven to have been known before the execution of Charles I of England (1649) (table 1), and possibly half of the nursery rhymes are more than 200 years old.

Table 1: The Oxford Dictionary of Nursery Rhymes, “Age / Dating of Nursery rhymes”, Introduction section, Opie and Opie, 1969: 7

	<i>1599 and before</i>	<i>1600-49</i>	<i>1650-99</i>	<i>1700-49</i>	<i>1750-99</i>	<i>1800-24</i>	<i>1825 and after</i>
Per cent. definitely found recorded	1.8	6.8	3.7	9.6	20.4	21.7	36.0
Per cent. probably identified	5.6	6.6	4.6	10.4	19.1	21.3	32.4
Per cent. believed to date.	24.2	9.3	15.4	18.0	20.1	10.7	2.3

In relation to their nature, Robert Graves comments about nursery rhymes that “the best of the older ones are nearer to poetry than the greater part of *The Oxford Book of English Verse*” (in *The Less Familiar Nursery Rhymes*, 1927: 13 in Joseph, 2013: 670) and this idea of nursery rhymes as examples of English poetry is defended by other authors and critics such as Brown, Gay, Swift,

Burns, Tennyson, Stevenson y Henley (Opie and Opie, 1969: 2). Speaking about poetry specifically, Lerer mentions that:

The earliest evidence of children's rhyming comes filtered through the church. Preachers would allude to children's games and childish ditties in their sermons to their flocks. Monastic scribes, trying out new pens, would scribble down the vestiges of verse from their own childhood. Even the great scholar Gabriel Harvey, writing in the 1590s, slipped scraps of what he called "Children's songs" into his books. (Lerer, 2009: 70)

The link between oral tradition and poetry, especially in relation to children, proves to be a long-established one.

4.4 The fossilization process: How change developed

Putting stories into writing tends to harness them to the phrasings and viewpoint of the particular writer. It also removes them from active memory: when people can go to a book for a story, they tend to no longer retain it in a readily tellable form (Medlicott, 2004: 616)

Nursery rhymes have thus been established as having an oral origin and having been fixed in writing. There are several consequences to this setting into print which will be related to their canonical forms, their literary quality and their separation from childlore.

4.4.1 Accommodating

One of the most obvious results of printing nursery rhyme compilations is that the rhymes selected will be accommodated, as they immediately become linked to a dual address. Having become a marketable object (a book of nursery rhymes, or a commodity which uses nursery rhymes intertextually), it will be adults who select the material for children. It thus loses its spontaneity, since it becomes a

‘frozen moment of time’ in the oral tradition. I must underline that I am referring mainly to the historical rhymes, not those produced after the 18th century with a child audience already in mind and following the parameters of their time in children’s literary production. Historical rhymes will subsequently suffer from purging and further modifications; however, these processes will no longer follow the alterations of an oral tradition, but rather that of the written one.

According to Lerer (2009) adult authors were adapted or considered acceptable for children already in the late 15th century (77), and adventure literature (mainly through oral tradition, as he exemplifies through the story of Robin Hood) was considered amoral and denounced as having negative impact in children (ibid 78). This condition of appropriateness and accommodation to ideology would be clearly visible in the editions meant to be purchased by children since Peter Hunt considers that “perhaps more than any other texts, they [children’s literature] reflect society as it wishes to be, as it wishes to be seen, and as it unconsciously reveals itself to be” (1990: 2), but would have undergone a lengthy development before becoming systematic.

As an example of this process taking place with nursery rhymes, Kinnel makes reference to books being specifically published for children (citing *Tommy Thumb’s Pretty Song Book* Vol 2 published in 1744) as collections where “several of the traditional nursery rhymes which were intended simply to amuse children appeared for the first time in print [...]. The verses are an off mixture of ribald drinking songs and old favourites. Lady Bird, Lady Bird, fly away home, for

example, sits somewhat uncomfortably beside Fiddlers Wife” (146), a rhyme that speaks about drinking, makes sexual allusions and directly tackles unfaithfulness.

The successful marketing of children’s books had a direct impact on the evolution of children’s oral tradition into a written one¹⁰. Thus, published children’s literature becomes accommodated and didactic; it must serve a purpose that adults consider acceptable while oral children’s literature, the ‘won-over’ one, might be subversive.

In this new creation of a child-adapted nursery rhymes corpus, Ewers (2009) also believes that the norms and concepts needed for children’s literature to be considered as such are, in fact, not so easily measured, might change and be movable diachronically. His theory addresses nursery rhymes as adhering to some of the conditions (mediators in the production, distribution and definition of acceptable children’s literature) with specific differences. The primitive mediators of nursery rhymes have not been a specific institution or educators, rather a hurried mother or care-giver, other children, older siblings and relations. For this reason, following Ewers’s description of adult-shared literature, those rhymes considered hidden children’s readings would have remained in the oral lore as they were:

Works which show no sign of being addressed to children and young people, but are nevertheless consumed by this group of readers. We could speak of unexpected consumption of literature or as ‘unintended actual reading’ by children and young people, This may largely escape attention, and could then be defined as ‘hidden children’s reading.’ (19)

He contrasts this type of literary pieces with those considered ‘tolerated chil-

dren's readings' (i.e., those that have become accepted, after being part of the hidden children's readings corpus), which would have been open to the printing process. This point of view is interesting for the analysis of nursery rhymes, since it might be an indicator of which rhymes have become part of the written tradition and which have not.

Ewers also believes that history provides us with numerous cases in which the unintended consumption of literature by children and young people was not only not tolerated, but was actively forbidden and actively censored. For those pieces, he suggests the term 'forbidden children's reading' (ibid).

4.4.2 Focusing on quality

On the other hand, once printed, these nursery rhymes will be impacted by the consideration general children's literature suffers in relation to its quality. As has been seen, the way of writing for children and whether it should be considered quality literature has come into the spotlight since the development of children's literature criticism. However, nursery rhymes differ from much of the questionability of quality and many of the issues of "writing down" for a children audience, precisely due to their fossilized format and their original audience. Ewers (2009) defines this as children's literature being committed to "a particular stylistic form, a particular concept of literature [...], a mode of literary practice that is situated in the past – and not the recent or relatively recent past, but a distant past, which is difficult to grasp because it preceded all written culture" (118). Therefore, children's poetry should not "be based on

the ‘modern’ concepts of literature at any given period, but should take as its ideal folk poetry, which is completely unmodern – archaic, in fact.” (ibid 119). He underlines the importance of understanding that there is no specific style that defines children’s literature, the style of the piece itself is secondary to its suitability. Children’s literary pieces serve the intentionality and goals of the writer and mediator circle. Thus, these remnants of archaizing examples found in nursery rhymes (in syntax, vocabulary, repetition and accumulation structures and poetic structures) remained in children’s literary discourse only due to the fact that children’s suitability is “a convention that is totally cultural” (ibid 150).

When referring specifically to poetry, Peter Hunt’s seminal *Confronting the Snark* tries to define how children’s poetry is perceived. He considers that “at its best, *children’s poetry* is regarded as no more than an instrument of acculturation, a step on the way to *real* poetry” (2010: 18), a training for children to understand adult poetry which would be considered ‘the real thing’. Academics mainly consider poetry from adult eyes and adult measures, therefore dismissing children’s poetry in general – however these poems might contain a certain “poetic intensity” (Chambers, 2009: 100 as quoted in Hunt, 2010: 18). This connects with his idea that children’s literature, commonly considered to be of low quality should be judged taking into account that “the *real* children’s books are the ones read *only* by children – ones that do not have anything to say to adults, and which are not, therefore subject to adult judgment” (2009: 21).

Hunt quotes several different authors on trying to explain what children's poetry actually is, where none of them actually gives a precise description. These definitions include ideas regarding the purity of poetry - "the more pure the poetry, the more difficult it can be to say for whom the poet is writing" (Opie and Opie, 1973: ix); the sense of wonder received from poetry (Philip, 1996 in Hunt, 2010: 19) and the seriousness of poetry (Corbett, 2000: xxiv in Hunt, 2010: 19). These ideas, Hunt considers, are picked up with the general result of the creation of easy, simple and emotionless poetry published for children that is intended to be used as a gradual learning tool to appreciate *true* poetry.

The problem in defining children's poetry is similar to that of describing children's literature, and that is defining the terms: both "childhood" and "poetry" being concepts that are extensively studied and spoken about, but which have no single, precise and universally accepted meaning. Hunt considers that this leads to the creation of a canon of what should be read by children in relation to "absolute values in literature and art" (Hunt, 2010: 20) which is difficult to understand and measure, and is normally chosen by a minority. The idea that a good piece of literature –or a good poem– is one that can be appreciated also by adults and can shift the polysystem or semiosphere, is thus one that is truly judged from an adult point of view and does not take the children's reaction or positive reception into account. Hunt, therefore comes to a startling conclusion: "genuine children's literature and children's poetry is precisely that which has NO appeal to adults" (Hunt, 2010: 22, summarizing Rudd, 2000).

On a very different note, Karen Coats (2013) portrays a constructive

approach to children's poetry when she focuses on poetry not only as being part of a language meant to acculturate and inscribe the child into a society –as has been commented and analyzed when speaking about ideology–, but, more importantly, as being a part of sound meant to inscribe the child into the physical world: linking the body to language. She comments that:

I would argue that children's poetry enables each of us, no matter what our culture, to move from being bodies in the world to being bodies in language. The rhythms and sounds of poetry for children, whose metrics, phonetics, and structures resonate with bodily architecture and processes, preserve the body in language, while its metaphors, which are almost always rooted in sensual experience, help us understand who we are as subjects and objects in a world of signs. (134)

Thus, Coats considers children's poetry as a way to immerse the child into the conceptual world (that defines and orders everything around us) and the sensory one, where the person feels without being able to express¹¹. This concept of children's poetry measures the quality of children's literature in its function, which would be linked to its sensual features (rhythm, musicality) and not to its semantic features.

Nodelman presents similar data when he considers poetry is “less what it means than how it says what it means: the sounds of the words and the pictures they evoke” (1992: 113). This focus on the evoking function of poetry can bridge the difficulties of its understanding, especially taking into account that poetry for children is written by adults with more experience, and different perceptions from those of the child reader. Nodelman considers “the poem is

ambiguous; despite first impressions; its meaning is not straightforward. Rather than merely telling us what to think, the words seem to resonate beyond themselves, to encourage us to consider several possible meanings instead of focusing on the most obvious one” (1992: 115). Thus, the reader/listener approaches -or should approach- the poem with a special way of thinking. I would add that the fact reading poetry requires an extra effort which you are taught at school with the result that most people reject poetry, since it is not straightforward. Perhaps different strategies should be used for children, who initially enjoy the sound and fun of poetry, so they do not become future adults who reject the semantic analysis poetry requires¹².

This search for specific criteria on how to measure quality in children’s literature has so far been fruitless. Even less so in poetry, since the criteria on how to measure the quality of any type of poetry is in constant dispute. Although nursery rhymes have originated in the adult sphere, they currently belong to the children’s sphere and thus suffer the same type of mediation as other children’s literature: being subjected to a special type of judgment by adult eyes, regardless of whether it is to praise its differences, speak about its functionality, or consider its enjoyment. As adult mediators are not meant to be the actual receivers they should “not apply the criteria they would regard as acceptable for adult reading material to these messages” (Ewers, 2009: 43) and rather become “co-readers of children’s literature” (ibid). Lerer mentions that this pursuit of quality measure in children’s literature:

Reveals something about the status of the discipline of children's literature. It is as if its story must be written in between the spaces of the masters, as if it remains but a cramped or simplistic version of "adult" writing. Nothing, of course, could be farther from the truth. Recent criticism has made clear that children's literature exists as *literature*: that it has forms and genres, an imaginative scope, a mastery of figurative language, an enduring cast of characters, a self-conscious sense of authorship, a poetics, a politics, a prose style. (2009: 11).

Nonetheless, it is perhaps in nursery rhymes where Nikolajeva's statement "adult literature and children's literature can not be compared. They belong to different categories" (1996: 58) is not effective... Historically speaking, that is. For nursery rhymes should be judged as adult oral literature which has then been subjected to different levels to purification and manipulation in print. Perhaps a further analysis of *how* nursery rhymes have changed diachronically would be an indicator of what adults expect children's literature to be in different situations.

Nursery rhymes have also generated their own canonical features, following the idea of canonical texts functioning as 'the evoking force' of non-canonical texts (Lotman in Nikolajeva 1996: 56), and of being a model of the ideology and intertextuality of a particular human culture. The defining points of nursery rhymes (that is their rhythm pattern and musicality) and their conventional signs (binary rhyme, nonsense sounds) function as a canonical form that is identified as 'rhymes for children': these patterns are immediately recognized as a rhyme structure belonging to the children's realm, and meant for performance. When analyzing this fact more in depth, O'Sullivan addresses the differing status of oral culture and literature, considering a specific 'written

oral transmission' in children's literature that cannot be analyzed in the same terms adult literature is, since it repeats motifs, characters and plots or else has no character at all (such examples can be found in lullabies, bedtime stories, etc.). Therefore, the characteristics valued in literature are not common in children's folklore – and should not be studied the same way (2005: 20, 146f). The usage of these canonical features can be seen throughout printed poetic history, with "Tiger, Tiger" by William Blake (Blake) as an interesting example of the transformation of the nursery rhyme canon intended to offer a shocking contrast towards the adult 'acculturated' reader.

It could be considered ironic that what was oral tradition for a shared audience of adults and children is now considered an inferior literary tradition for children. This displays the generalized idea that older cultures were less sophisticated and simpler, and that popular culture is inferior. It also highlights the difficulty a wide-spread literate society has of understating the traits of an oral culture and being able to measure them differently. By considering nursery rhymes as part of the oral tradition, a decisive consideration is made: they need to be approached backwards. These are not rhymes that have been written for children, but rhymes that have seeped into the nursery. The focus should not be on how the knowledge of rhymes helps in language acquisition and literacy (although these studies are beneficial and can help for the educational promotion of this type of genre of children's literature); these features would be the consequences of why these rhymes and not others have been perpetuated throughout history. Nursery rhymes give us information on how

humans learn, what they preserve, what they find alluring, magical, rhythmical, musical. Out of the uncountable variations of rhymes created throughout oral history, these are the ones that made it into writing. What can we discover from them in relation to our learning process? Our memory preservation? A muted ideology? These questions are connected with canonical processes and shifts in a literate society. The structure of nursery rhymes has been relegated to the nursery, while ‘adult’ poetry has developed differently. Nursery rhymes “became the province of children as adult reading tastes shifted and, like the nursery rhymes which evolved from adult-oriented oral literature, provided the basis for a specifically children’s literature” (Kinnel, 1996: 142); while their structure endures in other forms of popular culture (prayers, jokes, set courtesy structures or chants in films and TV series, hit pop songs).

4.4.3 Representing ideology

Lastly, and related to the previous issues discussed when analyzing children’s literature as a whole, there is an inevitable acculturation that takes place in printed material. There is evidence of this process in several different oral genres which have been transformed into written literature, some of them being rhymes, fables and fairy tales. Lerer (2009) focuses on the publications of fables as one of the most interesting examples, because they have suffered a transformation into the written format – he gives examples of the same fables having been used to illustrate opposing ideologies. Of interest is the fact that he believes this process exemplifies our “desire to transform popular speech into written form” (ibid 36) while portraying the process of purification we subject any type of

production to when considered it will be long-lasting (ibid 41ff): that is, writing with a clear *skopos* and reader in mind. He considers that this process transforms a production meant initially for subversiveness into an indoctrinating tool.

The parameters with which printed children's literature quality is measured are doubtful, since they are always secondary to its function. Although orality seems to be a certain form of sharing knowledge, is it actively discarded in a society that mostly focuses on acculturation (Rudd, 2004: 34).¹³

4.5 Nursery rhymes' orality traits

Oral poetry is by definition concerned with the perceptual grouping of auditory events, which is very different from reading written poetry, where the reader is guided by the conventional visual cues of layout and punctuation. (Arleo, 2006: 55)

To understand their idiosyncrasies, the common usage of rhymes in oral communication and their availability and preference to be transferred into print must be addressed. How is it that even those adults that claim not to know any nursery rhymes “will find that they know about twelve nursery rhymes, which are in such common use that they seem to be ‘in the air’ and no one can remember how they first came to know them” (Opie, 1996: 178)?

The persistence of nursery rhyme in communal memory has yielded numerous theories on the obscure, dark messages that rhymes hypothetically hide, which would have made them relevant for adults to disseminate (Alchin, 2013; Foster, 2008; Burton Hill, 2005)¹⁴. New historical theories are still being generated and published. I would point out a less ambiguous reason: it is the traits that link nursery rhymes with orality that answer to their memorability

for, before words were to be translated into print, the structure of discourse was organized otherwise to function in a culture where easy memorization was paramount, and knowledge was organized differently (Ong, 1982). In nursery rhymes, as an example of orality, these mechanisms abound. As will be seen in the following analysis, they are meant to be inevitably memorable and participatory, and share traits with many other oral pieces.

4.5.1 Shared rhythm pattern

One of the most remarkable features of nursery rhymes is its rhythmic pattern. This characteristic is seen not only in English nursery rhymes, but in other languages as well, as suggested by several studies (Dufter and Noel, 2009; Arleo, 2006; Brailoiu, 1984; Burling, 1966), and thus might be an example of a shared structure in children's rhymes throughout different cultures.

These so-called 'universal patterns' have supporters, such as Robbins Burling. He analyzes rhymes from English, Chinese and Bengkulu, adds examples of Cairo Arabic, Yoruba from Nigeria, Serrano Native American language and cites an analysis of Trukese and Ponapean oral literature. With the results showing structural similarities, he considers that "if these patterns should prove to be universal, I can see no explanation except that of our common humanity. We may simply be the kind of animal that is predestined not only to speak, but also, on certain occasions, to force our language into a recurrent pattern of beats and lines" (Burling, 1966: 1435). When referring specifically to English rhymes, Iona Opie considers that "two of the chief characteristics of nursery rhymes are their brevity and strongly-marked rhythm; in fact these may be said

to be necessary qualifications for a verse to enter the nursery canon, since they ensure memorability” and can be used to “implant the rhythms of the English language into minds too young to understand all the words” (Opie, 1996: 178).

Burling considers that “children’s poems in a remarkable range of languages share a number of features, and this means they can be compared without quite as much difficulty as might first be imagined” (1966: 1418). This implies, from a translational point of view, that these patterns could be prioritized in a translation¹⁵ of a nursery rhyme. In fact, he speculates that “most oral poetry, including in particular the earlier Indo-European epics, can be interpreted as consisting of four-beat lines. [...] in the absence of writing only the four-beat line allows accurate enough memory and repetition to be accurately passed from generation to generation” (Burling, 1966: 1440). The idea of symmetry and patterns of two as an aide to memorization is also mentioned by Andy Arleo when he considers that “among the many possible explanations for symmetry in children’s rhymes, I would like to briefly focus on two. The first is that symmetry has great functional value in an oral tradition because it aids memorization” (Arleo, 2006: 56) which he mentions also helps in the acquisition of foreign languages, while he considers that “a second possible explanation for symmetry in children’s verse is related to our bodies. [...] our basic activities like walking and breathing, are based on regular binary rhythms” (Arleo, 2006: 56). Coats underlines this idea with the concept of the fourth trimester in babies’ development, upon birth when she mentions that “vestibular rocking and the repetition of sounds and movements, which psychologists call

self-stimulating behaviours, are often in fact self-calming behaviours, since they serve to introduce regular patterning to the chaotic experience of unregulated sensation” (2013: 135)¹⁶.

Burling’s analysis is based on stanzas, not lines. He considers that most nursery rhymes have 16 beats which are divided into four lines of four beats each. “Each beat is spaced evenly in time from its neighbors (exactly like the stressed note that introduces a measure in music), so that the rhythm of a nursery rhyme can be called “isochronic” and can easily be recited to the accompaniment of a metronome.” Each beat is typically marked by a stressed syllable, and it is this regularly recurring stress that distinguishes simple metrical verse from prose (Burling, 1966: 1418-1419). Neither the importance of meter nor of syllabic patterns is relevant, since Burling focuses more on the rhythm of a poem than its syllabic structure. There are several languages that analyze poetry through meter and feet (such as English), but many focus on syllabic count patterns in poetry (such as Spanish). The importance is given to the rhythm of utterance, which will be relevant when proposing a translation for nursery rhymes.

Burling further describes the way the syllables can be organized, with the number of unstressed syllables being variable, as long as isochronism is not affected (Burling, 1966: 1419)¹⁷. The variability of stressed and unstressed syllables offers the impression of rhythm. Burling considers that one of the most obvious ways nursery rhymes display their rhythm is through the idea of the

silent rest. He mentions that “the underlying four-beat line has one important variation. The fourth beat of any line may be filled by a rest instead of by a stressed syllable”, which is impossible to ignore in utterance. In fact, he underlines the importance of the binary character of rhymes in general, in all of their possible divisions (when in couplets, when they have internal rhymes, when in limericks), where the only irregularities come from “the variable numbers of unstressed syllables” (ibid 1423). He also highlights the connection, which relates to most other languages’ poetic analyses that the stressed syllable of the word would have to be the one to fall on a beat position considering that “nevertheless, syllable stress is related to the metrical beat in certain clear ways. A two-syllable word might not receive any beat at all, but if it does, it must be adjusted so that its stressed syllable will fall at a beat position” (ibid 1424).

Arleo analyzes the same idea and quotes Constantin Brailoiu as focusing on the line instead of the stanza, but also proposing the idea of eight short syllables, whether or not they are pronounced (repeating therefore the idea of a rest, as presented by Burling). He emphasizes symmetry and underlines its connection to movement and dance, which is also picked up by studies on the quatrain in English folk verse. These concepts follow Burling’s article to create a framework into the binary/quaternary structure of children’s verse (vid Arleo, 2006). Arleo intends to further analyze the rhythm patterns of rhymes by proposing a methodology which he calls ‘The Hypothesis of Metrical Symmetry’ (henceforth HMS)¹⁸, where he questions the general idea of universality in rhythmic patterns, since he considers that the term universality itself should be further

described. In this case, he places his hypothesis in a definition of universality which “involves tendencies rather than absolute laws” (Arleo, 2006: 39).

To update his model, Arleo has considered the beat as “a mental event that is shared between players or performers” (ibid 47). He has also taken into account that children might manipulate pitch patterns as well as the different degrees of beat in a rhyme/play song; which will be seen in syllabic languages, such as Spanish. He is considering, therefore, the basic level of beat which corresponds to the “foot-tapping, hand-clapping, or finger-snapping level” (ibid 47). He also subdivides childlore into genres for this particular study, focusing mostly on counting-out rhymes and jump-rope rhymes – those connected to motion.

His results, despite his reticence, are very similar to those proposed by Burling. Thus, he determines that “it is safe to conclude that the four-beat line is the predominant model for English counting-out rhymes. Since four is both even and a power of two, both versions of the HMS are therefore confirmed” together with the fact that “the evidence from French counting-out rhymes therefore supports the HMS for number of beats per line, but not as strongly as in English” (Arleo, 2006: 50). To this he adds his analysis of jump-rope songs where he concludes that “that the four-beat line is very common and that the prevailing rhyme scheme appears to be the rhymed couplet” (ibid 54)¹⁹. Studies on folk songs are more numerous than on children’s rhymes, and their results in relation to the English language are similar (Kiparsky, 2006; Hayes, 1998). Modular and systematic structures are proposed, with the quatrain being the main structure found and binary rhythm being dominant.

This binary, symmetrical rhythm connects to another type of pattern, which determines the duration of the rhyme: that of tension-release. Nursery rhymes regularly exhibit a sense of closure: the stanza offers information that is perceived as complete (Pullinger, 2017: 53-54,109-111). Thus, following oral principles, the rhyme presents a closed circular structure in its rhythm, connected to its semantics: it appears as a complete piece, while offering the possibility of being built upon structurally.

As an example of isochrony and closed structure in nursery rhymes, the popular “Baa baa black sheep” has a different number of syllables per line (ranging from seven to three) yet has two stresses in each line.

*Baa baa black sheep,
Have you any wool?
Yes, sir; yes, sir
Three bags full.
One for my master,
And one for my dame,
And one for the little boy
Who lives down the lane.*

The combination of female ending and male endings in the each of the four-line stanzas anticipates the tension of lines 1 and 3, offering closure and release on lines 2 and 4; this tension creation also takes place within the metrical structure itself, with line 2 combining a dactylic and trochaic structure, recreating a feeling of falling into the ending stressed syllable.

4.5.2 Musicality

The metrical pattern becomes connected to musicality, as it clearly marks the rhythm in utterance and the length the syllables have in stress-timed languages or beats that should take place in syllable-timed languages. It is not only natural to link rhythm with music; in fact, I would argue it works inversely: our natural musicality in communication creates a bias towards rhythm in utterance and requires rhythm for memorization. Paul Kiparsky underlines the difference between meter, musical rhythm and utterance patterns, as “they are autonomous, in the sense that a text has an intrinsic prosodic form independently of how it is versified, a stanza has an intrinsic metrical form independently of how it is set to music, and a tune has an intrinsic musical rhythm independently of the words that may be sung to it” (Kiparsky, 2006: 1).

Musicality is arguably considered the basis of human communication and the source of vocal sound prior to language (Pullinger, 2017: 42); it is also considered to be the most efficient way to create emotion and communion with others. While language works in generalizations to create a common ground of understanding (Vygotsky, 1986: 6), music answers to companionship and engages where language might separate (Coats, 2013: 134ff; Malloch and Trevarthen, 2008: 6).

Dyads, mother-child binary units, engage in similar communicative musicality early on – with the melodic fluctuations of nonsense speech patterns in ‘motherese’ also being shared throughout cultures and languages (Mazokopaki,

2008: 203). These nonsensical sounding proto-conversations likewise follow a tension-release pattern and they naturally share time with easily accessed memorized rhythmical creations, through which caregivers operate and share formulaic sequences (lullabies, nursery rhymes and memorized songs), being the base for all three elements of sound aforementioned: linguistic stress, scansion and musical patterns. Rhymes follow a common binary rhythmical system which becomes the inevitable 'beat' for the musicality of metrical combinations. The fact that many of the nursery rhymes as we have come to know them were originally songs (Eckenstein, 2012: 23-34) illustrates their shared adult-child origin, but also connects them to motion, as many of them were used in festive and ritual dances (ibid 57-58).

Coats mentions, when speaking about children's poetry, that "rhythm is contagious, rhyme is predictable, and the result is that children's poetry is almost irresistibly participatory" (2013: 137). There are two direct repercussions of this consistent musicality. On the one hand, the inclusion of melodies and popular songs, which are an indicator of the origin and development of some of the rhymes. On the other hand, the inclusion of rhymes into the area of motion, that is of play and dance and, subsequently, creation.

Eckenstein underlines that "the use of the term [nursery rhymes] in this application goes back to the early part of the nineteenth century. In 1834 John Gawler, afterwards Bellenden Ker, published the first volume of his *Essay on the Archaeology of Popular English Phrases and Nursery Rhymes*, a fanciful

production. Prior to this time nursery rhymes were usually spoken of as nursery songs” (2012: 1f). Morag Styles considers “that young children are so responsive to musical language: they are hardwired to rhyme and rhythm, you might say” (2010: xv) and this is connected to “recent recurrent themes such as the centrality of linking poetry with musicality, the spoken voice and, of course, the emotions” (ibid xiii). Athena Bell considers, for this reason that “there is nothing surprising about the appeal of verse to children – especially catchy, rhyming, cumulative or repetitive verse” (1998: 3)²⁰.

The connection of musicality with movement is a natural response to rhythm by the child. Coats considers “children’s poetry [...] has a more inclusive, more imperative agenda: to bring sensation alongside the heterogeneous mode of representation, to reproduce the body in language” (Coats, 2013: 136). Burling would go as far as to propose what “seems to be that we have general rules of rhythm, which are neither predominantly musical nor predominantly poetic, but stand equally behind both music and spoken verse, and to which we must adapt both melody and language” (Burling, 1966: 1425). Regardless of the possibility of being analyzed separately, melody, rhythm and language are uniquely linked. Arleo considers that rhyme types are affected by this action when he says that “the play function of rhymes often has a direct effect on the metrical pattern” (Arleo, 2006: 46).

4.5.3 Repetition

Therefore, rhymes are memorable because of their rhythmical-musical nature and their connection to motion – as well as their repetitive and cumulative structure, which follows yet another characteristic of orality (Ong, 1982: 32, 37, 39). For, when data could not be written down and read, it had to be recalled. Structuring information based on repetition, accumulation and rhyme organizes and helps anticipate knowledge.

Rhymes are also generally rooted in the sensory world and make reference to people, objects, and actions, and not ideas, although ideas can and are inferred and assumed from the short actions found in the rhymes. This situational nature (Ong, 1982: 42) makes rhymes more recognizable, as the objects and actions they depict are related to the culture they belong to, and can be found in daily actions. A rhyme could then be recalled and ‘activated’ when in contact with any of these domestic activities which it mentions (Pullinger, 2017: 122). Currently, however, numerous objects and actions portrayed in nursery rhymes are no longer part of the everyday lives of children and adults, and much of the vocabulary might seem out of fashion and unused – the triangular relationship between rhythm, repetition and formulaicity makes up for these uncomfortable terms, which might even be changed or updated in utterance and diachronic publications.

The repetition of a nursery rhyme nonce rhythmical line, a syntactic structure or a semantic situation helps remind the listener of the poem’s general message, opening the door for variability while keeping the rhyme

fixed in the sensory world. This repetition also has the intention of creating familiarity – as nursery rhymes are to be a place of comfort and play, not a place of novelty²¹ as other types of children’s poetry could intend to be (Coats, 2013: 137; Wray, 2002: 11)

In “Baa baa black sheep” the repetition appears in the second stanza, when presenting the characters the bags are destined to; and it connects to both variability and closure. In the modern version of “Itsy Bitsy Spider”, the repetition of the character not only appears in the entire first line and the second-to-last one, offering a full sense of closure as the action appears complete, but also in the usage of /s/ and /k/ sounds in contrast with occlusive sounds, and the reappearance of the phenomena sun and rain.

*The itsy bitsy spider
climbed up the waterspout.
Down came the rain
and washed the spider out.
Out came the sun
and dried up all the rain
and the itsy bitsy spider
climbed up the spout again*

This might add into the inferred assumption that the rhyme is circular, and there is a relation between the spider’s actions and the phenomena, which would be connected to the general use of parataxis in children’s rhymes (Pullinger, 2017: 85), although there are no causal conjunctions. It would illustrate our need to narrativize events, to find a meaning and relation among them, to story-tell. This rhyme not only has previous versions but also exists in several different

languages, where the structural and internal repetitions also take place.

Consequently, with nursery rhymes making reference to the sensory world and being heavily based on repetition, they are easily used for didactic purposes: the development of phonological sensibility (Dunst et al., 2011: 3; Harper, 2001: 75; Bryant et al., 1989: 408) and subsequent literacy development (Dunst et al., 2011: 6; Bryant et al., 1989: 417); by both helping in vocabulary acquisition and relying on rhyme to anticipate word selection and aid memorization. Rhymes, once printed, have gone beyond spontaneous entertainment to become didactic instruments.

4.5.4 Formulaicity

In addition, nursery rhymes are an example of formulaic language. Alison Wray (2002) considers them a type of memorized formulaic sequence, where the child learns a rhyme as a part of the socialization process linked to language acquisition. The sociointeractional agenda of children as language learners (ibid 130) makes them aware that “the rhyme and song signify a certain linguistic behavior” (ibid 128). When using nursery rhymes for didactic functions such as the aforementioned ones, the adult is taking the rhyme apart to use one of its pieces in a specific type of teaching – a teaching related to literacy. However, the child, as an ‘inhabitant’ of the oral world, initially learns in units: linked strings of words, without being conscious about their divisions. Formulaic sequences, which are also the basis for much of adult interaction, can be easily accessed and reproduced, while also being imbedded in the ideology the language itself represents (Hollindale, 2016: 7; Stephens, 1992: 1, 2004: 99),

as “formulaic material plays a central role in maintaining the identity of the community” (Wray, 2002: 92).

Certainly, the formulaic sequences in a nursery rhyme that is already structured around rhythm and repetition also function as an early awareness of the grammatical structures found in the language: what types of morphosyntactic combinations appear most, how nominal, verbal, adverbial and prepositional syntagmas work. However, their use as a bridge between sound play and symbolic language impacts on the fact that “they are not remembered and repeated merely because they delight the ear, rather they are signals, in poetic elaboration and as verbal art, of the relations of things” (Watkins, 1992: 393), and so are connected to their semantic content. Maya Hickmann’s aforementioned ‘thinking for speaking’ explains as well the impact language has on how children categorise the world, on which aspects of the incoming information are most salient to them, and/or on how they organize information when they engage in the activity of communicating in discourse. Such an impact has been observed in children’s linguistic uses during the emergence of language, as well as during later phases of development (Hickmann, 2004: 338) and is initially based on aural activity and repetition of sounds. The impact of formulaic constructions such as nursery rhymes is significant.

Thus, the characteristics nursery rhymes display are a result of their oral nature and their aural purpose: their inevitable musicality connected to the usage of metrical patterns that aid memorization and generate a sense of com-

munity; the repetition found in words, nonce sequences, grammatical structures and rhyme that aid anticipation and participation; the formulaicity in the rhymes' construction that embed the language in the community and a shared ideology. As the original definitions pointed to, the nature of nursery rhymes is one of performance and sharing: they exist to be spoken or sung out loud, in a participatory environment. Whether it is the lulling of a parent with an infant or a crowd at an engaging event, nursery rhymes are, at their core, a communal event. For this reason, they are so commonly used to be parodied, and reused in children's media (Mínguez-López, 2012), or used intertextually in several types of media and discourse (Millán, 2016). Nursery rhymes appeal to a common experience and create the shared space between adults and children as individuals of a community.

4.5.5 Language as play

I have used the word 'experience' to describe the sharing of a nursery rhyme for, although nursery rhymes are currently found in numerous publications and lavishly illustrated book versions, unless the reader has heard the rhyme previously, the performance will not be accurate. The metrical pattern will create an inevitable rhythm, but the musical or performative element of the rhyme is known only by those that belong to the community that shares them. If the reader's mother tongue is not one that has distinctive vowel length, the isochrony might differ in the reading as well. Therefore, the nursery rhyme is meant to be shared out loud and repeated; linked, through its oral nature, to memory, language acquisition and, over all, the communal identity that is

connected to musicality and formulaicity. Published nursery rhyme collections trust the reader as being a part of the English-speaking culture; and, in doing so, they leave the *other* out.

Public videos and numerous YouTube channels dedicated to nursery rhymes are supplying a different type of experience by combining the oral nature of rhymes with images, usually animation; nevertheless, they mostly offer rhymes with didactic purposes and either manipulate the traditional rhymes or create new ones to fulfill this aim. Due to the current trend in which nursery rhymes are being discarded by parents because they are perceived to be unfashionable or not educational (Dunst et al., 2011: 6), it is worrisome that 'instrumental' nursery rhymes might be the ones that endure.

Because nursery rhymes need sound, hearing and motion to exist, that is, performance, they become the place where adults and children play together with language. When I referred to their origins, these rhymes and songs have proven to be performances or activities where any member of the community could be involved. Their collection as a single corpus of nursery rhymes illustrates the fact that they were already being used to entertain children, that children themselves had already taken these rhymes as their own and that they were commonly known by most of the community – and potential book purchasers. Through publication, nursery rhymes became a commodity: the object of that which already *belonged* orally. And it seems that once possessed outside of the oral experience and fossilized in print, they have slowly lost their need to be performed unless linked to didactic purposes.

When adults interact with children through communicative musicality and, subsequently, nursery rhymes and songs, they remember how language is an object of play in itself. Language learning takes part through play, as the child acquires vocabulary, formulaic sequences and phonological awareness; at the same time, transgression also takes place: nonce words, impromptu vocabulary manipulation, mislabelings and improvised rhyme combinations. In my household, the little boy of “Baa baa black sheep” lived down the drain, creating mixed emotions of dread and rebelliousness in the children of the household. Linguistic play comes naturally in the adult-child dyad, where the seeds of thinking through mimesis and creating through mimicry might produce a unique type of creativity as Shirley Brice Heath mentions:

Models matter a great deal to play, even though across the age span, individuals often play on their own initiative. However, the imitative potential that models provide for novices allows learners to create from what they see others do. This particular capacity – of moving beyond mere imitation to creativity – comes to humans (and several other higher-order primates) as a result of the brain’s mirror neurons. While humans observe and see patterns and rules that others enact, they have an inner drive to create anew. For centuries, this drive has led children, scientists, and artists to new behaviors, ideas, and inventions.(2013: 188f)

The use of language as play is a constant topic that has been presented by many scholars interested in language acquisition and cognitive development. Brice Heath considers that “humans have special needs in their play. Central within human play are structured symbol systems. Language, whether signed, spoken, or written, holds central place throughout the natural play that occurs especially for infants and young children. Language itself is a primary source

of children's play both when they are alone and with others" (Brice Heath, 2013: 188). Not only does Brice Heath consider models are needed for initial play to occur, she also considers the development of *play* is related to movement and the use of hands in play²² to generate a creative system. Thus the three elements: *language* and *hand* together in *play* are needed for development and will be used naturally by the child²³.

This connection of language to movement and play has a direct relation to the orality of children's literature and how that will develop into different fields of creation. Brice Heath considers that "as play happens, language learning expands and multiplies uses of images, music, dance, drama, and poetry" (Brice Heath, 2013: 194). In fact, in language acquisition, rhymes can help to acquire symbolic ideas such as metaphors (vid Foster, 2006), aid in multifunctionality (vid Hickmann, 2004) and promote literacy (vid Dunst et al., 2011). Bell sums up their functionality without entering into details when she considers "nursery rhymes, nonsense rhymes and counting-out rhymes come naturally to the very young. Rhythm and metre, and often rhyme and the anticipation of the repeated phrase or refrain, can act as *aides-mémoire*" (1998: 3).

In more specific terms, as Eckenstein had previously mentioned, there are direct examples of the relation between nursery rhymes, games and dance or motion²⁴. Burling considers that "jump-rope games, counting games, clapping games, all are widely, perhaps universally, played by children. All are clear examples of the metrical pattern, for they depend in a particularly clear way upon the beat" (Burling, 1966: 1424)²⁵.

Although Ian Turner adds that “Philip Aries has established in his *Centuries of childhood*, that games of earlier times were often common to adults and children” (Turner, 1972: 129); currently rhymes, as well as traditional motion-focused play, are considered as belonging to the realm of childhood.

Thus, language play offers a model and the tools to unmake it. It introduces the child into the communal patterns, while underlining the possibility of individualizing them and deconstructing them. Therefore, oral nature as a combination of fixed and fluid elements, connected to the situational experience is still very much alive in nursery rhymes.

4.6 Nursery rhymes and childlore oppositions: Finding commonalities

The poetry of the playground exists in the space between original composition and received oral tradition. The poems are public property. Like the nursery rhymes of Mother Goose, no one child “owns” these poems; they belong to each child equally, and each child retains the right to alter and revise the poem as s/he sees fit, as context and mood dictate. (Thomas, 2004: 155)

Nursery rhymes and childlore appear to be in opposition on some points;²⁶ on the one hand, in the way that they function, as nursery rhymes have become standardized, regulated and connected to literacy, while childlore appears as a flexible corpus, under the adult radar, and connected to orality. However, although in childlore “the behavior and defects of oral transmission can be seen in operation during a relatively short period” (Opie 1972: 8) and trends can be added to it from any type of paracultural source, childlore has been seen to be largely a stable group of poems that preserves what is considered to be

the “legislative language” (Opie, 1972: 15) of the children of a specific group.

The aforementioned influence of paraculture on childlore (television, songs, advertisements, home videos, celebrities’ statements) is connected to the reception by children of messages originally not intended for them, as seen in Ewers (2009: 10) and Rudd (2004: 35). Children are not passive participants in culture; they will combine what is meant to construct the child’s social identity as imposed by adult management and what the child actually feels attracted to or considers alluringly different.

As children are active producers of their own culture (and as mentioned in chapter 2), Thomas emphasizes that “it is important to regard children’s culture *alongside* adult culture” (2004: 154, italics original). The influence of paraculture results in messages that might be accommodated or accepted into the children’s literary sphere by a shift in the market’s paradigms, references or ideologies, as took place in the collection or publication of nursery rhymes²⁷. With subversive messages out of context through semiotic base changes, nursery rhymes, with this same won-over origin, could become an accepted object of literary play for the children that were already sharing them.

Nonetheless, many of these messages might never become part of the children’s literary sphere. These texts, with an increasing number being accessed easily and without mediation by children through diverse media, underline the idea of redefining the children’s literary sphere. For while children’s discourse includes children’s literature, it must also include discourse taken by

children and child agency. Discourse taken by children or ‘won-over’ literature comprises all the texts that interest children and are synchronically placed *outside* of the children’s market, those which are not considered appropriate for children by the mediator circle. Some of these pieces might become part of the first group, while others will be discarded in a larger diachronic view. These two models appear in the collection of nursery rhymes, their publication, purging and adapting; as well as in the composition of new rhymes that responded to the paradigms of children’s literature at the time of their creation.

Moreover, child agency responds to both of these inputs, modeling upon the style and messages which are meant for them and the style and messages which they are interested in individually or as a group and which would be scorned by the parameters of their current children’s literary field; as “the school-child’s verses are not intended for adult ears”^{28 29} (Opie, 1972: 1). It also has an impact on the development of the child’s identity³⁰. So, although “oral traditions are subject to change, and children’s rhymes are not exception. Words take place of other words, usually through misunderstandings” (Opie, 1996: 188), childlore has been proven to be part of our nature as humans. Child agency’s apparent uniformity and how it is shared throughout space and time only by oral means, represents the easiness of its memorization and the relevance of musicality, spoken word and performance in the creation of a collective identity. It survives for generations and is shared in different regions, regardless of distance (Opie, 1972: 6f; Turner, 1972: 141), and it follows codes that children must acquire to be part of a community and to be accepted.

For this reason, child agency is, perhaps, the best indicator of intertextuality, understood as the assumptions made in discourse (Chambers, 1995: 47); as “the production of meaning for the interrelationships between audience, text, other texts, and the socio-cultural determinations of significance” (Stephens, 1992: 84); as the “other texts in its background, [which] share[s] many characteristics with them: not just obvious allusions, but also ideas, images, basic story patterns as needed to understand the full meaning of a text” (Nodelman, 1992: 75); as that which is needed to understand the full meaning of a text (Hollindale, 1988: 6).

This is an indicator of the relevance of childlore and the need to take children into account³¹. Rudd, for example, underlines how children³² have no ‘institutional’ voice, while they “produce literature in vast quantities, oral and written, both individually wrought and through collaborative effort (sometimes diachronically), and in a variety of forms: rhymes, jokes, songs, incantations, tall tales, plays, stories and more” (Rudd, 2004: 33). Perhaps this trend is changing with technology, as children have more possibilities than ever to give visibility to their agency and, subsequently, offer a better understanding of how they are “reworking the discourses around them, through which children negotiate their social and embodied positioning” (ibid).

This also underlines the connection between childlore and nursery rhymes, for nursery rhymes are exactly that: adult oral constructions, that were shared with and stolen by children into childlore from different sources, some literary and some not (theatre, riddles, chapbooks, etc.), which were perpetuated

in the nursery and transformed, and which then became frozen in time through publishing, subsequently suffering their own accommodation process. This combination (the connection to the adult world as well as to an open-ended and creative performance) is why nursery rhymes have such an impact on child agency. While still under the supervision and need of adult care, children have been seen to use language play to create a sense of self. This creativity, shared with adults, contributes to their emotional, social and intellectual development while also giving the child a chance to experiment, create and innovate (Cremmin and Maybin, 2013: 285). Through this language play, adults are reminded of their creativity while reactivating their contact with their own childhood, as it is something that is carried within the adult construct. Due to the oral nature of nursery rhymes and their specific idiosyncrasies, the adult/child division (dis)appears through shared production, instead of being underlined through vertical up-to-down didacticism.

Another difference between nursery rhymes and childlore would be their function. Childlore is mostly connected with usefulness to the child: that is, to games and action (Turner, 1972: 133-136) and this connection of a rhyme to motion we have seen will help it endure.

Childlore's differences with nursery rhymes have thus far been underscored by a common drive: the oral performance and sharing of musicality and language; the involvement of children in culture through the structuring of rhythm, memory and formulaic language; the illustration of the boundaries of language agency through play. With the tools of the common game of

sound and meaning created between adults and children through nursery rhymes, children make use of creative mimicry and the inclusion of paracultural influences to produce, recreate and echo their own agency. Turner underlines when speaking about children's creativity that "for more than four fifths of these rhymes, there is no obvious adult origin at all" (Turner, 1972: 143).

Although literacy has constructed a different way of thinking, analyzing and storing information, and Pullinger stresses the co-dependency and connection of orality and literacy (Pullinger, 2017: 71), current communication, heavily reliant on images and sounds rather than literary messages, illustrates a revisiting of the oral discourse and constructions that sound true in communication and community. Nursery rhymes have served this purpose prior and since printing became widespread: a communal ground where adulthood and childhood are blurred and culture is participated in. When performed, they are the middle ground between orality and literacy, between adult and child.

Nursery rhymes prove to be the performance of words, the link of play between adulthood and childhood as well as the bridge to a poetic code of the child's own. Whether this poetic code will persist throughout adulthood or will only be reactivated once the adult resumes a contact with children will have to be the object of a different kind of study. It is clear that nursery rhymes work; their inevitable rhythm and musicality linked to the further characteristics of their oral nature yield the same results they would have in their original oral settings, including the socio-cultural requirements of ideology and accultura-

tion produced by language acquisition and its impact on the thinking process.

The fact that they have been set into print has produced a division between the official discourse and the unofficial or subversive one, which can be seen in childlore, i.e., the uncensored rhymes mainly used for motion and games, collected, won-over and shared without adult supervision³³. The division between literary culture and oral culture is inevitable, as they develop differently and require specific cognitive aspects; however, nursery rhymes and their impact on culture and childlore prove that orality is still essential to all children's inventiveness, creativity, agency and identity, regardless of their cultural background (Messenger Davis, 2010: 112-11; Haas, 2013: 271). The configuration of nursery rhymes offers and creates a middle ground between adults and children, between mimicry and agency. Since, as Opie concludes, "the custodians of oral lore have a careless and carefree way with their inheritance" (Opie, 1996: 189), it is paramount to create a space for that fleeting, changing and insightful voice. A participatory culture, the connection of adults and children through linguistic play and performance, opens the door to the child's own generation and socio-cultural awareness. It is this game, as old as culture itself, which gives children the tools to create on their own.

5 Translating nursery rhymes: towards applicable patterns

The link between nursery rhymes and orality –and its subsequent connection to childlore and child agency– offers specific insight towards how to approach nursery rhyme translation. In addition, the analysis of children’s literature traits and general translational strategies presents several different concepts when translating a text for a child. These two fields combined add a number of questions that need to be answered when translating a nursery rhyme and can provide solutions to a corpus of examples of nursery rhymes in translational situations.

5.1 Intentionality and performance

Translation reveals the unknown: it gives an insight into the secret frontiers of cultures. (Nières, 1995: 52)

Perhaps the most urgent issue is that of the *skopos* of the text, and this will be directly related to what position the text to be translated occupies in the target language. An intertextual text –which intends to use specific semantic traits of a nursery rhyme as an allusion– should not be approached by a similar translational strategy as an entire self-standing nursery rhyme found in a TV program, a Youtube channel or a book. The paratextual information of the target text must be considered paramount in both situations: in an intertextual translation, it is relevant, as it can be linked by the paratextual elements which will help select a specific translation strategy; in a self-standing situation, it is relevant as the paratextual elements will impact the semantic content of the

translation. In both cases, the contextual situation of the text to be translated will ultimately affect the translation. However, I would tend to agree with Mínguez-López (2012) who suggests that, in intertextual situations, if possible, a situational translation could be proposed and deemed acceptable, as can be seen in the *Shrek* saga translations into Spanish and Catalan: The Muffin Man is translated as Mambrú into Spanish and as John Brown into Catalan³⁴, both figures belonging to children's rhymes in the target language. When found intertextually, this visual input might also be complementing a specific function of the rhyme: what is the rhyme intending to allude to and how does it affect the storyline? And, subsequently, could a situational translation take place? Does the target language have a similar rhyme with a similar function? If so, perhaps it could take the place of the source rhyme as considered in idiomatic translations which, as explained by Theo Van Der Louw are those "whereby SL proverbs, sayings, clichés and other idiomatic expressions are rendered with TL proverbs, sayings, clichés and idiomatic expressions that convey the same meaning, but have a very different surface structure" (2007: 79). The final issue to be addressed would then be how this translational strategy would affect the rest of the text.

The intentionality of a nursery rhyme that appears in its entirety can answer to many different possibilities. Among them will be didacticism, especially since, currently, one of the widest uses of nursery rhymes in the media is as an instrument to teach specific points: vocabulary, pronunciation, language acquisition, literary acquisition. This didactic intentionality can and should be

connected to its performance intentionality, as nursery rhymes are considered a genre of oral poetry, and a genre of children's literature – thus its main intentionality should always prioritize the performance of the text.

Nursery rhymes are nursery rhymes due, precisely, to their oral nature – and their translation has to focus on recreating the entertainment provided in utterance. As mentioned, most children's rhymes are rooted in tradition and can be found historically. Their use in utterance is their main function – whether it is to lull, engage in play, distract, story-tell or teach. As found in their varied origins, rhymes are one of the remnants of a medieval illiterate society where adults and children shared public and private spaces at the same time. Thus, the main objective of a rhyme in translation should be to engage the audience, to catch their attention and to be easy to memorize – to create an inevitable attachment to its rhythm and musicality.

A children's rhyme, whether nursery rhyme or childlore, is immediately recognized by how it sounds. When pronounced out loud, the metrical pattern creates an inevitable rhythm and musicality that take shape in utterance (Duffer and Noel, 2009; Arleo, Burling). These 'sensual features' (Coats, 2013) are the key element that binds nursery rhymes together. They become the evoking function that this type of canonical literature creates. The oral focus of these features presents the following considerations: what makes nursery rhymes immediately recognizable currently as poetry pieces for children in the source language? What are these features in the target language? How can these fea-

tures be transferred? This focus will also help bridge some semantic difficulties when translating, as rhymes have been produced or written by adults, and then have become part of the children's realm. The different perceptions children can or cannot grasp through their limited experience are a secondary issue to the immediate recognition of the piece as a *children's* rhyme.

These sensual features of children's rhymes are focused on sound: rhyme, nonsense sounds, alliterations, onomatopoeias, repetitions. Rhymes are a plaything, a linguistic object from which the young child is extracting mostly phonological knowledge: how to differentiate syllable length, minimal pairs, cadence, and difficult sound combinations that are natural in their mother tongue. The first function of these rhymes is to engage the child in the language they will so extraordinarily quickly acquire, and through this knowledge and familiarity the child will assimilate a part of themselves – the belonging to a linguistic community, a specific connection to the symbolic.

It is only when the child becomes older, that the interest will shift. As has been seen, this shift is connected to the creation of childlore, to the actual agency of the child and the manipulation of the poetic code for parody, play and subversion. Rhymes are still embedded in movement and performance, but semantics become one of the main focuses. The rhyme is built upon meaning – no longer will it be those accommodated rhymes that have become part of the nursery in the mouths and arms of adults, but rather the subversive, mocking rhymes which parody the established rules. Still, these childlore rhymes follow

patterns, have functions, preserve forms. Opie and Opie underline this unique nature of childlore when they consider it as one of the most steadfast defenders of tradition, albeit blinded in passing by novelty that many times disappears as quickly as any other type of trend (vid Opie, 1972)³⁵.

For these reasons, the priority in the translation of a rhyme, especially a self-standing rhyme, should always be its metrical pattern and musicality – that is, its rhythm. A children’s rhyme should be easily recognized as such. This priority might not be kept for other types of children’s poetry, since the focus could be on semantics or wordplay, with many pieces of modern poetry moving away from traditional metrical patterns or proposing structures focused on sound and rhythm differently. This priority answers two specific needs: the focus on the reception –as Oittinen (2000) would define it: translating *for* children– and the focus on orality.

Translating rhymes for children requires a focus on the needs of the child reader: the understanding the child will have of the text, but also its readability, what Oittinen (2000) calls its ‘singability’³⁶. The rhyme, in this case, should be easy to grasp by the child as a whole and this is, in a very large part, a big responsibility in the hands of the translator. When reading a rhyme, the translator should focus on the effects it produces in the listener and transfer that into the target language. This can be done creatively –Oittinen vouches for a great degree of manipulation– as “anyone translating for children should be allowed to compose, and re-create, and enjoy doing so” (ibid 21).

When translating into Spanish though, similar problems are found as those that arise in Andreas Dufter and Patrizi Noel's about French and German versification. Spanish follows a syllabic metric system and has specific prosodic differences with English. Jiří Levý mentions this specific translational difficulty when he considers that "Spanish versification is fundamentally syllabic; with its fixed accentual arrangement it is subject to principles other than those applying to accentual-syllabic versification in most other European cultures" (Levý, 2011: 218). When considering how to maintain the canonical reference to nursery rhymes –the 'evoking force' towards children rhymes and childlore– in translations, an overview of the main patterns in Spanish rhymes should be considered. For this reason, I have analyzed a sample representation of many rhymes, some belonging to childlore and some to the Spanish corpus of children's rhymes, and one of the most obvious commonalities detected is their musicality. Precisely due to the fact that Spanish versification is syllabic and vowels do not have different lengths, the rhythmical pattern that appears in English simply through the stress on different syllables and the use of the *schwa* does not take place in Spanish and is compensated with a musical cadence. As an example, even in a counting-out rhyme that has no specific musical score to it, in utterance, the rhyme is pronounced with a certain melody, opening the manipulation of the ending to lengthening the vowel pronunciation and the melodic backing:

/-/- 4 syllables a

Pito pito

/-/- 4 syllables a

Gorgorito

/-/- 4 syllables -


Dónde vas tú
/-/- 4 syllables a
Tan bonito
/-/- 4 syllables b
A la era
/-/- 4 syllables b
Verdadera
/-/- 4 syllables b
Pim, pam, fuera

Thus, although I agree with the argument presented by Kiparsky (2006) on the three points in musicality in English rhymes and folk songs (linguistic prominence, poetic meter and musical rhythm) (1), I consider it is precisely the combination of poetic meter and musical rhythm which will differ in languages that do not offer different vowel lengths, as it will be this variability that will present a musical pattern. Hayes, for example, questions the validity of equating stress and rhythmic structure, but he does consider that stress is “linguistic rhythm” (1995: 8), as “stress patterns exhibit substantial form parallels with extra-linguistic rhythmic structures, such as those found in music and verse” (ibid)³⁷. This could be the tool that can assist the understanding of how a non-feet metrical system can be apprehended as a poetical-musical one, by illustrating differences and similarities when looking for a structural transfer in translation. Therefore, in my corpus study there is no intention towards changing the way Spanish verse is analyzed or performed, but instead I intend to use mixed method tools to find a modular pattern and understand what activates the canonical references in children’s rhymes and what could be used in an effective translation.

5.1.1 Further Spanish rhyme examples

As mentioned previously, to better understand the patterns that indicate a Spanish language rhyme, I have selected some traditional rhymes from different contexts (nursery and playground, playing rhymes –jumping rope, clapping, etc.– and learning rhymes) to have an overview of their structure and prominent features. This section could be enlarged with a comprehensive study, which could focus on Spanish rhymes, regional variabilities and languages or childlore only in the country of Spain - offering immense possibilities in all Spanish-speaking countries with their own diachronic and synchronic specificities. An in-depth analysis could underline several of the points I conclude or contrast with other variables and options for a better understanding of the canonical structure of children’s rhymes in Spanish. For this section I have had rhymes transcribed from memory, offering a version that mostly coincides with other transcriptions and variations found (Arafolk.net; Mamalisa.com; Pequenet.com).

“Cinco Lobitos”, a rhyme mostly used with babies that are acquiring hand awareness, and which includes a specific hand movement, presents the following structure:



Cin co lo bi tos tie ne la ro ba, blan cos y ne gros de trás de la co la.

Children’s Song 1: “Cinco Lobitos.” Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

/--/- 5 syllables -
 Cinco lobitos
 /--/- 5 syllables a
 tiene la loba,
 /--/- 5 syllables -
 blancos y negros
 -/--/- 6 syllables a
 detrás de la cola

In this case, the syllables that carry the stress have longer note values. The syllable count is mostly uniform, however, when including an additional syllable –as found in the last verse–, the utterance and melody compensate for the unstressed syllable addition.

“Que llueva” answers to the same formula commented by Ong and Pullinger in reference to oral culture addressing specific situations and being “activated by them” (Pullinger, 2017: 75; Ong, 1982: 99ff), as this rhyme is generally shared when it rains.

Que llue va que llue va! La vir gen de la cue va. Los pa ja ri tos can tan, las
 4
 nu bes se le van tan ¡Que sí! ¡Que no! ¡Que cai ga~un cha pa rón, con a zú car y turr ón. Que
 8
 rom pa las ven ta nas de la~es ta ción y las mi as no.

Children’s Song 2: “Que llueva.” Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

-/--/- 6 syllables a
Que llueva, que llueva
-/-,-/- 7 syllables a
La Virgen de la Cueva.
-/-,-/- 7 syllables b
Los pajaritos cantan,
-/-,-/- 7 syllables b
Las nubes se levantan
-/-/ 4 syllables (+1) c
Que sí, que no
-/-,-/ 5 syllables (+1) c
Que caiga un chaparrón,
--/-,-/ 7 syllables (+1) c
Con azúcar y turrón
-/----/-/-/-/ 11 syllables (+1) c
Que rompa las ventanas de la estación
--/-/ 5 syllables (+1) c
Y las mías no.

In this case, the melodic rhythm and the spoken rhythm coincide, and in the binary rhythmic pattern, following the melodic beat, there are dominant syllables and tonic syllables (indicated with a comma). The syllable count is again mostly uniform; however, the manipulation of the syllable count underlines differences in the semantic meaning –a specific emphasis– but follows the melodic and utterance binary pattern. Most verses are a six-count syllable (hexameters), including the addition of a syllable count with the oxytone ending.

Another rhyme linked with specific sensory experiences would be “Tengo, tengo”, as it is used as an answer for children when they have something another child does not. In this case, the score is represented as follows:

1. Ten go, ten go, ten go. Tú no tie nes na da. Ten go tres o
 2. U na me da le che. O tra me da la na. O tra me man

ve tie jas ne en to u na ca ba ña. la se ma ña. na.

Children's Song 3: "Tengo, tengo, tengo." Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

/---/- 6 syllables -
 Tengo, tengo, tengo.
 /---/- 6 syllables a
 Tú no tienes nada
 /-/- /---/- /- 12 syllables [6+6] a
 Tengo tres ovejas en una cabaña
 /---/- 6 syllables -
 Una me da leche
 /---/- 6 syllables a
 Otra me da lana
 /-/- /---/- /- 12 syllables [6+6] a
 Otra me mantiene toda la semana

In this case, the syllable count is regular and this could be considered a compensation for the melody, as musically speaking "Tengo tengo" sounds like an incomplete piece of music. Although the melody hits "sol" on many occasions, it never lands on "do." Nonetheless, it can be accompanied harmonically by the tonic and dominant chords that would give it a melodic structure. Shifting the melodic weight of three parts of the beat on to the syllables 1 and 3 of verses 3 and 6 offers a similar structure as a trochaic foot would, underlining the falling of the foot and opening the possibility of many unstressed syllables.

The unstressed syllables follow the metrical pattern of tonic and atonic words in Spanish versification.

As far as story-telling rhymes are concerned, I have selected two examples. On the one hand, “Mambrú”, which is considered to be of French origin and also has versions in German and English.

Mam brú se fue a la guerra que dolor, que dolor, que pena! Mam brú se fue a la guerra no

4
sé si volverá. Do Re Mi Do Re Fa. No sé si volverá.

Children’s Song 4: “Mambrú.” Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

[-]/---/- 7 syllables a
Mam-brú se fue a la guerra
--/--,-/- 9 syllables a
qué dolor, qué dolor, qué pena
[-]/---/- 7 syllables a
Mambrú se fue a la guerra
-/-,-/ 6 syllables (+1) b
no sé si volverá
--/--/ 6 syllables (+1) b
Do, re, mi, do, re, fa
-/-,-/ 6 syllables (+1) b
No sé si volverá

Adding an unstressed initial syllable which is not part of the musical bar is the only irregularity in a 7 syllable pattern. The longer verse works by adding addi-

tional unstressed syllables, following the idea of a dactylic foot in English and taking the stress away from a noun that would normally be tonic ('dolor' would follow a -/ structure). The regular stress on the ending is, however, underlined by the melodic structure, as the stressed syllable is found on the first note of the bar. As a side note, it is unusual to see the phrase 'no sé' be given musical emphasis on the word 'no', yet it is given one of the highest notes of the song, albeit remaining unstressed in both musical and spoken diction. Perhaps further research on the original French composition would add insight into this structure.

On the other hand, "Estaba el señor Don Gato", with the following structure:

The image shows a musical score for the song "Estaba el señor Don Gato". It consists of three staves of music in 4/4 time, with lyrics and syllable counts written below. The first staff has two versions of the first line: "1. Es ta ba se ñor Don Ga to" and "2. Ha re ci bi ñor~u na car ta". The second staff continues with "3. sen ta di to~en su te ja do marr am iau miau miau" and "por si quie re ser ca sa do marr am iau miau miau". The third staff starts with "5. miau" and continues with "Sen ta di to~en su te ja do." and "Por si quie re ser ca sa do.".

Children's Song 5: "Estaba el Señor Don Gato." Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

/-,-/-/- 8 syllables a

Estaba el señor Don Gato

/-/-/-/- 8 syllables a

Sentadito en su tejado

---/// 6 syllables (+1) -

Marrama miau miau miau

/-/-/-/- 8 syllables a

Sentadito en su tejado

/-,-/-/- 8 syllables -
Ha recibido una carta
/-/-/-/- 8 syllables a
Por si quiere ser casado
---/// 6 syllables (+1) -
Marrama miau miau miau
/-/-/-/- 8 syllables a
Por si quiere ser casado

In this rhyme it is very clear that the musicality is more relevant than the natural spoken stress, as the focus is on beats 1 and 3 of the bar, and the stress of the syllables in speaking would not correspond. For example, ‘estaba’ should follow a -/- pattern, yet here it follows a /--. The emphasis of the beat is still binary, and it includes a variation in what could be considered the chorus or leit motiv of the song, which underlines the presence of the cat as the main character by using onomatopoeias in the lyrics. Although the variation has fewer syllables, by including longer musical notes, it preserves the binary based rhythm.

There are numerous examples of skipping and clapping songs that also combine story-telling rhymes. One of the most popular would be “En la calle 24”, a clapping song in which participants are eliminated if they do not crouch when it is their turn, corresponding with the ending syllable repetition.

En la ca lle lle__ vein ti cua tro tro__ ha-ha bi do do do un a se si
 na to to,__ u na vie ja ja__ ma tó-un ga to to__ con la pun ta ta__ del za
 pa to to.__ Po bre vie ja ja.__ Po bre ga to to.__ Po bre pun ta ta__ del za
 pa to to.

Children's Song 6: "En la Calle 24". Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

--/-- 5 syllables -
 En la calle-lle
 --/-- 5 syllables a
 veinticuatro-tro
 --/--[-] 5 syllables -
 135
 ha habido-do-do [un]
 ---/-- 6 syllables a
 [un] asesinato-to,
 --/-- 5 syllables -
 una vieja-ja
 --/-- 5 syllables a
 mató a un gato-to
 --/-- 5 syllables -
 con la punta-ta
 --/-- 5 syllables a
 del zapato-to
 --/-- 5 syllables -
 pobre vieja-ja

--/-- 5 syllables a
 pobre gato-to
 --/-- 5 syllables -
 pobre punta-ta
 --/-- 5 syllables a
 del zapato-to

The mobility of the spoken stress is also seen in this example, so as to keep the melodic rhythm, especially in verbs (for example, ‘habido’ should be -/- and appears as --/). Other tonic words are overlooked (such as ‘vieja’ or ‘pobre’) to prioritize the musicality. The repetition of the last syllable not only serves as part of the game, but also to creates a repetitive structure, and makes all verses add an extra syllable in their metrical count, as they all become oxytone. The initial unstressed syllables would follow a similar configuration as an anapest, as the musical structure follows the stress on beats 1 and 3, as has been seen throughout the examples.

Another skipping song which includes story-telling and is used with or without the physical activity is “Al pasar la barca”.

Al pa sar la bar ca me dij o-el bar que ro
 Las ni ñas la bo ni tas no pa gan di ne ro

Yo no soy bo ni ta ni lo qje ro ser
 Y pa go di ne ro com o-o tra mu jer.

Children’s Song 7: “Al pasar la barca”. Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

--/-/- 6 syllables -
Al pasar la barca
--/-/- 6 syllables a
Me dijo el barquero
--/-/- 6 syllables -
Las niñas bonitas
--/-/- 6 syllables a
no pagan dinero
--/-/- 6 syllables -
Yo no soy bonita
--/-/ 5 syllables (+1) b
Ni lo quiero ser
--/-/- 6 syllables -
Y pago dinero
--/-/ 5 syllables (+1) b
Como otra mujer

In this case, there might be a confusion between the tone of the syllable and its stress, as in the second stanzas, the higher notes correspond with syllables not stressed un utterance ('bo' from 'bonita' or 'di', from 'dinero'), yet the musical beat is emphasized upon the natural stress of the spoken word, keeping the words paroxitone. The only locations where the spoken stress and the musical stress do not correspond are in the words 'dijo' and 'otra'. As the male ending adds a syllable count to the metrical analysis, all verses are 6 count syllables.

Another skipping song story-telling example, which can also be used together with other types of physical activity or games (I have personally used this rhyme as a game in the pool in summertime) is "Cucú cantaba la rana."

"Cú cú" can ta ba la ra na. "Cú cú" de ba jo del a gua. "Cú cú" pa só~un ca ba lle ro. "Cú
 cú" con ca pa~y som bre ro. "Cú cú" pa só~u na se ño ra. "Cú cú" con tra je de co la.

Children’s Song 8: “Cucú cantaba la rana.” Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

- /-/--/- 8 syllables a
 Cucú cantaba la rana
- /-/--/- 8 syllables a
 Cucú debajo del agua
- /-/--/- 8 syllables b
 Cucú pasó un caballero
- /-/--/- 8 syllables b
 Cucú con capa y sombrero
- /-/--/- 8 syllables c
 Cucú pasó una señora
- /-/--/- 8 syllables c
 Cucú con traje de cola

The structure of this rhyme is constructed by octosyllabic rhyming couplets. The melodic and spoken rhythms are mostly paired, except for the larger emphasis on the second ‘cú’, which can be seen both in the length of the note and in the fact that it is a higher note. Surprisingly, this rhyme does not follow a binary rhythm, but a ternary one and underlines the need for further research and a comprehensive view of Spanish children’s rhymes to understand if this is an exception or another typology of rhymes.

Another traditional skipping song that includes story-telling is “El cocherito leré”, with the following score:

El co che ri to le ré. Me di jo~a no che le ré que si que

4 rí a le ré mon tar en co che le ré, y yo le di je le ré con gran sa

7 le ro le ré: "No quie ro co che" le ré. Que me ma re o le ré.

Children's Song 9: “El cocherito leré.” Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

---/--/ 7 syllables (+1) -
 El cocherito leré
 ---/--/ 7 syllables (+1) a
 Me dijo anoche leré
 ---/--/ 7 syllables (+1) -
 Que si quería leré
 ---/--/ 7 syllables (+1) a
 Montar en coche leré
 ---/--/ 7 syllables (+1) -
 Y yo le dije leré
 ---/--/ 7 syllables (+1) b
 Con gran salero leré
 ---/--/ 7 syllables (+1) a
 No quiero coche leré
 ---/--/ 7 syllables (+1) b
 Que me mareo leré

In this case, the metrical rhythm and the musical score would not coincide structurally, due to the use of syncopation. The third beat of the bar is subver-

ted in note value as, for example ‘me dijo anoche’ moves from the higher note in ‘me’ to a lower pitch, whereas in the spoken word, ‘me’ would be atonal and ‘dijo’ would follow the structure /-. This creates a contrast between the sung word and the spoken rhythm, while the rhyme follows a regular metrical emphasis structure.

As another example of skipping song, which is only used when in physical action as it includes the calling into and sending out of the skipping activity of the different children, “Al pelotón” was considered:

Al pe lo tón que en tre~el u no. Al pe lo tón que en tre~el dos.

Al pe lo tón que en tre~el tres. Al pe lo tón que sal ga~el u no.

Al pe lo tón que sal ga~el dos. Al pe lo tón que en tre~el cua tro.

Children’s Song 10: “Al pelotón.” Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

/--/ 4 syllables
 Al pelotón
 -/-/ 5 syllables
 que entre el uno
 /--/ 4 syllables
 Al pelotón
 -/-/ 4 syllables (+1)
 que entre el dos
 /--/ 4 syllables
 Al pelotón
 -/-/ 4 syllables (+1)

que entre el tres

/--/ 4 syllables

Al pelotón

-/-/ 5 syllables

que salga el uno

/--/ 4 syllables

Al pelotón

-/-/ 4 syllables (+1)

que salga el dos

/--/ 4 syllables

Al pelotón

-/-/ 5 syllables

que entre el cuatro

As this song needs to clearly mark the physical activity connected to it (the jumping and turning of the rope), the beats are clearly followed musically, adding stress to otherwise unstressed words, such as the article and preposition combination 'al'. This also implies that, metrically, the verses would combine feet similar to the trochaic and iambic, whereas in music, the natural versification is split differently. The endings also combine masculine and feminine, as they depend on the number used. This would hypothetically mean that, if the count were to reach longer numbers ('dieciseis', for example), the numbers would still only have one stress to preserve the binary beat. It also means that, so as to accommodate the combination of 'que entre' and 'que salga', a hiatus is always produced in 'que entre', since the relevance of the song is in its repetition and not in its rhyme.

Lastly, a marching song, used for longer activities, in which the stanza is repeated by adding numbers (un elefante, dos elefantes, tres elefantes, etc.) while keeping the rest of the rhyme identical.

Un e le fan te se ba lan ce a ba so bre la te la de~u na~a ra (a) ña

5
Co mo ve í a que no se ca í a fue a bus car otr o~e le fa (a)n - te

9
Dos e le fan tes se ba lan ce a ban so bre la te la de~u na~a ra (a) ña

13
Co mo ve í an que no se ca í an fue ron a bus car otr o~e le fa (a)n te.

Children’s Song 11: “Un elefante.” Sung by Catalina Millán, transcribed by Nevena Neskoska, January 2018.

/--/- 5 syllables -
Un elefante
/---/- 6 syllables a
se balanceaba
/--/- 5 syllables -
sobre la tela
/-/-- 5 syllables a
de una ara-a-ña
/--/- 5 syllables b
Como veía
/---/- 6 syllables b
que no se caía
/--/ 4 (+1) syllables -
fue a buscar
-/-/-- 6 syllables -
otro elefa-an-te

So as to preserve the rhythm, additional stresses are added musically to normally atonic words (the reflexive pronoun 'se', for example), focusing on the regularity of beats 1 and 3 of the bar. The final words are also manipulated to increase the syllable count and keep the metrical pattern regular, linking the circularity of the rhyme with the combination of 5 and 6 syllable length verses.

In general, rhythmically, although there may be slight differences in the duration of notes and the pitch of different interpretations of these songs, the majority of the songs follow the same metric/stress structure with beats 1 and 3 being the most relevant.

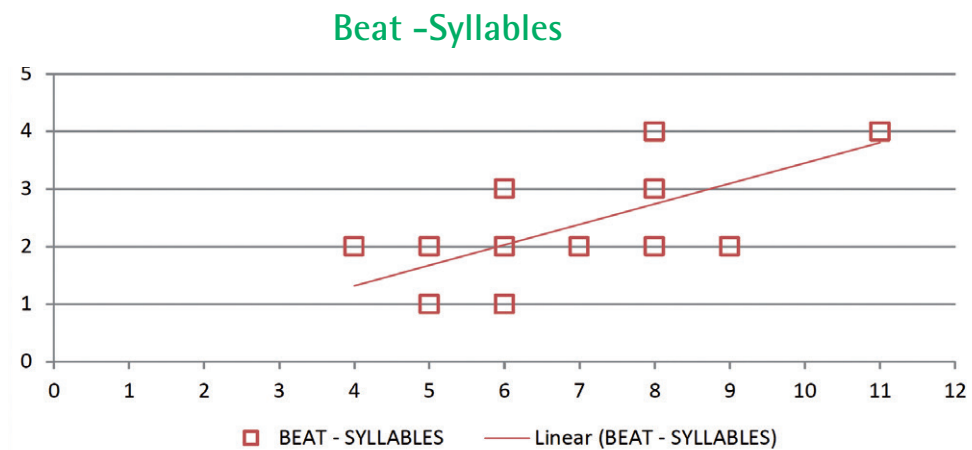
Melodically, the examples follow many patterns associated with the Western tradition of music. The melodic structure of songs relies on the tonic "do" and the dominant "sol" functions. Do identifies the key of the songs and in almost all occasions, it both starts and ends the song. The transcriber and musician Nevena Neskoska commented that "do" and "sol" should be considered as magnets that want to pull all the musical energy toward themselves. "Do" is the stronger one, but it is less active than "sol". "Sol" has a tendency to be attracted to "do", whether by one giant leap or by passing through the notes in the spectrum to get to it. The tonic-dominant relationship is incorporated in many ways in this collection of songs. As it can also be found in countless other pieces of music (pop music, anthems, marches), our ears recognize it as a coherent piece of music and this adds to the memorability and transfer of children's musical rhymes.

Thus, several conclusions can be reached based on the sample analyses,

where Spanish children’s rhymes display the following patterns:

- Binary rhythms, normally with two beat verses and four beat lines. Ternary stresses in utterance might appear at endings (“Estaba el señor Don Gato”), but they are adapted musically to a binary beat. Although the correlation of feet and syllables in English does not correspond to beats and syllables in Spanish, the function in a language with a regular syllable length could be considered similar. The correlation is illustrated as follows:

Table 2: “Beat-Syllable Correlation”



- Musically, the stresses are placed on beats 1 and 3 of the bar, however, textually, the rhyme normally starts with additional unstressed syllables that are added to the rhythmic pattern throughout the rhyme. This would be considered a pick-up in music, with the tonic note anticipating the beginning of the score (for example from ‘sol’ to ‘do’ in “Mambrú”, “Que llueva” or “En la calle 24”).
- This structure would require a count of four syllables maximum per beat, showing a range of 4 to 9 syllables per two beats. Since syllables do not have a specific measure –vowels are not really ‘short’ or ‘long’–, the

vowel sound can be manipulated to change the emphasis of the word. As an example of this type of manipulation in the English language, most children admit to cheating in counting out rhymes by adding additional stanzas to the rhyme (as vid Opie, 1992; Opie, 1972). However, in Spanish, the vowel is elongated in utterance for cheating; for example: ‘pim, pam, fuera’ suffers an unnatural hiatus where the word ‘fuera’ adds an additional syllable. The sound of the /u/ can also be elongated, thus letting the child select who is to be counted out. The distribution and percentages of syllables can be depicted as follows, with a clear dominance of a 5, 6 and 8 syllable count.

Table 3: “Syllable count distribution in Spanish sample rhymes”.

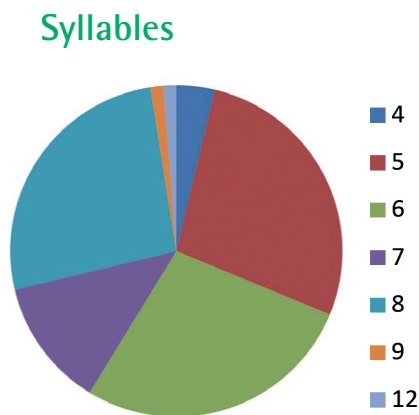


Table 4: “Syllable count distribution and percentage in Spanish sample rhymes”.

Syllables	Amount	Percentage
4	3	3,75
5	22	27,5
6	22	27,5
7	10	12,5
8	21	26,25
9	1	1,25
12	1	1,25

- In comparison with English rhymes, normally there is less variability of syllable count per stanza to keep the utterance rhythm. Many of the rhymes follow a regular syllable count pattern which is repeated throughout the entire rhyme.
- Spoken word stress might be variable to adapt to musicality stress. Therefore, the rhythm of the rhyme in general is prioritized to the stress of

normal speech. This is a very interesting point when focusing on written translation, for representing this idea can prove to be difficult. It is also a phenomenon that can be heard in many current popular songs.

- Spanish rhymes might use the repetition of a syllable, which becomes a type of chorus. As examples, rhymes such as “Caracacol-col-col”, “Chino capuchino” or “Calle 24” repeat the final syllable to follow a binary structure.
- Most of the sample compositions rhyme assonantly, including the last two syllables and keeping a female (paroxyton) ending.
- However, when the ending is male (oxyton), it is because nonsense or repetition are added to it (“Mambrú” or “Al pasar la barca”).
- Many of the rhymes follow the *copla* or *romance* structure (-a-a)

For this reason, when translating as a self-standing rhyme, the metrical pattern should try to focus on clear binary rhymes, with no syllabic fluctuation, but with a variability in syllable count ranging between 4 and 9 for the rhythm. The translation should also consider the possibility of reusing syllables, and adding suffixes, especially for female ending poems; or using nonsense sounds for male endings. Thus, the main focus will be on the metrical pattern so as to transfer the rhythm from English into a naturalized prosodic pattern for Spanish. To do so, special attention is given to the usage of sounds and rhyme. In order to preserve the canonical features of the rhyme, in an ideal context, a rhyme would be translated initially by paying attention to its form, rather than its content.

5.2 Semantic content and paratextual elements

Reading (is) now applied to a greater number of representational forms than at any time in the past: pictures, maps, screens, design graphics and photographs are all regarded as text. (Meek, 1996: 4)

Regardless of the focus on form and sound, several conditions take place that will affect the translation's meaning. As a defining factor, the visual paratextual features which accompany the rhyme connect to the semantic content. The transferring of expressive language itself will be connected to the visual input surrounding the text. In fact, I would argue that this visual input can be beneficial for the child reader to accept otherness in a natural way: when seeing a context that does not correspond to their own, the child will already approach the text differently, overtly conscious of the fact that the information received might be outside their daily references. They will easily consider words that they do not know as something that should be neutralized: as the function of the word itself. This is commonly what readers do when presented a neologism in their own language – the depth of the semantic weight of the word (its possible intertextual relations such as allusions, manipulation of previous words, connotations: the semiotic and the semantic expectations), might or might not be activated.

However, in translations with no visual input, especially those meant to be read aloud, it would be interesting to consider what degree of foreignization can be kept, how this will be perceived as *musical nonsense* by the child and whether the child can reconstruct meaning from it. The rhyme “A ram sam sam” would serve as an example, as it has crossed continents and cultures

seemingly without conveying any type of meaning – simply with a function related to movement, memory and game. As far as I have been able to discern, it is sung in the US (my mother learned it at Girl Scouts), Spain (I learned it at school), and, as gathered through a Youtube search, in Spanish-speaking countries, English-speaking countries, German-speaking countries, Romania, Netherlands, Norway, Italy, Russia (where a techno version was recorded for clubs), among others. Since it allegedly has Moroccan origins, it would be interesting for further research, to know if it is sung at all in African, Middle-Eastern and Asian countries.

5.3 Foreignness and readability

The translator creates the implied reader anew (Bertills, 2002: 82)

Would the semantic translation of nursery rhymes be affected by the same issues of accommodation and writing-down as other pieces of children's literature? Undoubtedly, a large part of this decision will be in the hands of the translator and the synchronic translational context. Several different conditions might affect the decision-making. On the one hand, whether the text is depicting an action that is approved or not in the target culture. These culture-specific attitudes and actions were considered by Nikolajeva (1996: 32) as the most difficult ones to transfer, as they are meant to be an active part of the acculturation of the child in the source language and could be rejected in the target language³⁸. On the other hand, whether the correct comprehension of the original semantic intentionality takes place: the diachronic references, cultural allusions and contextual inscription of the rhyme itself. Therefore, two issues

need to be taken into account: (1) how the intentionality is received by the translator-reader, and how it will be transferred into the target text; and (2) as nursery rhymes are an example of archaic language (Ewers, 2009: 150), what is embedded into the level of language itself, what does a *certain way of saying* diachronically (grammar constructions, word choice, sentence structure, poetic models) portray in meaning?

Deciding how to translate this type of semantic content will also be connected to the mediator circle: how can a rhyme's meaning be translated so it is acceptable for the target market? The marketability of the rhyme will most certainly be one of the main generators of its 'accommodation' in translation. The mediator circle will consider readability as paramount, over openness to foreignness.

To contrast this idea, Petit has shown that the mistrust towards the child reader/listener is unfounded: they are very able to compensate foreignness, whether it is in language or in ideological references. Then again, with texts that illustrate ideological and cultural values which are not contemporary to the translation and not acceptable in the target culture, Nodelman proposes the enjoyment of literature per se, while understanding that the text might work as propaganda for specific cultural values (Nodelman, 1992: 94). When facing accommodation, the translator and the mediator circle must take into account that selecting 'suitability' for a text is not universal and children will compensate foreignness with imagination or will discard what is not immediately

understandable (Styles, 2010; Meek, 1996; Lesnik-Oberstein, 1996) – but which might be activated in a future reading of the same text.

In this respect, I consider that implementing generalization or neutralization as a main translation strategy for nursery rhymes might, in fact, illustrate accommodation and ‘writing down’ for children. The translator should try to stay away from simplification as long as a basic level of readability is preserved. This combination of readability and foreignization is ambiguous and can be measured very differently. Oittinen’s approach, for example, is based on giving freedom to the translator-reader to recreate the text, but it also considers that children are always learning and open to new types of knowledge, and that they, therefore, they will understand a text, whether it needs a great degree of fantasizing and imagining or not.

Lastly, a contemporary translation of a nursery rhyme will be in constant contact with other realities. Hence, a translation proposed in 2017 might not be acceptable ten years from now, as the way children entertain themselves and the anticipations and expectations of the genre of ‘children’s rhymes’ might change due to the influence of paraculture, especially intertextually. The goal of a translation is therefore to consider offering a specific quantity and quality of information to the reader and listener following the idea of loyalty to the source text; this information should intend to be as valuable to the target reader as the original is to the source reader, but all ‘correspondences’ of translation will be affected by diachronical changes.

5.4 Intertextual translation

It can be jolting and bewildering for a reader to think that a book takes place in one culture and then see allusions that are clearly from another culture. (Epstein, 2012: 154)

When focusing on the translation of entire nursery rhymes, several issues have been examined. What is clear is that any reader (whether child or adult) can visually understand through the paratextual elements that they are reading a poetic structure and anticipate the type of poetry they expect for the child reader. However, many nursery rhyme translations are found not only intertextually, but also fragmentedly. Only a piece of the rhyme will be found in the potential translational situation. This is true for book titles, film titles, book chapters, character citations, and, on many occasions, character names.

My interest is on how these nursery rhymes are being used intertextually and how they affect and are affected by the content in the textual context to which they belong. This could prove to be a determining factor when deciding how to translate an intertextual nursery rhyme, nursery rhyme fragment or nursery rhyme character name. To research these ideas further, in Annex 1, I propose a case study focusing solely on nursery rhyme character names.

5.4.1 Defining intertextuality

'Intertextuality' is a term that was coined by Julia Kristeva in *Bakhtine. Le mot, le dialogue, et le roman*, translated as *World, Dialogue and Novel* in 1967 (Alfaro, 1996: 278). I use the term 'intertextuality' in its most purely Kristevan definition – the ongoing process of signifying of the text as a summa of

traditions, sociolects, literary corpuses, etc. which will have to be connected to the interpretation the reader makes (Orr, 2003: 1). Mary Orr sums it up as “inter- and intracultural dynamics and their operations” (ibid). The connection with Bakhtinian dialogics is clear as, after all, Kristeva’s original work on intertextuality was mainly a combination of Bakhtinian and Saussurian terms. Therefore, intertextuality vouches for all texts being in dialogue with each other, with the echoes of one being found in another, and direct references being able to be ‘activated’ by the reader when in contact with previous or subsequent texts. Through the idea of influence, which includes that which is located *outside* the text, intertextuality is also inherently linked to ideology, since intertext is a point of permutation where “the ideological implications of a text (and its various ideologemes) are materialized even as the new text is also transformed by its contexts” (ibid 28). Intertextuality, as is ideology, is thus imbedded in language itself, and a close look at formulaic language, also a point of analysis in the study of nursery rhymes (Wray, 2002: 32, 40, 76), gives insight to synchronic and diachronic assumptions. For example, in Spanish “ganamos dinero” that is, we “win money” – this has no relation to our effort or work; whereas in English you “make money” – you are figuratively producing money through your effort or work. It would be interesting to further research whether there is a correlation between these ideas, their historical usage, and their connection with, for example, social systems or religious beliefs.

Since we have to describe the situation through words (a specific relation of a text and a reader with a culture, time, and place), we have to create a text

to describe, define and differentiate it. And, although it is true, as William Irwin argues in his article *Against Intertextuality* that intertextuality does not work retroactively -texts that allude to others do not change the alluded texts-, I consider that his point of view here is mistaken: the text itself will not change, nor will, for example, the traditional poetics of a genre (let us consider a folk tale, with all the different typologies presented by Propp, for example) – what *will* change through the textual dialogue with other texts inside the contextual situation is how these should be perceived (let us consider current subversive, story-changing fairy tales where the Ogre is the hero (*Shrek*), Jack Frost is an assassin of a historical guild (*The Graveyard Book*), Little Red Riding Hood's wolf is an IRA bomber (*Wolf*), or even all the stories in which women save themselves, evil characters decide to ignore their nature and become good-doers, or traditional positive elements are portrayed as negative and vice-versa). These intertextual relationships respond to new ideologies and create new canons that will become the norm for future discourse without losing their relation to the previous ones.

The way intertextuality is involved in the creation of meaning could be illustrated as follows:

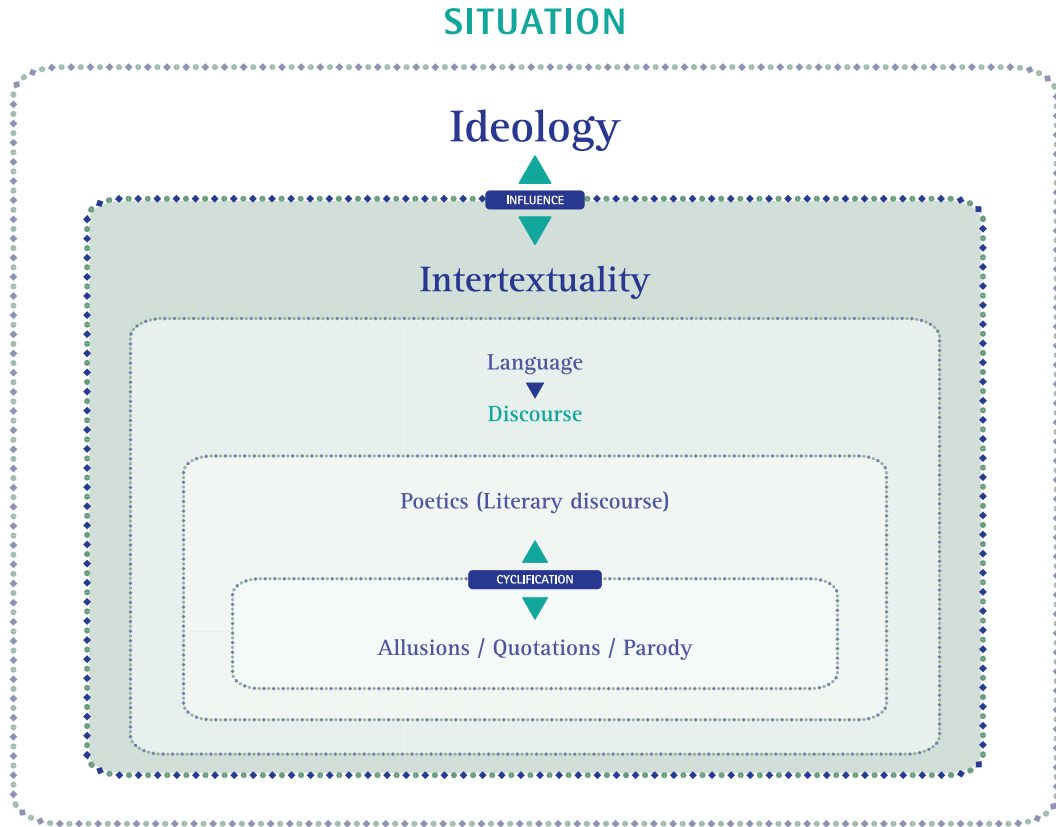


Figure 3: "Intertextuality: relation to situation. From context to text." Developed by Catalina Millán, designed by Gisela Almerich Fuster, June 2017.

Robyn McCallum & John Stephens link intertextuality to identity and ideology by defining it as “a function of literature [...] to express the imaginative processes that govern how lived experience is remembered and retold in language and narrative, and thence shapes our understanding of human actions and their significances” (2001: 364). Situation exists outside the text and is interpreted through ideology and reference to previous situations. Ideology is represented in any type of discourse – thus intertextuality, the relation of this discourse to other discourses would be found on a first level through the usage of language, which would already incorporate ideology and limit its

possibilities. This would directly impact poetics: the literary discourse or how genres are defined, how stories are told, what is expected from each genre and style – narratology (including how the creator speaks, how the story itself anticipates and assumes, how the reader/listener receives). Intertextuality speaks about the relationships between one text and another text, but also between a text and its culture, society and reader. Allusions or quotations, thus, would be phenomena in which the author purposely intends to give a meaning to these references to other texts – regardless of their possible significance-activation by the readers. But, as seen above, many other intertextual references are present which the author him/herself might not be actively recognizing, but rather assuming and echoing.

For this reason, and considering the ‘reader’ as the receiver of any discourse since all actions become discourse, I would argue, as do Hollindale, Stephens and McCallum, that ideology and intertextuality are uniquely linked. They are not one and the same; nevertheless, intertextuality is the highest representative of ideology. That is, intertextuality at all levels will be recognized and assumed insofar as there is a shared ideology between the discourse and the reader. Ideology is not shared explicitly through the text itself, but through the assumptions the text makes in relation to other discourse – its intertextuality. Therefore “ideology operates within all three components of a narrative: the discourse (the linguistic and narrative structures); the story (characters and the actions they perform), which is ascertained by an act of primary reading, or reading for “the sense”; and the significance (organization of social

attitudes and values), which is derived by secondary reading from the first two” (McCallum and Stephens, 2011: 362). Rudd also underlines the growth of intertextuality in children’s literature, and its use to indoctrinate children through ideology. He considers that if the references are not shared, a gap between the reader and the text will take place (2013: 186f, 237).

5.4.2 Intertextuality in children’s literature: Examples and proposals

I will illustrate these ideas with examples: on the one hand, an example proposed by Hollindale when considering that intertextuality is needed to understand the full meaning of a text: he gives the example of a racist commentary in *Huckleberry Finn* when he considers the didactic intentionality of the text. Here he is highlighting the division between the ideology the author actually wants to portray –the “the individual writer’s unexamined assumptions” (Hollindale, 1988: 6)– and the words themselves, immersed into their culture –the commonalities in plots, structures, characters, and text organization–. Hollindale considers *Huckleberry Finn* a non-racist piece of literature, but the excuse *Huckleberry Finn* gives for being late is the killing of a nigger, which is discarded by the Phelps as “nobody being hurt”. Hollindale underlines that if the reader has no knowledge of how to actually read this piece of text –and understand the polyphony and contrasting ideologies, placed in the context of its production– the result of reading it might be very different than the one expected.

Another example is in child agency, or childlore. McCallum and Stephens consider that “for a child to participate in society and achieve some measu-

re of personal agency within its forms or structures, he or she must learn to understand and negotiate the various signifying codes used by society to order itself” (2011: 358). It could be exemplified through another racist reference in the purging of the “Eenie-meenie” counting-out rhyme. It originally was sung out in the US only as “catch a nigger by its toe” (my mother remembers singing this in Pittsburgh in the 50s), and has now been adapted to “catch a tiger by its toe,” among other options. This is a clear illustration of how accepted discourse has changed through an evolution of ideology. In fact, there is even a song produced by Jamaican artist Sean Kingston and Canadian artist Justin Bieber quoting these lyrics with a new sense: “catching a bad chick” – from racism to sexism in only three generations.

Adult ideology is not static, and therefore neither is the ideology that will be impacting children’s literature and echoed in children’s agency. Rudd considers “we must be prepared for children’s literature to display an increasing degree of intertextuality in the near future. Children’s writers are undoubtedly becoming more and more aware of their own intertextual connections, literary as well as non-literary, and many of them consciously work with a vast range of intertextual links manifested in parody, allusions, and so on” (2013: 186f). He argues that ideology is a “one way path” and is imposed on children (ibid 59).

In translation, González Cascallana (2006) considers that the translator, as first and foremost a reader, has to piece together the intertextual references and their function, to then choose how to transfer them. Mieke Desmet (2001)

agrees when she mentions that “emphasizing the role of the reader in creating meaning from a text leads to the recognition of multiple legitimate interpretations of any one text. Translators of source texts are in the first place readers of that text, and it is their particular interpretation of the original that will guide their translation” (ibid 32).

González Cascallana considers that, specifically in a literary piece, intertextuality can be found at a macro level (related to the body of the text and its accompanying elements) where the reference makes a specific structural reference (she gives the example of keeping a stanza and rhyme to make reference to a cautionary tale poem, used in Roald Dahl’s *Charlie and the Chocolate Factory*). Evocation of other types of generic codes or discourse should be used to shape the reader’s understanding and interpretation of the text. This appears in combination with the micro level, where the main intertextuality problems will be related to “culture-specific items such as proper nouns, places, foodstuff, measures, currency, literary references, wordplay and idiomatic discourse” (2006: 103). This implies that the reader of the source text and target text need to share the same references, traditions or meta-references, which might not be the case.

Several authors illustrate the fact that, among short oral-tradition literary forms, nursery rhymes have been found intertextually throughout literature as a common trend. Bell mentions that: “such things as the small verse passages scattered through the Grimm’s tales, with an echo to them as old as the snippets of folk tale, nursery rhyme and ballad that run through King Lear (like

“Fie, foh, and fum”, the clear reference to “Little Boy Blue” [...]” (Bell, 1998: 5), while Ewers generalizes when considering that for the translation of “specific short literary forms, such as riddles, jokes, anecdotes, legends or fairytales are concerned, we can assume that the relevant symbols and rules are stored in the minds of an extremely broad range of social and other circles, and in fact are part of everyone’s basic communicative equipment” (Ewers, 2009: 107). Still other authors have added on the difficulties arising from the relationship between pictures and texts in any intertextual reference translation. Since William Moebius considers that “the story ‘behind’ the image [...] may lead us to form our attachment to such images” (1990: 132), not grasping the intertextual reference of a visual character may give us less emotional response.

What is clear is that a theory of intertextuality of children’s literature “urges a different poetics of literary engagement in which the young reader’s part in the process of meaning-making is legitimised by the theory itself because it endorses and valorises their propensity for intertextual interplay” (Wilkie-Stibbs, 2004: 188). Intertextuality, and the growing awareness of the dialogics of a text empowers children at the same time as it rears them into the shared ideology of the society and culture they belong to, whether that be only the hegemonic one or not.

6 Corpus analysis

6.1 Greenaway's Under the Window

Finding self-standing nursery rhymes that are not being used instrumentally proves to be a difficult feat. Mostly nursery rhymes have been translated for educational purposes with a pre-designed audiovisual support shared by the source and target languages, as can be seen in the YouTube channels of Toobys Español, Super Simple Español or HooplaKidz en Español, which register more than 10 million views on many of their videos. Due to the fact that animations for the English versions already exist, the Spanish translation is subjugated to these images, and does not focus at all on the qualities related to utterance (rhythm, isochronism, or meter) or on the translation as being recognized as a rhyme. There is no relevance given to sound and performance at all, as it is secondary to the intentionality of educating the child with images in vocabulary acquisition and literacy. Personally, I find the translations cheerless and deficient: the target language child can not rely on any kind of structure or vocabulary anticipation to be able to actually enjoy and perform the rhymes, thus needing screen time and repetition to compensate for a poor translation dependent on semantics and visuals.

Therefore, to analyze the possibilities of a translation which actually does focus on the rhythmic structure, I have selected a printed edition of nursery rhymes translated into Spanish, an idea which seems contradictory: the rhymes

actually being performed in translation are not translated as rhymes, but as literal translations in search of specific semantic contents, while the rhymes translated in print can be found to focus on the sound of the rhyme and how it would respond in performance, especially those which are not being used instrumentally.

For this reason, printed rhymes have been selected for an analysis of their translation into Spanish. Since the goal of this study is to understand how translations are focusing on the both the field of form and the field of meaning, the rhymes offered in *Under the Window* prove to be suitable as: (1) the selected rhymes are not subjugated to visual adaptation or to the length of a specific animation, (2) the rhymes belong to a known author, Kate Greenaway, and are not commonly performed from memory by carers, and (3) therefore, the Spanish edition offers insight into different translational strategies which are not influenced by the rhyme's paratextual elements or popularity.

6.1.1 A brief biography of Kate Greenaway

It is important to understand the context of Kate Greenaway's work to underline the reasons for the selection of her rhymes. She belongs to one of the first generation of writers to write with a child reader in mind, she had a great knowledge of historical nursery rhymes as she illustrated several collections including her *Mother Goose* from 1881 (Ash, 2001: 330), which "she selected and wrote down from memory herself" (Taylor, 1991: 65), and she was extremely successful as an illustrator and writer, especially with her best-selling toy books *Under the window* and her second work, *Marigold Garden*.

Greenaway is considered to “represent(s) not a person, but a style” (ibid 8) in which the child is characterized in a very specific way that embodies many of the ideals of the Victorian era, as “Kate’s rise as a book illustrator came at a time when childhood was regarded as a symbol of lost innocence” (ibid 11). Reynolds considers that depictions of children such as those proposed by Grahame or Greenaway are lacking, as they fail to embody the real child and rather prefer to depict children as ethereal, adding to the “myth of childhood which is unthreatening and undisturbing” (Reynolds, 2012: 23). Greenaway’s work did in fact create a new imagery and ideal for the child reader as a consumer, with her characters heading clothes’ and games’ fashions, while also being concerned with the adult reader (Taylor, 1991: 12), for these books were still being produced at a time when most children were introduced to story-telling and rhymes through performance by adults (Reynolds, 2012: 19). At this point, Greenaway was able to create a ‘dual address’, never speaking down to the child, but always addressing the adult ‘behind’ the child listener and, through this, elaborating, not only a unique relation with her audience, but also representing what was considered the “essential Englishness of her style” (Taylor, 1991: 12).

Born on 17 March 1846 in Hoxton (ibid 16), she grew up in a humble family. As role models she counted on a powerful mother (who supported the family financially through sewing and clothes design, making more money than her engraver father) and an artistically inclined father (ibid 16–20). During her growing up period, she lived a combination of city life and country life, as, before her mother could go back to work, she had been taken care of by a family in the small town of Rolleston, the Chappell family (ibid 23ff).

She did not have much formal schooling, which left her with a fear of having low skills in literacy and expression (ibid 32). Once she developed her artistic inclination, she studied in the Finsbury School of Art for six years and followed with studies at the National Course of Art Instruction (ibid 33). After passing through some other official art schools, she eventually settled for the Slade School, which gave equal opportunities to men and women, and she studied under Edward Poynter (ibid 34). She initially became successful as a greeting card designer and drawer (ibid 37f).

The publication of *Under the Window* was completed with the help of the sponsorship of Edmund Evans through Routledge publishing company, after agreeing that her verses would be revised by (ibid 50f) “a poet friend of Evans” (ibid) to correct some faults. This friend was the poet Frederick Locker-Lampson who, after seeing Kate’s work, decided to become a mentor figure to assist her writing artistry and social status (ibid 55). *Under the Window*, published in 1879 (Greenaway) had an initial edition of 20,000 copies in its first printing and was considered a highly successful piece of work, and the ideal toy-book of the time (Taylor, 1991: 56); it sold copies all over Europe, with 70,000 additional copies in the UK (ibid 58), and around 30,000 in France and Germany (Carpenter and Prichard, 226) and popular editions in North America.

Her success prompted several more publications, mainly as an illustrator for other writers (Mrs. Sale Barker in *Kate Greenaway’s Birthday Book for Children*, 1880; the previously mentioned traditional nursery rhymes in *Mother Goose*, 1881; the music of Myles Birket Foster in *A day in a Child’s life*, 1882;

Jane and Ann Taylor, authors of ‘Twinkle twinkle little star’ in *Little Ann and other poems*, 1883; the floriography book *The Language of Flowers*, 1884, one of her greatest successes which is republished to this day); while she worked on her own rhymes which would see the light in *Marigold Garden* in 1885 (Ash, 2001: 331). These rhymes would be impacted by the influence of further readings and education, prompted by Locker-Lampson, as well as her newly found status as part of the high class of the London area (Taylor, 1991: 63ff), but they would also belong to a downward swing in popularity for Greenaway’s work that started around 1885 and from which she would never recuperate until her death from breast cancer in 1901 (ibid 107). Most critics consider this loss of fame was directly related to her relationship with John Ruskin (ibid 72-100).

Ten rhymes from Greenaway’s books were selected as examples of self-standing rhymes. They were translated into Spanish by Xavier Roca; *Under the Window* was translated as *Al pie de mi ventana*, while *Marygold Garden* was translated as *En el jardin*, both being published by Editorial Lumen in 1985.

Xavier Roca was born in Barcelona in 1949 and has a PhD in Classical Philology. He also studied Law and currently works as a notary. He has written prose and short stories and was awarded the 1993 Premio Josep Pla for his short story *El cap de Penteu* in 1993. He is currently best known for his translations of classic Chinese and Japanese literature, although he has also translated from Latin (Horace), from Russian (Pushkin) as well as from German, French and English (“Xavier Roca-Ferrer”).

6.1.2 Translation analyses: Under the Window

The translation of the title already offers some information on the general strategies followed throughout the book. As the title of the book and the title of the first poem coincide, the translator has included contextual information in the translation (the first verse comments on 'my garden' being under the window), transforming the title into 'al pie de mi ventana' (back translation, 'at the foot of/under my window'). Semantically, by using the expression 'at the foot of' instead of simply 'under' (bajo), the location of the observer is implied to be positioned on a ground floor, whereas in the English version, the location of the observer could be any floor. The translator is looking for a creative and free recreation of meaning instead of a literal translation. This proposal could serve for an efficient translation of the structure of the rhyme through the manipulation of the meaning; however, it is mostly used only to abide by a rhyming pattern.

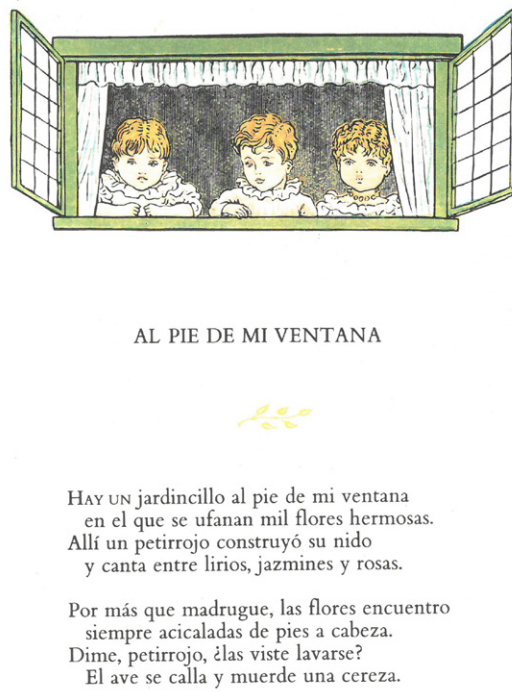
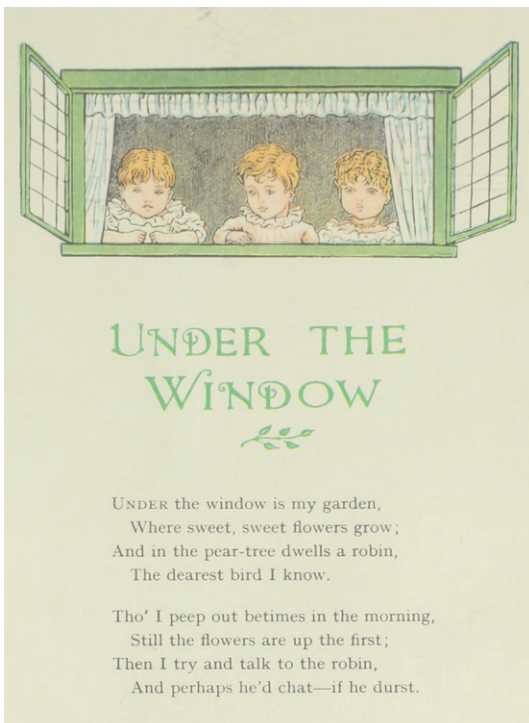
Another interesting issue to be pointed out is the difference in capitalization. In the English version, all lines are capitalized, while the Spanish ones follows sentence structure rules – thus capitalizing only first words and proper names. This policy is followed in translation throughout the entire book.

In the semantic field, *Under the Window* proves to use in general more complicated vocabulary than *Marigold Garden* and introduces some informal constructions that intend to represent speech. Informal constructions and abbreviations are not translated in the Spanish text, mostly following a

strategy of neutralization or elimination. The translation tends to compensate informality through the inclusion of direct speech, even when it is not present in the source text.

In relation to utterance (metrical patterns, rhythm, rhyme and musicality), *Under the Window* also offers more variation than *Marigold Garden*, giving more variability to the translation possibilities. When analyzing the scansion, I offer a possible option that is open to other interpretations. I have also prioritized regularity in the verse structure and considered that most variability can be found in the initial feet and could be discarded, in a similar way as is found musically with the pick-up. I also consider that scansion is focusing mostly on the spoken word and its different degrees of stresses (Fraser, 1991: 5ff); if the scansion focused only on the musicality, the results of the beat would regularly follow a more clearly binary beat regulated by the rests.

6.1.2.1 "Under the Window" / "Al pie de mi ventana"



/-/-/-/- 3 feet / 9 syl.	12 -
UNDER the window is my garden	HAY UN jardincillo al pie de mi ventana
-///-/ [rest] 4 feet / 6 syl.	12 A
Where sweet, sweet flowers grow;	en el que se ufanan mil flores hermosas.
---///-/ 4 feet / 9 syllables	12 -
And in the pear-tree dwells a robin,	Allí un petirrojo construyó su nido
-/-/-/ [rest] 3 feet / 6 syllables	12 A
The dearest bird I know.	y canta entre lirios, jazmines y rosas.
--//---/ 4 feet / 10 syllables	12 -
Tho' I peep out betimes in the morning,	Por más que madrugue, las flores encuentro

--/--/--/ [rest] 3 feet / 8 syllables	12 B
Still the flowers are up the first;	siempre acicaladas de pies a cabeza.
--/--/--/ 3 feet / 9 syllables	12 -
Then I try and talk to the robin,	Dime, petirrojo, ¿las viste lavarse?
--/--/--/ [rest] 3 feet / 8 syllables	12 B
And perhaps he'd chat – if he durst.	El ave se calla y muerde una cereza.

Metrical pattern, rhythm, rhyme

The English structure is divided into two quatrains, following the traditional nursery rhyme tradition. The first quatrain combines a dactylic and trochaic initial verse that offers an energetic beginning which then falls into mostly growing feet (iambic, anapestic). The second quatrain is dominated by anapestic feet. The mix of the longer feet with the initial iambic dominant of the first quatrain adds detail to the rhyme, as if it were accumulating information. This pattern adds to the general build up and alteration of the cumulative structure of children's rhymes, where the same items or topics are addressed, adding a slight variation (Pullinger, 2017: 75, 105; Ong, 1982: 40). The endings combine feminine and masculine options, with no clear dominance of any type. Most rhymes are slanted rhymes, the only perfect ones being on verses 2 and 4 (grow/know); and follow an aBaB aCaC pattern which connects both quatrains together, further underlining the development of the topic. The composition in utterance is easy to perform following a binary rhythm, although the second stanza will require more effort in following the tempo.

The Spanish version chooses a 12 syllable verse in all lines which would not initially be apprehended as a children's rhyme, as it belongs to the definition of *Arte Mayor* (verses longer than 8 syllables) and is not commonly found in the children's poetry realm which we have seen mostly works in the measures between 4 and 9 syllables. The translation presents a couplet structure, which follows an -A-A -B-B structure, but which offers a clear rhyme between the end of verses 1 and 3 with the initial hemistiches of verses 2 and 4, indicating the caesura while also dividing the verse into two smaller verses of 6 syllables each, which would denote the correspondence with children's rhymes. This construction, however, is not followed in the second stanza, thus eliminating the possibility of performing the poem effectively and hindering its rhythm while ignoring the linking rhyme pattern of the source poem.

Semantic issues

The translation into Spanish thoroughly manipulates the original English text. Some of the main issues to be addressed are the omission of the pear-tree and the nest there located, the inclusion of types of flowers which are not mentioned in the source text, the personification of the flowers (by adding the verb 'ufanarse', back translation 'to boast or brag'), the inclusion of direct speech when addressing the robin, the change of meaning of the last verse that responds to the need for a rhyming word. I consider that the degree of textual manipulation does not respond to either structural needs for an easy recognition of a children rhyme nor to any requirement of the visual support. In the full-page design of the rhyme, a bowl of flowers appears at the bottom of the

page, but this is not included in the source rhyme as it is presented only as decoration. Perhaps the focus on the flowers instead of the tree responds to the inclusion of this element in the translation:



In the first stanza, the fact that the garden belongs to the observer is seen in the use of the possessive article with ‘garden’ and not with ‘window’, whereas this belonging is transferred to ‘window’ in the Spanish translation, affecting the book title as well, as has been aforementioned. The repetition of the adjective ‘sweet’ follows a typical nursery rhyme pattern, where adjectives are repeated or elaborated on. In the Spanish version, the quantity of flowers is prioritized, making them ‘mil flores hermosas’ (back translation ‘a thousand beautiful flowers’) and the tree is deleted, making the robin live among the flowers in a nest which is not mentioned in the source text. The concept of the robin as being ‘the dearest bird I know’ is also omitted, as the verse is transformed into a list of types of flowers in the garden. The repetition of ‘sweet’ and the use of the superlative could have offered interesting translation possibilities for a more child-oriented version.

In the second stanza, the concept of ‘peeping’ is also deleted, as it proves to be difficult to translate, while the idea of getting up early in the morning is kept. The flowers, however, are not only ‘up’, but dressed up or smartened up,

as proposed by the verb ‘acicalarse’, focusing again on the flowers and offering a certain personality to them (well-dressed, boastful, etc.). The narrative voice in the Spanish version asks the robin *about* the flowers, instead of the conversation being focused on the robin itself, effectively making the flowers the main characters of the poem against a balanced focus on garden and bird in the English version, where the robin is mentioned more often (robin, bird, robin, he, he).

As my own translational proposal, I have considered a version which intends to keep the largest amount of semantic references possible: window, garden, flowers, beauty, pear-tree, dwell, robin; as well as covering the reference to the visual elements (in this case, the children looking out of the window). To be able to adapt the information into a structure that can be recognized as a child’s rhyme has proven difficult, mostly due to the length of the words in the translation, requiring longer verses than would be used in the case of the oral performance of a rhyme, as is the case with the published translation. To compensate, I have intended to keep the rhyme in all verses, following an ABAB CACA pattern, and have chosen an oxytone ending as the dominant rhyme, to have more of a playful feel. Regardless of respecting the main references of the poem, the meaning has been changed to adapt to the structure. For example, ‘the dearest bird I know’ has become ‘un petirrojo que es mi amor’ (back translation: ‘a robin that is my dear/love’), while in the second stanza the meaning has been further manipulated, with the ‘peeping’ having become a game of catch or being a bit mischievous (‘jugar al pillo’), the flowers already giving their fragrance (‘dan su dulzor’) instead of being up. In general, the anaphoric

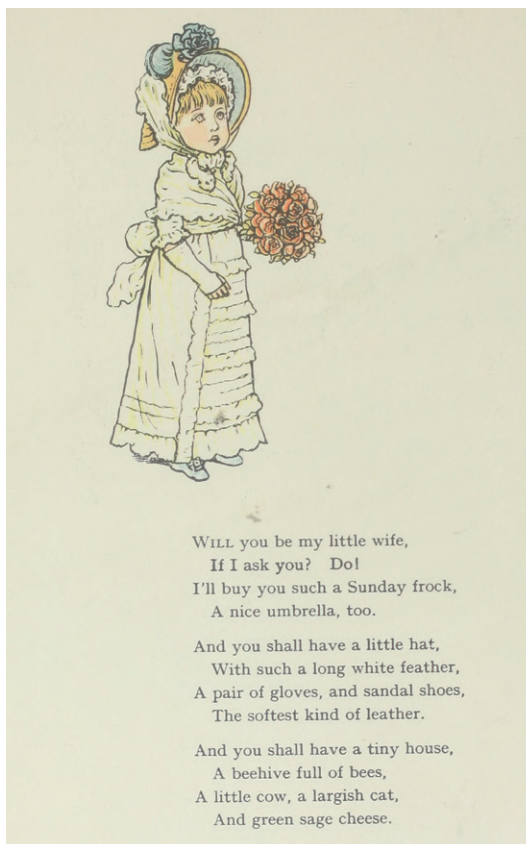
words are discarded or omitted. The meaning of the last verse has been switched to fit into the metrical structure: whereas in English the sentence states 'And perhaps he'd chat – if he durst', in Spanish the concept is not one of a dare, but of potential possibility with 'quiza responda sin temor' (back translation: 'perhaps he will answer without fear').

Bajo la ventana, está mi jardín 10 + 1 A
Con flores que son un primor 8 + 1 B
Y un peral donde viene a residir 10 + 1 A
un petirrojo que es mi amor 8 + 1 B
Aunque quiera al alba jugar al pillo 11 C
Las flores ya dan su dulzor 8 + 1 B
Asi que intento hablarle al pajarillo 11 C
quizá responda sin temor. 8 + 1 B

However, I would also like to propose a further translation which would focus mostly on transferring the rhyme structure and less on the semantic content: that is, the recreation of a nursery rhyme pattern picking up the main semantic elements, but without worrying about concluding the same narrative as the original. In this case, the priority would be placed on the reflection of the Spanish nursery rhyme and childlore patterns, instead of on the transferring of meaning. The verses continue to register a count of 11 syllables, with the inclusion of the repetition of a coda of the two last syllables to underline the rhyme and add musicality. The length of each verse would be spoken as two verses each, making the poem in utterance respond to a structure of four quatrains instead of two. The focus on structure assists the memorability of the rhyme while leaving the structure open for possible manipulation by the child reader, who could add further verses.

Bajo mi ventana esta mi jardín, din din 11 [+2] A
Tiene florecitas, peral, pajarín, rin rin 11 [+2] A
Por mucho que yo las quiera sorprender, der der 11 [+2] B
ya están perfectitas al amanecer, cer cer 11 [+2] B
Con el petirrojo puedo conversar, sar, sar 11 [+2] C
Y si le doy miedo echa a volar, lar, lar. 11 [+2] C

6.1.2.2 Untitled



/-/-/-/ 4 feet / 7 syllables

WILL you be my little wife,

/-/-/ [rest] 3 feet / 5 syllables

If I ask you? Do!

-/-/-/-/ 4 feet / 8 syllables

8 -

¿QUIERES ser mi mujercita,

8 a

si te lo pido, chiquilla?

8 -

I'll buy you such a Sunday frock,	Te compraré un vestidito
-/-/- [rest] 3 feet / 6 syllables	5a
A nice umbrella too.	y una sombrilla.
-/-/-/- 4 feet / 8 syllables	8 -
And you shall have a little hat,	Un fino chal y un sombrero
-/-/-/- [rest] 3 feet / 7 syllables	8 b
With such a long white feather	con una pluma graciosa
-/-/-/- 4 feet / 8 syllables	8
A pair of gloves, and sandal shoes,	y unos guantes elegantes
-/-/-/- [rest] 3 feet / 7 syllables	5 b
The softest kind of leather.	de color rosa.
-/-/-/- 4 feet / 8 syllables	8 -
And you shall have a tiny house,	Y tendrás una casita
-/-/- [rest] 3 feet / 6 syllables	8 c
A beehive full of bees,	con un gatito travieso
-/-/-/- 4 feet / 8 syllables	8
A little cow, a largish cat,	y una despensa repleta
-/- [rest] or -/// 2/3 feet / 4 syl.	5 c
And green sage cheese.	de miel y queso.

Metrical pattern, rhythm, rhyme

The dominating foot of this poem in English is the iamb, combining iambic tetrameters with trimeters that require a rest. However, the initial verses are trochaic, as they start with an exhortation and immediately require the listener's attention; while the last verse might be considered to combine an iambic foot with a spondaic foot, to clearly signal a conclusive and playful ending. The second stanza also modifies the iambic trimeter adding a last unstressed syllable, as the rhyming words are 'feather' and 'leather'. The quatrains contain the 16 beat structure of most nursery rhymes, which, combined with the uniform metrical pattern, offers easy readability and a melodic utterance. The rhyme pattern is -A-A -b-b -C-C, splitting the rhyme into three quatrains in a way which would be clear to the listener.

The translation keeps the entire rhyme in *Arte Menor*, with three verses of 8 syllables and a final verse of 5 syllables in each stanza, which I consider is a very interesting option. The rhythm would be consistent with the normal syllabification used in children's rhymes in the target language, with the exception of the selection of the last verse in 5 syllables, which, in my opinion, would have worked better in 6 syllables by offering a clear binary rhythm and modifying pause. This could easily have been achieved by having a hiatus in verse 4 ('y/u/na/som/bri/lla') or adding an adjective ('gran sombrilla'); and adding a preposition to verses 8 and 12 ('de color de rosa' / 'de miel y de queso') which would not significantly change the semantic proposals of the translation. The combination of 8 syllable and 6 syllable verses works very well and is an

interesting translation solution. Perhaps the combination of 8/6/8/6 would be easier in utterance in the Spanish language and would respond to the tetrameter/trimeter structure more efficiently.

Semantic issues

The rhyme's semantic content follows the traditional structure of list-making in children's rhymes (Pullinger, 2017: 87-90), with the addressee being offered a list of benefits for becoming the speaker's 'little wife'. The visual support is a child, dressed with many of the elements referred to in the poetic list, thus being easily recognized by the child listener who would be able to interact with the image to support vocabulary knowledge. The last stanza, however, refers to items outside of the image, opening a larger possibility for textual content manipulation in translation.

The Spanish translation follows the same cumulative structure, with many of the adjectives being discarded as they would add to the syllable count and hinder the structure. Therefore, 'such a Sunday frock' transforms into 'un vestidito' (back translation: 'a little dress'), and 'a nice umbrella, too' transforms into 'una sombrilla' (back translation: 'an umbrella'). The main content is preserved, as is the referral to the image (the dress item). Interestingly, the English version makes reference to an item which is not depicted in the visual support ('a long white feather') and this item is kept in the Spanish translation although it could have been neutralized, omitted or changed to serve the translation's structure, as it is independent from the image; while the 'pair of

gloves' is translated as being elegant pink-colored gloves ('y unos guantes elegantes/de color rosa'), which definitely does not correspond to the image where the clothes are all clearly white and contrast with the blue bonnet. Perhaps it would have been interesting to prioritize a translation which is coherent with the image, instead of preserving the references that do not appear in the image and change those that do, creating a complicated dichotomy. The reference to the sandals is omitted.

The last stanza does include large textual manipulation, keeping some of the elements of the original ('little house', 'cat' and 'cheese') but organized differently. The back translation of 'y tendrás una casita/con un gatito travieso/y una despensa repleta/de miel y queso' would be 'and you will have a little house/with a mischievous cat/and a pantry full of/ honey and cheese'. The reference to the bees and the beehive as become an oblique mention to honey.

In my personal proposal, I reuse some of the options given by the original translation but change the structure adding another syllable to the even verses:

¿Quieres ser mi mujercita? 8
¡Te lo pido yo! 5 + 1 a
Te daré un vestido blanco 8
y un gran parasol 5 + 1 a
Y tendrás un sombrero 8
con su flor azul 5 + 1 b
guantes suaves, zapatitos 8
y un lazo de tul 5 + 1 b
Y tendrás una casita, 8
un panal y miel 5 + 1 c

una vaca, un gato grande 8
queso y un pastel 5 + 1 c

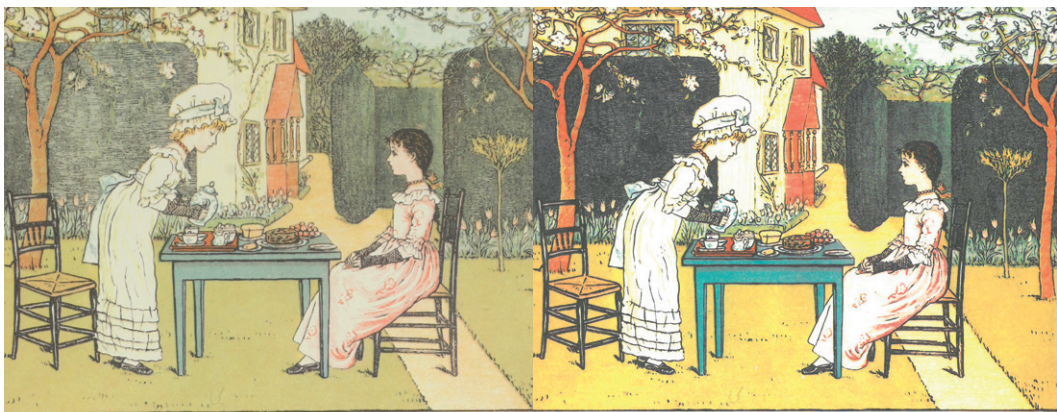
By selecting oxytone rhymes for the shorter verses I keep the original translation's idea of 5 syllables, but in utterance they will add the count of an additional one, as they require the rest. I have also decided to combine the verses as aforementioned, following the 8/6 pattern to make the musicality easier and to underline the binary structure.

Verses 5 and 9 in the English version start with the same grammatical construction 'and you shall have', so I have chosen to replicate the repetition in Spanish. The rhyming pattern is -a-a -b-b -c-c, following the source text idea of a transition into different quatrains.

The repetition of the request in the first two verses, followed by an exhortation, is transformed into one verse for each function 'quieres ser mi mujercita/te lo pido yo' (back translation: 'do you want to be my little wife/I am asking you'). I have chosen the verb to give, 'dar' instead of to buy, 'comprar', due to the syllable count. The adjectives are also reduced in the translation for the same functional reason. The 'long white feather' has been translated as a 'blue flower', using the visual input as support for the translation's rhyme, while the two further elements (gloves and sandals) are mentioned, with the gloves taking the description of the sandals from the source text, 'soft'; and a third one is added (a stash or bow) that serves the rhyme and metrical pattern. The back translation would be: 'and you shall have a little hat/with its blue flower/soft gloves, little shoes/ and a tulle bow -or stash). Another additional element

complements the last stanza and is again used to keep the structure uniform. The back translation of ‘Y tendrás una casita/un panal y miel/Una vaca, un gato grande/queso y un pastel’ would be ‘and you shall have a little house/a beehive and honey/a cow, a large cat/cheese and a cake’.

6.1.2.3 Untitled



You see, merry Phillis, that dear little maid,
Has invited Belinda to tea;
Her nice little garden is shaded by trees—
What pleasanter place could there be?
There's a cake full of plums, there are strawberries too,
And the table is set on the green;
I'm fond of a carpet all daises and grass—
Could a prettier picture be seen?
A blackbird (yes, blackbirds delight in warm weather,
Is flitting from yonder high spray;
He sees the two little ones talking together—
No wonder the blackbird is gay!



MARÍA Y BELINDA meriendan y charlan
a la fresca sombra de un árbol en flor,
entre tulipanes y arbustos frondosos.
¿Sabéis, amiguitos, de un lugar mejor?
María y Belinda se sirven, alegres,
tarta de ciruelas, fresas perfumadas,
y sus pies descansan sobre húmedo césped
desde el que las miran mil flores doradas.
Un mirlo risueño brinca entre las ramas,
pues ama la luz y el calor del verano;
observa a las niñas, que beben y charlan,
se posa en la mesa y come de su mano.



-/--/--/--/ 4 feet / 11 syllables	12 -
YOU see, merry Phillis, that dear little maid,	MARÍA Y BELINDA meriendan y charlan
--/--/--/ [rest] 3 feet / 9 syllables	11 + 1 A
Has invited Belinda to tea;	a la fresca sombra de un árbol en flor,
-/--/--/--/ 4 feet / 11 syllables	12 -
Her nice little garden is shaded by trees-	entre tulipanes y arbustos frondosos,
-/--/--/ [rest] 3 feet / 8 syllables	11 + 1 A

What pleasanter place could there be?	¿Sabéis, amiguitos, de un lugar mejor?
--/--/--/--/ 4 feet / 12 syllables	12 B
There's a cake full of plums, there are strawberries too,	María y Belinda se sirven, alegres,
--/--/--/ [rest] 3 feet / 9 syllables	12 C
And the table is set on the green;	tarta de ciruelas, fresas perfumadas,
-/--/--/--/ 4 feet / 11 syllables	13 B
I'm fond of a carpet all daises and grass –	y sus pies descansan sobre el húmedo césped
--/--/--/ [rest] 3 feet / 9 syllables	12 C
Could a prettier picture be seen?	desde el que las miran mil flores doradas.
-/--/--/--/ 4 feet / 12 syllables	12 C
A blackbird (yes, blackbirds delight in warm weather,)	Un mirlo risueño brinca entre las ramas,
-/--/--/ [rest] 3 feet / 8 syllables	12 D
Is flitting from yonder high spray;	pues ama la luz y el calor del verano;
-/--/--/--/- 4 feet / 12 syllables	12 C
He sees the two little ones talking together –	observa a las niñas que beben y charlan,
-/--/--/ [rest] 3 feet / 8 syllables	12 D
No wonder the blackbird is gay!	se posa en la mesa y come de su mano.

Metrical pattern, rhythm, rhyme

The rhyme is divided into three quatrains, with mostly growing feet (anapestic and iambic). The introduction of some trochaic endings could be due to a terminal truncation or in order to offer a certain effect of closure to the ending of the rhyme. The verses are combined between longer options (11 or 12 syllables) and shorter options (8 or 9 syllables) although the regularity is found in the amount of feet, always combining 3 and 4 feet, thus requiring a rest after each even verse and giving a special highlight to the rhyming verses (-A-A -B-B -C-C). The rhyme therefore also follows the main structure of common meter, albeit adding rhyming variations.

The Spanish version has opted for a syllable count of 12, presenting an *Arte Mayor* structure with an -A-A BCBC CDCD. It maintains mostly a female ending, with the only male endings found in the first stanza. There is one irregularity in the second stanza, verse 7, in which I consider could be a double dieresis; yet, even combining the words 'sobre el humedo', the syllable count does not follow the regularity. Perhaps discarding the introductory connector 'y' would have been a good option. However, the use of the 'y' connector in general is presented as separating the two hemistiches and works in underlining the rhythm of the rhyme, as can be seen in 'pues ama la luz y el calor del verano' or 'se posa en la mesa y come de su mano', where two main stresses can be found in two different units (áma + lúz / calór + veráno)

Semantic issues

The general ideas are kept in the Spanish version with certain modifications. For example, the second stanza in English is an observation stanza (it mostly describes the setting) whereas the third stanza includes actions by the girls; in Spanish these ideas are reversed, with the second stanza including the actions and the third being observations by the bird. The invitation from Phillis to Belinda is omitted, and tea is transformed into the cultural equivalent activity of ‘merienda’ (back translation, ‘mid-afternoon snack’), placing the characters in the afternoon instead of the traditional mid-morning time of tea in Britain. As the action of inviting is discarded in the translation, the Spanish version opts for focusing on the visual input and transferring it into the target rhyme, with specific references to many of the elements found in the image: a blooming tree, tulips and shrubs. Although the Spanish version preserves the correspondence between the direct speech question in the first stanza, the following question and exclamation in stanzas two and three are discarded in lieu of the rhyming structure and semantic content. This also implies that the narrator found in the English version does not exist in the Spanish one (there is no ‘I’ viewer).

A special mention should be given to the name selection, as Phillis is transferred into María in the Spanish version, whereas Belinda remains the same – as it exists as a Spanish name. The interesting point is that the translation of names does not follow a specific strategy; they are sometimes translated and other times not. This will be seen in following rhymes as well. The issue to

be considered is whether the child listener would compensate the foreignness if a different name were to be selected. Perhaps using a cultural equivalent 'merienda' setting would hinder this proposal; therefore, if the name were not to be changed, I would also propose keeping the activity of 'tea' to underline the different cultural references.

There are several other neutralizations or functional equivalents: 'fresas perfumadas' for 'there are strawberries too' (back translation 'scented strawberries'); 'húmedo cesped' for 'on the green' (back translation 'moist/ damp lawn'); 'mil flores doradas' for 'daisies and grass' (back translation 'a thousand golden flowers'). Other semantic information is also reversed, as can be seen for example in the information regarding the blackbird: in English, first delighting in warm weather and then hopping around the branches and in Spanish presented inverted. The main manipulation of meaning appears in the last sentence in Spanish where the blackbird 'se posa en la mesa y come de su mano' (back translation 'it perches on the table and eats from their hands').

In my proposal, I keep the syllable count regular, but make the final verse of the quatrain a shorter one, with 9 syllables. This intends to transfer the combination of longer and shorter verses in English, but also to underline the expressive constructions found in verses 4, 8 and 12. In the English version, they are question, question, exclamation, I have selected to reverse them (exclamation, exclamation, question). I have also intended to add more rhyme and give it closure through repeating the initial rhyme, offering an ABAB CDCD EAEA.

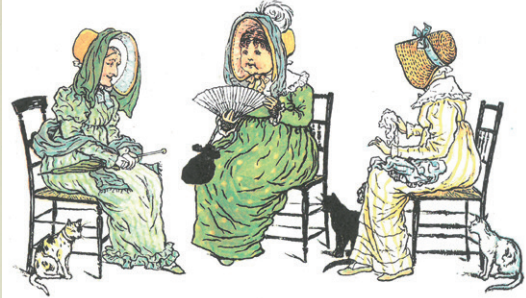
¿Ves a esa señorita? Phillis se llama 12 A
Ha invitado a Belinda a tomar el té 11 + 1 B
En su jardincillo a la sombra de ramas 12 A
¡Un sitio mejor yo no sé! 8 + 1 B
Hay tarta con ciruelas, y también fresas 12 C
Y la mesa está puesta sobre la hierba 12 D
Me encantan las flores al pie de la mesa 12 C
¡Es casi perfecta la fiesta! 9 D
Un mirlo disfruta el calor de verano 12 E
Está revoloteando entre las ramas 12 A
Ve a las dos chicas riendo y disfrutando 12 E
¿Será por ellas su danza? 9 A

Semantically, I have preserved both names as the original rhyme suggests, as well as having tea. I think these foreign elements in the text can easily be assimilated by children, as they have the visual input, but I would also be interested in promoting curiosity in the child reader/listener as to why children are drinking tea. Most other textual manipulations answer to the poem's structure, with the flowers being neutralized as 'flores' (back translation 'flowers') instead of identifying specific ones. 'Could a prettier picture be seen' has been translated as '¡Es casi perfecta la fiesta!' (back translation 'the party is almost perfect!'); the explanatory interjection about the blackbird is eliminated, but the information is preserved; 'the girls are laughing and enjoying' in the translation and the final verse is translated as: 'is it because of them that it [the blackbird] is dancing?'

6.1.2.4 Untitled



THREE tabbies took out their cats to tea,
As well-behaved tabbies as well could be:
Each sat in the chair that each preferred,
They mewed for their milk, and they sipped and purred.
Now tell me this (as these cats you've seen them)—
How many lives had these cats between them?



TRES DAMAS muy dignas y bien educadas
llevan a sus gatos a tomar el té.
Muy tiesos y serios, los animalitos
en todo se portan como gente bien.
Mirad el dibujo y decidme, amigos:
¿cuántas vidas tienen en total los tres?

-/--/--/ 4 feet / 9 syllables

THREE tabbies took out their cats to tea,

-/--/--/ 4 feet / 10 syllables

As well-behaved tabbies as well could be;

-/--/--/ 4 feet / 9 syllables

Each sat in the chair that each preferred,

-/--/--/ 4 feet / 10 syllables

They mewed for their milk and they sipped
and purred.

-/--/--/ 4 feet / 10 syllables

Now tell me this (as these cats, you've seen
them) -

/--/--/--/ 4 feet / 10 syllables

How many lives had these cats between
them?

12-

TRES DAMAS muy dignas y bien educadas

11 + 1 A

llevan a sus gatos a tomar el té.

12 B

Muy tiesos y serios, los animalitos

11 + 1 A

en todo se portan como gente bien.

11 (12 con hiato) B

Mirad el dibujo y decidme, amigos:

11 + 1 A

¿cuántas vidas tienen en total los tres?

Metrical pattern, rhythm, rhyme

The rhyme presents a fairly regular scansion of ascending feet (iambic and anapestic) and creates a playful ending by adding a female ending to the fifth verse that combines with the trochaic foot of the final verse which opens a question. The rhyme scheme follows an AAbbCC pattern, presenting rhyming couplets with binary stresses dividing the 9 or 10 syllables into four beats. Possibly, if written down from oral performance, all verses would be divided into two hemistiches with two beats, however in this manner it appears as a collection of iambic tetrameters.

The Spanish version offers a more complicated rhyme scheme, with a -ABABA. The combination of all rhymes together, in contrast with the rhyming couplets found in English, might answer to the difficulty of having the first verse rhyme and intend to work as a compensation. The syllable count is mostly regular, combining female and male endings, yet it requires a special hiatus in the fifth verse to follow the regular count. The hiatus is underlined by the separation of two words with a comma, thus easily being read as such.

Semantic issues

The main semantic difficulty is found in the word ‘tabbies’ as it is polysemic in English and could address both types of characters found in the image: the cat and the lady (if she is considered a spinster or a gossip). Therefore, the game proposed by the poem, in which tabbies can alternatively be the lady (in the first verse) and the cat (in the second verse) leads up to a trick question, proposed as a riddle in the final verse. This double reading of the rhyme is com-

pletely lost in the Spanish translation, with the cats being translated as ‘gatos’ and ‘animalitos’ (back translation ‘cats’ and ‘little animals’) and the ladies being translated as ‘damas’ (back translation ‘ladies’).

Most of the other meaning is transferred, although some of the structure is reversed, as seen in other rhymes: the tabbies take out their cats, as well-behaved as they could be, whereas in Spanish the ladies are ‘dignas’ (back translation, ‘decent’) and well-mannered and take their cats to tea. There is no doubt in the Spanish translation that it is the women who are addressed as well-behaved, although the second and third lines are used in Spanish to underline the behavior of the cats instead of creating the humoristic analogy between the ‘tabbies’ and ‘tabbies’ found in English. The cats are described as: ‘tiesos y serios, los animalitos, /en todo se portan como gente bien’, with a back translation of ‘standing stiff and (being) serious, the little animals / behave in everything as well-mannered people’.

The translation also addresses the image directly, commenting ‘mirad el dibujo y decidme, amigos’ (back translation” ‘look at the image and tell me, (my) friends’), while in the English version there is a call to action and a reference to the visual input, but no clear address to the image presented. The idea of three cats also offers a numerical game, as in English a cat is supposed to have nine lives, and the poem contextualizes numbers and multiples of three (three cats, three ladies, nine lives times three cats, etc.). The answer to the rhyme’s question in English could be open to doubt, therefore, as the answer

could be 21 or 24. Interestingly, the cats in Spanish culture have seven lives and, as the listener is only required to sum up the cats' lives, the total would amount to 21. How could the humor be transposed into the Spanish version? I consider it is very difficult as the term 'gata' or 'gatita' could be used to refer to a woman, but it would be a younger, seductive woman stereotype. It could only be used if the location is focused on the capital of Spain, as it is considered to be the name of a person born in Madrid, although it would still be confusing.

For this reason, and to preserve similar functions in the rhyme (humor and riddle) I propose a very open translation that intends to focus on confusing references and surprising constructions to create a game in the listener/viewer. I would like to insist that this translation option could take place in the context of the book, as the visual reference offers this possibility, but understandably this type of translation has not been proposed by the translator as it does not follow the general strategy followed. In this case, and prioritizing the intentionality and the form –to be recognized as a Spanish rhyme–, the proposal has 7 syllables per verse and follows an -a-a-a pattern.

Tres señoras con gatas. 7 -
Tres gatas con señoras. 7a
Sentaditas muy tiesas, 7 -
todas muy fanfarronas, 7a
Cuéntame las patitas, 7 -
¿cuántas hay entre todas? 7a

The riddle is based on the fact that all the characters are seated and the word

'patitas' can refer to the leg of a person, the leg of a chair, and the paw of a cat. All references to the behavior and social life (going out for tea, being well-behaved, meowing for milk, sipping and purring) are eliminated with the exception of the sitting straight and a general reference to their attitude. The back translation could be: 'three ladies with (female) cats/three (female) cats with ladies/sitting up very straight/ all very boastful/ count (for me) the legs/ how many are there between them?'

6.1.2.5 Untitled



/-/-/-/ 4 feet / 7 syllables

LITTLE Fanny wears a hat

/-/-/- [rest] 3 feet / 7 syllables

Like her ancient Grannie.

6 -

FANNY va vestida

6 a

como una gran dama.

/-/-/-/ 4 feet / 7 syllables	6 -
Tommy's hoop was (think of that!)	Tommy tiene un aro
/-/-/- [rest] 3 feet / 6 syllables	6 a
Given him by Fanny.	que le dio su hermana.

Metrical pattern, rhythm, rhyme

This short rhyme has a strong trochaic structure, with trochaic tetrameters in verses 1 and 3 combining with an unfinished trochaic foot on verses 2 and 4 which present terminal truncations, making the rest mandatory in utterance and keeping a very clear and structured rhythm. The rhythm is reinforced by the rhyme, which follows an AbAb pattern and combines masculine and feminine endings, leaving the feminine ending verses in expectancy of the last beat. The structure follows the common meter, with variations in the syllable count (7776), but preserving the combination of four feet and three feet verses.

The Spanish version chooses a six syllable verse, where, in speaking, the ending of verses 1 and 3 read like a caesura of a longer, 12 syllable verse. The tempo, therefore, is switched from closed and open in English (with the finished trochaic foot) to open and closed in Spanish (with six syllables in each verse, but the closure underlined by both a finished sentence and a rhyme in verses 2 and 4).

Semantic issues

The selection of the rhyme pattern in Spanish was probably closely related to the semantic translation, as the lack of monosyllabic words has as a consequence the reduction in content in the poem. It proves to be complicated, if

not impossible, to transfer all of the semantic content into the same amount of verses following a Spanish children's rhyme pattern (which would vary from 4 to 9 syllables). Thus, in this example, the structure has been prioritized over the meaning, while still lacking some of the structural features, found in English, which would make the rhythm unavoidable.

As the visual content offers the image of an elegantly dressed girl and a younger boy with a hoop, the reader and listener assume each of the characters corresponds to ones mentioned in the rhyme, Fanny and Tommy. Fanny is described in English as wearing a hat like her ancient Granny, while in the Spanish version this information is compensated by using a reference to the general clothing, which is visually significant, but omitting the reference to the Grannie ('Fanny va vestida/como una gran dama' has a back translation of 'Fanny is dressed/as an important or great lady'). In reference to Tommy, the hoop is mentioned as having been given to him by his sister in Spanish and by Fanny in English. The main issue is whether the reader, when viewing the image, will automatically assume Fanny and the sister are the same person, as this creates a need for a certain type of inference from the reader. The direct reference to the reader (found as 'think of that!' in the English version) is eliminated from the Spanish version. Again, the small amount of information that can be included into a 6 syllable verse in Spanish accounts for the omission of several other elements, such as describing Fanny as little, as well as the aforementioned reference to the Grannie and all of her details, yet I consider that the translation is very effective.

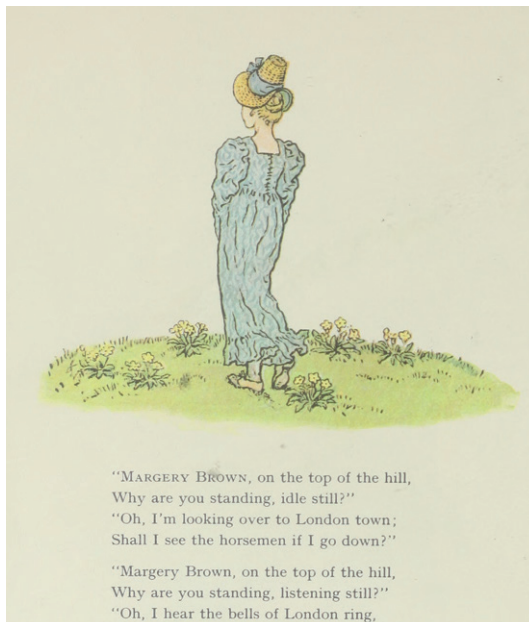
La pequeña Fanny lleva 8a
el sombrero de su abuela 8a
Y Fanny dio su juguete 8b
a Tommy, ¡qué sorprendente! 8b

I have chosen to lengthen the verses to 8 syllables thus maintaining the rhythm of traditional children's rhymes, but adding more flexibility for content. I have also decided to add more rhyme to the poem, following an aabb structure so as to close each as a rhyming couplet and give them full content. This is complemented by the fact that the second verse of each couple starts with a vowel, facilitating a connection in utterance between both verses, creating an effect similar to that of a diphthong. However, I compensate the connection between both couplets by: (1) adding the coordinating conjunction 'y', (2) repeating Fanny's name, as is done in the English version. The main objective of doing this is to create a cumulative structure that follows a children's rhyme pattern, while adding semantic meaning and connecting both couplets: Fanny is wearing her grandmother's hat (inferring it was given to her), and Tommy receives Fanny's toy, creating a link of consequence between one action and the other.

The conversational use of Grannie and the hoop are neutralized. 'Grannie' is translated as grandmother, as the familiar designation of grandmother might change in Spanish depending on the region of the reader (referred to as 'yaya' in the Catalanian-speaking area, for example). The hoop is translated as toy, instead of 'aro'. This is backed by the visual input, as the toy that is shown is the hoop - and it might open discussion about the usage of the hoop as a traditional game, in contrast with the current trend of the hula-hoop. The direct

reference to the reader is again omitted, although the idea of the surprising action of Fanny giving the hoop to Tommy is reflected in the addition of ‘¡qué sorprendente!’ (back translation ‘how surprising!’). The full back translation could be read as: ‘Little Fanny wears/her Grannie’s hat/and Fanny gave her toy/to Tommy, how surprising!’

6.1.2.6 Untitled



/--/--/--/ 4 feet / 10 syllables	12 A
“MARGERY BROWN, on the top of the hill,	“MARGARITA PEREZ, querida vecina,
/--/--/--/ [rest] 4 feet / 8 syllables	12 A
Why are you standing idle still?”	¿qué estás contemplando desde la colina?”
--/--/--/ 4 feet / 10 syllables	11 + 1 B
“Oh, I’m looking over to London town;	“Estoy contemplando una hermosa ciudad:
--/--/--/ 4 feet / 10 syllables	11 + 1 B

Shall I see the horsemen if I go down?"	parece un juguete, pero es de verdad."
/--/--/--/ 4 feet / 10 syllables	12 A
"Margery Brown, on the top of the hill,	"Margarita Pérez, querida vecina,
/--/--/ [rest] 4 feet / 9 syllables	12 A
Why are you standing, listening still?"	¿qué estás escuchando desde la colina?"
-/--/--/ 4 feet / 9 syllables	12 C
"Oh, I hear the bells of London ring,	"Estoy escuchando toque de campanas,
-/--/--/ 4 feet / 10 syllables	12 C
And I hear the men and the maidens sing."	ladrido de perros y croar de ranas."
/--/--/--/ 4 feet / 10 syllables	12 A
"Margery Brown, on the top of the hill,	"Margarita Pérez, querida vecina,
/--/--/ [rest] 4 feet / 8 syllables	12 A
Why are you standing, waiting still?"	dime a quien esperas en esta colina."
--/--/--/ 4 feet / 10 syllables	12 D
"Oh, a knight is there, but I can't go down,	"Espero a un muchacho que me ha pro-
--/--/--/ 4 feet / 10 syllables	metido
For the bells ring strangely in London	que, si yo le quiero, será mi marido."
town."	

Metrical pattern, rhythm, rhyme

The rhyme presents a very clear use of repetition and variation, exemplifying excellently the use of tools for children's rhymes' writing. The stanzas are presented in quatrains, with two couplets per stanza rhyming with an AABB AACC AABB variation. All rhymes are masculine. The final quatrain inverts the first quatrain's first bb rhymes, offering a very clear closure to the rhyme.

The first verse of the initial couplets is repeated throughout the composition and always offer a headless iambic foot which anticipates the strong rising rhythm of the poem, which is mainly composed of anapestic and iambic feet. The syllable count varies between 8 and 10, with 10 being the dominant number.

The translation keeps a regular syllable count of 12, including the use of oxytone rhymes in the first stanza. It follows an AABB AACC AADD rhyming structure, thus having a more open ending and offering the possibility of increasing the stanzas with additional verses. There are no irregularities in the use of diphthongs.

Semantic issues

As previously seen when referring to the name 'Phyllis', the name 'Margery Brown' has been naturalized to 'Margarita Perez', when in fact it could be back-translated as the English name 'Daisy'. The consideration here is whether to naturalize the name or keep its foreignness, and the decision could be impacted by the visual input. In this case, a female figure observing the horizon with no defining details leaves the possibility open for either option. The translation chooses to add familiarity to the character by defining her in every first verse

of each quatrain as ‘querida vecina’ (back translation ‘dear neighbour’) and by omitting the references to London town, and thus eliminating the cultural transfer. This anticipates a large semantic manipulation in the rhyme’s meaning, which includes not only content, but also part of the form, as the final quatrain loses its question in favor of a request: from ‘Why are you standing, waiting still?’ to ‘dime a quien esperas en esta colina’ (back translation ‘tell me who you’re waiting for on this hill’).

The source rhyme has a haunting quality to it - the sounds and views are always detached from the character who is being asked; there is a mysterious character and the bells are commented to ‘ring strangely’. It seems as if the observer, the character depicted with her back turned to the viewer, is isolated from an action she can not partake in and this situation is not explained to the reader/listener. The Spanish version offers a more traditional view of the situation, with the immobility of the character having been transformed into waiting for a loved one with the last couplet stating “Espero a un muchacho que me ha prometido/que, si yo le quiero, será mi marido” (back translation ‘I’m waiting for a boy who has promised/that if I love him he will be my husband’).

The other references to the views of London town (horsemen, men and maidens singing) are also discarded and used as a loose guide to a translation which prioritizes the structure. There are references to a city viewed from a distance, and to hearing bells, dogs and frogs, with no further contextualization. I consider the translation works efficiently but does not engage the audience

the same way. Perhaps more focus on the impression of the rhyme could be offered, as well as an effort in trying to preserve the closure offered by the compositional structure.

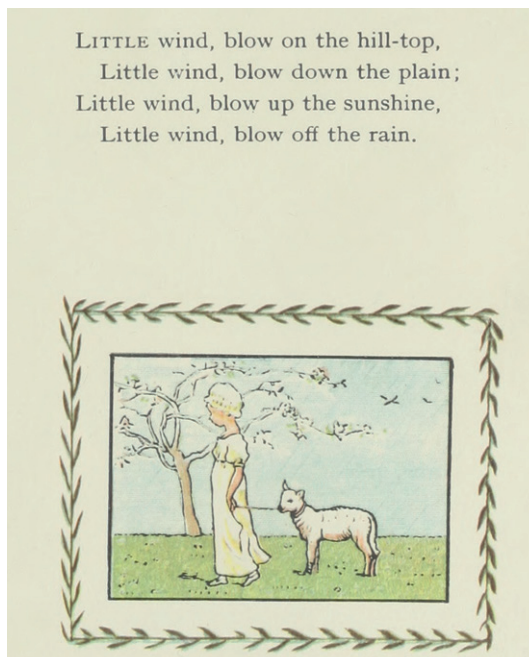
I have aimed for a translation that preserves the rhythm and rhyme patterns, opting for an 11-syllable length verse and, as I have maintained the reference to London, following an AABB AABB AABB rhyme scheme.

“Margery, tú que estás en la colina 11 A
¿Qué estás contemplando desde la cima?” 11 A
“Veo desde aquí la ciudad de Londres 11 B
¿Habrà calesas, damas y señores?” 11 B
“Margery, tú, que estás en la colina, 11 A
¿Qué estás escuchando desde la cima?” 11 A
“Oigo desde aquí campanas en Londres 11 B
Y escucho cantar a niñas y hombres.” 11 B
“Margery, tú, que estás en la colina, 11 A
¿Qué estás esperando ahí en la cima?” 11 A
“Quiero bajar, pero hay raros toques 11 B
tañen extrañas campanas en Londres.” 11 B

In the semantic translation, I have again preserved the original name without the last name and repeated the second verse of the quatrain with the variations from the English rhyme (‘idle’, ‘listening’, ‘waiting’) which are transformed into contemplating, listening, waiting (back translation ‘contemplando/escuchando/esperando’). When making reference to the knights, the translation adds additional semantic content with ‘¿Habrà calesas, damas y señores?’ (back translation ‘Will there be buggies, ladies and gentlemen?’). As I wanted to preserve the haunting quality of the rhyme, I have kept the idea of bells ringing strangely and have omitted the reference to the knight, taking the opposite strategy from

the official translation. I combine the reference to the sound with alliteration in the final verse: ‘Quiero bajar pero hay raros toques/tañen extrañas campanas en Londres’ (back translation ‘I want to go down but there are strange tolls/strange bells ring in London’).

6.1.2.7 Untitled



SOPLA, brisa, en la colina,
sopla, brisa, en la llanura,
sopla, brisa, date prisa,
brisa, ¡llévate a la lluvia!



/--/--/- 3 feet / 8 syllables

LITTLE wind, blow on the hill-top,

/--/--/ 3 feet / 7 syllables

Little wind, blow down the plain;

/--/--/- 3 feet / 8 syllables

Little wind, blow up the sunshine,

/--/--/ 3 feet / 7 syllables

Little wind, blow off the rain.

8a

Sopla, brisa, en la colina,

8b

sopla, brisa, en la llanura,

8a

sopla brisa, date prisa,

8b

brisa, ¡llévate a la lluvia!

Metrical pattern, rhythm, rhyme

The rhyme in English follows a marked falling structure, combining dactylic and trochaic feet and leaving an incomplete trochaic foot at the end of verses 2 and 4, marking the need for a rest in utterance underlined by the male ending and giving a clear conclusion to the couplets and the poem. The rhyme follows the pattern -A-A, which reinforces the connection of the two verses in the couplet as a joint nucleus and their link to the following or previous couplet.

The translation opts for keeping the syllable count in the range of those expected for children's literature, with all four verses having 8 syllables. The usage of rhyme is excellent: not only does the translation add an assonant abab pattern connecting all of the rhyme, but also adds a word that rhymes consonantly with the word in positions of syllable 3 and 4 ('brisa') as the rhyming word in verse 3 ('prisa'), thus using the word for two different functions and anticipating, through the acceleration created by the double rhyme, the conclusion of the quatrain. Perhaps the only issue which might be questioned in the structural translation is the addition of the preposition 'a' in front of the noun 'la lluvia' (back translation, 'the rain'), which would be used to personify the rain creating a diphthong between 'llévate' and 'a' but which hinders a fluid reading and could be considered unnecessary.

Semantic issues

The main elements referred to in the poem are kept: little wind and the repetition of the verb 'blow' in different variations, which respond to the idea of

iteration and slight changes found in children's rhymes, building on to a simple idea with variations. 'Little wind' is translated as 'brisa', which would be back translated as 'breeze', but fits the definition. The 'hill-top' and 'the plain' are also kept, albeit reducing a bit of their semantic content by translating 'hill-top' simply as 'colina' (back translation 'hill'). The only verse which has been highly manipulated has been verse 3, as in verse 4 the idea of 'blowing off the rain' is picked up by the translation with 'llévate a la lluvia' (back translation 'take away the rain') which underlines the earnest request on which the poem is constructed. In verse 3, the idea of 'blowing up the sunshine' is transformed into 'sopla, brisa, date prisa' (back translation: 'blow, breeze, hurry up') in favor of the aforementioned addition of rhyme to the rhyming pattern. As the visual input does not require any specific reference to any of the elements the poem mentions (there are no hill-top or sun portrayed), I consider this manipulation to be acceptable as it increases the readability and performance quality of the poem without significantly changing the content. I would preserve the same translation omitting the 'a' preposition of the last verse.

6.1.2.8 Untitled



INDEED it is true, it is perfectly true;
Believe me, indeed, I am playing no tricks;
An old man and his dog bide up there in the moon,
And he's cross as a bundle of sticks.



CREEDME, muchachos, no digo mentiras:
La historia es muy cierta. No son cuentos chinos.
En la luna viven un perro y un viejo
que tiene en la mano un manojo de espinos.

-/--/--/--/ 4 feet / 11 syllables

INDEED it is true, it is perfectly true;

-/--/--/--/ 4 feet / 11 syllables

Believe me, indeed, I am playing no tricks;

--/--/--/--/ 4 feet / 12 syllables

And old man and his dog bide up there in the moon,

--/--/--/ 3 feet / 9 syllables

And he's cross as a bundle of sticks.

12

CREEDME, muchachos, no digo mentiras:

12 A

La historia es muy cierta. No son cuentos chinos.

12

En la luna viven un perro y un viejo

12 A

que tiene en la mano un manojo de espinos.

Metrical pattern, rhythm, rhyme

The use of rising feet in this poem corresponds to the direct speech represented,

echoing the tempo a child would use when trying to convince a group; an idea that is also portrayed in the image. The feet are mostly anapestic, with the use of two iambic feet at the beginning of verses 1 and 2. The pattern of the rhyme follows the research towards refrained metrics (Kiparsky, 2006: 14), with the combination of 4/4/4/3 feet in the quatrain. Besides this issue, the rhyme is very regular and contains all male endings, with a rhyming scheme of ABAB. The translation has opted for a regular metrical measure of 12 syllables, and has simplified the rhyming scheme to -A-A with only paroxytone endings.

Semantic Issues

As there is no correspondence between the plot of the composition and its visual input besides the address to direct speech and sharing between children, the rhyme could have been subjected to a great degree of semantic manipulation. Nonetheless, in general the semantic references have been kept albeit the cultural correspondence does not exist: the man in the moon is a wide-spread tradition which is popular in English and appears in several nursery rhymes (Sanders, 2005), but it has not transferred into Spanish culture. In fact, this character appears as Manny in *Guardians of the Galaxy*, presenting another visually adapted nursery rhyme character that has been translated into Spanish culture and language. Therefore, when in the translation of the current rhyme the reference is made to ‘An old man and his dog bide up there in the moon’, a situational translation could have been an option as there is a semantic void, with a base reference change towards a target-culture cultural item, for example, the Spanish rhyme “Luna lunera cascabelera”.

Since the translation has preserved the reference to the old man with ‘en la luna viven un perro y un viejo’ (back translation ‘in the moon live a dog and an old man’), I do not think changing the meaning of the final verse makes sense, and I suppose it was used to fulfil the syllable count and rhyme expectations – it is translated as the old man having a bundle of hawthorn, with no possible back translation or secondary reference to being angry. This considered, while the first two verses preserve the main ideas and intentionality, despite other options and using a dated expression which might not be accepted in current translations due to its racial references (‘cuentos chinos’ back-translates as ‘Chinese tales’ and refers mostly to lies or imaginary stories), I find the third and fourth verse translations perplexing. I do not understand the translational strategy selected or its reasoning, which might mean that I am missing a cultural reference as a reader and translator.

I would propose a rhyme closer to the original structure:

Creedme es verdad 5 +1a

No digo mentiras 6 b

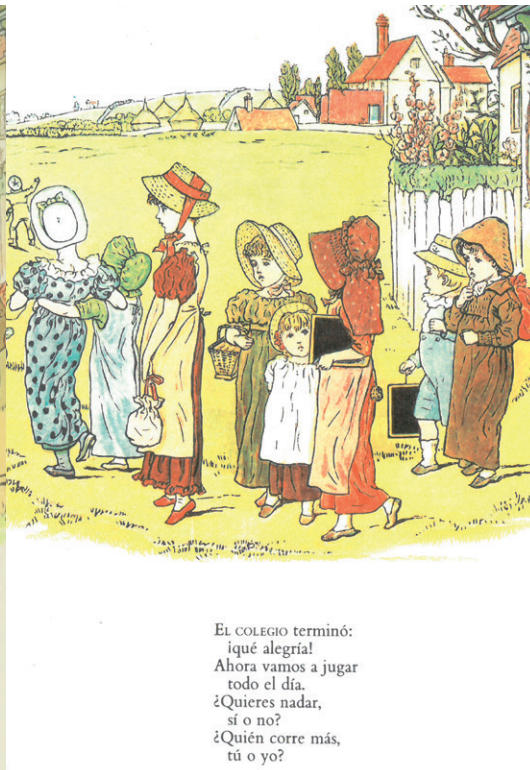
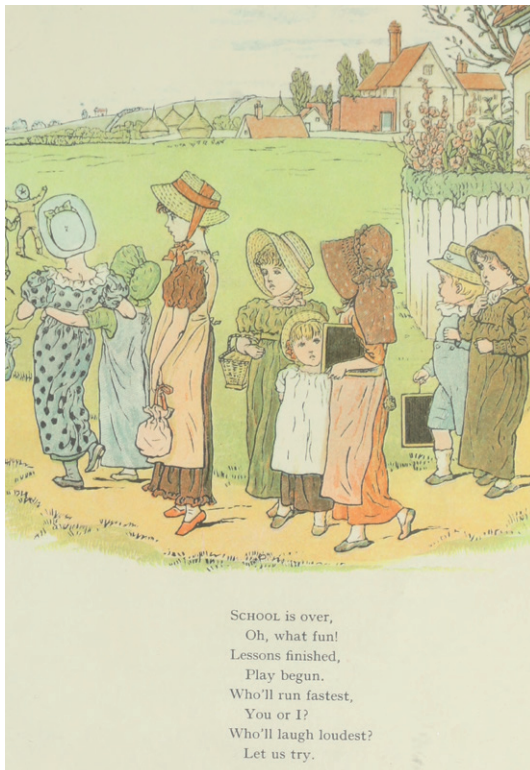
En la luna hay 5+1a

Cascabeles y liras 7 b

With *Arte Menor* verses following a 6-6-6-7 syllable pattern (therefore fulfilling the idea of a salient metrical pattern) and an abab rhyming scheme. Keeping the syllable count in the measures seen as the regular ones used in children’s poems implies reducing the semantic input. For this reason, the first two lines answer to the intentionality of direct speech and repeat the main ideas with ‘creedme es verdad/no digo mentiras’ (back translation ‘believe me

it's true/ I don't tell lies'), whereas the final verses are subjected to a large manipulation and a subsequent cultural filtering, with the core idea of the moon remaining: 'en la luna hay/cascabeles y liras' has a back translation of 'in the moon there are/bells and lyres'. The intention in the translation was, therefore, to create a situational translation with a cultural base change that would pick up the intertextual references of the Spanish rhyme.

6.1.2.9 Untitled



/-/- 2 feet / 4 syllables

7 + 1

SCHOOL is over,

EL COLEGIO terminó

/-/ [rest] 2 feet / 3 syllables

4 a

Oh, what fun!

¡qué alegría!

/-/- 2 feet / 4 syllables

7 + 1

Lessons finished,	Ahora vamos a jugar
/-/ [rest] 2 feet / 3 syllables	4 a
Play begun.	todo el día.
/-/- 2 feet / 4 syllables	4 +1 b
Who'll run fastest,	¿Quieres nadar,
/-/ [rest] 2 feet / 3 syllables	3 +1 c
You or I?	sí o no?
/-/- 2 feet / 4 syllables	4 +1 b
Who'll laugh loudest?	¿Quién corre más
/-/ [rest] 2 feet / 4 syllables	3 +1 c
Let us try.	tú o yo?

Metrical pattern, rhythm, rhyme

Greenaway uses the combination of female and male endings very smartly in the rhyme, which has a regular scansion of two trochaic feet per verse dropping the last syllable in the even verses. The rhyme pattern has an -A-A-B-B structure, with the rhymes being found in the shorter, 3 syllable verses.

The translated version opts for combining the length of the verses more exaggeratedly, moving from 8 syllables to 4 syllables throughout the poem. The combination of an 8/4 syllable in the first stanza changes to a 5/4 syllable in the second one. The combination of paroxytone and oxytone endings also takes place, but only in the second quatrain, where the rhyme scheme is also increased (from an a -a-a structure to a bcbc).

Semantic Issues

Interestingly, I have found that this rhyme is considered a ‘traditional nursery rhyme’ in several locations in India (School is over, 2013; School is over, 2014), where the rhyme has many audiovisual versions, including variations on the rhyme scheme and on the contents. The poem speaks about the end of school classes in both the original and the target language poems, yet in the Spanish version there are several clear references to summer holidays added as the ‘who’ll laugh loudest’ has been translated as ‘quieres nadar’ (back translation ‘Do you want to swim/go swimming?’); while the English version does not specify and the image does not offer any special details in references to any certain holiday.

In all, I consider the translation offered is well proposed: all of the main references remain but some structures are manipulated to reflect typical Spanish language expressions of children: the combination of an assertion with expressive language (either question or exclamation) is reflected in both rhymes; while the length of the verses is kept short. The main differences are in:

- Verses 3 and 4 where the English version comments ‘Lessons finished/play begun’ and in Spanish the reference to the school is discarded in favour of elaborating on the playing reference with ‘ahora vamos a jugar/todo el día’ (back translation: ‘Now we’re going to play/all day long’).
- Verses 5 and 6; which are reversed with 7 and 8 (the reference to running appears in the Spanish version in the last two verses), where the translation addresses swimming, making reference to a clear summer activity, as

aforementioned. The solution of adding the question ‘¿sí o no?’ to complete the couplet is an excellent option, as it picks up a typical children’s expression in the target language and introduces it into the rhyme.

The proposal I offer also has a flexible syllable count but uses it to create a contrast between the stanzas, with 7777 in the first stanza, following an aaaa rhyme pattern and a 6464 in the second stanza, following an baba pattern. I am not satisfied with the result and consider that perhaps trying a different type of rhyme or rhythm pattern in the second stanza could add further possibilities.

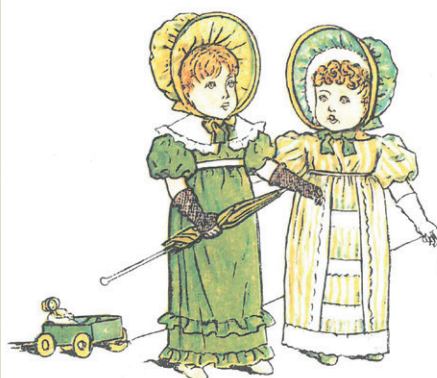
El cole se acabó 6 + 1 a
¡Viene la diversión! 6 + 1 a
El aula ya cerró 6 + 1 a
¡Juguemos un montón! 6 + 1 a
¡Corre que te pillo! 6 b
¿Sí o no? 3 + 1 a
¡Mira cómo río! 6 b
¿Tú o yo? 3 + 1 a

The first stanza follows the meaning of the English version verse-per-verse with some minor adaptations that serve the syllable count. ‘School’ is translated as ‘cole’, which is the informal way of referring to a ‘colegio’; ‘Oh what fun!’ is back-translated as ‘Fun has come’ (‘viene la diversión’); ‘Lessons finished’ is transformed into ‘the classroom has closed’ (‘el aula ya cerró’); ‘Play begun’ becomes ‘Let’s play a lot’ (‘juguemos un montón’); therefore the school-play-school-play references are preserved.

For this reason, I have prioritized keeping the references in the second stanza: run, followed by expressive language (question, dare, exclamation);

laugh, followed by expressive language (question, dare, exclamation). As a result, some of the meaning transfer is lacking as it does not adapt to the structure; for example, ‘Who’ll laugh loudest?’ becomes in back translation ‘look how I laugh’. I have kept the introduction of the expression ‘¿sí o no?’ from the original translation and reused it, as I consider it to be an interesting option.

6.1.2.10 Untitled



«¿DAMOS un paseo, Polly, amiga mía?»
 «Si mamá me deja, te acompañaría.»
 «Hace muy buen tiempo, no dirá que no.
 Y si no te atreves, se lo pido yo.»

Por fin su mamá permiso le ha dado
 y las dos se lanzan por el verde prado.
 Pero al poco rato se pone a llover
 y las amiguitas tienen que volver.

/---/---/---/ 4 feet / 12 syllables

11 A

“LITTLE Polly, will you go a-walking to-day?”

“¿DAMOS un paseo, Polly, amiga mía?”

-/--/---/---/ 4 feet / 11 syllables

11 A

“Indeed, little Susan, I will, if I may.”

“Si mamá me deja, te acompañaría.”

/---/---/---/ 4 feet / 12 syllables

11 +1 B

“Little Polly, your mother has said you may go;

“Hace muy buen tiempo, no dirá que no.

--/--/--/--/	4 feet / 12 syllables	11 +1 B
She was nice to say 'Yes;' she should never say 'No.' "		Y si no te atreves, se lo pido yo."
-/--/--/--/	4 feet / 11 syllables	12 C
"A rook has a nest on the top of the tree-		Por fin su mamá permiso le ha dado
-/--/--/--/	4 feet / 11 syllables	12 C
A big ship is coming from over the sea;		y las dos se lanzan por el verde prado.
-/--/--/--/	4 feet / 11 syllables	11 + 1 D
Now which would be nicest, the ship or the nest?"		Pero al poco rato se pone a llover
-/--/--/--/	4 feet / 11 syllables	11 + 1 D
"Why, that would be nicest that Polly likes best."		y las amiguitas tienen que volver.

Metrical pattern, rhythm, rhyme

This poem's structure is irregular in the first stanza, and therefore I followed the pattern of the second stanza for its general scansion. As it combines one iambic and three anapestic feet, I adapt this idea to understand the rhythm of the first quatrain. The first quatrain has many irregularities, especially in verses 1 and 3, with the repetition of 'Little Polly', which I have scanned as /---; but which could also be proposed as --/-. Nonetheless, the first quatrain also offers a general anapestic structure, combining 12 syllables with 11; whereas in the second stanza all verses are regular at 11 syllables. All endings are male and rhyme in couplets, with an AABB CCDD structure.

The Spanish version also presents an irregular combination, showing an 11 syllable couplet with a paroxytone ending combined with an 12 syllable couplet (as it has an oxytone ending and adds a syllable to the count) in the second couplet; in contrast, the second stanza is entirely built on 12 syllable verses. I imagine the combination has been secondary both to the rhyme scheme, as it remains regular AABB CCDD, and to the possible meaning transfer.

Semantic Issues

Following the same idea as with the metrical pattern, the poem offers two very distinct semantic issues in the quatrains, which are only connected through the character of Polly. The reasoning for the differences, therefore, is that the Spanish translation intends to connect the meaning of both quatrains and give it a narrative, while that is not the focus in the English rhyme. Due to this, the entire second stanza is intensively manipulated in the translation, and it follows a solution the translator creates in the first stanza when he changes ‘Little Polly, your mother has said you may go/She was nice to say ‘Yes;’ she should never say ‘No’” into a reference to the mother being concerned about the weather and that concern influencing the decision, as well as adding a proposition by the second character, unnamed in Spanish, with a ‘Hace muy buen tiempo, no dirá que no./Y si no te atreves, se lo pido yo’ (back translation ‘The weather is good, she won’t say no/And If you don’t dare [ask her], I will ask her’).

For this reason, the intention to find a correspondence between both poems semantically is impractical. The only issues preserved in the Spanish

version are the direct speech and the two characters. The name of Polly is not neutralized, and it is not a name that exists in the Spanish language, and the name of Susan does not appear. The visual input could have offered possible translation solutions, and perhaps the mention of the weather comes from the fact that one of the children depicted is holding an umbrella. Nonetheless, in the image there is no meadow, outdoor reference or rain clouds, these being items which are addressed in the second stanza of the target poem. As there is no semantic correspondence between the rhymes, I am perplexed as to why the translation makes a syllable length combination, since it would not have to be subjected to the meaning of the poem.

Following the proposal of the rhythm change in the original poem, I have combined 12 syllable length verses with oxytone endings (11 syllable + 1 added count) in the first stanza, with 11 syllable verses with paroxytone endings in the second stanza.

“Hola Polly, ¿vamos de paseo hoy?” 11 + 1 A
“Claro que sí, Susan, si me dejan voy.” 11 + 1 A
“¡Polly, Polly, tu madre te deja ir!” 11 + 1 B
“¡Pero qué alegría! ¡Ha dicho que sí!” 11 + 1 B
“El grajo esconde su nido en lo alto 11 C
Surca navegando el mar un gran barco 11 C
¿Tú que prefieres el barco o el nido?” 11 D
“Yo quiero lo que Polly haya escogido”. 11 D

I have also tried to keep alliterations, even if repetition is used (‘Hola Polly’, ‘Polly, Polly’). Both characters are named and they preserve their original setting. The idea of needing permission from the mother is preserved, albeit verse

4 is the most adapted with ‘She was nice to say ‘Yes’; she should never say ‘No’” having been translated as ‘¡Pero qué alegría! ¡Ha dicho que sí!’ (Back translation: ‘What happiness! She said yes!’).

The second stanza keeps the off-topic references from the source rhyme with the verse 5 addressing a rook and its nest, and verse 6 addressing the ship; verses 7 and 8 return to the direct speech used in the first stanza and link everything together through Polly with some minor adaptations needed for the structure. Thus, the original becomes ‘¿Tú que prefieres el barco o el nido?/ Yo quiero lo que Polly haya escogido’ with a back translation of ‘What do you prefer, the boat or the nest?/I want what Polly has chosen’.

6.1.3 Results and discussion

Creating a framework from models is complicated, especially as the scansion itself could be contested in some rhymes. Therefore, the intention of this section is to offer solutions and paradigms towards a more pragmatic approach to the translation of nursery rhymes. Two main fields need to be taken into account in the translation: on the one hand the form and on the other the content, although, as has been seen throughout the examples, the relationship between both is unavoidable. When a translator chooses a solution that includes a certain type of vocabulary the rhythm of the nursery rhyme will be altered. The inclusion of visual prompts also assists in the semantic translation, for it opens the variability of manipulation: the translator can ‘stay true’ to the rhyme’s content or use the visual input as a source. I agree with Jiří

Levy’s consideration that the rhythm should be prioritized when he mentions:

If the relationship between the verse form and its content is not to be altered, its actual acoustic expression (rhythm, tempo etc.) should be the point of reference, not its formal structure (the meter), since it is the former which is closely associated with the content. In cases where certain forms of the target language have different acoustic values and therefore evoke moods and semantic values that are different from those of the source language, it is more appropriate to render the rhythm of the original than the meter of the original. (2011: 202)

In this case, the rhythm is mostly found in the meter in English, and the variation of feet types impacts upon the syllable count. In Spanish, the syllable count is paramount, as was concluded in the previous chapter, and should be considered part of the canonical features of a children’s rhyme.

The correspondence between syllable count in English, Spanish (original translation) and Spanish (personal translation) offers the following parameters:

Table 5: “Syllable count correspondence: frequency percentage analyzed between English original, Spanish translation, Spanish personal translation.”

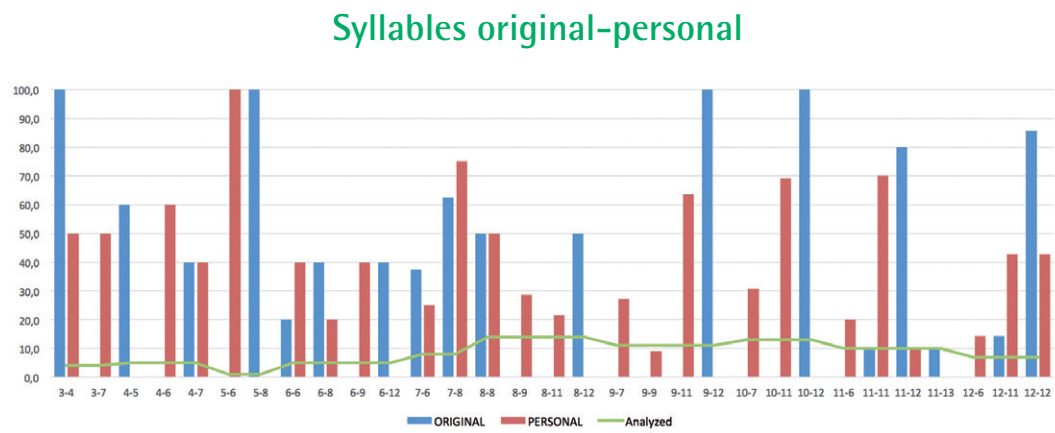
Syllables in English	Syllables in Spanish (Original Translation)	FREQUENCY		PERCENTAGE		ANALYZED	
		English-Spanish Original	English-Spanish Personal	English-Spanish Original	English-Spanish Personal		
3	4	4	2	100,0	50,0	4	3-4
3	7	0	2	0,0	50,0	4	3-7
4	5	3	0	60,0	0,0	5	4-5
4	6	0	3	0,0	60,0	5	4-6
4	7	2	2	40,0	40,0	5	4-7
5	6	0	1	0,0	100,0	1	5-6
5	8	1	0	100,0	0,0	1	5-8
6	6	1	2	20,0	40,0	5	6-6
6	8	2	1	40,0	20,0	5	6-8
6	9	0	2	0,0	40,0	5	6-9

6	12	2	0	40,0	0,0	5	6-12
7	6	3	2	37,5	25,0	8	7-6
7	8	5	6	62,5	75,0	8	7-8
8	8	7	7	50,0	50,0	14	8-8
8	9	0	4	0,0	28,6	14	8-9
8	11	0	3	0,0	21,4	14	8-11
8	12	7	0	50,0	0,0	14	8-12
9	7	0	3	0,0	27,3	11	9-7
9	9	0	1	0,0	9,1	11	9-9
9	11	0	7	0,0	63,6	11	9-11
9	12	11	0	100,0	0,0	11	9-12
10	7	0	4	0,0	30,8	13	10-7
10	11	0	9	0,0	69,2	13	10-11
10	12	13	0	100,0	0,0	13	10-12
11	6	0	2	0,0	20,0	10	11-6
11	11	1	7	10,0	70,0	10	11-11
11	12	8	1	80,0	10,0	10	11-12
11	13	1	0	10,0	0,0	10	11-13
12	6	0	1	0,0	14,3	7	12-6
12	11	1	3	14,3	42,9	7	12-11
12	12	6	3	85,7	42,9	7	12-12

From these results there are several interesting points to take into account. Firstly, the most used syllable count in English is 8, followed by 10; while in Spanish it is 12 in the original translation and 11 in my personal translation. This indicates that the selection of 12 syllable verses corresponds to any length of English syllables ranging from 6 to 12, predominantly 8, 9, 10, 11 and 12. My translation offers much more variability, which could be answered by both the input of the original translation –and the intention to offering a different version– and by my bilingualism, which might push me towards shorter syllable-count verses.

The second point underlines the connection between the content and the form, as the Spanish language contains a lower number of monosyllabic nouns and verbs, therefore impacting the translation length. Nonetheless, the English rhymes mostly use verses of 8 syllables and over, with some exceptions ranging from 3 to 8.

Table 6: "Syllable count variation: English original, Spanish translation, Spanish personal translation."



When observing the data on the meter correspondence, the following information was compiled:

Table 7: "Meter correspondence: frequency percentage analyzed between English original, Spanish translation, Spanish personal translation."

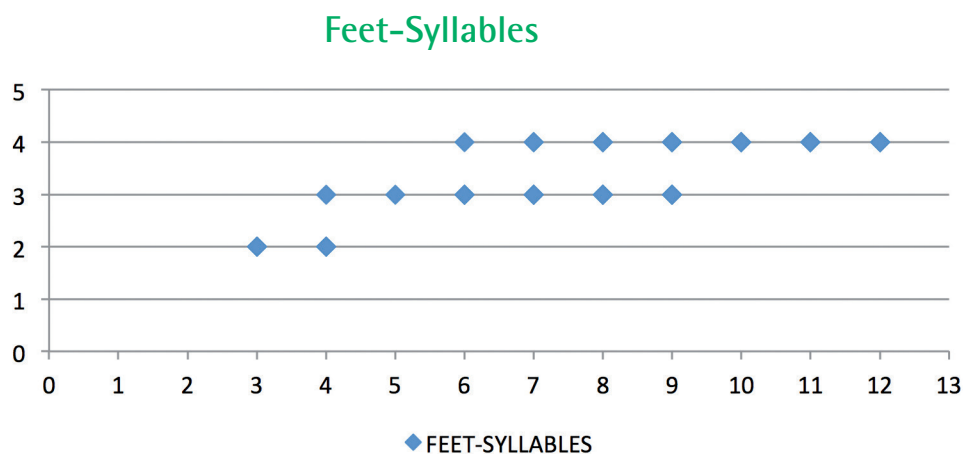
Feet in English	Syllables in Spanish (Original Translation)	FREQUENCY		PERCENTAGE		ANALYZED	
		English-Spanish Original	English-Spanish Personal	English-Spanish Original	English-Spanish Personal		
2	4	4	2	50,0	25,0	8	2-4
2	5	2	0	25,0	0,0	8	2-5
2	6	0	2	0,0	25,0	8	2-6
2	7	2	4	25,0	50,0	8	2-7
3	5	1	0	4,2	0,0	24	3-5
3	6	2	6	8,3	25,0	24	3-6
3	7	0	1	0,0	4,2	24	3-7
3	8	9	6	37,5	25,0	24	3-8
3	9	0	6	0,0	25,0	24	3-9

3	11	0	5	0,0	20,8	24	3-11
3	12	12	0	50,0	0,0	24	3-12
4	6	2	3	4,3	6,5	46	4-6
4	7	0	6	0,0	13,0	46	4-7
4	8	6	8	13,0	17,4	46	4-8
4	9	0	1	0,0	2,2	46	4-9
4	11	2	24	4,3	52,2	46	4-11
4	12	35	4	76,1	8,7	46	4-12
4	13	1	0	2,2	0,0	46	4-13

The most numerous verses found in the rhymes are 4-foot verses, many of which could be considered two 2-foot verses, as has been seen in several rhymes. Corresponding with what has been analyzed in the last chapter, two beats range from 4 syllables to 9 syllables in Spanish, yet in both translations, two feet have ranged between 4 to 7 syllables. This illustrates that, although the verses are longer in syllable count than their English source, the connection between syllable-feet correspondence follows the children's rhyme patterns with regard to beat.

The feet syllable correspondence in English can be seen in the following distribution:

Table 8: "Feet and syllable correspondence: English original rhymes".



Whereas the feet-syllable correspondence in the Spanish versions corresponds to the following distribution:

Table 9: "Feet and syllable correspondence: Spanish translation".

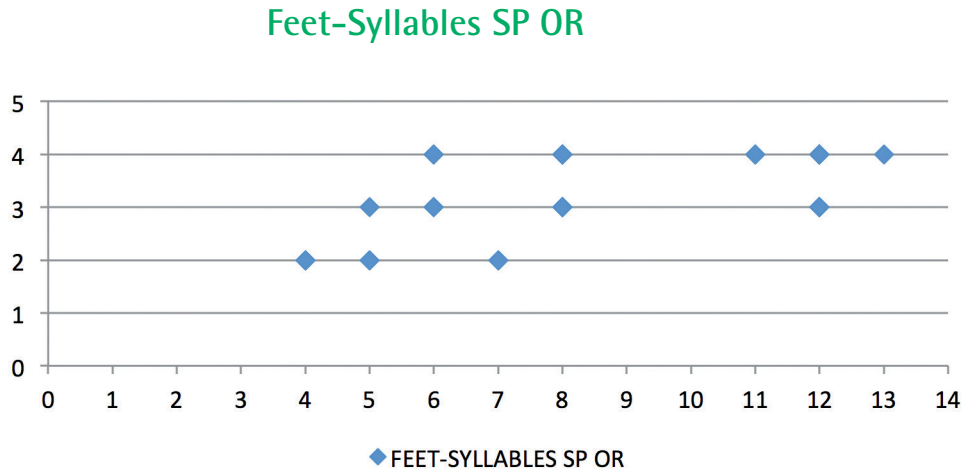
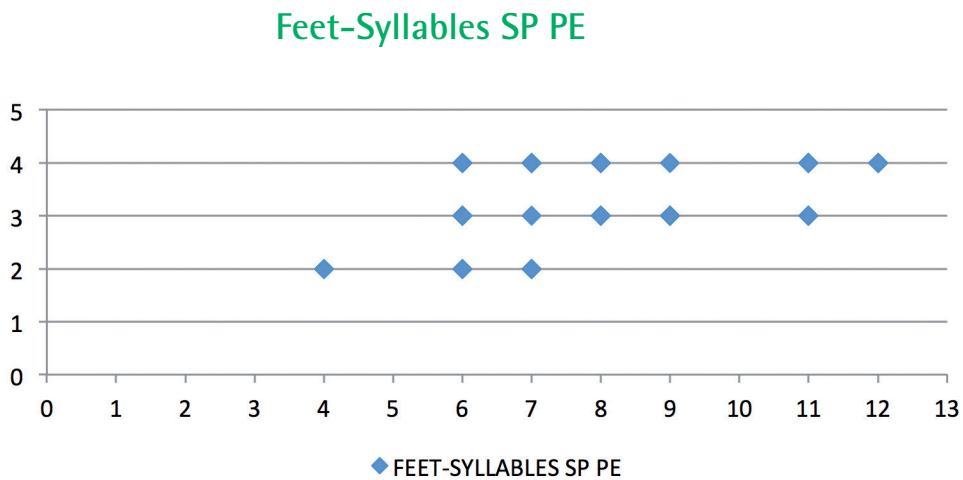


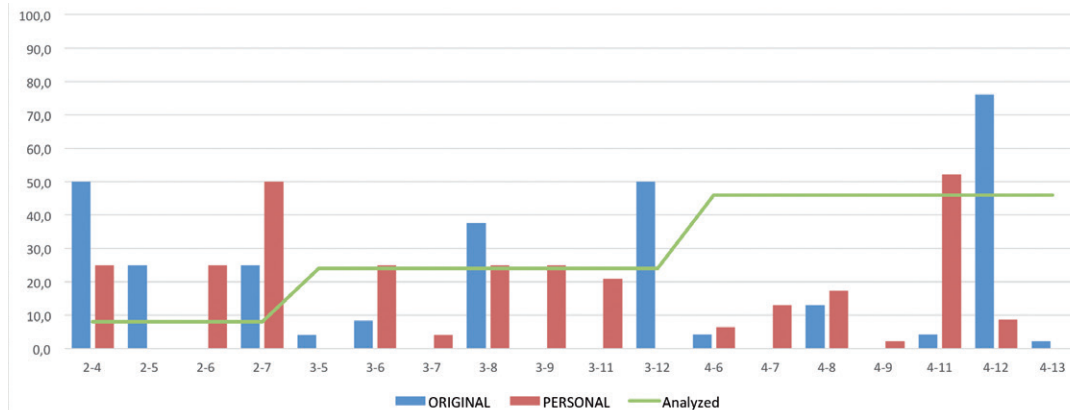
Table 10: "Feet and syllable correspondence: Spanish personal translation".



As can be seen in the following graph, and linked with the previous assertions, 4-feet verses are predominantly translated into 11-syllable and 12-syllable verses in Spanish; while 2-feet verses are being translated as 4-syllable and 7-syllable verses.

Table 11: "Feet correspondence: frequency percentage analyzed between English original, Spanish translation, Spanish personal translation."

Feet Original & Personal



The use of 3 feet verses is numerous as well, and this will be linked with the inclusion of the pause to follow the rhythmic pattern. The inflection of this pause is underlined in the Spanish version, which mostly transfers 3 feet verses the same way as it does 4 feet verses, appearing as 11 or 12-syllable count verse in the original translation. In my personal translation, I have tried to preserve the difference between the 3 and 4 feet verses by using ranges between 6 to 9 syllables.

Levy also considers that “issues of rhythm cannot be solved in isolation from the overall verse pattern, for example without regard for rhyme” (2011: 213) and this proves to be a priority in the translation. Whereas Spanish rhymes often follow a ballad structure, i.e., rhyming only the even verses and offering varied combinations; in both translations rhyme has been prioritized to connect verses together when the rhythm might be deteriorated by the translation (with unnatural word combinations, or missing prepositions or determinants). This has changed the rhyming structure of some compositions, as can be seen in the 3rd, 7th and 9th.

Table 12: “Rhyming patterns: English original, Spanish translation, Spanish personal translation.”

	English rhyme	Spanish translation (original)	Spanish translation (personal)
1st	aBaB aCaC	-A-A -B-B	ABAB CACA
2nd	-A-A -b-b -C-C	-a-a -b-b -c-c	-a-a -b-b -c-c
3rd	-A-A -B-B -C-C	-A-A BCBC CDCD	ABAB CDCD EAEA
4th	AAbbCC	-ABABA	-a-a-a
5th	AbAb	-a-a	aabb
6th	AABB AACC AABB	AABB AACC AADD	AABB AABB AABB
7th	-A-A	abab	abab
8th	ABAB	-A-A	abab
9th	-A-A-B-B	-a-a bcbc	aaaa baba
10th	AABB CCDD	AABB CCDD	AABB CCDD

In relation to semantic aspects, manipulation takes place often in the original translation, whether through eliminating information, neutralizing or changing the reference. In my personal translations, I have tried to opt for neutralization or cultural base change, but not for reference changes, especially as I consider that on many occasions in the original translation they do not serve any specific format purpose.

Neutralizing is also seen with names and activities (such as ‘merienda’ for ‘tea’, or the omission of ‘London’), although no specific translational strategy is followed in this regard: sometimes names are neutralized, sometimes they are not. I consider regularity in translation should be a requirement and I have selected preserving the “otherness” (the references to foreign elements that can be compensated by the child’s imagination) as much as possible, especially if it combines with the visual input.³⁹

Having visual input in a translation has also proven to open the translation possibilities, as can be helpful when trying to find a reference change and its significance in the rhyme can be justified as part of the translation.

Interestingly, hardly any of the Spanish sound manipulations found in target rhymes are used in the translation: syllable repetition and onomatopoeias are not reflected in the translations.

In this regard, the following observations have been made with respect to combining the content and form of rhymes in translation:

- English 2 feet should be translated into Spanish using a range from 4 to 7 syllables, but if the feet are found in an English 4 feet verse, it will correspond to 5 or 6 syllables, with a total count of 11 or 12 syllables in the Spanish version.
- English 3 feet should be translated as *Arte Menor* if focusing on the form and as a regular 4 feet (11 or 12 syllables in the Spanish version) if focusing on the content.
- The rhyming pattern can be used to compensate and underline the form and is prioritized in general, whereas in original Spanish rhymes, the variability is much larger.
- Semantic translation strategies should be consistent while also being flexible. The content of the rhyme can be affected by visual input if it exists.

So as to complement this information, an analysis of historical nursery rhymes and their translation should take place, as Kiparsky comments when referring to nursery rhymes, “their meters are simply too diverse to be entirely covered in the same constraint system as folk song quatrains. [...] Selecting from this material without some independent criterion runs the risk of circularity, so the better course is to stick to a homogeneous corpus” (2006: 8). By doing this, these conclusions can be contrasted with a broader corpus, pointing out the differences that might be found between nursery rhymes written for children, as those by Greenaway, and rhymes that belong to the nursery rhyme corpus but originally belonged to a common oral audience.

The next translation analysis intends to focus on the translational solutions found when a historical nursery rhyme is found in its entirety within an intertextual situation. In the previous section, the visual input was already found to be relevant when deciding upon semantic translation, while the form of the rhyme was not affected. In this case, as the examples found are part of a graphic novel, the space limitation might also affect how the form of the rhyme is translated, while the surrounding visual input could affect the meaning. The analyses of historical nursery rhymes also give insight into their variability and a possible form transfer into the Spanish language.

6.2 Medley's *Castle Waiting*

Castle Waiting is a graphic novel that has received general praise from the comic sector as well as two Eisner awards: Best Graphic Novel in 1997 and Best Series in 1998. Its story is peculiar as creator and illustrator Linda Medley decided to self-publish the first 8 chapters, signed the following four chapters with Jeff Smith's Cartoon Books publishing house and returned to self-publishing for the ensuing five. In 2001, she signed with Fantagraphics Books, where her material was republished in a single volume and where she started publishing new material. *Castle Waiting* is a story which is still being developed (De Vos, 2010: 87). Although it was announced to be on hiatus, the author herself has mentioned current work on a new volume (Linda Medley, 2016).

The plot of the story heavily relies on intertextuality, as most characters either refer to children's stories or children's literature characters. The protagonists include Simple Simon, the main character of a nursery rhyme; Rackham, who refers to the English illustrator Arthur Rackham, renowned for his depictions of traditional fairy tales among others (O'Laughlin, 2001: 653); Falada, the talking horse from "The Goose Girl" tale by Brothers Grimm; numerous gnomes, spirits and European elves; Ol' Man River, from the Rodgers & Hammerstein musical; and other characters from Grimm and Andersen tales. Medley creates a backstory, with the intention of illustrating how the lives of famous folkloric characters would have been before or after their stories take place. She comments that:

After reading the original versions of Grimm's fairy tales, I started wondering about the stories in terms of "the real world": looking at them within the limitations of human nature, motivations, consequences, etc. I also found a lot of the supporting characters to be potentially far more interesting than the protagonists. (Atchison, 1999)

Due to the complex relationship between the characters and the varied allusions, the author herself considers that:

I really don't consider *Castle Waiting* to be an all-ages book. While younger children may be able to enjoy the characters and stories, I think there are concepts in it that would just fly over their heads; and a reader can't really appreciate it fully unless they've already read some fairytales. I always recommend it for ages 10 and up. I don't really approve of the "all-ages" term; I think comics should follow the rules of the book trade and use more specific terms like "Children's" "Young Adult", etc., or specify an age range/grade level. (Atchison, 1999)

Linda Medley has been working as an illustrator since 1985. Her illustrations have been published by Putnam, Grosset & Dunlap, Houghton-Mifflin and Western Publishing. As part of the comic industry, she has worked as a penciller, inker, painter and sculptor. Her drawings have been included in series such as DC's *Justice League* and *Doom Patrol*, and in Tundra's *Galactic Girl Guides*. Her paintings have appeared on the covers of many magazines, among them *Paradox Press' Family Man*, *Stuck Rubber Baby* y *TSR's Dragon*. She was born in California, resided for a long professional period in Portland, Oregon (Fantagraphics, 2014) and is currently living in Seattle, Washington (Linda Medley, 2016)

6.2.1 Nursery rhymes in *Castle Waiting*

The nursery rhymes found in *Castle Waiting* are clearly used by the author as intertextual play; the rhymes become a complement to the general framework of the storyline. *Castle Waiting* intends to portray the hidden stories of several popular story characters and uses nursery rhymes for several different functions. They respond to illustrative, pedagogical, emotional and aesthetical functions, as well as complementing the plot on some occasions.

To fully understand the possible implications of including nursery rhymes intertextually, however, a larger view of the rhyme's history must be taken into account, as well as its synchronic repercussion (how it's being used by/for the reader currently, what other contexts is it found in, does it carry a specific ideology or represent a unique situation). Different layers of meaning are present, therefore, in each intertextual rhyme. The aim of the analysis is to consider what these layers are and their relevance to the story context and the surrounding visual input so as to then offer a possible translatorial solution. It is in this case where situational translations might be the best option, as using a target language rhyme might offer several layers of meaning to the target reader, which a semantic translation might not offer. Linked to this possibility, the domestication of the text must be taken into account: useful references might exist in the target culture, but they could affect or interfere with the general perception of the text and should, therefore, be discarded. Lastly, the form of the rhyme will be an unavoidable issue in the translation as it appears in visual format: it has a limited space and it comes with certain visual indications. How this last

issue affects the prior ones will have to be prioritized, as has been studied in the previous chapter.

Therefore, when analyzing the translation of nursery rhymes in *Castle Waiting*, the following points will be taken into account:

- The intentionality of the rhyme in the story context,
- Its structure (semantically, grammatically and syntactically),
- The consideration of its historical value and the possibility of a dual addressee (what the child/adolescent reader will receive; what the adult reader could receive),
- Its possible situational translation or corresponding references in the target culture,
- Its poetic value and its translation,
- Its musical value and its transfer,
- The connection between the rhyme and its visual input, and their mutual influence.

The translator Ernest Riera was born in Cassà de la Selva, Spain, in 1966; he has been translating for over 20 years and has worked exclusively in literary translation. His works include narrative (Salinger, Wolfe and Twain among others), theatre (Twain, Pinter, Dresser) and comics, mostly from English to Catalan. His comic translation work into Spanish includes *Sandman* and *Stardust*, by Neil Gaiman; *Welcome to Tranquility*, by Gail Simone and Neil Gooze among many others (Ernest Riera, 2018).

6.2.1.1 Hey diddle dinketty



/--/-- 2 feet/ 5 syllables

Hey diddle, dinketty,

/--/ 2 feet / 4 syllables A

poppety, pet,

-/--/- 2 feet / 6 syllables

The merchants of London

-/-/ 2 feet / 4 syllables A

they wear scarlet;

5 + 1

eh, tra-la-lalá,

4 + 1 a

tra-la-lalí, / los

8

mercaderes de

5 + 1 a

Londres / se visten

/--/-- 2 feet / 6 syllables	5
Silk in the collar, and	así: / cuellos de seda,
/--/ 2 feet / 4 syllables A	7 b
gold in the hem,	dobladillos dorados,
-/--/ -/--/	6
2 feet/ 5 syllables 2 feet/ 4 syllables A	y alegres desfilan
So merrily march the	6 b
merchantmen..!	cantando
	encantados...!

The beginning of ‘hey diddle’ coincides with one of the most popular nursery rhyme opening lines, “Hey diddle diddle, the cat and the fiddle”. This rhyme is considered one of the best examples of nonsense literature among nursery rhymes and was published for the first time in 1765 (Opie and Opie, 1969). However, references to this rhyme are considered to appear in publications from 1569 –in an English play by Thomas Preston, and in 1597– as part of a poem by Scottish author Alexander Montgomerie. ‘Hey diddle diddle’ is also considered a popular expression in English, not commonly used currently, but which appeared in several Shakespearian plays and was considered a colloquialism. In origin, it would have been pronounced “High diddle diddle” (Alchin, 2013: 25).

One must be sure, therefore, that English writer Beatrix Potter knew both the expression and the rhyme when she wrote *The Tailor of Gloucester*, a chil-

dren's tale which incorporates this nursery rhyme. Just as Kate Greenaway is considered the epitome of the Victorian children illustrator, Beatrix Potter is considered one of the most beloved and respected Victorian children's writers. She was born in 1866 and grew up in a prosperous Victorian family, spending her time mainly in London, the English countryside (The Lake District) and her family's Scottish cottage. Like Greenaway, her talent was initially in illustration, and she mentions the great influence Greenaway had on her. She developed her talent early on, especially through illustrations related to nature. Although she got involved in sciences, and created a vast collection of fungi illustrations, this interest of hers was mostly rejected by her contemporaries, so she turned her efforts to writing children's literature. Frederick Warne & Co. published her first book in 1902, *The Tale of Peter Rabbit*, initially against their own opinion (Lear, 2014). It garnered immediate success.

The Tailor of Gloucester was Beatrix Potter's third book and was published in 1903. It is considered to be the author's favorite book among all her published books (ibid). It was based upon a real story which took place in Gloucester, to which she added several fantastic features and changed the time setting. A Gloucester tailor left a commissioned suit in his workshop on Friday night to come back and find it finished on Monday morning by his assistants. In the story, the assistants are transformed into speaking mice and the tale takes place on a Christmas eve in the 18th century. The mice spend the night working and sharing nursery rhymes, one of which is the one found in *Castle Waiting*. The rhyme was probably invented by Potter, as it had not appeared published pre-

viously, although it could also be the adaptation of a contemporary existing rhyme, as Potter's first publications were visiting cards, all of them illustrated and including lines from a previously existing nursery rhyme 'three little mice sat down to spin...'. Therefore, the rhyme present in *The Tailor of Gloucester* could also have been picked up by Potter to become part of the tale's references (ibid). Potter was renowned for mixing nursery rhymes and narrative in her storytelling, and she published book of nursery rhymes which included modified popular rhymes and many of her own creation, compiled from 1893 to 1917 and published in the latter year under the name *Appley Dapply's Nursery Rhymes*.

Analysis

In this first rhyme a common factor in all the translated rhymes appears: the verse break does not coincide with the line break. Although this is very probably related to the translation of semantic issues on the one hand and space issues on the other (longer words in Spanish), I do not consider it an interesting option, because it highlights the scarcity of structural solutions even more. In this case, the rhyme in English is written in 8 verses, while the rhyme in Spanish is written in 9 lines, with the third verse already broken into two lines.

The English rhyme combines a falling couplet with dominating trochaic and dactylic feet with a rising couplet, dominated by iambs and anapests. There are some irregularities (including an additional unstressed syllable through a female ending in verse 3), but the rhythm is uniform in both quatrains and it follows a -A-A-B-B. In this rhyme, as in some of the following ones, however,

the possibility would be to join the couplets into longer, 10-syllable verses with an AABB rhyming structure.

The translation has no specific strategy in its structure, although it remains in the *Arte Menor* range of 5 to 8 syllables. It does include a good rhyme combination to link both stanzas together which mirrors the English one (-a-a/-b-b). As the image includes musical notes, it is inferred that the rhyme is to be sung, which would have meant a very structured syllable count in the target language.

Regardless of the reader's knowledge of the variation by Beatrix Potter, 'Hey diddle' has a vast cultural significance in the English tradition. For this reason, the option of using 'tra-la-lalá, tra-la-lalí' in translation is interesting due to its allusion to traditional singing onomatopoeias with no specific meaning; albeit differing from the traditional 'tralará' of the rhyme "Vamos a contar mentiras", which could offer a cultural base change that includes both the concept of entertainment as well as the idea of a group song. Adding two additional syllables in both exclamations would be considered unnecessary, as the syllable count is not kept throughout the poem.

The rhyme appears as entertainment to illustrate a classical fairy tale court: at that moment in the novel everyone is located in the castle of the Sleeping Beauty before the tragedy takes place. The reference to London would not need to be preserved, as *Castle Waiting* takes place in a fictional English town called Putney – unrelated to the real neighborhood of Putney in London.

Nonetheless, the reference to England is kept and makes sense as the novel is clearly set in the British countryside.

It is the allusions or references the rhyme itself contains that are lost. The color ‘scarlet’ is eliminated in translation and, with it, the reference to its cultural and historical value in reference to social class, as it was an expensive color which only the higher classes could afford. It is considered the classical color of noblemen during the 17th and 18th centuries, references to which can still be seen in the ceremony of the House of Lords (Greenfield, 2007: 46f). The reference to ‘gold’ is also transformed by being translated as ‘dorados’ (back translation ‘golden’), and the semantic field of wealth is overlooked. Perhaps a situational translation could have been chosen that refers to noble classes: knights, merchants, etc. Some of the verses of the rhyme “Vamos jugando al hilo de oro” (Pan Hispanic Ballad Project) could be interesting to use as they refer to a nobleman and his daughters, to be married to knights, which would follow the story context but lose the English setting.

6.2.1.2 Dance a babby diddit



/-/ /- 3 feet / 6 syllables	8 a
Dance a baby diddit,	Ya bailaremos, bebito...
/-- /- /-- 4 feet / 8 syllables	10 A
What can his mother do with it,	Pero quédate aquí sentadito...
- /-- / 2 feet / 5 syllables	7 a
But sit in a lap,	te pondré el baberito,
- /-- / 2 feet / 5 syllables	13 A
And give him some pap?	y probarás la papilla con el dedito.
/-/ /- 3 feet / 6 syllables	8 a
Dance a baby diddit...!	¡Ya bailaremos bebito...!

This rhyme was registered as being recited for the first time by a puppeteer called Piccini, who performed *Punch and Judy* shows in England in 1780. When the show was transcribed, the rhyme was registered as “the common nursery ditty” (Opie and Opie, 1969: 60), implying that it existed previously and its use was wide-spread.

Punch and Judy is one of the longest-living puppet shows in Europe. It is considered to have been born in Italy, as a derivation from the *Commedia dell'arte*, with the name of Punch being an adaptation of the character Pulcinella. Its first appearance in England was registered in 1622, presented by Pietro Gimonde. The show was at the height of its splendor in the 18th century; it became popular in Paris and was exported to the British colonies. Towards the

end of the Victorian period the show, which initially was intended for an adult audience (or a mixed adult-child audience that shared their leisure time), was adapted for children, and consequentially certain characters were lost and part of its discourse changed.

In the show, Mr. Punch is always placed on the right hand of the puppeteer, while with all the other characters on the left hand. Mr. Punch is presented as a violent and antisocial character who always triumphs in any conflict with other characters, all of which normally end up being killed by Mr. Punch. The other characters range from the law and the devil to the baby addressed in the rhyme. It is, however, considered a comedy due to its structure and use of exaggeration and simplistic morals. The character of Mr. Punch is always given a very specific timbre, which can be achieved by placing a special tool in the mouth of the puppeteer, and which intends to underline the comical traits of the character.

Analysis

The English rhyme follows a clear limerick structure AABBA with many variations. The only anapestic verses are the shorter ones (3 and 4, which have two feet each), and the other verses (1, 2 and 5) have different syllable counts but always include 3 feet instead of the traditional 4 feet in the longer verses of limericks. They also include mostly falling feet, trochaic and some dactylic, creating a very interesting combination of rhythms in the rhyme.

The translation does not follow any syllable count structure and does not intend to recreate the rhythm changes of the poem. The syllable count varies,

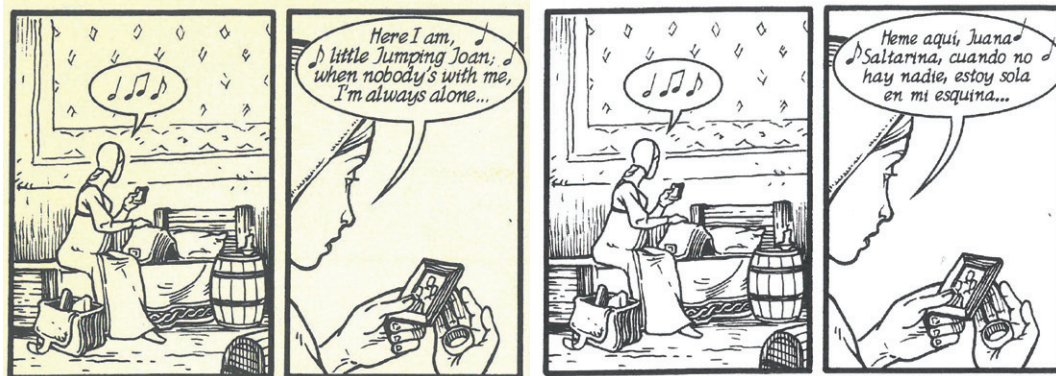
being 8/10/7/13/8. The inclusion of the 10 syllable line could be compensated through utterance in the spoken work, but the 13 syllable line can not, therefore breaking the beat and regularity. As all verses rhyme with the same ending, the possible contrast between verses 3 and 4, which is not found in the syllable count, is discarded as well in the rhyme scheme.

The use of the word 'bebito' is imperceptible in Spanish nursery rhymes albeit being used in South and Central American Spanish. The selection of this word is, therefore, an interesting choice for the translation: the terms mostly used in Spanish children's compositions are 'bebé' or 'niño'.

The translation omits the reference to the dual address: there is no irony or criticism towards the baby as is found in the original rhyme. The cultural background implicit in the Mr. Punch story is eliminated. The use of the verbs in the future tense in the translation makes sense, as they illustrate the image they accompany (a pregnant lady who will give birth soon); but this use does not pick up the meaning of the poem (the carer as having to be in service to the child's needs, mostly entertainment and nourishment). If the *skopos* selected by the translation was that of entertaining and engaging the child, with no negative or critical implications, the translation could have selected a target rhyme.

The nonce word 'diddit' is also eliminated, and instead the adverb 'ya' is included, underlining the future tense that is seen in the verbs. If a situational translation were to be discarded, the use of onomatopoeias or word repetition would have worked more effectively to portray the canonical Spanish rhyme format.

6.2.1.3 Jumping Joan



/-/ 2 feet / 3 syllables	3
Here am I,	Heme aquí, / Juana
--/-/ 2 feet / 5 syllables a	6 a
little Jumping Joan;	Saltarina, / cuando no
-/--/- 2 feet / 6 syllables	6
when nobody's with me	hay nadie, / estoy sola
--/-/ 2 feet / 5 syllables a	7 a
I'm always alone...	en mi esquina...

This is considered to be in origin for the adult public and would be used as an obscene insult. It has been dated as in use during the Stuart times. *Jumping Joan* was the name given to women of poor reputation. Allegedly the name and subsequent rhyme arose from one of the songs in John Playford's play, *Catch that Catch can*, from 1685 (Opie and Opie, 1969: 251), and the original version would have been as follows:

*Joan, Joan, for your part,
You love kissing with all your heart,*

*I marry do I, says jumping Joan;
And therefore to thee I make my moan*

The term appears numerous times in plays by English playwrights Francis Beaumont and John Fletcher. In a manuscript dated from around 1725, a poet mentions sadly that he is not able to find “never a one that could whistle Moll Peatly or sing Jumping Joan” in a room full of people, thus referring to how the actors and mimes recognized each other (Opie and Opie, 1969: 253). Jumping Joan appears as well in many examples of later literature, especially during the 19th century. Among others, the character appears in: T. Hughes’ *Adventures of Jumping Joan*, from 1808; *Jumping Joan* by J.E. Evans, dated around 1820; *Little Jumping Joan with her Cat, Dog and Parrot*, by G. Martin, dated around 1820; and *The diverting history of Jumping Joan*, by W. Walker, dated around 1825 (ibid).

Analysis

The rhyme offers two feet per verse, with the first verse opening with an additional stressed syllable and from there onwards uses mostly growing feet (anapests and iambs), in this way giving the impression of an initial hook that opens a more regular structure. As portrayed in the novel, the poem can be depicted as it appears, or it could also be grouped into 4 feet lines with a regular rhyme: it appears as -a-a but could be a rhyming couplet. The Spanish version presents a similar first verse (3 syllables with an initial beat) but then drops its regularity, as it combines 6 and 7 syllable verses. The rhyme pattern is replicated.

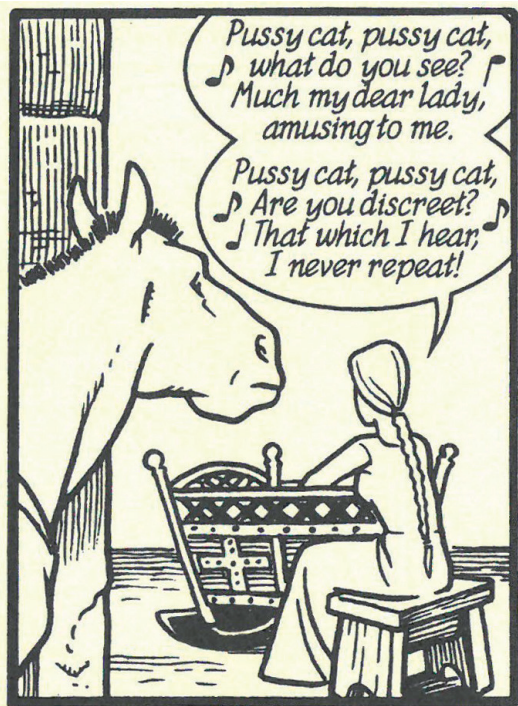
The English rhyme underlines the presence of the first person through anaphoric elements (with me, I). This importance of the intimacy and self-cen-

tered moment is echoed in the image of the graphic novel, where the character is hiding away her valuables, and the first verse of the rhyme appears on its own. The Spanish translation already combines in the same line parts of the first and second verse, thus failing to focus on the personal moment. Due to this disposition, even a semantically correspondent translation loses part of its value.

There are two words that are omitted in the translation and might affect the double address or adult reference. On the one hand, 'little', as it makes reference to a size but also to a social transcendence; on the other hand, 'always', that reproduces the solitude of the initial 'I'. The translation of 'Jumping' as 'saltarina' is preserved as part of the name, which changes cultural base becoming 'Juana', although the 'jumping' adjective seems to have no connotations in the target culture; perhaps further analysis could be proposed.

The solution proposed in relation to being a public woman can be seen in the introduction of the word 'esquina' (back translation 'corner'), which could be understood as the location where in popular imagery of the target culture, prostitutes used to be located. However, as the name 'Juana Saltarina' does not have per se any implicit relation with moral issues or prostitution, the introduction of 'esquina' might not fulfill its referential function. Perhaps a historical or popular reference could be added to introduce the character, as the image offers no significant action that needs to be introduced or respected, thus offering the possibility of a more flexible textual manipulation. A possibility could be to call the character 'Juana de picos pardos' (Joan of brown peaks, in reference to the clothing), as it immediately makes an allusion to going out on a sexual prowl or being labeled as a prostitute.

6.2.1.4 Pussy cat, pussy cat



/--/-- /--/ 4 feet / 10 syllables

Pussy cat, pussy cat, what do you see?

/--/- -/--/ 4 feet / 10 syllables

Much my dear lady, amusing to me.

/--/-- 2 feet / 6 syllables

Pussy cat, pussy cat,

/--/ 2 feet / 4 syllables

Are you discreet?

/--/ -/--/ 4 feet / 9 syllables

That which I hear, I never repeat!

8 -

Gatito, gatito, ¿qué ves?

12 -

Muchas cosas, mi dama, que me divierten.

7 -

Gatito, gatito, ¿eres discreto?

10 -

¡Lo que oigo nunca lo repito!

Pussy cat, pussy cat is a very popular rhyme in England that allegedly makes reference to a true historical character, either to Queen Elizabeth I of England or to Queen Carolina of Brunswick, wife of George IV (Fuld, 2000: 502). It appears in publications for the first time in 1805, as part of *Songs for the Nursery*. The best known version, which is considered to be the original one is:

*Pussy cat, pussy cat, where have you been?
I've been to London to look at the queen.
Pussy cat, pussy cat, what did you there?
I frightened a little mouse under her chair.*

There are several variations of this rhyme, where diverse objects are mentioned: diamonds, grandmothers, bread, flowers; but none with the elements found in the book. For this reason, the variation found in *Castle Waiting* may have been composed by the author, Linda Medley. In previous strips, the female character has introduced herself as the Countess of Carabas, making reference to the fictional name that appears in the European story of *Puss in Boots*. It could be considered a metalinguistic reference: the *Castle Waiting* character calls herself a fictional name to escape her identity and uses a reference to a fictional character invented by *Puss in Boots* to address his master. However, one of the other characters seems to recognize her and lets this be known in a strip that follows the nursery rhyme. It is because of this that the reference to 'pussy cat' plays a dual intertextual role, as it refers to the rhyme and to the story of *Puss in Boots*, and the lyrics of the rhyme change to address the idea of keeping a secret and not sharing gossip that could result in a problem for the main character – therefore her identity, from which she is trying to escape to protect her bastard son.

Analysis

The English rhyme presents two couplets, four feet each, with a regular count of 10 syllables except in the last syllable of nine. All rhymes present masculine endings, with an AA BB pattern. The feet are mostly falling dactylic or trochaic feet with some terminal truncations.

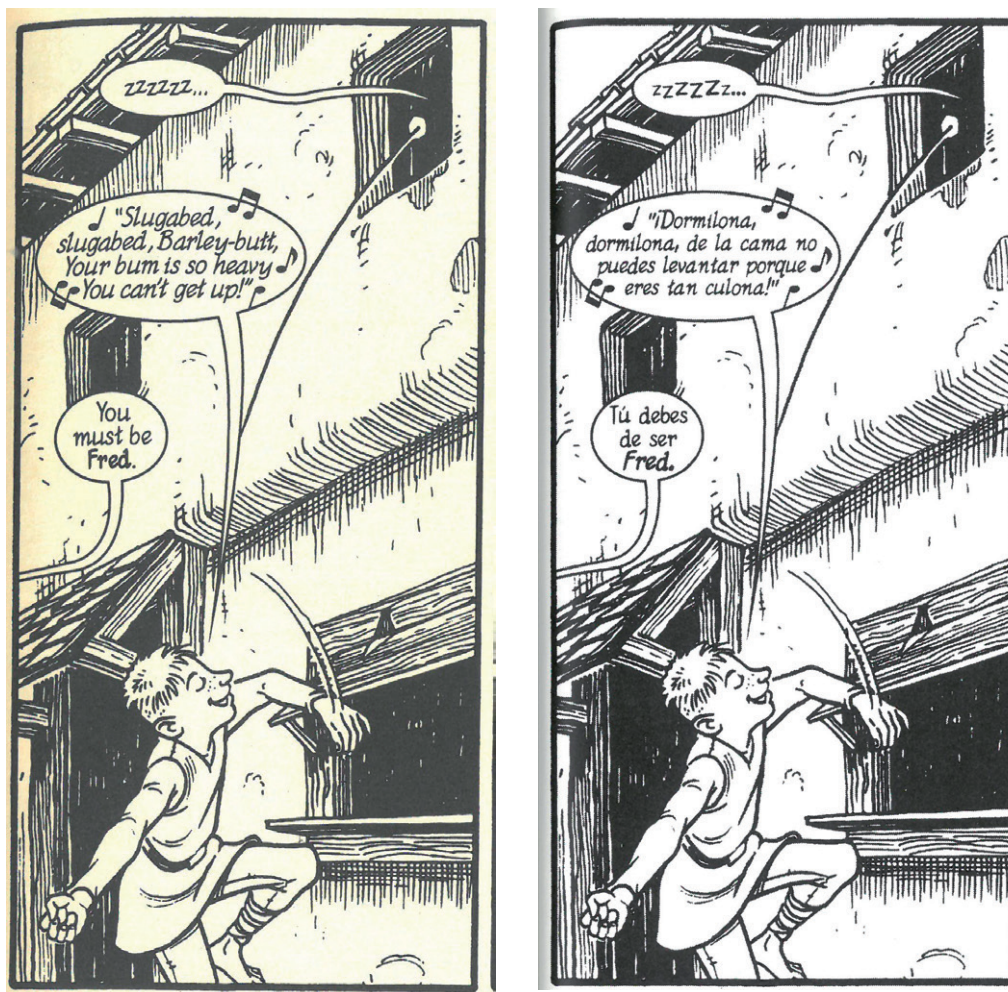
The Spanish translation does not follow any specific syllable count, with a variation of 8/12/7/10. It could have easily been translated as hendecasyllabic verses which are common in Spanish poetry with an assonant rhyme pattern, which would add readability for the target reader, as it is a naturalized rhythm. The structure in this case is not compensated through the rhyme, as it is imperceptible and could be said to only exist between 'gatito' and 'repito' adding a sense of closure to the composition. In this translation, the literal translation has clearly been prioritized over any type of form, and thus the translation loses rhythm and rhyme, which appear to be significant in the illustration as musical notes are again added in reference to a sung melody. Analyses of the target nursery rhymes show that the sung melodies would always have to follow a regular syllable count.

As the rhyme is already modified in the book context, although it follows the original pattern, there could be an openness in the content translation. The use of the word 'gatito' is a good decision, as it includes the suffix '-ito' which can refer to the size or give an affective address or both. As no animal appears in the image, a cultural base change could have taken place by using a popular target rhyme character to ask about issues or look for answers; nonetheless, as

the main character has just given the name of Countess of Carabas, the connection to the cat offers an interesting meta-reference.

The content in relation to gossiping and slander is clear in the translation. Up to now, I have not been able to find a Spanish rhyme with a similar content. Perhaps the counting-out rhyme “pito pito gorgorito/¿dónde vas tú tan bonito?” (back translation ‘pito pito gorgorito/ where are you going [looking] so fine?’), could appear as “gatito, gatito, ¿dónde vas tú tan bonito?” (back translation ‘little cat, little cat/ where are you going [looking] so fine?’).

6.2.1.5 Slugabed, slugabed



/--/-- 2 feet / 6 syllables	4 + 4 8 a
Slugabed, slugabed,	¡Dormilona,
/-/ 2 feet / 3 syllables	5 + 5 10
barley butt,	dormilona, / de la cama no /
-/-/- 2 feet / 5 syllables	puedes levantar / porque
your bum's so heavy	
-/-/ 2 feet / 4 syllables	9 a
you can't get up!	eres tan culona!

“Slugabed,” or in its original version “Piss a bed,” belongs to the genre of scatological rhymes that were mostly lost or censored in the publishing of nursery rhymes throughout the Victorian period (Goodenough et al., 1994). “Piss a bed” is an expression that existed in medieval Europe and that is known in several languages, normally making reference to the diuretic effects of the dandelion. The word for dandelion is a cognate in several European languages (*dens-leonis*, *dent-de-lion*, *diente de leon*, *dant y llew*, *dente di leone*, *dent de lleó*, *dente-de-leão*, *løvetann*, *løvetand*, *Löwenzahn*); in colloquial French it is known as *pisse au lit* or *pissenlit*. The English translation *piss-a-bed* would become the popular name of the plant, a phenomenon which happened in other languages as well: *piscialletto* in Italian, *mexanacama* in Galician, *pixallits* in Catalan or *meacamas* in Spanish (Harper, 2014)

The original rhyme, published in 1744 in *Tommy Thumb's Pretty Song Book*, is the one that appears in the intertextual version with the change in the first verse (Goodenough et al., 1994: 17):

*Piss a bed, piss a bed,
barley butt
your bum is so heavy
you can't get up.*

The rhyme is also cited in James Joyce's *Ulysses*, illustrating its diachronic relevance and impact on several levels of English culture. As mentioned, the version used by Linda Medley in *Castle Waiting* modifies the *piss a bed* to *slugabed*. This change also appears in the illustrated work by North American author and illustrator Wallace Whitney Tripp and, therefore, might be a better known version in the cultural context of the author. It was published in a book called *Rose's Are Red, Violet's Are Blue: And Other Silly Poems*, which includes several rhymes that belong to the traditional Mother Goose/ nursery rhyme corpus, accompanied by rhymes by well-known authors such as Lewis Carroll and Gertrude Stein. This change also responds to the general censorship that scatological references suffer in the translation and creation of children's literature worldwide (O'Sullivan, 2005: 86). 'Slugabed' is a popular term that refers to a person who is not productive and remains in bed for long periods of time.

Analysis

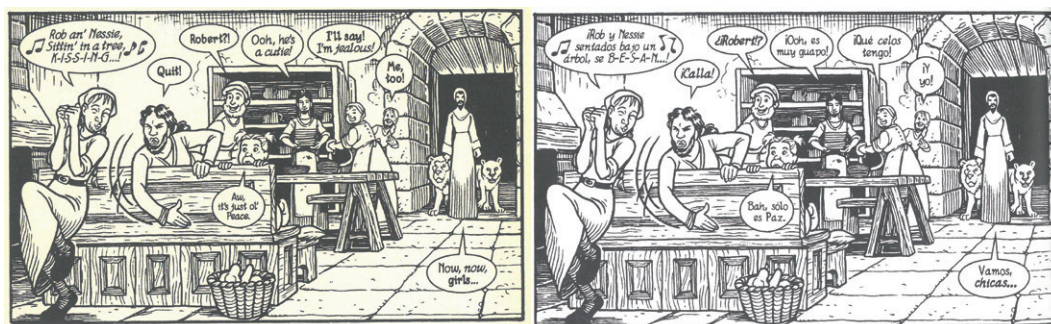
The rhyme is based upon 2-foot verses, with a syllable count ranging from 3 to 6. The first couplet, which includes the nonce reference 'Slugabed' could be considered a type of chant or incantation and is mostly composed of falling feet. On the other hand, the second couplet is mostly iambs, with an additional feminine ending in verse 3. The rhyming pattern is -A-A. If both couplets were to be considered one single verse, it could be a rhyming couplet with 4-feet per verse and a regular 9-syllable count rhyming AA.

This translation is difficult to analyze, as the lines and verses seem not to match. Nonetheless, the verse might be considered to end in ‘de la cama no’ (back translation ‘from bed you can’t’), but this would leave an idea incomplete and children’s rhymes do not tend to do so. It is for this reason that I consider the division to be ‘Dormilona, dormilona/ de la cama no puedes levantar/ porque eres tan culona’, meaning that a quatrain has become a three verse rhyme in Spanish. Regardless of this possibility, if the original four verses were kept, the syllable count would be 8/5/5/8 making it the most regular formed rhyme of the translations. The rhyme pattern would be a--A.

In the graphic novel context, the image makes it very clear that the rhyme is intended to have connotations of mischief and insult. The initial problem in the semantic translation is that there is no such term as ‘slugabed’ or ‘piss a bed’. It could be translated as sleepy-head (‘dormilona’) or lazy (‘holgazana’), but neither term in Spanish includes the idea of a light insult. This idea, however, can be reflected in other parts of the translation. For example, the sentence ‘your bum’s so heavy’ has been translated with the single term ‘culona’ (back translation ‘big-butted’) which is an excellent solution, as the translator compiles in a single word both the information and the female subject that is receiving the insult. There is a rhyme in the target language that uses the same word, “¿A dónde vas culona?”, and it could be interesting to manipulate it or include parts with the idea of not being able to get out of bed. On the other hand, grammatically speaking, the verb to ‘levantar’ (get up) would need to be reflexive and the pronoun is omitted.

Although the syllable count is the most regular, the inclusion of a causal sentence in the rhyme hinders the rhythm. The musicality addressed by the image is largely lost, although it can be understood as a ditty. As in this rhyme and the following there is no specific double address - it is only portraying characters' personalities- perhaps any target language taunt could work, without needing to relate it to the act of sleeping as there is no specific time of day stated in the graphic novel narration.

6.2.1.6 K-I-S-S-I-N-G



/-/- 2 feet / 4 syllables

4

Rob an' Nessie,

¡Rob y Nessie

/---/ 2 feet / 5 syllables

7

sittin' in a tree,

Sentados bajo un

/-/-/-/ 4 feet / 7 syllables

6 [8]

K-I-S-S-I-N-G...!

árbol, / se B-E-S-A-N...!

The K-I-S-S-I-N-G is considered more a playground chant than a traditional nursery rhyme. Therefore, although its dissemination, transformation and historical continuity is similar to those of nursery rhymes, this type of chant would belong to childlore, as it is considered to be sung by children following

their own motivation and not directed or taught by an adult. These chants do not usually include any characters as their intention is to promote movement; nevertheless, they differ from skipping or rope-jumping songs, which would follow a structure related to the game itself. When a character appears in these jeers or mocks, it will normally be a reference to a child present in the game, to be used as a taunt or to embarrass. K-I-S-S-I-N-G is thought to originate in North America and later be adopted in English playgrounds around the 1980s. It appears in Scott Hastings's rhyme collection *Miss Mary Mack all Dressed in Black* (Hastings, 1990: 54) as a popular playground rhyme in the 1930s in Vermont. In Australia a more explicit version of the rhyme was already in circulation in the late 70s. There is a German and Spanish version of the rhyme, popular in Latin America. The best known version according to Google searches is the following:

[name] y [name]
sentados bajo un árbol / debajo de un árbol
cogiéndose...
de la mano
y besándose
[kissing noises]

Analysis

Structured as a taunt, the most important aspect of the rhyme is its rhythm, based on a binary two-feet verse, where the content can be variable (the names can change), but the rhythm is paramount. The structure is underlined by the Aa rhyme scheme, making the chant a four-feet couplet.

This element of the rhyme is omitted in the translation, as the rhythm is lost through the variation of syllables per verse. The rhyme is also eliminated, as a literal translation is preferred over any type of structural transfer. The result is that the translated rhyme is not understood as a ditty, but as a made-up taunt with no implicit musicality, thus making the appearance of the musical notes in the illustration the only reference towards rhythm.

The selection of a literal translation is insufficient to fulfil the function of the rhyme that underlines the shaming of the mentioned characters through easy memorability and repetition for all the other characters that appear in the scene. A simple change in the verb tense could have assisted the rhyme pattern ‘sentados bajo un árbol/ se están besa-a-ndo’ (back translation: ‘sitting under a tree/ they are kissing’). Another option could be a situational translation, finding a rhyme with a similar function in the target culture as could be “Conejo de la suerte” with the sentence ‘Tú besarás/a quien te guste más’ (back translation: ‘you will kiss/ the one you like best’), or “Pimientos colorados” with the sentence ‘señorita [insert name] / casarse quiere’ (back translation: ‘The Little lady [insert name]/ wants to get married’).

6.2.1.7 If all the world were water



-/-/-/ 4 feet / 7 syllables

If all the world were water...

-/-/-[-]/ 4 feet / [8] 7 syllables

and all the water were ink...

-/-/-/-/ 4 feet / 8 syllables

what should we do for bread and cheese?

-/-/-/ 3 feet / 6 syllables

What should we do for drink?

7 -

Si el mundo fuera agua...

7 a

Y el agua fuera tinta...

10 -

¿Qué haríamos con el pan y el queso?

9 A

¿Qué haríamos con la bebida?

The original rhyme was already well-known during the reign of Charles I of England. These are the first verses that appear in the book *Witt's Recreations*, published in 1641, which contained a collection of rhymes and ditties for adults (Opie, 1969: 436). The complete version read:

*If all the world were paper,
And all the sea were Ink;
If all the trees were bread and cheese,*

*How should we doe for drinke?
If all the world were sand'o,
Oh then what should we lack'o;
If as they say there were no clay,
How should we take Tobacco?
If all our vessels ran'a,
If none but had a crack'a;
If Spanish Apes eate all the Grapes,
How should we doe for Sack'a?
If Fryers had no bald pates,
Nor Nuns had no dark Cloysters;
If all the Seas were Beans and Pease,
How should we doe for Oysters?
If there had beene no projects,
Nor none that did great wrongs;
If Fidlers shall turne Players all,
How should we doe for songs?
If all things were eternall,
And nothing their end bringing;
If this should be, then how should we,
Here make an end of singing?*

In a manuscript dated from the same time, another version appears:

*If all the World were men,
And men lived all in trenches,
If there were none but we alone
How should we doe for Wenches?*

The rhyme was also published in John Mennes and James Smith book *Facetiae*, around 1658. The melody of “If all the world were paper” appears in print for the first time in John Playford’s *English Dancing Master*, published in 1651. Opie and Opie consider it a parody of the “extravagant language in ancient

Jewish and Medieval Adoration” (ibid 437). In the 11th and 12th centuries it had become very popular to read and repeat hymns of Caldean origin translated by rabbi Mayir ben Isaac. The most popular one came from the book *Haddamut* and was dated in 1050. It was considered traditional in the celebration of Pentecost. The version is as follows:

*Could we with ink the ocean fill,
And were the skies of parchment made,
To tell the love of God alone,
Would drain the ocean dry*

This rhyme is still popular in liturgies in the US and was given a new melody at the beginning of the 20th century by composer Frederick M. Lehman (Adams, 2018). The hymn would have originated in the sermons of rabbi Jochanan ben Zacchai, when speaking about the Talmud in the 1st century; or in the Canticles of *Schir ha Schirim Rabba* by rabbis Eliezer and Joshua, dated around the 2nd century (Opie, 1969: 437). The *Koran* and the *Bible*⁴⁰ use similar images and have become part of folklore along with songs in the German, Serbian, Albanian, Italian and English cultures (ibid, 436).

There is also a version that starts with the verse “If all the world were apple pie” and which appears printed for the first time in the book *Garland* by Gamer Gurton, in 1810. It is considered as a model of nonsense rhymes.

The variation that appears in *Castle Wating* of “If all the world were water” is widespread in the 20th century and appears in many internet searches. The visual reference of the narrative in the novel might justify the selec-

tion of this variation, as at the moment it is raining inside of the castle due to the magical influence of the character Ol'Man River.

Analysis

The English rhyme offers a very polished structure: iambic tetrameter with a salient ending, showing 4 regular iambic feet per verse and a final verse of 3 iambic feet. The connection with Hebrew can be seen, and the rhyme also presents a typology that is easy to transfer into many languages. The rhyme scheme follows the ballad form of -A-A.

The translation adopts a couplet with the same syllable count (7), but then inserts a wider variation as it focuses mostly on the semantic translation and not on the form. The rhyme scheme is respected, but once again the variability of the syllable count would hinder the possible musicality that the visual input refers to when adding musical notes.

The image offers a sense of familiarity and intimacy to the moment. Several connotations in relation to that familiarity are lost. Firstly, the idea of '¿Qué haríamos con el pan y el queso?' (back translation 'What would we do with the bread and the cheese?'); the English it refers to how to acquire these items again, whereas in Spanish the verb selection could be considered to address only what to do with it. The irony of the song is thus lost, due, on the one hand, to the use of only the first stanza and, on the other hand, to the apparently sole worry about where to keep the food and drink, ignoring the amusement aspect. The religious irony is also lost, as the scene takes place inside a castle in the

presence of one of the main characters of the second part of the novel who is a nun of a fictional religious order that tends to take issues very personally. It could be interesting to try to combine in the translation these two semantic fields: references to water and references to sermons or religious characters.

6.2.2 Results and discussion

The initial impression upon revising the translation of historical nursery rhymes is that they are more regular than initially anticipated. The syllable count of the original rhymes is varied, but the regularity can be found in the feet, with most of them being 2 (15 of the verses), 3 (3 of the verses) or 4 feet verses (11 of the verses), with some 4 feet couplets appearing as two 2-foot verses and a clear dominance of a binary structure.

The second impression is the disregard for the rhyme structure in the translation strategy. There is a clear prioritization of literal translations for all rhymes, with the meaning being considered paramount. The verses in the Spanish translation vary from 3 syllables to 14 syllables, with no regularity in the syllable-count of the complete composition and only occasional use of rhyming. Visually, the neglect towards the rhyme structure appears often, with verses broken into different lines.

The relevance of the semantic translation creates a secondary issue and that is that the first allusions intended by the rhyme are maintained but the secondary allusions are lost. For example, in the scene where “Hey diddle dinketty” is used, the reference to a general festive setting with a choral perfor-

mance is kept and is facilitated and complemented by the visual input. However, the references to the song itself, which contain the idea of wealth found in the use of the adjectives 'scarlett' and 'gold', are overlooked. Similar omissions are found throughout the examples and underline the culture-bound allusions folklore contains, as well as the need for an effective bi-cultural translation. The character of the Countess of Carabas has not made public her real identity, for example, yet her use of the "Jumping Joan" rhyme might already add valuable semantical reference to help the reader guess her origin.

When this case takes place, several situational translations have been proposed. Nonetheless, the general context of the translated piece must be considered holistically: if the setting of the story is very defined in a culture and this can be found throughout (locations, names, currency, traditions, etc.), situational translations might not be suggested as they will appear to the target audience or reader as familiar and hinder the uniform readability of the piece.

Lastly, in relation to prioritizing the meaning in translation, there are terms in Spanish that are found to contain a lot of information and optimize the translation (such as 'culona' or 'bebito'), yet the translation of actions in general results in a longer syllable count in the target language, as has been found in both *Castle Waiting* and Greenaway's rhymes and thus impedes the translation of English nursery rhymes in accordance with the canonical features of Spanish children's rhymes. This deficiency has been seen in the *Castle Waiting* translation (which discards form), and the published *Under the Window*

translation (which compensates the rhyme structure with regular metrical patterns in Spanish that do not correspond to children's rhymes patterns) and in my own translation, even having previously studied the features and intended to preserve them as much as possible.

Perhaps this implies the impossibility of effectively maintaining the canonical features in children's rhyme translation unless tied to a specific musicality. For example, I now consider the variations that have taken place with "Twinkle twinkle little star". Having appeared in writing for the first time in 1761 in French, it was also not intended originally for children; yet it was translated and adapted into English by Jane Taylor and published in 1806 in the book *Rhymes for the Nursery* (Opie, 1969:397-398). The correspondence into other languages originated an array of Christmas songs, and the melody was picked up by Mozart for his composition K. 265/300e, also known as *Twelve variations on Ah vous dirai-je, Maman* in C. In Spanish, it gave rise to the song *Campañita del Lugar*. A new version of the original rhyme in Spanish was created in the 20th century as a response to the English translation and the relevance of English culture and English-language learning in current Spanish society. It is very probably related to material which provides a visual support where stars, instead of bells, are represented, as can be seen in several Youtube videos. This new version is a translation of the English original, and is entitled "Brilla, brilla estrellita" (back translation: 'Shine, shine little star'). It is currently found in many Spanish learning materials, and sung by children's character Barney. Here a different situation arises: a rhyme that previously existed in Spanish

but had originated in a different language is re-translated into Spanish from English with different lyrics to respond to the English cultural hegemony. This back translation, albeit motivated by cultural interference, is still linked to the musical pattern of the original version and its lyrics. The 7-syllable verses in English are translated as a combination of 8 and 7-syllable verses, respecting the rhyming pattern (AABBAA). In contrast, the “Incy Wincy Spider” has been translated ignoring the structure, rhyme or musicality and focusing only on the meaning in a video with over 19 million views, named “Incy Wincy Araña”; illustrating that a translation that indeed takes into account form *and* meaning is still not given precedence in a systematic way.

Therefore, when found intertextually, the strategy found has been literal translation regardless of the possible cultural content that is eluded; when found entirely in writing, the strategies found have prioritized regularity and rhythm of the target translated rhyme with no specific link towards the target culture canonical rhyme features; when found linked to musicality the canonical features can be transferred more effectively but are not necessarily found to be prioritized.

As mentioned previously, future scholarship could further investigate the canonical features of Spanish nursery rhymes to find a translation that is based upon the ‘singability’ of the rhyme: “Brilla, brilla estrellita” does so effectively albeit illustrating and being driven by cultural interference. Translation of children’s nursery rhymes should strive to make this type of result be the norm and not the exception.

7 General discussion

The lack of recognition of the relevance of children's literature to an understanding of the way that we, as adults, make sense of literary language, has an impact on the nature of not only the subject but also the function of children's literature in the real world. (Cogan Thacker, 2004: 54)

This holistic approach to nursery rhymes within the context of children's literature and translation has offered a different perspective towards many issues. The literature review, diachronical and synchronical analysis and cultural contextualization of nursery rhymes open the possibility for several different proposals and future discussions in literary scholarship.

In this review, firstly, and on a basic level, I have proposed a different subdivision of children's literature issues in combination with translation theories, as both fields work with mediators. This different approach restructures some of the children's literary concerns, and it is always intent on preserving a comprehensive perspective of the relationships among them. I divide the issues into four different fields. "Issues of intentionality" mainly address the *skopos* theory and the general concern regarding the didactic intentionality of children's literature; they approach these issues through the analysis of how children's literature is conformed, making a special emphasis on the idea of the mediator circle and how the aim of children's literature has changed in the short amount of time it has been considered as its own field, inherently linked to the idea of suitability. Didacticism itself proves to be a slippery term

as it can refer to pieces made with a specific finality in mind – so as to teach a certain field of vocabulary or increase phonological awareness in the child, for example; or be considered as a piece meant to acculturate certain values, illustrating the cultural background in which the child is inscribed and helping him or her to understand what is acceptable in terms of culture. This idea relates to other issues mentioned below, especially as reflected in the concept of ‘culturemes’; but it can also be confronted with certain generally overlooked exceptions. The absence of a reference to oral texts is among these, as most scholars analyze children’s written literary history using comments that already underline the difficulty of differentiating between one target reader or another (with many texts belonging to both the adult and the child reader until the 20th century). Another missing field of research would be the general neglect towards non-Western cultures. These two issues are very possibly related, as many non-Western cultures are currently following the model created by the marketable and hegemonic children’s literature, which facilitates the analysis of only written texts and sieve out those that do not follow trends or models.

These “issues of intentionality” affect the translation of children’s literature as well, as most scholars focus on the didactic goal of the literary piece and vouch for the ‘acceptability’ of the text; they thus make it easy for the child to read a translated text by eliminating any cultural reference that might hinder the readability or that might clash with the target culture’s norms. Making a text ‘entertaining’ is thus considered to be the opposite of maintaining the foreignness of the text; in contrast, many other scholars see entertainment

differently, defend the idea of children's literature having an entertainment *skopos* and underline the need to trust the child reader to compensate for foreignness. This stance towards children's literature highlights the need for quality pieces and considers the child needs to find his or her own carnivalistic culture: understanding the acculturating message and recognizing literary pieces as fantastic features as an element of exploration and play that does not have to serve a specific instrumentalized purpose.

The second subdivision I call "issues of power". It focuses: (1) on the triangular relationship between the listener/reader, the writer and the buyer, referring to ideas such as the 'dual address', i.e., pieces meant for both the child and the adult that share the reading; and (2) on the content children's literature actually offers. In my opinion, the idea of this dual address is very accurate in depicting the impact upon the peritext, as children's books are now very clearly marketed for children, with certain unique and recognizable elements - linking with the idea of the currently well-defined division between adult and children's literature. However, there is again no reference to any type of oral discourse that might cross over these boundaries. With the inclusion of the concept of 'implied reader', in which all fiction addresses many different participants, the dual address actually takes place in adult literature as well. What the reader takes from the literary piece (or any piece of discourse) is very personal and related to experience -therefore, to the level of awareness and 'adulthood'. Any piece is written with a specific intentionality motivating the reader to have a reaction, whether it is children's literature or not. With this idea I consider that

if children's fiction does not exist, then no fiction can exist at all.

The triangular relationship does refer to the author's adaptation to the market and models, thus perpetuating particular expectations of the genre and producing certain uniformity. This can be seen in the lack of 'otherness' generally found in children's literary productions, as well as in the simplified models detected in many pieces, which have led to the idea that children's literature is 'inferior' to adult literature.

Texts that do cross the boundaries (that are read by adults and children alike) are considered 'ambivalent' texts by the polysystem theory and respond to two different models simultaneously. The polysystem theory, together with the opinions of several other scholars, address the position of children's literature in the literary field in general and consider it to be peripheral; and they comment on the flow of ideas and models in the literary field which transfer between cultures and might influence the canonized corpora. Ambivalent texts can be considered inflection points or bifurcation points that transform and create future models.

These future models or these new canonical texts have often been rejected initially by mediator circles, opening questions in relation to the diachronical analysis of canonical texts. Most scholars also underline the clear link between canonical texts and culture, as many times texts considered to be canonical never go beyond the status of being unique examples and do not become a model for future productions. The most important issues in relation to my

analysis are: (1) the idea of canonical text as being models, as serving as a reminder of a type of text, thus codifying it into a specific textual identity with pre-expectations and (2) the discussion on the ambiguity of popular texts and on the possibility that they may have various readings, thus contrasting with the idea that only certain texts having dialectic possibilities.

The third division is called “issues of reception” and links the previous fields together by including the target reader. In this section, the discussion arises as to whether form or meaning should be preserved, with several contrasting ideas. On the one hand, I bring up the aforementioned general concept of children as being incapable of understanding complex literature and thus needing a simplified literature and translation: on the other hand, I discuss the link with the idea of canonical text as being a specific type of form (not just certain patterns related to narratology), which is related to my conclusions on the translation of nursery rhymes.

Most translation schools underline the need for the translator to be bi-cultural and consider the different array of *skopos* in translation (from rewriting into a text to make it sound as if it had been written in the target language, thus prioritizing the readability/singability and the amusement of the child, i.e., ‘accommodating’; to preserving the ‘otherness’ of the text in its entirety, culturally and syntactically; to considering the possibility of a situational translation), while also focusing on diachronical changes in the text, mostly related to the contemporary conception of childhood. This conception is related to the

general 'repertoire' of the culture and the relationship among its 'culturemes': how the elements of a culture represent certain actions and rules. Homogenization of children's literature (through accommodation and suitability in the target market) is considered at this point as a reception problem.

In relation to this idea, the introduction of paracultural influences on children's literature is paramount and this opens the possibility of reconsidering what a 'text' is, while addressing adaptation, intertextuality and the agency of the child itself. Thus I propose renaming of children's literature as 'children's discourse', because children's discourse contemplates the pieces of literature written for or accommodated to the child, the won-over or 'taken' discourse and the subsequent agency of the child him or herself. This idea would also contemplate the subjectivity of the child and their capacity to compensate for foreignness and actively use its elements in personal (re)creation.

All the previous issues become interconnected in the last section, "issues of ideology", in which the conception of childhood and the production targeted for it are inherently related to the culture's synchronic ideological assumptions. Ideology is found both in the message and in the way the language itself is used. Thus the child, when receiving any type of discourse, is simultaneously acquiring knowledge and models and limiting their way of thinking to the conditions given by the current culture's language. This interconnection not only implies that many of the didactic elements in children's literary pieces might not be formulated consciously, but also considers that children's literature

offers a 'forward thrust' by taking into account the adult the child will become. It also underlines how the *meaning* of a text will be in constant change. These three ideas also take place in general literature (discourse intends to shape the reader/listener; discourse intends to change the future decisions or awareness of the reader/listener; and, how a discourse can change diachronically depending on how it is perceived). These chapters summarize, therefore, the need to understand that children's literature can and should be considered as ideologically saturated as the general literary field, and this idea could produce an openness in the marketability and consideration of suitability in its production.

The overview of the fields of children's literature scholarship and its link with translation studies is combined then with a review of nursery rhymes, their specificities and historical changes. The aim of this section is not only to understand the idiosyncracies of nursery rhymes and their position in the literary field, but also to reconsider many of the assertions found throughout childhood studies and children's literary studies as viewed through the lens of nursery rhymes.

As has been seen, the very definition of nursery rhymes already includes a reference to performance (their need for being 'told') as well as the inclusion of adults and children. The origin of historical nursery rhymes proves to be difficult to pinpoint, as many rhymes are found obliquely and intertextually in adult literary pieces; nonetheless, the general consensus is that these pieces were meant for a shared public and were enjoyed by adults and children alike.

These rhymes were used by adults to entertain and engage children while also being adopted by children themselves for their own entertainment and agency. The common usage of many of these rhymes answers to their early appearance in literature meant specifically for children. As soon as rhymes were printed they started to suffer a process of fossilization and purification: certain variations were kept and others discarded; certain rhymes were purged as they did not adapt to the contemporary concept of childhood; certain rhyme contents were changed to portray the dominating ideology of the moment. This process could be summarized in accommodation, manipulation and censorship.

The use of nursery rhymes, however, contemplates many more processes than simple entertainment, and answers to many oral traits that work in all the literary fields aforementioned: nursery rhymes are meant to engage the child, inscribe him or her in the prevailing socio-cultural situation, instruct him or her towards a certain type of discourse acceptability and perpetuate certain norms. The vast array of possibilities that nursery rhyme offers makes them an element that can easily become instrumentalized, i.e., used with a specific didactic purpose in mind, but it also poses certain specificities. In meaning, these might include obsolete language, archaic idioms, set structures, etc., while, in form, they offer many oral-related features. Among them are: (1) a shared rhythm pattern, based mostly on symmetry and binarity and always subjected to isochrony and the idea of tension-release; (2) musicality, in the English language, for example, using stress-patterns to create a bias towards rhythm and underlining the importance of communicative musicality and its

perception in children's language and awareness acquisition (linking with 'motherese'); (3) repetitive and cumulative structures, usually rooted in the sensory world; (4) formulaicity, as part of the socialization of language and as a carrier of ideology; (5) play, as a reference to their need for performance and, for an accurate performance, their need of belonging to a culture.

In relation to these elements, I highlight several issues. Firstly, that the fossilization process –being translated into print– has transformed the approach to nursery rhymes in scholarship mostly into instrumentalized pieces, subjected to the didactic *skopos* of children's literature. Secondly, that nursery rhymes are pieces of canonical literature – on hearing a rhyme, the participant immediately recognizes the form and anticipates the content structure. Thirdly, that due to these elements, nursery rhymes are participatory in nature and inscribed in a certain culture. This implies that when nursery rhymes are used for entertainment, both children and adults engage in the combination of fixed and fluid elements and the use of language as play and (re)creation. Nursery rhymes are a middle ground between adulthood and childhood. This inference underlines the approach to childhood as being linked to both dialogical thinking (it is a flowing concept and does not have any set boundaries) and experience itself, as it gives the child tools for thinking, belonging, producing –as can be seen by the impact of childlore– while it connects the child and the adult in a performance that is ageless.

As previously stated, nursery rhymes also offer models which children

can use for their own agency. Childlore is not only influenced by paraculture and created through won-over or 'taken' literature, but it also follows a legislative language (rules which do not change and are accepted by the community) and reuses patterns, many times with parodic or subversive goals in mind. As much of childlore has the same finality as nursery rhymes (memorability, performance, movement, play), its structure and oral-related characteristics prove to be similar and underline the connection between orality and literacy in creating the poetic code for a certain culture.

Having established these concepts, my intention was to understand how nursery rhymes are, in fact, being translated through a corpus analysis of both self-standing nursery rhymes and intertextual nursery rhymes to contrast these results with what should be the prioritization towards preserving the canonical features of the rhyme. The main goal of this analysis was to confirm or discard this possibility, and propose possible future scholarship. On the other hand, I considered it was relevant to understand how many nursery rhyme references are being translated intertextually and found only in pieces (a nursery rhyme character name, the reference to a specific verse, the use of nonce words, etc.). As there were many different possibilities on how to approach this study, I focused only on the use of nursery rhyme characters in adaptations and their reception by target language children, and I also offer several future possibilities for this type of intertextual-reception study.

So as to have a basic understanding of the canonical features of the target

language nursery rhymes, eleven Spanish rhymes' were analyzed, focusing on their rhythmical pattern, metrical pattern, and syntactical flexibility towards play and musicality. As Spanish verse is syllabic, I propose the use of musical beats to understand the correspondence with English feet, albeit underlining their difference function: musicality in a syllable-based meter is similar to the 'linguistic rhythm' of scansion and, following this idea, my analysis offers a mixed-method to find a modular pattern of correspondence.

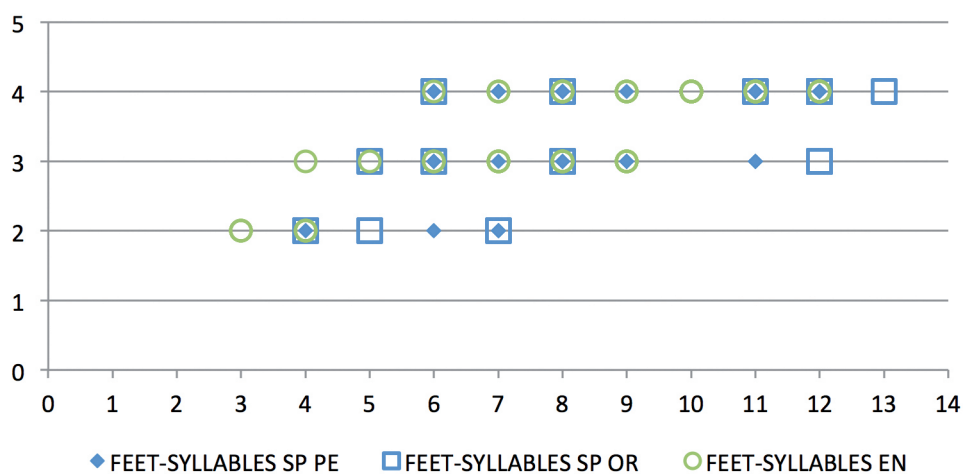
In this analysis, the melodic patterns follow those associated with the Western tradition, relying on the tonic "do" and dominant "sol". The rhythms found are mostly binary. The syllable count for two beats ranges from 4 to 9 syllables, with 5, 6 and 8 being the most prominent count of syllables per verse. The beats mostly fall on 1/3 of the bar, but many include a pick-up, which could correspond to the idea of iambic feet. There is very little variability in syllable-count per stanza. Spoken word stress might change to adapt to the musicality, prioritizing rhythm over regular utterance stress. Syllables can be repeated as a chorus (and normally are related to an oxytone rhyme pattern) and could correspond to the use of nonce-constructions in English.

The correspondence analysis between original rhymes found in their entirety (those in *Under the Window* by Kate Greenaway) and those found in their entirety intertextually (those in *Castle Waiting* by Linda Medley) underlines the influence of semantic content in translation, for hardly any of the translations follow any of the target language rhyme corpora features.

In the translations of Greenaway’s rhymes, the syllable count of both translations (the original and the personal one) is considered paramount, thus following canonical target rhyme features. Although there is a significant increase in syllable-count per verse, with the most used verses being hendecasyllabic (11 syllables) and dodecasyllabic (12 syllables), the syllable-beat correspondence does appear to illustrate the target rhyme features, as it is kept between 4 and 7 syllables.

The correspondence of feet-syllable in all three versions of Greenaway’s rhymes (English, original translation and personal translation) can be found as follows:

Table 13: “Feet-syllable correspondence: English original, Spanish translation, Spanish personal translation.”



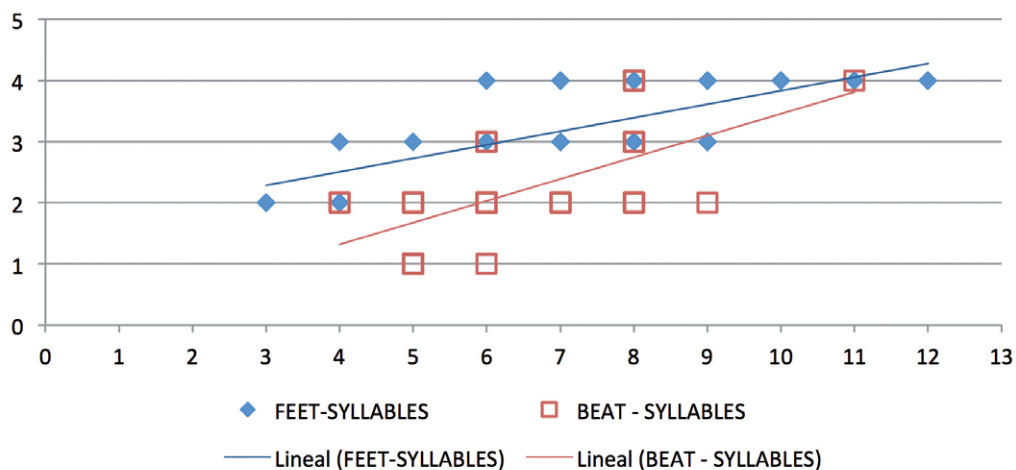
The combination underlines the relevance of tying two feet to four syllables and the higher variability of four feet in syllable count, from 6 to 12 syllables in both English and Spanish. The results indicate a regard for uniformity in syllable count and rhyme in translation, but no prioritization to the reference

to canonical features of target language rhymes, which would have reduced the syllable count in the translations.

The intertextual rhymes indicate a higher disregard for form which might be related to both the space constraint found in the graphic novel format and to a perceived minor relevance of the rhymes in the story-line context. On the other hand, the nursery rhyme analysis also shows less variability than the one anticipated, with most rhymes being regular in syllable and feet count.

Therefore, in general, and comparing the canonical features of the analyzed Spanish rhymes with the historical rhymes found in *Castle Waiting*, target language rhymes use many more two-beat verses, whereas English rhymes tend towards mostly four-feet verses, with a widespread use of three-beats as well. The corresponding syllable count in the Spanish canonical rhymes is lower than in the English examples, with only 4 feet/beat to 8 syllables and 4 feet/beat to 12 syllables being a match. The following graph illustrates both the English historical rhyme features (feet and syllables, in blue), and the Spanish rhyme features (beats and syllables, in red):

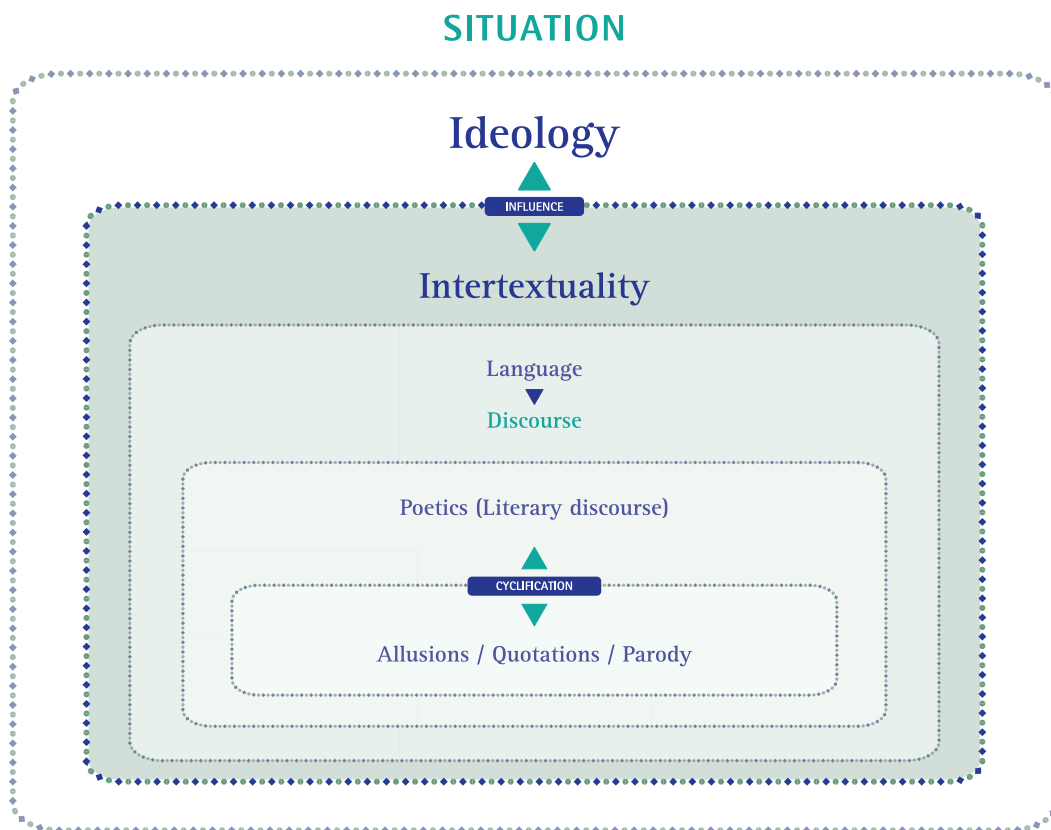
Table 14: “Feet-syllable correspondence: English historical, Spanish translation.”



There are also several canonical features found in Spanish rhymes which are not found in translation, such as sound repetition, onomatopoeias and syllable repetition. Therefore, the canonical features of Spanish rhymes are uniquely linked to their musicality and their scholarship is proposed to be widened to offer a modular framework for future translations. Nursery rhymes work as a kind of ‘cultureme’ of a specific culture and the *skopos* of translation could be to preserve these features. This proposal is not commonly found in translation, therefore omitting the reference to the deepest structure of the text, i.e., to the cultural reference found in the target language. It is perhaps that the translators prove not to be bi-cultural or that this translational option has not been widely considered and would need to be highlighted in general translational theories. For although most translators of children’s literature have been seen to defend the conventional rules of the target literature (as previously mentioned by Oitinen, 2006; Fernandes, 2006; Nord, 2003; Bell, 1998; Nikolajeva, 1996; Klingberg, 1986), the canonical features of a rhyme are generally overlooked: i.e., where the relevance should be placed on how the message is said and not what is said, while linking with the idea of the ideological connection of language form found in the concept of ‘thinking for speaking’.

The general disregard of the canonical form of the target language rhymes in translation might be related to the relevance given to the semantic translation, which is generally seen to be highly manipulated and naturalized and to not follow a uniform translational strategy. A translation dedicated to meaning increases the syllable count of the target rhymes.

In the analysis of intertextual reception, I initially proposed to reconsider intertextuality as the forefront of ideology in discourse, because it inherently illustrates any type of change in culture. Intertextuality will be found in direct references, but also in formulaic language and in the usage of language in a certain situation, linking together the broader field of language (which the author of a discourse might not be using consciously) to the specifics of allusions or parody (which the author of a discourse refers to purposely). I proposed a relationship as illustrated on page 164 [figure 3]:



With this I conclude that “intertextuality at all levels will be recognized and assumed insofar as there is a shared ideology between the discourse and the reader” (as stated in 165). By this, I highlight the importance of (1) the

following case study in recognizing the interference of cultural hegemony, and (2) the recognition of canonical structures and formulaic features in nursery rhymes, for example.

In my focusing on intertextual rhymes, the translations are found to illustrate a first level of meaning (the function of the rhyme in the story context), but not a second level of meaning (the allusions or cultural indications the rhyme refers to outside of the story context). This lack of portrayal of the external references present in the nursery rhymes opens the possibility of situational translations, albeit this option may be discarded depending on the general context of the storytelling.

The visual content surrounding the rhyme is also found to be highly influential in the translation option, as it directly impacts some semantic choices in Greenaway's translations and compensates for the lack of musicality in the *Castle Waiting* translations.

A further analysis of intertextual reception is considered in Annex 1. The purpose is to understand how pieces of nursery rhymes can impact the general perception of story-telling in a target child, and to study the different levels of intertextuality that might be grasped by the target culture.

Nursery rhyme translation proves to be very complicated as it takes place at many different levels at the same time. Rhymes found in their entirety, in pieces, self-standing, or intertextually offer diverse translational possibilities,

but also illustrate the general interference and hegemony of English culture in the media. A modular framework can be offered for entire nursery rhyme translations, with the intention of preserving the canonical features of the target rhymes; but the modular framework proposed would need to be further developed to be influential. This thesis offers a sample which in the future should be increased with a more diverse corpora of examples to facilitate the inference of cause and effect results and enable circumstantial factors to be discarded.

Nevertheless, if there were to be only one conclusion to be drawn from the study of the relevance of nursery rhymes in the English language it would be that nursery rhymes in all languages should be preserved, supported and disseminated. The influence and impact nursery rhymes have on children in every language is immeasurable, as it is a binding element of the child with the self and with his or her society and culture. The recognition of the importance of nursery rhymes in human connections gives rise to the possibility of using nursery rhymes cross-culturally: not only as a means to an end in second language acquisition, but also as a window to a potentially new phonological, musical, rhythmical and formulaic awareness in the child in increasingly multilingual societies.

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ANNEX 1

Case study:

A Reception Analysis of the Adaptation of Intertextual References: The Case of Nursery Rhyme Characters

The intertextual appearance of many nursery rhyme fragments, allusions or characters is widespread and offers diverse translational strategies. As it would prove to be difficult to present a framework for how these nursery rhyme pieces should be translated within an intertextual situation, my interest focused mostly on how they are being received by the child. As a common example of nursery rhyme allusion, I chose to analyze the reception of character names in intertextual contexts. Future reception analyses could study character names diachronically or other types of fragments with the purpose of evaluating the change in their portrayal and their acceptance into the target culture.

B.J. Epstein notes that names can be used to set expectations, reflect character traits, amuse and evoke emotions. She considers descriptive names to be more common in children's literature, since they represent a "swift way of starting the story and signaling to the child reader how to interpret a given character" (2012: 70). Names not only designate the object, they also connote the object and label it, with many of these ideas including references to race, class, ethnicity and even historical events⁴² (vid 2012:67). For this reason, Epstein highlights that names are not arbitrary in fiction, as writers may have

particular reasons motivating the meaning behind a particular name. Characterizing people in fiction through their names might “create a set of expectations” which could be fulfilled, or not, by the story (Manini, 1997: 166). Authors also “have the freedom to overrule the play of sheer coincidence which dominates name-giving in real life to make the names reflect the characters according to any particular narrative design they may have in mind” (Manini, 1997: 163). Names, therefore, both help create the story and are created by it (Epstein, 2012: 68-69), even if they are considered only a semiotic sign⁴³.

When a translator chooses not to translate a name, both the connotation that the name might have and the semantic content it might add will be lost. Epstein underlines this loss as taking place mostly with expressive names, which could add complementary information. The translator will need to recognize names and their “potential references and functions, before determining whether or how to translate them” (ibid 72). When deciding how to translate a name, Epstein adds the need to take into account other fields in this decision-making, so as to connect the dialogics of the text with its reader: the knowledge expected of the child, the sounds and meanings the child would understand, how many other references they might have (ibid). She considers the *function* of the name is what should be translated. Thus, if it is meant to be humorous, this intention should be kept in the translation. Nonetheless, through her analyses, she concludes that retention is “the most common strategy for the translation of names in children’s literature” (ibid 78); while replacement will work to retain humorous elements, but the connotations might be greatly

modified. For well-known characters or entities, she defends non-translation; while she considers that allegorical names will have an easy correspondence. Again, this is situation-bound: a famous character might not be so for children only a few years later (for example, the mention of the relationship between Cameron Diaz and Justin Timberlake in *Shrek*): they could not understand the ‘pop’ culture connotation, or the reference might no longer be relevant.

This constraint of both synchronicity and acquired knowledge is considered throughout the analysis of intertextual references, since “differences in reading experience mean that allusions may remain dormant or that different connections will be made” (Desmet, 2001: 33). Therefore, an adult might be able to ‘awake’ more intertextual references than a child, and a scholar than an average adult – but the connections to a specific reference in a specific context are made regardless. Desmet proposes intertextuality should be used to open creativity – favoring the transformation of intertextual references into a similar ‘game’ for the reader (ibid 34)⁴⁴. For this reason, she considers substitution as the best option for intertextual allusions, to create a similar effect, for “substitution as a strategy may be linked with compensation, that is, where it is impossible to create the same effect translators can compensate by creating that effect in a place where the source text does not have a reference, thus creating its own links” (ibid 35).

Contrastingly, Lincoln Fernandes (2006) considers that translating the signs included in a name can lead to an ‘information overload’; for this reason,

“some translators opt for setting the story in the receiver’s own cultural world instead of a strange and exotic world that sometimes the source culture may represent, thus enabling a young readership to identify such message⁴⁵” (47). His approach to translation picks up many of the issues revised in section 3.2., as accommodating would be part of the translational strategy selected.

He focuses on readability when he considers that:

The readability of a name is a complex multilevel phenomenon, as names must be analysed at various levels (i.e. orthographic, phonological, semantic, etc). Moreover, the reading process of a name cannot be understood only as a linear decoding of meaning which resides in the structure of such a name. Name structure and meaning are not fixed but dependent on the context in which they are inserted and on each individual reader. In other words, the readability of a name varies in accordance with the interaction between its structure, referentiality, significance, and the reader’s background knowledge. (49)

Both Epstein and Fernandes offer a framework for translatorial strategies in translating names. Epstein offers the following:

Table 15: “Strategies in the translation of names” from Epstein, 2012: 76

Translatorial strategy	Description
Retention	to keep a name and, hopefully, its associations, if there are any (usually only the case for related cultures and/or languages, or if one culture has influenced another, or by chance)
Replacement	to replace the name (with a similar name, another name from the source culture, a name from the target culture, a name from another culture, a description, a more general term, or some other literary device or form of expressive language)

Translational strategy	Description
Deletion	to remove a name and/or its associations; this may be part of a larger strategy of abridgement or adaptation, and may not necessarily be because of the name itself
Addition	to add a new name and/or new associations and/or some other text where there was none before; this can be a way of compensating for deletion, adaptation, or replacement
Adaptation	to use the name but change the spelling, grammar, usage, or some other part of it in order to fit the target language or culture
Explanation	to add an explanation (a word or phrase in the text, footnote or endnote, introduction or translator's note, or a signal)
Literal translation	to recreate a name in the target language, sometimes without the connotations

To highlight her main issues, she points out that adaptations are mainly used to preserve the sound of names by changing the spelling in the target language; nevertheless, adaptations also include changing names mentioned in passing in the text with references better-known to the target reader. For her, deletion is an option when translating titles. She stresses that, once a translational strategy is chosen, the translator should be consistent (ibid 78-94).

Moreover, Epstein specifically indicates that the translation strategy will be affected by the presence of names that are part of a rhyme and, as such,

need to be metered. She considers that “a translator has to decide whether to keep the names, and thus the setting, or to focus on the meaning of the poem, or to try to keep the poem in rhymed format. It is generally not possible to do all three things” (ibid 88).

Fernandes offers the following strategies’ analyses:

Table 16: “Strategies and problems in the translation of names” compiled from Fernandes, 2006: 50-55

Translatorial strategy	Notes	Possible problems
Rendition	when the name is transparent or semantically motivated and is in standardized language	The selected target language words might imply a different cultural base information
Copy	“the names are reproduced in the translated text exactly as they appear in the source text without suffering any sort of orthographic adjustment.” (51)	Might be related to the transformation of a literary figure into a commodity or brand. Could be pronounced differently in the target language.
Transcription	“an attempt is made to transcribe a name in the closest corresponding letters of a different target alphabet or language” (51)	
Substitution	“a formally and/or semantically unrelated name is a substitute in the target text for any existent name in the source text”; these are not related in form or meaning. (52)	

Translational strategy	Notes	Possible problems
	It might lead to decontextualization of information.	
Recreation	"recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting. It is important to stress that recreation differs from substitution in the sense that in recreation the lexical item does not exist in the SL or in the TL." (52)	
Deletion	removal of the source-text name in the target text.	
Addition	"extra information is added to the original name, making it more comprehensible or perhaps more appealing to its target audience" (53)	
Transposition	"the replacement of one word class with another without changing the meaning of the original message" (53)	Translating nouns in adjectives, for example, would depend on the syntactic structure of the target language.

Translational strategy	Notes	Possible problems
Phonological Replacement	"a TT name attempts to mimic phonological features of a ST name by replacing the latter with an existing name in the target language which somehow invokes the sound image of the SL name being replaced" (54)	Not to be confused with transcription since "The latter involves adaptation of a SL name to the phonology/morphology of a target language while the former involves the replacement of a SL name with a TL name which is phonemically/graphologically analogous to it" (54)
Conventionality	"when a TL name is conventionally accepted as the translation of a particular SL name. It is commonly used with names of historical/literary figures and geographical locations" (55)	

1 The selection of characters

My intention through the following case study was to better understand how intertextual nursery rhyme characters are being received in a translated adaptation. I wanted to analyze several points:

1. how a target language child would perceive the nursery rhyme character – what expectations and assumptions were made from a different culture perspective.
2. whether the child reader/audience would be able to grasp the intertextual character once the reference had already been presented.
3. if so, were the assumptions and expectations shared by the original character, the visual reference and the intertextual character.
4. if not, what assumptions were being made based on the visual information and how would these illustrate ideologies generated by media.

I selected the character of Jack, since it is immediately recognized in English-speaking cultures as a nursery rhyme/ fairy tale common stock character, whereas he is not popularly known in other cultures. In contrast, Humpty Dumpty has already become well-known through media (illustrations of *Alice in Wonderland*, character in *Shrek*, card in *Shadowverse* Multiplayer Digital Card game, among others). The diverse Jack characters from different nursery rhymes have been used on several occasions, and retention has been used for

their translation. This could also lead to confusing perceptions of target culture children towards the character.

The following characters have been selected, for their appearance and role in texts adapted into visual media. The main characters I was interested in due to their adaptation into children media were: Jack Frost (*Rise of the Guardians and The Graveyard Book*), Jack Spratt (*The Adventures of Puss in Boots*) and Jack Horner (*Fables* and also as a character with no visual adaptation in Neil Gaiman's *The Case of the Four and Twenty Blackbirds*); to which I added popular nursery rhymes *Jack and Jill* (and the visual characters of the film *Jack and Jill*) and *Jack be nimble*.

As has been mentioned in section 4.2., several nursery rhymes have been given historical interpretations, which are mostly discarded by scholars as imaginative elaborations. Opie highlights “the difficulty of dating the nursery rhymes precisely, and their anonymity, that has made them so suitable for ingenious historical ‘interpretations’” (1996: 179). Nonetheless, since “inter-textuality is exploited to inculcate knowledge about contemporary culture and to illustrate how that knowledge is to be used” (Stephens 1992: 115), a short historical background of each rhyme as well as its interpretations is presented, together with the version selected for the case study.

1.1 Jack Horner

Halliwell-Phillips mentions that the nursery rhyme of Jack Horner was part of a larger story, called *The pleasant History of Jack Horner, containing his witty*

Tricks and pleasant Pranks, which he plaied from his Youth to his riper Years.

A copy of this book is in the Bodleian Library, and “this extended story is in substance the same with ‘The Fryer and the Boy,’ Lond. 1617, and both of them are taken from the more ancient story of ‘Jack and his Step-dame,’ which has been printed by Mr. Wright” (1886: 63)

*Little Jack Horner sat in the corner,
Eating a Christmas pie;
He put in his thumb, and he took out a plum,
And said, “What a good boy am I!”*

Eckenstein follows a similar dating when she mentions that “the name of Jacky Horner was familiar to Carey [the poet Henry Carey] about the year 1720” (2012: 65). Little Jack Horner was a well-known tune, and “there is a direction in the Grub Street opera that the chorus shall be sung to this melody.” A chapbook of the latter half of the eighteenth century bears the title, *The Pleasant History of Jack Horner, containing his Witty Tricks*, etc. “It cites the familiar rhyme, and further describes the pranks that the hero played upon women. This association and the name recall the expressions hornified, that is a cuckold; horning, a mock serenade “without which no wedding would be complete”; and Horn Fair, a time of unusual license, kept up in Kent” (ibid 66).

These references to Jack Horner as a trickster and prankster are reflected in the action the intertextual character performs in *Fables*, where he is also an example of parody in intertextuality. He is remembered by other characters as the kid who pulled out the plum, regardless of his current status in the fictional comic book world. This connects to the conception Rudd presents of intertextua-

lity as disruption: misunderstanding, recreations, nonsense “the way that things might be otherwise” (2013: 163), as part of a larger intertextual creation. The idea is that of trying to escape the signifiers that define the current child and will be taken to adulthood, and the future signifiers he or she will acquire (signifier as ‘petrifying’ the person into a function (166) – as a structure for existence.

Sam Foster, however, picks up Opie’s references (vid Opie, 1969: 234) when he considers the inspiration behind the character to be Thomas Horner, “steward to the Abbot of Glastonbury during the Dissolution of the Monasteries (1536–1540)” (Foster, 2008: 65). He is considered to have been involved in the sentence that found the Abbot of Glastonbury guilty of being loyal to Rome in 1539, which resulted in his death sentence and the destruction of the abbey (ibid 65f).

The history of Jack Horner was used by chapbook printers and proved to be very successful, “the earliest dated copy found being issued in 1764” (Opie, 1969:234), where the character takes place of other older characters in his actions – Opie mentions the story lines are as old as “*Tale of a Basyn* (c. 1340)” (ibid). The character had been quoted previously in a chapbook by Henry Carey in his *Namby Bampy* ballad in 1725.

The version used for the case study was the following one:

*Little Jack Horner
Sat in the corner,
Eating a Christmas pie;
He put in his thumb,
And pulled out a plum,
And said ‘What a good boy am I!’*

1.2 Jack Spratt

Halliwell-Phillips presents the following version:

CCCCLXIV.

*Jack Sprat could eat no fat,
His wife could eat no lean;
And so, betwixt them both, you see,
They lick'd the platter clean.*

(233)

Opie and Opie mention “Jack Spratt” having been a popular proverb that appeared in a proverb collection dated 1639 (1969: 238). It was also extended in a chapbook (ibid 236). They also mention that the name Jack Spratt was a term used for a dwarf and may have been used as an insult of a “contemporary cleric of small proportions” (ibid 238). Foster dates it in a similar time frame for different reasons for he considers “many say Jack Sprat refers to King Charles I and his Queen, Henrietta Maria of France. Parliament refused to finance Charles’ war against Spain, so his wife imposed an illegal war tax –thus boosting their profits – after an angry Charles dissolved Parliament” (2008: 110). He also mentions another possible story related to King John, his marriage to the daughter of the Earl of Gloucester in 1189, and the return of King Richard.

The version used for the case study was the following one:

*Jack Sprat could eat no fat.
His wife could eat no lean.
And so between them both, you see,
They licked the platter clean*

1.3 Jack and Jill

Halliwell-Phillips considers the rhyme must predate 1588, since it appears in a tract “called ‘Pigges Corantoe, or Newes from the North’” called “Old Tarlton’s Song.” He believes it must be a parody (1886: 5). Eckenstein presents a different idea, which is also backed by Opie and Opie when considering that it: “preserves the Scandinavian myth of the children Hjuki and Bill who were caught up by Mani, the Moon, as they were taking water from the well Byrgir, and they can be seen to this day in the moon carrying the bucket on the pole between them” (2012: 20). The relationship between Jack and water brings up the consideration of Jack possibly being The Man in the Moon, since “according to North German belief, a man stands in the moon pouring water out of a pail which agrees with expressions such as “the moon holds water.” In a Norse mnemonic verse which dates from before the twelfth century, we read, “the pail is called Saeg, the pole is called Simul, Bil and Hiuk carry them” (ibid 21).

Eckenstein further mentions that (1) the characters appear in an ancient divination rhyme which has taken place since 1460, and which uses the expression “for Jak nor for Gille” (2012: 21) and considers the characters to have superhuman powers; (2) their rhyme might be connected to another rhyme related to the flight of birds, such as “Peter and Paul sat on the wall / Fly away Peter! Fly away Paul! / Come again Peter! Come again Paul!” where the names have been preserved instead of adapted to Christian references (ibid, 21f).

Opie, however, rejects this idea of Jack and Jill as seen as having super-

human powers and, in fact, mentions that “the most early quotations coupling Jack and Jill use the names in the general sense of lad and lass” (1969: 226). She also mentions how Jack and Jill’s romantic possibilities made it a favorite for pantomime performances and formed part of the chapbook series, consequently extending its verse to fifteen (ibid).

Foster, on the other hand, gives the rhyme a sexual connotation when he mentions:

One theory states that these lyrics refer to a pair of lovers, and serve as a warning to young people about the dangers of pre-marital sex. The word ‘tumble’ was sixteenth-century slang and [...] meant to ‘copulate’ or ‘play amorously’. This euphemism is frequently used by Shakespeare, as in this example from Hamlet : ‘Quoth she, before you tumbled me, You promised me to wed.’ Jack’s ‘crown’ is probably his cranium rather than any kind of elaborate headwear, as he nurses his injury at the end. (2008: 82-83)

He also mentions how it might have referred to the executions of Louis XVI and his queen, Marie Antoinette during the French Revolution, but undermines this information when considering that the publication of the rhyme predates the events.

The version used for the case study was the following one:
Jack and Jill went up the hill
To fetch a pail of water.
Jack fell down and broke his crown,
And Jill came tumbling after

1.4 Jack be nimble

Opie and Opie consider that “candle-leaping both as a sport and a form of fortune-telling was practiced in England for some centuries and possibly engendered this rhyme” (1969: 227). Foster follows the same premise and adds that it is a practice that used to be celebrated on St Catherine’s Day (25 November). He vouches for a connection to an older origin of jumping over flames when considering:

This practice originated from the older, more dangerous version of jumping over fires. Some believe the rhyme may refer to yellow fever, otherwise known as yellow jack fever, though this was spread by mosquitoes, so only usually occurred in warmer European climes. It was thought that the virus could be warded off by flames, so candles would be placed by children’s bedsides. (2008: 24)

He also considers that the rhyme might have some relation to a 16th century pirate who eluded the authorities.

The version used for the case study was the following one:

*Jack be nimble,
Jack be quick,
Jack jump over
The candlestick*

1.5 Jack Frost

The Jack Frost nursery rhyme is not considered historical and thus is not included in the Opie or the Halliwell-Phillips collection. The character of Jack Frost does belong to folklore and is considered to be a variant of Old Man Winter and related to several winter-related deities, appearing in literature in the 19th century. The rhyme is accredited to C.E. Pike and was selected because Jack Frost is polymorphic and used widely intertextually.

The version used for the case study was the following one:

Look out! Look out!
Jack Frost is about!
He's after our fingers and toes;
And, all through the night,
The gay little sprite
Is working where nobody knows.

2 Adapting the characters

The term adaptation can also be a confusing one, since “literature can be adapted in several ways. Adaptations may be abridgements of books or they may be created for a totally different medium, for instance when books become films” (Oittinen, 2000: 77). Through a holistic view of intertextuality, in fact, it might be difficult to pinpoint the original. Oittinen compares the terms of translation and adaptation when she considers that “all translators, if they want to be successful, need to adapt their texts according to the presumptive readers” (2000: 78). In fact, she maintains that the difference between translation and adaptation is in name only; the process is the same, except in adapting, the changes (of tone, or of intended reader, etc.) might be more obvious. She has a positive view towards adaptations, as she considers they are the way to ‘update’ the classics into the new child’s vocabulary (ibid 78ff).

Following this idea of using adaptation to update a text, Messenger-Davies (2010) considers that “adaptation means not only translating from one medium to another, as in the case of books to film or television; it also means making stories from the past, or from other cultures, relevant to child readers and viewers” (139). Costa Villaverde (2009) follows the same premise when arguing that, although literary classics were created within specific contexts with their particular cultural systems, codes and traditions, a contemporary adaptation will always offer indicators of its particular cultural context (148).

On considering adaptation as translating from one medium to another, adapting intertextuality into audiovisual media has several effects. On the one hand, it becomes perceptible: the intertextual reference has to be portrayed physically and interact with the general discourse. On the other hand, this portrayal automatically reduces the different readings of intertextuality into one single visual output. Thus, to exemplify through one of the characters analyzed in this section, in Dreamworks' *Rise of the Guardians*, Jack Frost becomes an adventurous, mischievous, athletic, magical, powerful young man (who is romantically involved with a character from another Disney movie, *Frozen*). The connotations of Jack Frost as being sprite-like, malicious, impish or old have been rendered null for a younger generation of English speakers with access to the knowledge of the Jack Frost nursery rhyme who have viewed the film. For non-English speaking cultures viewing *Rise of the Guardians*, the Jack Frost offered by Dreamworks is the only possible one. This follows the idea that Cervera considers in reducing the ambiguity of a children's text when he underlines that the "ambiguity inherent to any literary text is a very efficient call to the child's imagination. Illustration, as a single plastic interpretation of the text, can produce restrictive effects" (Cervera, 1991: 20).

Thus, through adaptation of intertextual references, a new homogenization is taking place: in the source culture, the visual representation of the nursery rhyme character will cover other possible dialogues with the text itself; in the target culture, the character becomes independent of its original text, representing particular attributes which will be in relation to other types of

intertextuality: prior visual expectations and anticipations in relation to the story-telling format.

In fact, I would venture to say that these cultural allusions represent a common trend: cultural knowledge of other countries is being acquired primarily through audiovisual media. Their representation is not only reduced to one possibility, it is also being funneled through the dominating Anglo-American centered media production companies, which will recreate and reinforce stereotypes based on their ideology. The problems, therefore, are as follows:

- The Anglo-American centered culture these adaptations are received from, in an Anglo-American media dominated culture, and the consequences this might have;
- Whether the child will be exposed to audiovisual messages prior to literary experience and how that will affect the child-reader;
- And, connected to this, whether the audiovisual message will reduce the potential readings of a character into only one.

The Anglo-American centered children's culture has been mentioned previously when focusing on the production and translation of children's literature. Additionally, this same pattern affects all the children's discourse sphere, including most of the highest-grossing film productions. Messenger-Davies considers "local specificity is an issue; this works on domestic television, less so on the big screen. Adaptations for Hollywood mean that local characteristics

of stories can be lost, and more general, fantastic, universal (that is, recognizable to an American audience) ingredients have to be introduced” (2010: 141). This limitation of imagery is considered negative by most voices, since it is considering a hegemonic culture and an ideal, singular child. Hollindale would require more plurality by commenting that “to appreciate the implications for children’s literature demands acceptance that we do indeed inhabit a fragmented society, where each of the fragments needs and deserves to feel a confident sense of its value” (1988: 8), while Messenger-Davies underlines how the parameters of ideology found in adaptation will change in relation to the changes in the dominating society when mentioning that “there are issues of datedness and changing values for social acceptability” (2010: 141).

Christine Wilkie underlines the importance of adaptations when she considers that “children’s exposure to other media such as film, television animations, and video, means increasingly, that they are likely to encounter these media adaptations of a children’s fiction before they encounter the written text and to come to regard it as the ‘original’ from which to approach and on which to base their (later) reader of the written version” (1996: 133). This visual adaptation takes place cross-culturally and is generally considered positive, since it is considered to enhance the literary competences when creating and translating allusions, while also adding “hipertextuality to help build an image of the reference” when there is no prior knowledge of the alluded reference in the target culture (Mínguez-López, 2012: 237), since by belonging to the same allusion network, it will bring the reader/audience to believe it is part of this

network. There are several analyses of nursery rhyme character translations which have been successful by creating a situational translation – that is, a transposition (vid Mínguez-López 2012, Desmet, 2001), while Epstein considers images will have an impact on the chosen strategy to translate names (2012: 78). For this reason, “the relationship between the illustrations and the verbal text is crucial, and the verbal text is reinforced by visual interpretation, but at the same time the illustrations on their own sustain further intertextual links not mentioned in the text” (Desmet, 2001: 36).

The added difficulty of visual limitations is something that has accompanied children’s literature through picture books. And these images also function as creators of discourse and ideology. Nodelman considers “picture books can and do often encourage children to take for granted views of reality that many adults find objectionable” (2004: 157), thus underlining the fact that they contain cultural information: ideological assumptions and instructions on how to read the text.

3 Methodology

3.1 Participants

The intention was to work with as many children who had just accessed secondary school as possible. The intended target was to be 12-year-olds, since it is between ages twelve and fifteen that children enter the formal operational stage and can reason abstractly, deduce from hypotheses and make connections with ideas that do not relate to their personal experiences (Nodelman, 1992; Messenger-Davis, 2010; Foster, 2006; Steinberg, 2005). This would position the participants in the moment they are moving from childhood into adolescence. Laurence Steinberg (2005) concludes that cognitive development in adolescence linked to the current research in brain development in the second decade of life (69) has focused on a “deepened understanding in the critical role of culture and context in the shaping of cognitive and brain development” (ibid 70). Due to this, “the ways in which adolescents think about others becomes more abstract, more differentiated and more multidimensional” (ibid 71). As the case study took place in the spring semester of the school year, a number of students had turned 13 while others had been pulled back in a previous school year or had come into the school system late and were already fourteen. Out of the 136 students surveyed, the total was of: 66 twelve-year-olds, 51 thirteen-year-olds and 19 fourteen-year-olds. The total percentage is as follows:

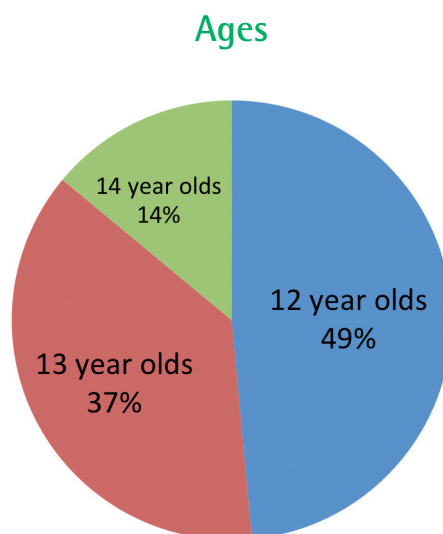


Figure 4: "Age percentage of participants."

With the aim of mixing social backgrounds, the survey took place in two different public secondary schools, IES Salvador Gadea and IES Benlliure. The grades of Benlliure students in the University Access Exams (PAU) results have ranged from 0.1 points over to 0.3 points under the Valencia Community average from 2012 to 2016; whereas the grades of Salvador Gadea students in the PAU have ranged from 0.3 points under to 0.2 points over the Valencia Community average from 2012 to 2016. Of the total number of students, only 21 mentioned having studied at an English language academy, one mentioned having studied previously at a bilingual school and seven mentioned having English-speaking family members.

3.2 Procedure

The sessions lasted from 50 to 65 minutes with the collaboration and presence of the teachers. The sessions were divided into three different parts:

First part: inferring the character's traits

1. General presentation of one of the nursery rhymes in class: structure, meaning, and initial inferences by the student group. The participants had to choose from opposing options in order to decide which physical and personality traits fit the characters best. This made the task easy for speakers of all levels of English, despite some possibly ambiguous terms (curious/boring, clumsy/able, mischievous).

PHYSICAL DESCRIPTION	PERSONALITY DESCRIPTION
Fat / Thin	Clumsy / Able
Tall / Short	Intelligent (smart or clever) / Dumb
Athletic (fit) / Weak (out of shape)	Good / Bad / Mischievous
Young / Old	Boring
<i>How old do you think he is?</i>	Lucky / Unlucky
Fair-haired, brunette, dark-haired	
White-skinned, dark-skinned	

2. The participants were then divided into groups of three, and a different nursery rhyme was given to each group. They worked together but filled in a description page individually. They could add any information they wanted. The teacher and researcher were available to answer any vocabulary doubts.
3. The results were presented to the class, so all the students became familiarized with the different rhymes and how their classmates had decided to describe them.

Second part: connecting assumptions and images

4. Each participant received a sheet with the image of six characters that had been used as an intertextual reference to a Jack character in a visual adaptation. Individually they had to decide upon the character traits, minus the physical ones. They could then conclude whether the character was one of the previously mentioned Jack characters or not. The datasheets were collected after approximately twelve minutes.

Datasheet options
Old / Young?
Lucky / Unlucky?
Intelligent / Dumb?
Good / Bad?
Why?
COULD HE BE A JACK CHARACTER?
WHICH ONE?
WHY?

Third part: contrasting information

5. The images were shown in class together with movie clips and the correct answers were given. The students could add opinions and ask about the use of intertextuality in media.

The study is, therefore, a qualitative mixed-method analysis which measures the student's answers to both surveys. The number of nursery rhyme inferential surveys (first part data sheet) is lower than that of the intertextual character sheet (second part data sheet).

4 Results: first part

Jack Horner

The number of students that answered the Jack Horner nursery rhyme sheet was 28. Following the frequencies in description, the following graphic was produced for the appearance frequencies:

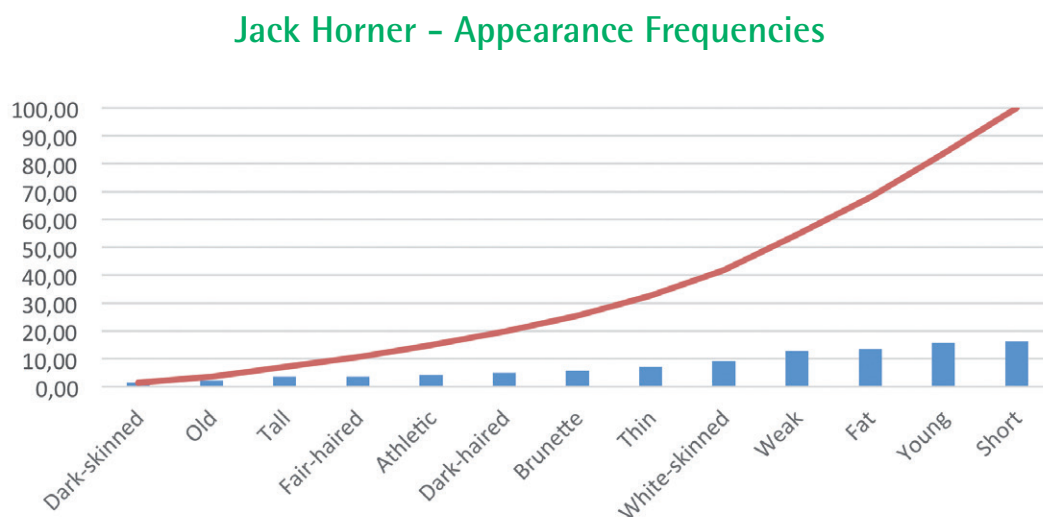


Figure 5: Appearance Frequencies for the textual character of Jack Horner: Percentages.

In numbers, it means that most students considered the character to be a child. Due to being placed in a food-related situation, they mostly inferred him to be fat. More than half of the students preferred not to select a physical description; however, the markers which appeared most often were those that are similar to the body of students (white-skinned, Brunette or dark-haired).

Jack Horner - Appearance

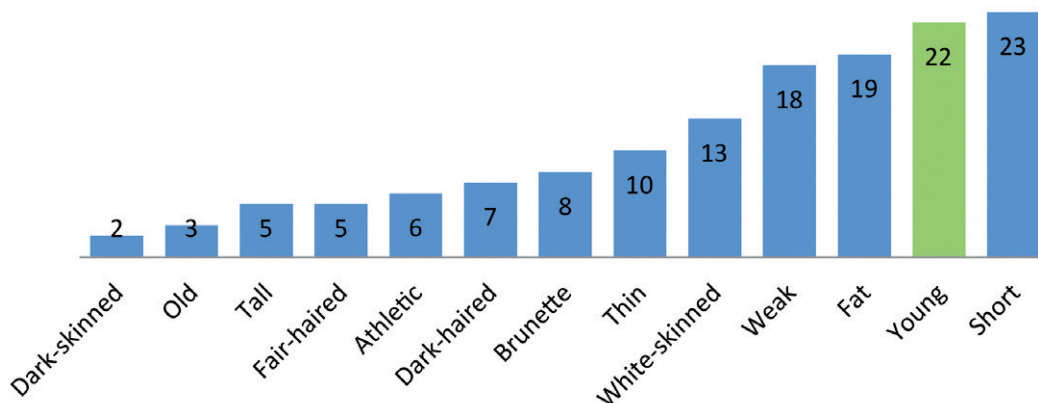


Figure 6: Appearance Frequencies for the textual character of Jack Horner: Bar Graph.

In relation to the character’s personality traits, Jack Horner is perceived mostly in positive terms with traits such as intelligent, curious, and lucky dominating the average. Mischievous was selected and could be considered an ambiguous trait, as it might be seen as positive or negative. One of the defining groups –three students– added ‘lazy’ to the traits. The personality frequencies are as follows:

Jack Horner - Personality Frequencies

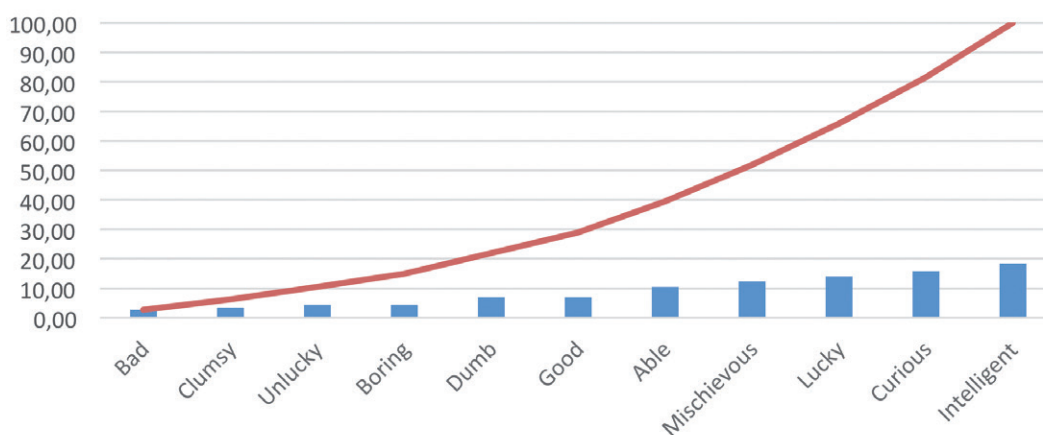


Figure 7: Personality Frequencies for the textual character of Jack Horner: Percentages

With the number of students answering as portrayed below:

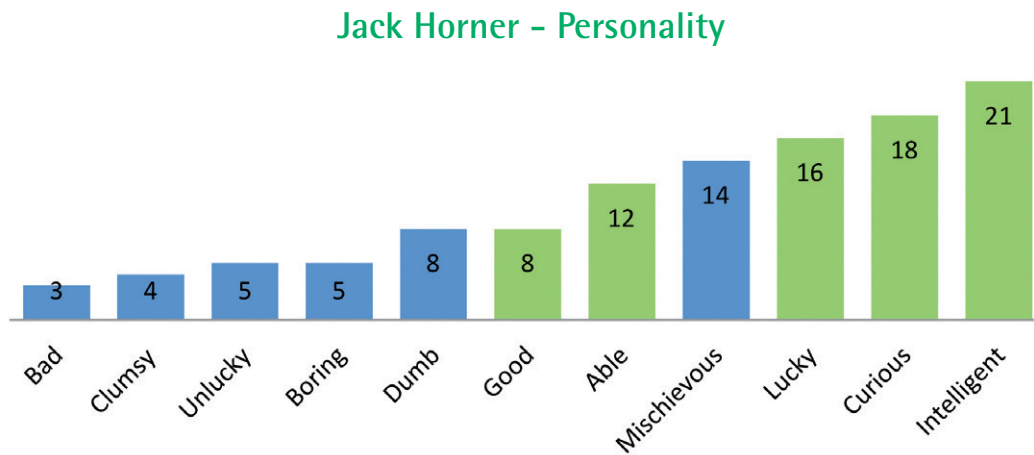


Figure 8: Personality Frequencies for the textual character of Jack Horner: Bar Graph.

In relation to his age, most students considered the character to be young although many selected not to answer:

Jack Horner - Estimated Age

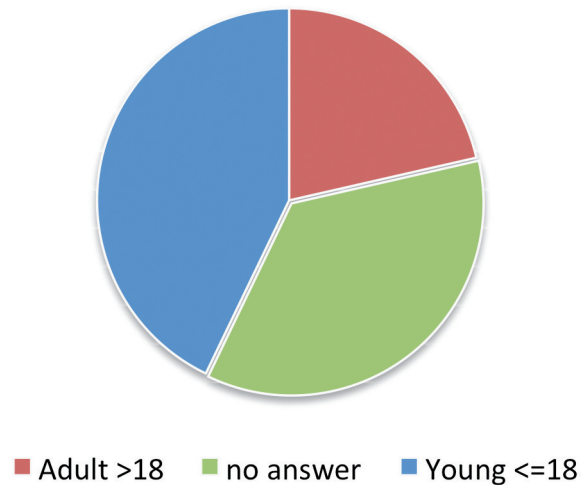


Figure 9: Jack Horner: Estimated Age.

Of those marking young (under the 18 years of age) most of the students selected an age between 10 and 14 (six selections of 10, four selections of 12 and two selections of 14).

Jack Spratt

The number of students that answered the Jack Spratt nursery rhyme sheet was 31. Following the frequencies in description, the following graphic was produced for the appearance frequencies:

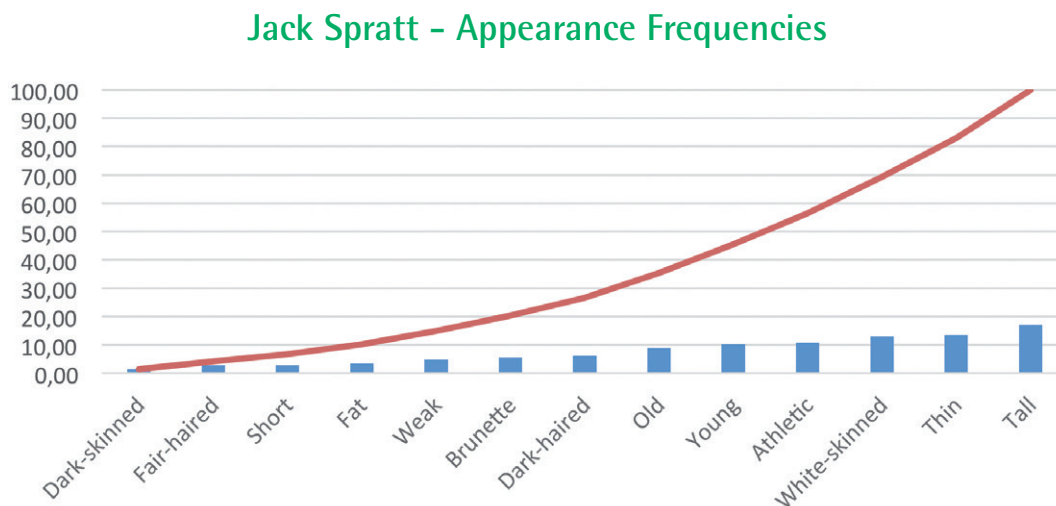


Figure 10: Appearance Frequencies for the textual character of Jack Spratt: Percentages.

In relation to the action he is portraying in the rhyme (eating lean), most student inferred the character would be thin and tall. Surprisingly, although he is mentioned to be married, almost half of them considered the character to be young. Again, the physical traits that dominate are those found mostly in the classroom (white-skinned, brunette and dark-haired). Of one of the groups that selected the character to be fat, one student shared their reason for this by considering that “he can’t eat fat because he is on a diet” (Miguel, 12).

Jack Spratt - Appearance

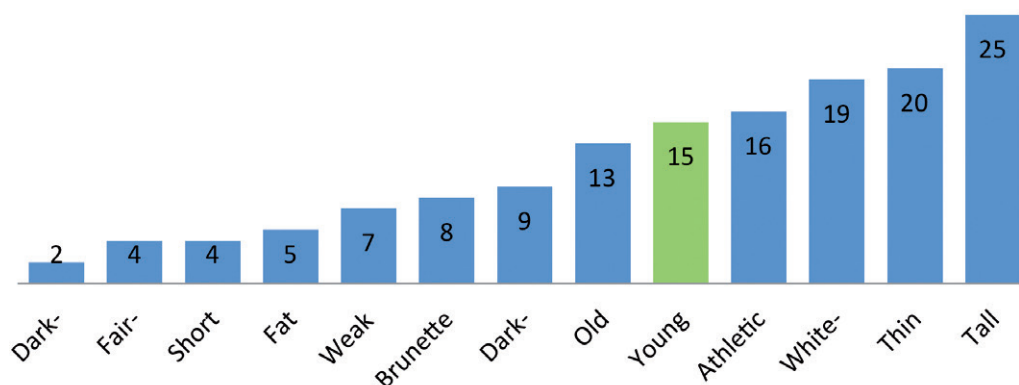


Figure 11: Appearance Frequencies for the textual character of Jack Spratt: Bar Graph.

In relation to personality, the following frequencies are found:

Jack Spratt - Personality Frequencies

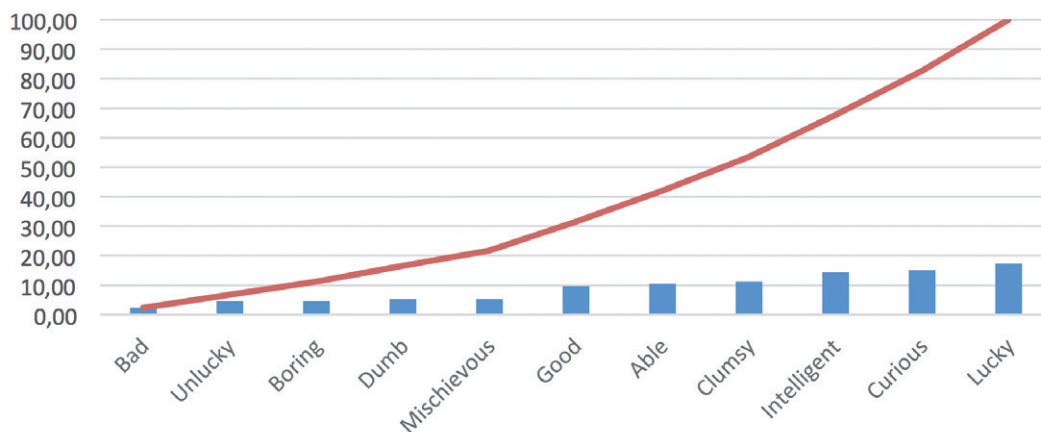


Figure 12: Personality Frequencies for the textual character of Jack Spratt: Percentages.

Positive terms were more frequently selected, with lucky, curious and intelligent being selected by the majority of students.

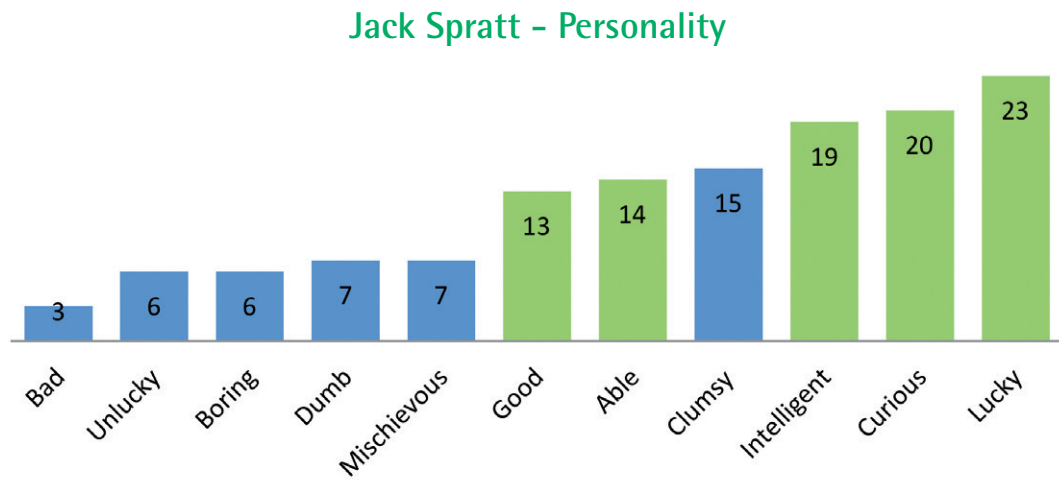


Figure 13: Personality Frequencies for the textual character of Jack Spratt: Bar Graph.

Although most students selected young in the appearance list, the age average corresponds to that of an adult, with eighteen students selecting an age group from 20 to 30 and seven students selecting an age group from 31-50.

Jack Spratt - Estimated Age

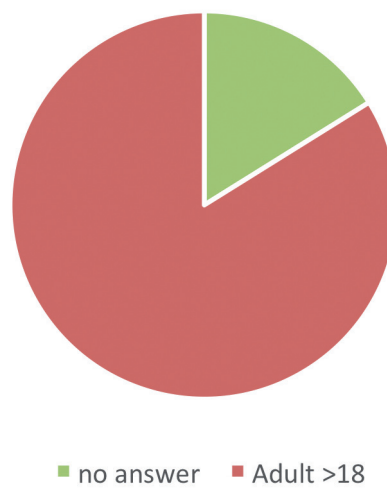


Figure 14: Jack Spratt: Estimated Age.

Jack and Jill

The number of students that answered the Jack and Jill nursery rhyme sheet was 22. Following the frequencies in description, the following graphic was produced for the appearance frequencies:

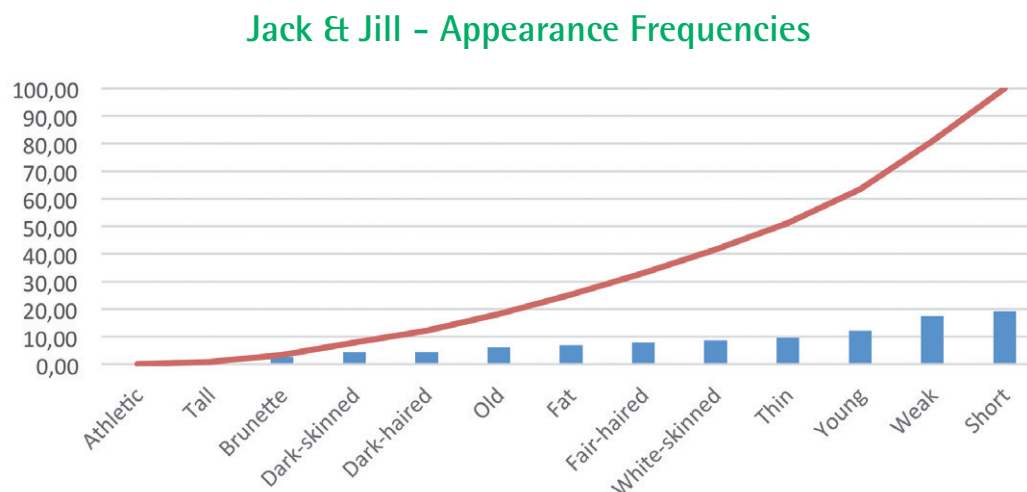


Figure 15: Appearance Frequencies for the textual character of Jack (& Jill): Percentages.

In relation to the action of the rhyme, Jack was mostly considered to be short and weak, and he was also perceived as young by the majority of students. He was also inferred to be white-skinned and fair-haired by many students.

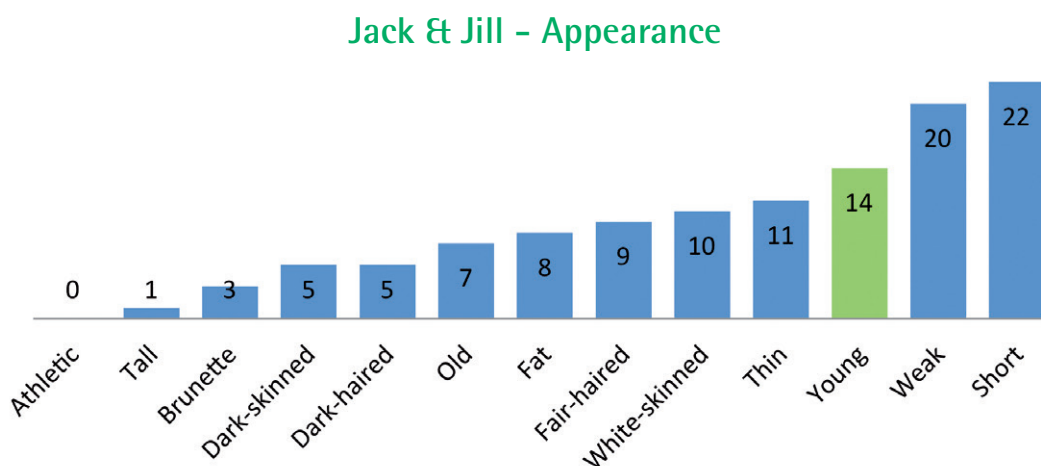


Figure 16: Appearance Frequencies for the textual character of Jack (& Jill): Bar Graph.

In relation to personality, the following frequencies were found:

Jack & Jill - Personality Frequencies

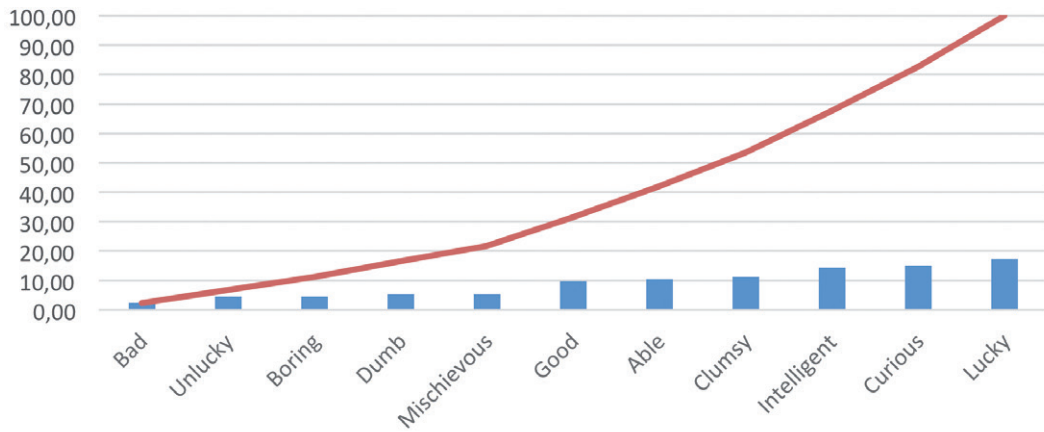


Figure 17: Personality Frequencies for the textual character of Jack (& Jill): Percentages.

Again, mostly positive traits were found, with 'lucky' dominating – I presume this means they do not consider the character dies after breaking his crown. 'Clumsy' could be a perceived negative trait and would be related to the action of the rhyme. The numbers are as follows:

Jack & Jill - Personality

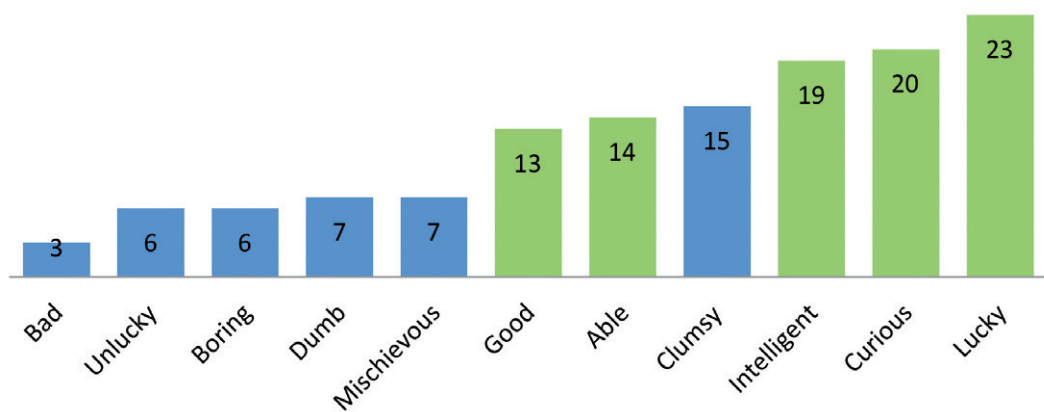


Figure 18: Personality Frequencies for the textual character of Jack (& Jill): Bar Graph.

In relation to age, most students considered Jack to be a child, therefore the sexual connotations mentioned in the analysis of the Jack and Jill rhyme are not prioritized by the child reader. Of those that selected an age under 18, the largest amount considered Jack younger than themselves (three selected 6 years old, two selected 7, six selected 8).

Jack & Jill - Estimated Age

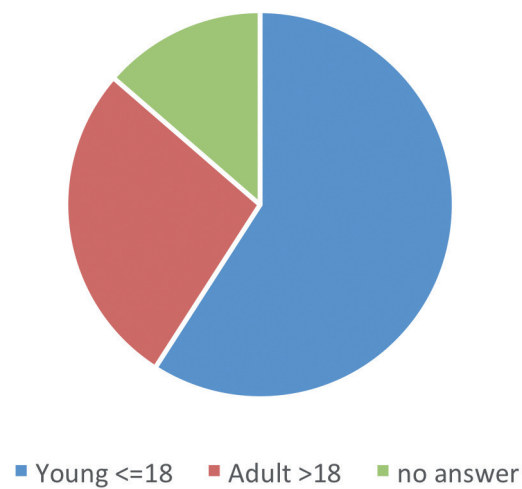


Figure 19: Jack (& Jill): Estimated Age.

Jack be nimble

The number of students that answered the Jack be nimble nursery rhyme sheet was 24. Following the frequencies in description, the following graphic was produced for the appearance frequencies:

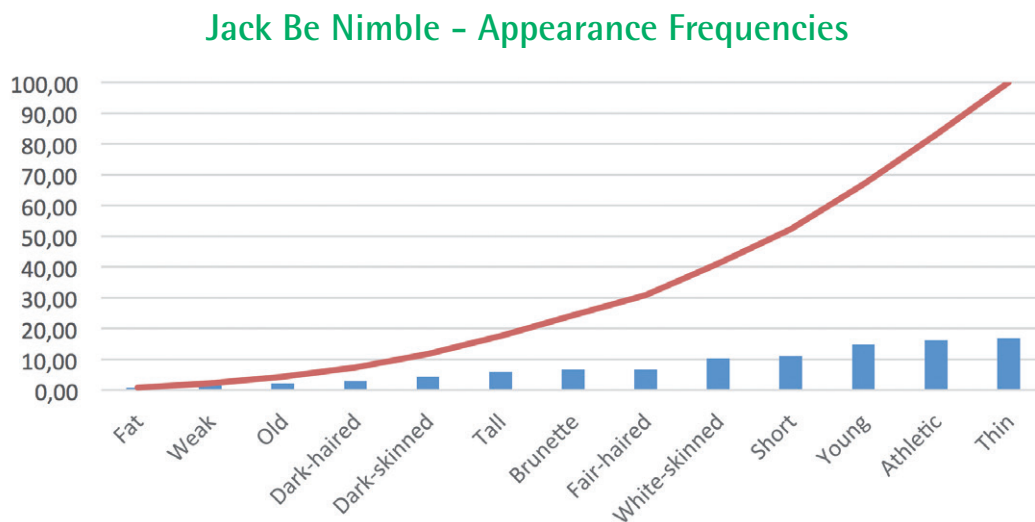


Figure 20: Appearance Frequencies for the textual character of Jack (be nimble): Percentages.

Therefore, most students inferred through his action that he was athletic and thin, with young being close behind and selected by 20 students. Most students selected the character to be white-skinned and the further physical descriptions of brunette and fair-haired were distributed evenly.

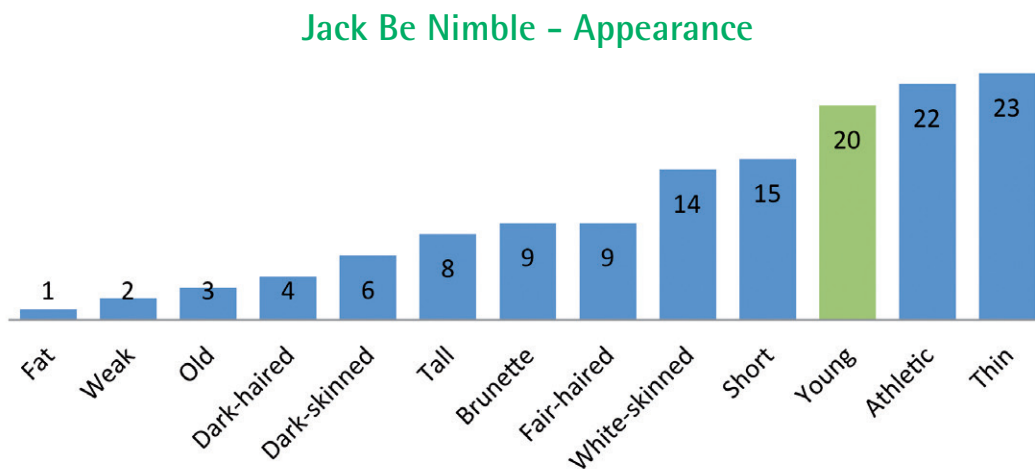


Figure 21: Appearance Frequencies for the textual character of Jack (be nimble): Bar Graph.

In relation to the character's personality, the frequencies are as follows:

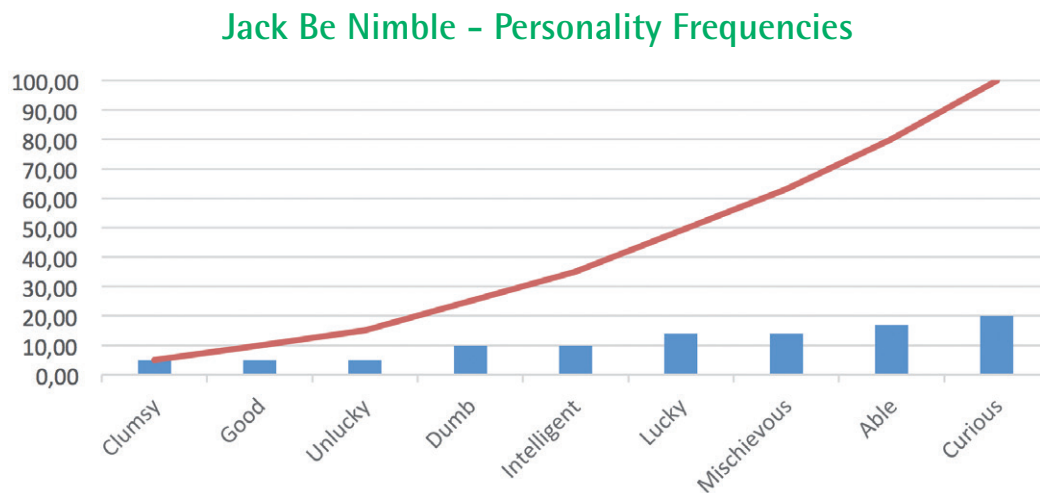


Figure 22: Personality Frequencies for the textual character of Jack (be nimble): Percentages.

Jack “be nimble” was given mainly positive features and his action showed both a curious nature and the fact that he is able. He was also strongly considered mischievous which probably portrays the idea of jumping over fire as something which might be disapproved of by adults, but regarded as a feat by children.

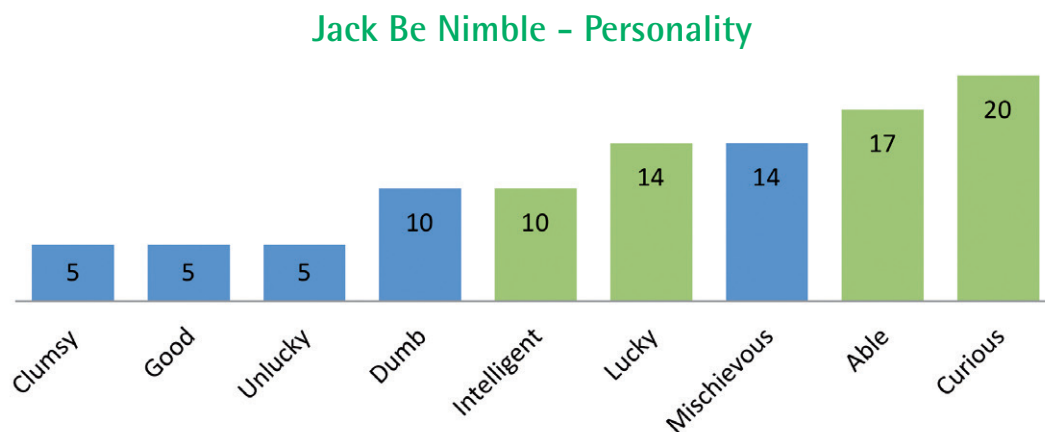


Figure 23: Personality Frequencies for the textual character of Jack (be nimble): Bar Graph.

In relation to age, the majority inferred the character to be young, with most of the age range being similar to that of the students participating in the case study; three selected 12 years, two selected 13, one selected 14, seven selected

15 and one selected 16. Those that considered the character to be older selected ages 21 and 25. It can be presumed that the action taking place in the rhyme is considered daring and thus would be done by an older adolescent and/or younger adult. One student defined the character as “he sounds nice, very active and has a happy and sporty personality” (Amaliya, 12).

Jack Be Nimble - Estimated Age

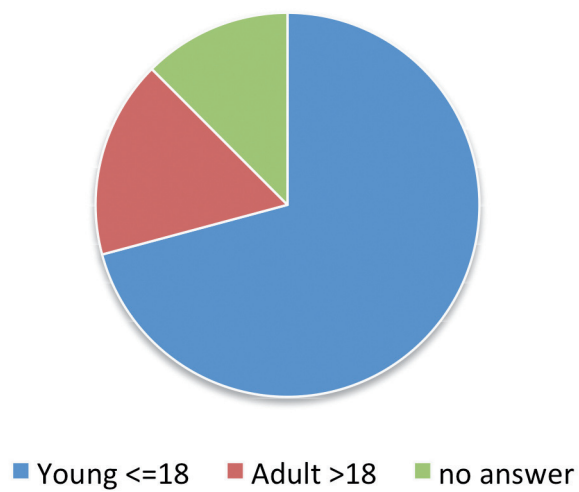


Figure 24: Jack (be nimble): Estimated Age.

Jack Frost

The number of students that answered the Jack Horner nursery rhyme sheet was 31. Following the frequencies in description, the following graphic was produced for the appearance frequencies:

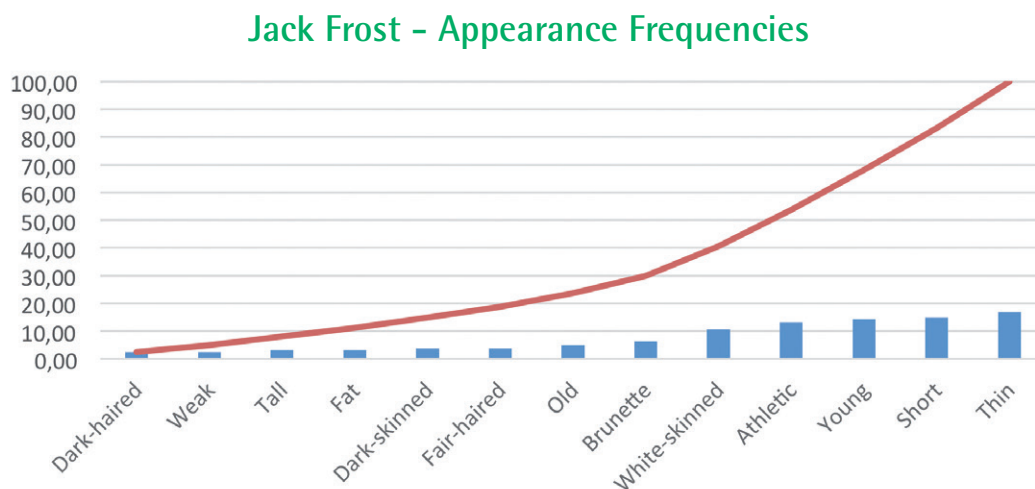


Figure 25: Appearance Frequencies for the textual character of Jack Frost: Percentages.

Most student inferred the character as being thin and short, possibly as a consequence of being called 'little' in the rhyme, although young and athletic were also dominating characteristics.

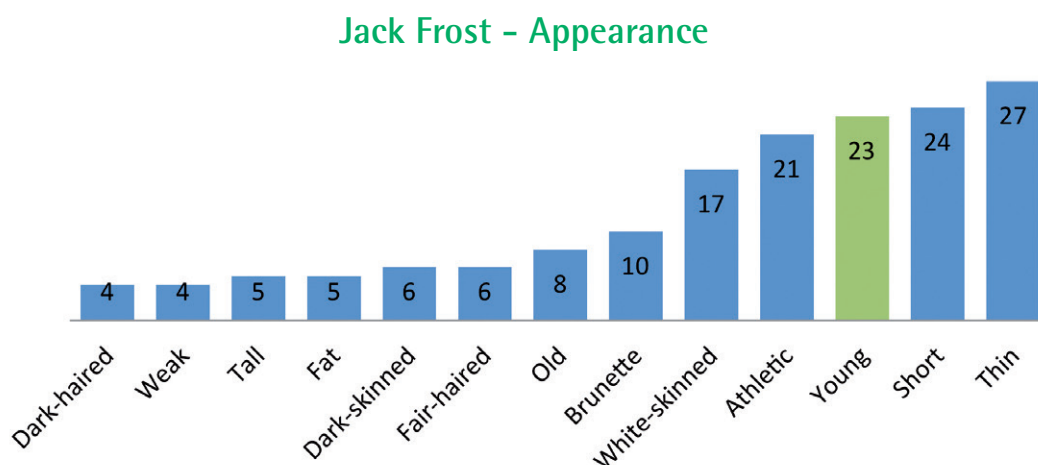


Figure 26: Appearance Frequencies for the textual character of Jack Frost: Bar Graph.

In relation to his personality traits, the following frequencies resulted:

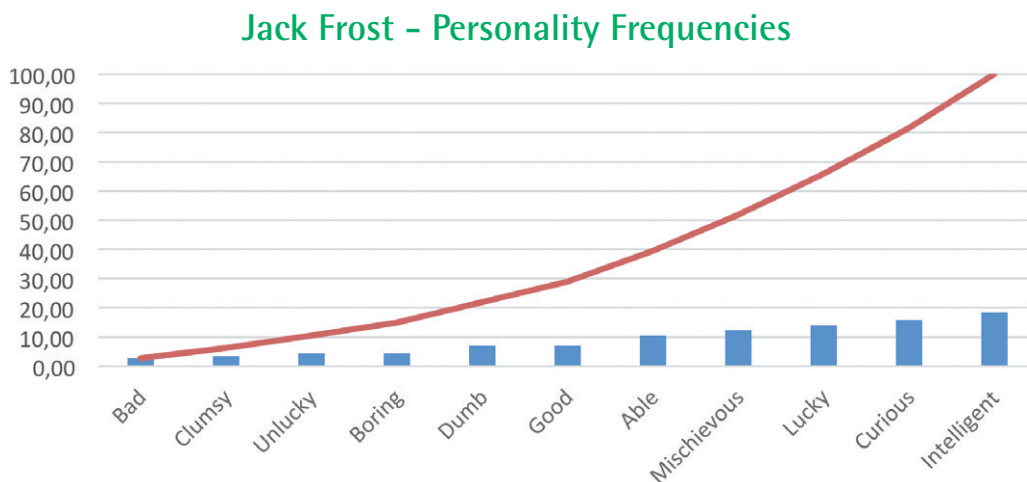


Figure 27: Personality Frequencies for the textual character of Jack Frost: Percentages.

The positive traits dominate, although the poem defines the character as working through the night and being ‘after fingers and toes’. Perhaps this information is contrasted through the usage of terms such as ‘gay’ and ‘sprite’. Almost half of the students answering the survey did consider a possible ambiguity to the character by defining him as ‘mischievous’.

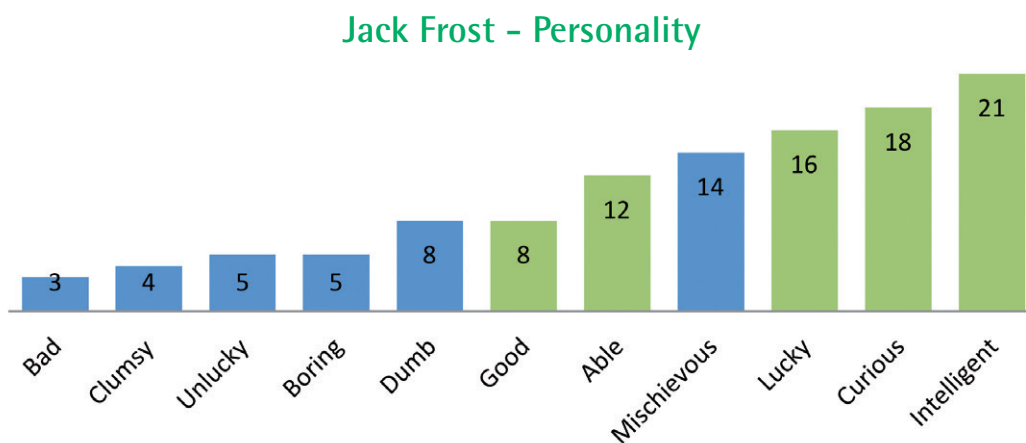


Figure 28: Personality Frequencies for the textual character of Jack Frost: Bar Graph

In relation to age, the majority of students chose not to answer, followed closely by being defined as an adult by ten students and as young by eight students.

Jack Frost - Personality

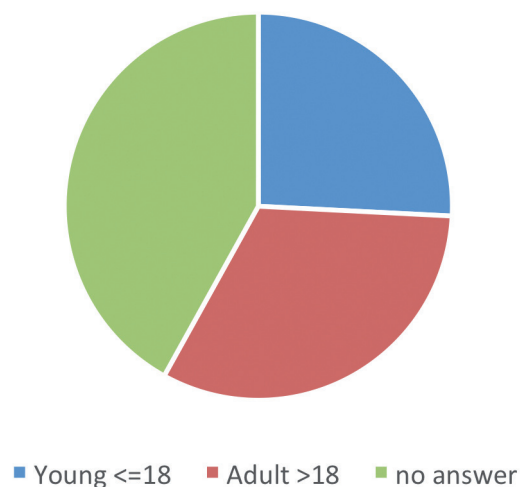


Figure 29: Jack Frost: Estimated Age.

4.1 Reflections

Upon the encounter of Spanish-speaking students with English nursery rhymes, several different reactions are registered which are meaningful in relation to the way children perceive story-telling. These responses give information on the assumptions made by children through only a small amount of information.

As the children have encountered the rhymes in the classroom and they are aware of their own definition as ‘children’, they have assumed that the rhymes are *for* children. This can be seen mainly in the way that the various characters are inferred to be positive and young (with the exception of Jack Spratt, who is described as married in the rhyme; and with doubts over Jack Frost, who is portrayed in an uncertain way in the rhyme). In each rhyme, a main action is taking place (eating, fetching water, jumping over a candlestick, working through the night) and thus, the children are assuming the common children’s literature parameter that “a majority of children’s books are undoub-

tedly action-oriented” (Nikolajeva, 2004: 168). It also means that, following the commonalities of children’s literature, the reader assumes the story has a good ending, with a large number of students considering Jack (and Jill) lucky, although the rhyme concludes with him breaking his crown.

When the actions of the characters are not affecting anyone but themselves (such as Jack Horner, Jack be nimble, Jack Frost) or they are in company but not negatively altering the accompanying characters (such as Jack Spratt and Jack & Jill), the main character is assumed to have positive traits.

Being mischievous, which is an ambivalent term, is considered for characters whose actions might receive adult admonishing, such as Jack be nimble; or who might not be described in the Manichean good vs. bad definition, such as Jack Frost – who is not assumed as a negative character, but who is questioned in this way by the children’s assumptions.

5 Results: second part

The adaptation of characters appears in the second part, with a visual depiction of many of the Jacks. As all of these answer sheets were given individually, a total of 136 sheets were collected. The following results were encountered:

5.1 Jack Frost from *The Graveyard Book*



The man Jack paused on the landing.

This image belongs to the first version of the book in its children's edition, written by Neil Gaiman and illustrated by Chris Riddell, published by Bloomsbury Publishing PLC; with a 1st edition on August 2009 after the tale had received the Newbery Medal during the same year.

The reactions of the students in the case study were overwhelmingly inclined towards the negative perception of the character, with the personality description being as follows:

Jack Frost - Personality

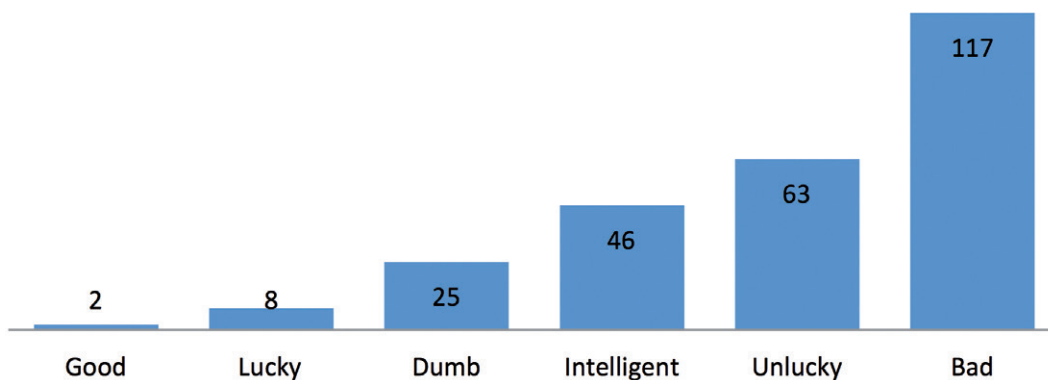


Figure 30: Personality frequencies for the visual character of Jack Frost [*Graveyard Book* Illustration]: Bar Graph.

With the following personality frequencies:

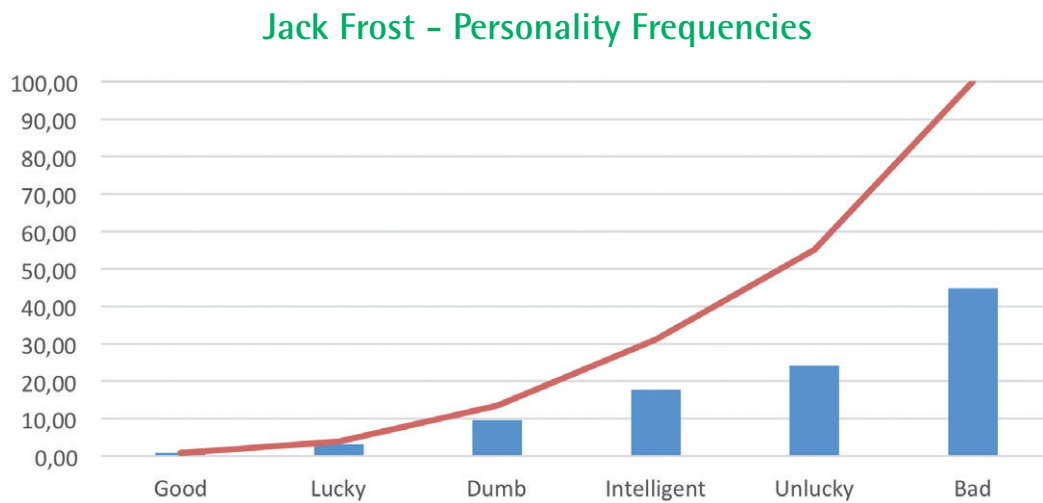


Figure 31: Personality frequencies for the visual character of Jack Frost [*Graveyard Book* Illustration]: Percentages.

Therefore, over 86% of the students considered the character as being bad. This follows the consideration by Nikolajeva that “until the last twenty or thirty years, there was a clear tendency in children’s books to avoid portraying characters with any personality traits other than good or evil, which, it can be argued, reflects the writers’ preconceived opinions about what good children’s literature should be and do” (2004: 168), as the child understands that the characters fulfill a positive or negative role depending on their actions and, as this analysis suggests, on their aspect. What is interesting is that less than half of the students considered the character to be unlucky, which is the norm when confronted with an evil character for the assumptions made in children’s literature are inclined towards the happy ending and success of the child main character. This would mean that, 46% of the children considered that the character would end up failing in his predisposed evil plan, while the others were

not sure about this. Perhaps popular narratives in which characters perceived as the main ones get killed (*The Maze Runner*, *The Hunger Games*, among others) have affected this idea of evil equalling unlucky. What is interesting is that the eight students that considered the character as ‘lucky’ also considered him ‘dumb’, while most of the others that decided to define his intellect considered him ‘intelligent’.

In relation to his age, it is clear he is perceived by all children as being ‘old’:

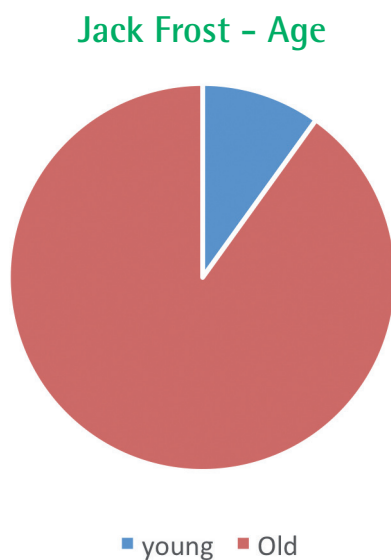
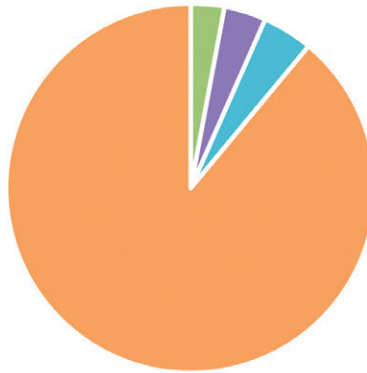


Figure 32: Jack Frost [*Graveyard Book* Illustration]: Estimated Age.

However, the interpretation is that the Jack character was not successful, as the graphic displays. The two students who made the comment that the Jack character was good considered him to be Jack Spratt. Of the ones that considered him to be Jack be nimble, it was “because he is thin and tall” (Rebecca, 13). Of those who considered him to be Jack Frost (a total of six students), they mentioned that it was “because he comes for your fingers and toes” (Jose, 12).

Most participants simply defined him as bad, and commentaries ranged from his appearance being horrible, his holding a knife, and the fact that he “seems to be a monster” (Carles, 12) or “he looks like a cartoon from a horror movie” (Ana, 12). Those that did not decide upon any Jack mentioned he was too old to be any of them, or that he could not be any Jack character because none of them were bad.

Jack Frost - Who is he?



■ Jack and Jill ■ Jack Horner ■ Jack be nimble ■ Jack Spratt ■ Jack Frost ■ no answer

Figure 33: Jack Frost [*Graveyard Book* Illustration]: Character selection

5.2 Jack Horner from *Fables*



Jack Horner, a character written by Bill Willingham, he portrays a mix of different Jack characters (similar to the idea of the Jacks-of-all-trades) in *The Graveyard Book* and is sometimes called Jack of Fables and Jack of Tales, although he is clearly differentiated from Jack Spratt and Jack Ketch as they appear as other characters in the same

comic series. The character was penciled by several different artists throughout the series, this image being by Mark Buckingham.

The student's perceptions of the character are mainly positive, with the personality description being as follows:

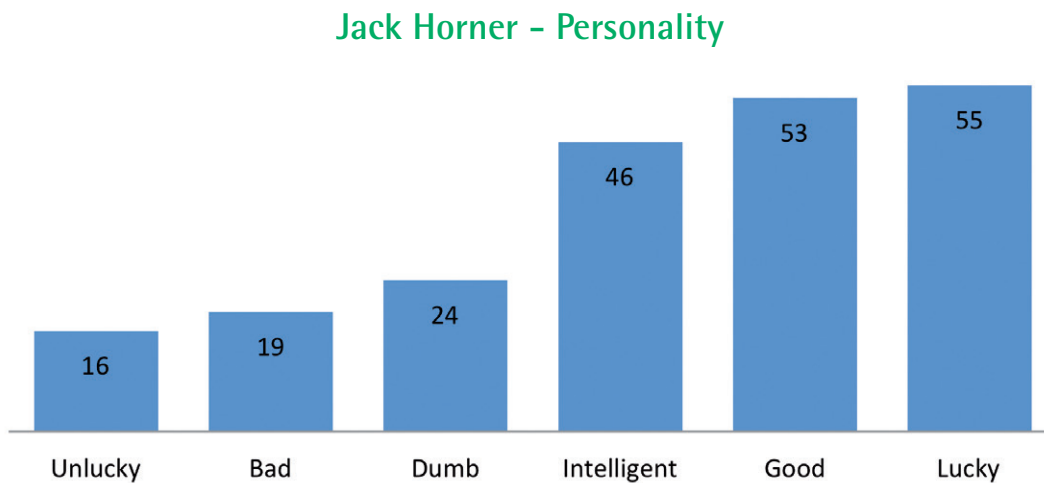


Figure 34: Personality Frequencies for the visual character of Jack Horner: Bar Graph.

However, many of the students did not answer or selected only some of the characteristics. The frequencies are those portrayed in the graphic:

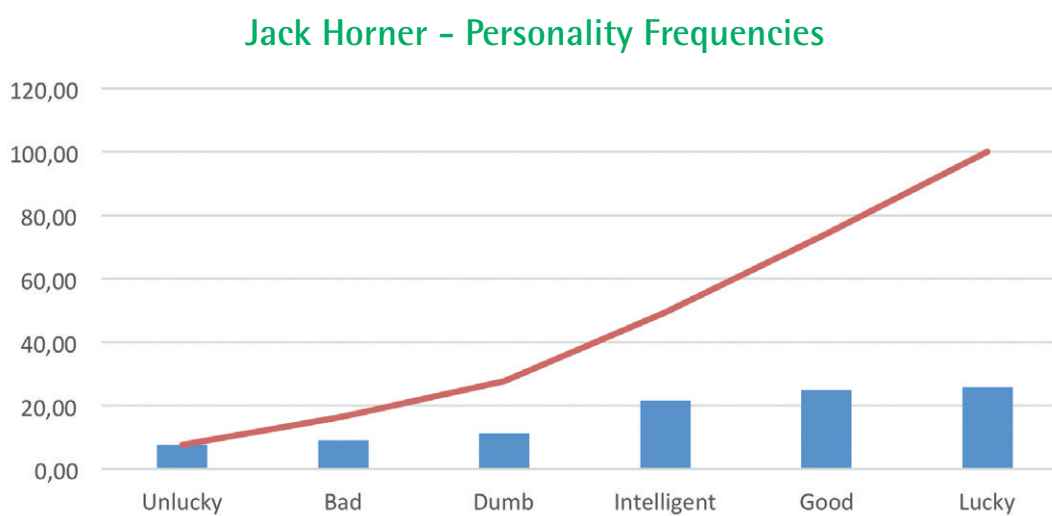


Figure 35: Personality Frequencies for the visual character of Jack Horner: Percentages.

The positive traits that dominated are ‘lucky’, ‘good’ and ‘intelligent’. Of those that selected the character as being ‘bad’, the commentaries were as follows: “bad because he is beautiful” (Maria, 12), “bad because he is naughty and smokes” (Carlos, 13), “bad because he smokes” (Andres, 12) and “he looks like someone that is hiding something bad” (Antonia, 13). The fact that the character is smoking in his portrayal seems to have been determinant for a small number of students, since one mentions that “[he can be] no character because no one in the Jack poems smokes” (Iago, 12). Of those that consider him positive, the commentaries included: “good, because he looks like a good boy” (Marina, 12), “[good] because he is happy” (Alex, 12), “[good] because he looks awesome” (Ricardo, 13) and “I think he is a surfer” (Carlos 12). The character trait ‘mischievous’ was not included on the selection of the sheet and was not added by any of the students.

In relation to his age, the majority of those who answered (72 students total) considered the character to be young (a total of 55 students). However, this does not amount to half of the subjects surveyed. The graphic is as follows:

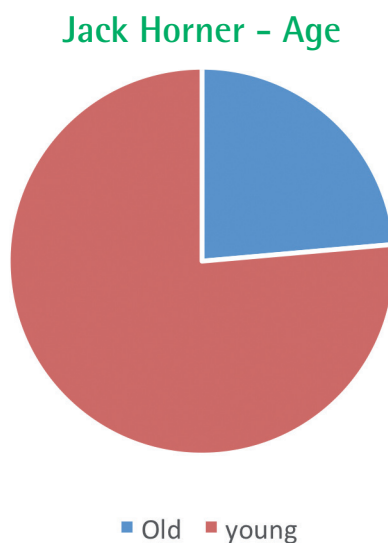
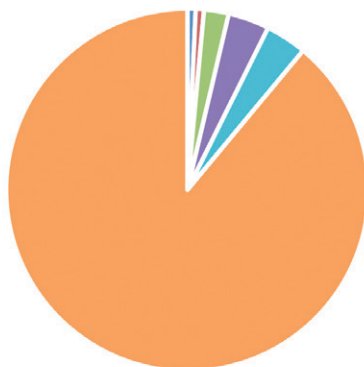


Figure 36: Jack Horner [*Fables*]: Estimated Age.

When inferring what character it is, the interpretation was not successful, with Jack be nimble and Jack Horner both being selected by five students each.

Jack Horner – Who is he?



■ Jack Frost ■ Jack Spratt ■ Jack and Jill ■ Jack be nimble ■ Jack Horner ■ no answer

Figure 37: Jack Horner [Fables]: Character selection

5.3 Jack from *Jack and Jill*



Jack and Jill is a 2009 film, translated into Spanish as *Jack y su gemela* (Jack and his twin). It was written by Ben Zook and adapted to screenplay by Steve Koren and

Adam Sandler, who stars as both characters. The movie is a family comedy rated PG (Parental Guidance Suggested), and recommended for 10+.

The personality traits selected by the students are mainly positive, with ‘good’ and ‘lucky’ adding up to 110 answers, and include ‘dumb’ as one of the main traits, with 58 answers.

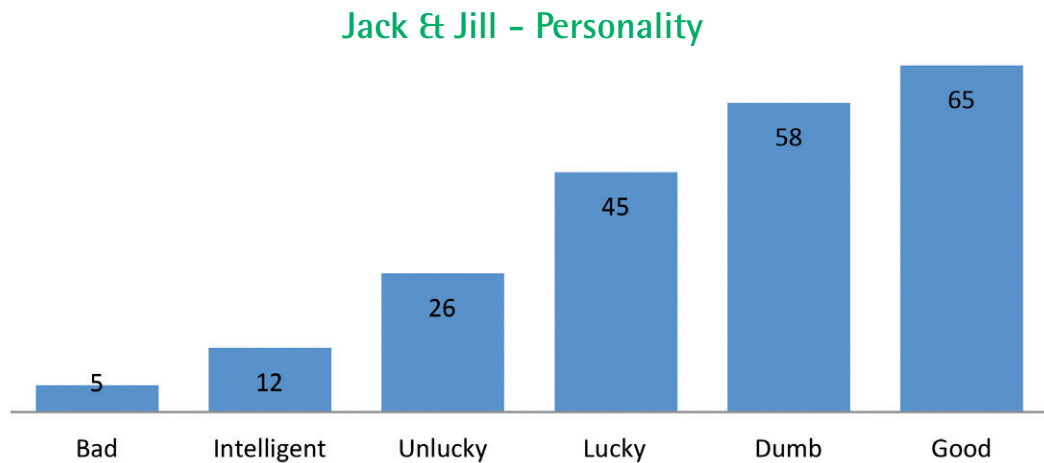


Figure 38: Personality Frequencies for the visual character of Jack (& Jill): Bar Graph.

The frequencies are distributed as follows:

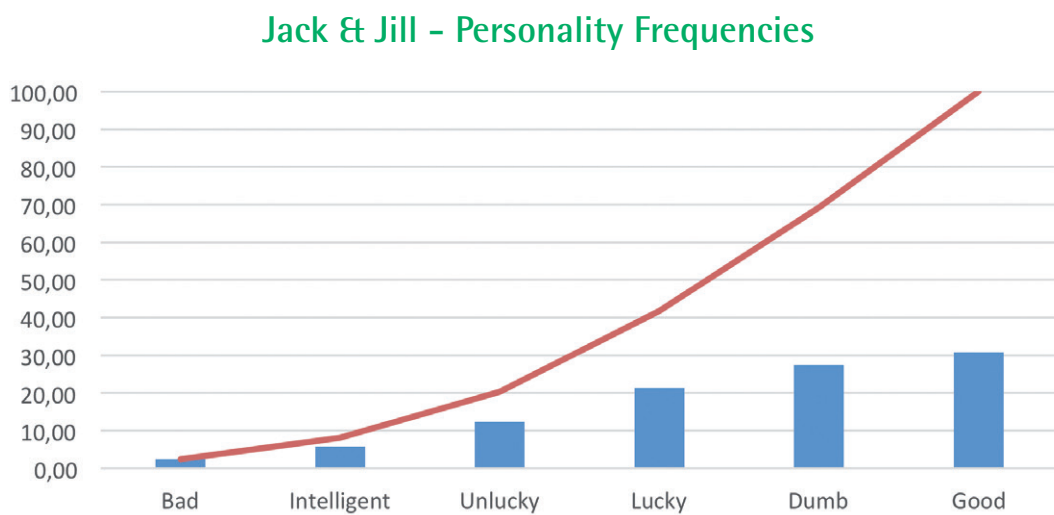


Figure 39: Personality Frequencies for the visual character of Jack (& Jill): Percentages

Considering the character 'dumb' has mainly added to him being deemed 'good', as some commentaries reflect: "good because they look foolish" (Javier, 12) and "[good because] he looks a little silly" (Luna, 12). However, some have considered 'dumb' as a negative trait as seen in "bad because they look dumb" (María, 12).

Most students who have selected an age distribution have opted for the character being old, with 46 answers, in contrast with 25 answers selecting young.

Jack & Jill - Age

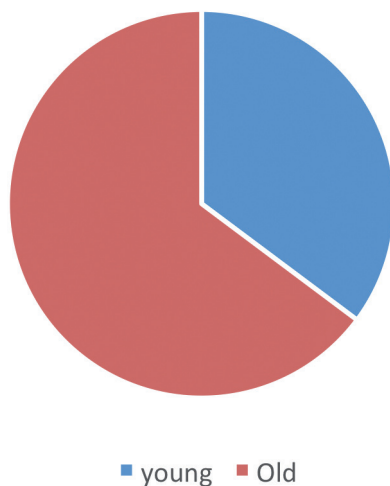


Figure 40: Jack [*Jack and Jill*]: Estimated Age.

The fact that the image includes two characters has proven significantly influential towards the selection of the character, as 20 students have selected Jack and Jill and 6 have selected Jack Spratt, “because he has a wife” (Nuria, 12). Nonetheless, the interpretation was mainly unsuccessful, with over 80% of students not selecting any character.

Jack & Jill - Who is he?

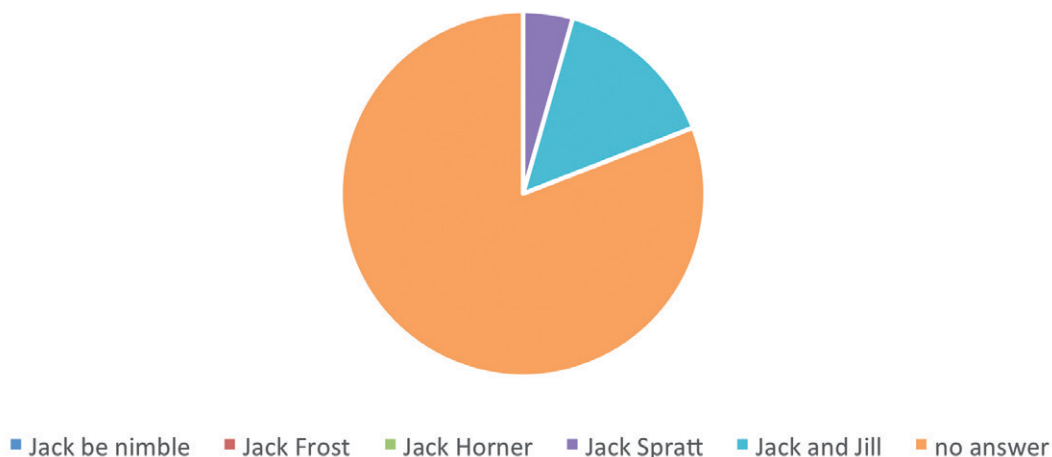


Figure 41: Jack [*Jack and Jill*]: Character selection

5.4 Jack Frost from *The Graveyard Book* graphic novel



Written originally by Neil Gaiman and adapted by P. Craig Russell into a graphic novel, *The Graveyard Book* was released in hardback in July 2014 and paperback in September, 2015 with various illustrators and divided into two volumes. This drawing from volume 1 of the book is illustrated by Kevin Nowlan.

The general perceptions of the personality traits are negative, with ‘bad’ and ‘unlucky’ dominating the results as can be seen in the graphics:

Jack Frost - Personality

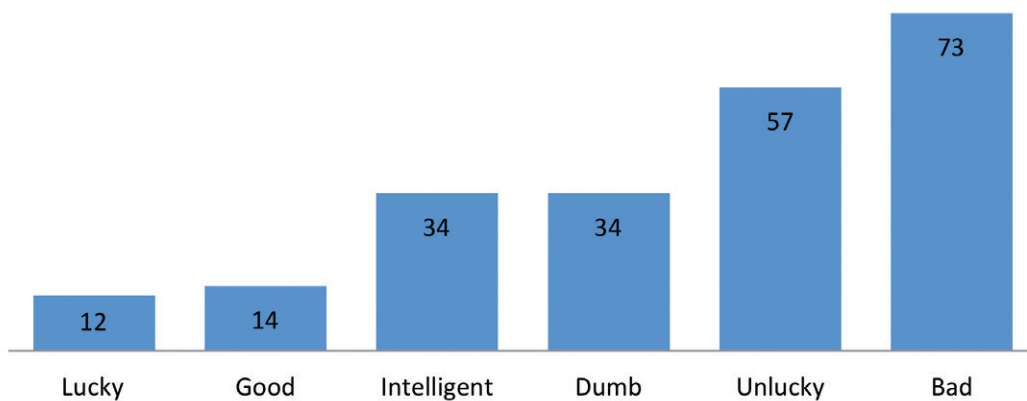


Figure 42: Personality Frequencies for the visual character of Jack Frost [*Graveyard Book* Graphic Novel]: Bar Graph.

Jack Frost - Personality Frequencies



Figure 43: Personality Frequencies for the visual character of Jack Frost [*Graveyard Book* Graphic Novel]: Percentages.

Here the connection between being bad and being unlucky can be made more easily. Most students underline the looks of the character when considering he is: “bad because his face looks bad” (Juan, 13), “[bad because] he looks like a killer (Nuria, 12), and “bad because he looks like a thief” (Mayte, 12).

He is mainly considered as being ‘old’ with 64 students having chosen that option.

Jack Frost - Age

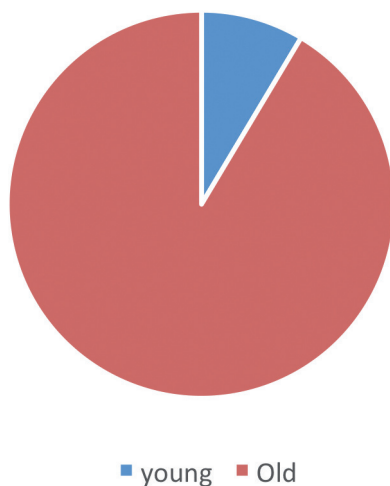
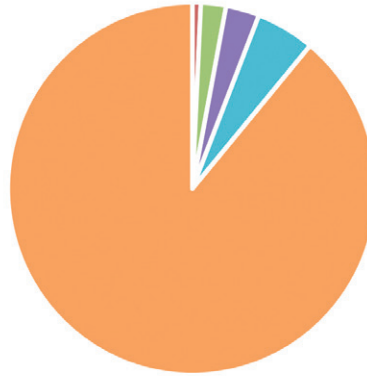


Figure 44: Jack Frost [*Graveyard Book* Graphic Novel]: Estimated Age.

In relation to the character interpretation, the result was unsuccessful, but those who selected which character he could be had mixed answers.

Jack Frost - Who is he?



■ Jack and Jill ■ Jack Horner ■ Jack Frost ■ Jack Spratt ■ Jack be nimble ■ no answer

Figure 45: Jack Frost [*Graveyard Book* Graphic Novel]: Character selection

The negativity of the character influenced the result of not being perceived as any Jack character, as seen in commentary: “can’t be any Jack character because he looks very bad” (Lucia, 12). Of those who selected an answer, seven students considered he could be Jack be nimble and four selected Jack Spratt. Jack be nimble was considered a possibility “because he looks athletic” (Jose, 12) . Of the three students that selected the Jack Frost possibility, one mentioned it was “because he steals, like Jack Frost” (Carles, 12).

5.5 Jack Spratt from *Puss in Boots* video game and *The Adventures of Puss in Boots* TV series



Jack Spratt is a character from the Dreamworks Animation Television studio *The Adventures of Puss in Boots* which has been aired on Netflix since January, 2015 with a fifth season released on July 28th, 2017. The character is voiced over by John Leguizamo. He appears mainly in season one, in episode 2 - *Moles*, episode 5 - *Adventure* and episode 9 - *Boots*. He is mainly considered a negative character in the series, as he is viewed as arrogant, egocentric and selfish.

Previous to being developed in the series, Jack Spratt appears in the video game *Puss in Boots* based on the homonymous movie, developed by Blitz Games for X360, Wii, PS3 and IMaginEngine for DS, released in late 2011. The *Puss in Boots* movie itself is a spin-off from the *Shrek* franchise, and the main villains are Jack and Jill.

The character perception is mainly positive with 'good', 'lucky' and 'intelligent' dominating. Only 34% of students considered the character to be 'bad'.

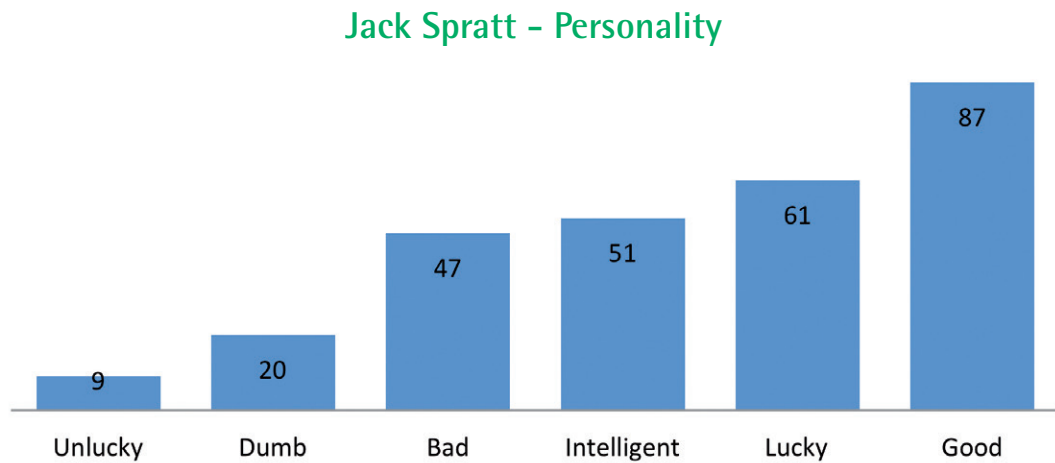


Figure 46: Personality Frequencies for the visual character of Jack Spratt [*The Adventures of Puss in Boots*]: Bar Graph.

The frequencies are as follows:

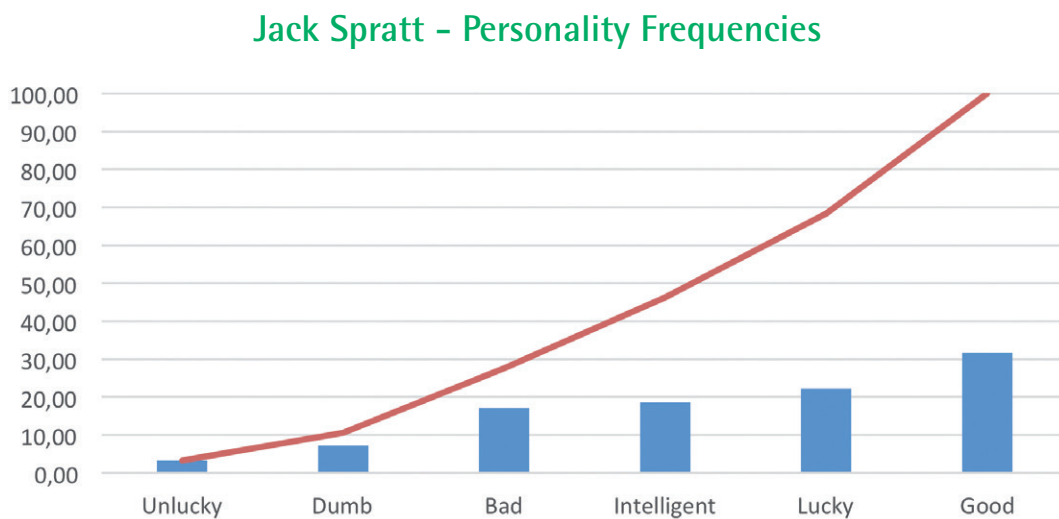


Figure 47: Personality Frequencies for the visual character of Jack Spratt [*The Adventures of Puss in Boots*]: Percentages.

The portrayal of the character with money seems to have influenced the positive perception of the character as the following commentaries were compiled: “he is good because he is rich and he does not need to be bad” (Maika, 12) and “good because he has money” (Ángel, 13). While contrasting opinions added he is “bad because he looks like someone who does not care about people” (Antonia, 13). Only two stu-

dents mentioned previous knowledge of the character, one through the video game (considering him ‘good’) and one through the TV show (not answering the selection).

He is mostly considered young, with a total of 62 students selecting the option, while 38 students decided he was old.

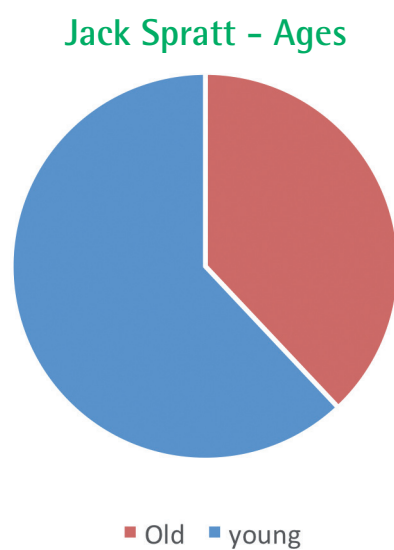
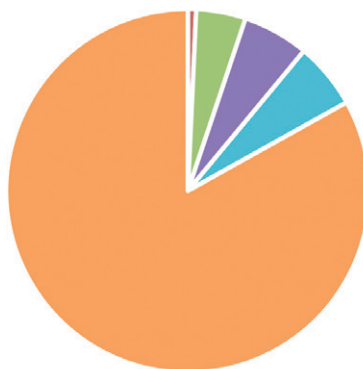


Figure 48: Jack Spratt [*The Adventures of Puss in Boots*]: Estimated Age.

The character selection is again unsuccessful, but varied. Jack be nimble and Jack Horner dominated having been chosen eight times each, while Jack Spratt was selected six times. Jack be nimble was considered an option “because he looks like a pirate, mischievous” (Amaliya, 12). The only student who considered he was Jack Frost mentioned it was “because he looks intelligent, is thin and tall” (Javier, 12).

Jack Spratt- Who is he?



■ Jack and Jill ■ Jack Frost ■ Jack Spratt ■ Jack Horner ■ Jack be nimble ■ no answer

Figure 49: Jack Spratt [*The Adventures of Puss in Boots*]: Character selection

5.6 Jack Frost from *Rise of the Guardians*



Rise of the Guardians is a Dreamworks Animation film that opened on the 21st of November, 2012. It was translated as *El Origen de los Guardianes* into Spanish and follows the main character Jack Frost, voiced

over by Chris Pine, as he joins other children's myths (Santa Claus, the Easter Bunny, the Tooth Fairy and Sandman) in protecting children against the Boogeyman. The film is a fantasy adventure rated PG (Parental Guidance Suggested). The film is based on *The Guardians of Childhood* book series, a collection of novels and picture books, written and illustrated by William Joyce.

As a stark contrast with the first Jack Frost of the answer sheet, the overwhelming majority of students consider this character as positive, with 82% of students selecting him as being 'good', followed by 'intelligent' and 'lucky'.

Jack Frost - Personality

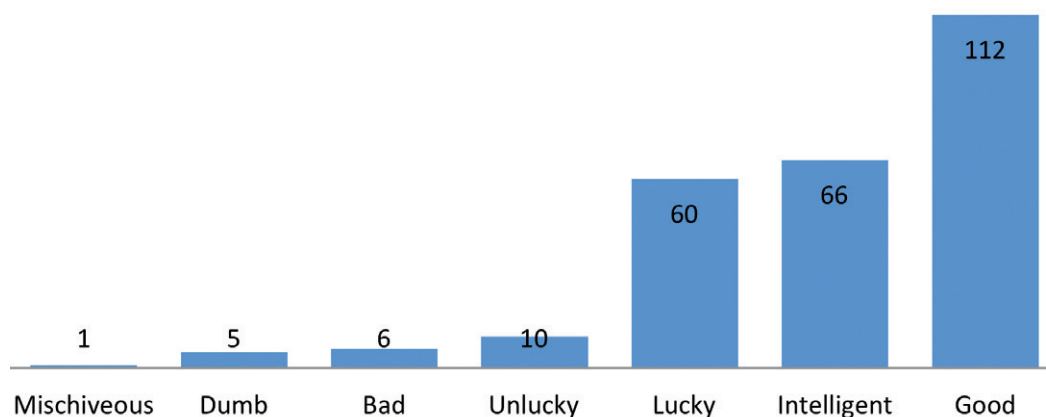


Figure 50: Personality Frequencies for the visual character of Jack Frost [*Rise of the Guardians*]: Bar Graph.

The total frequencies are as follows:

Jack Frost - Personality Frequencies

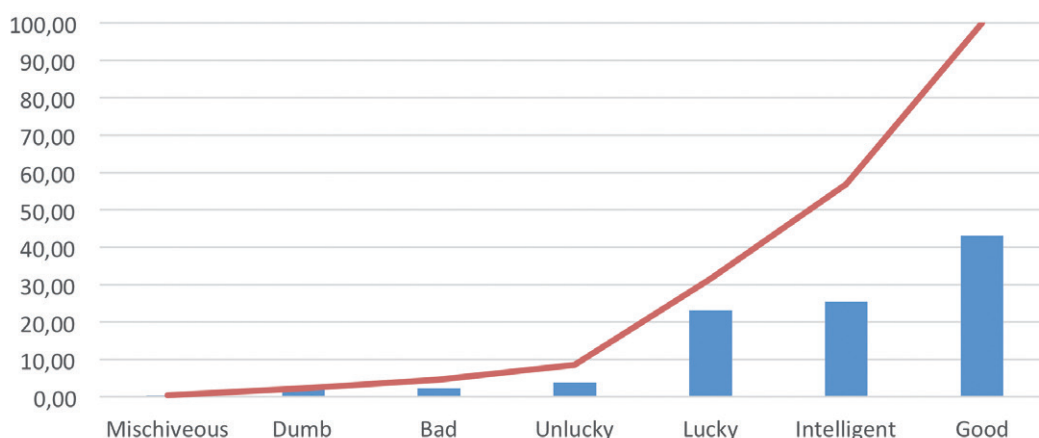


Figure 51: Personality Frequencies for the visual character of Jack Frost [*Rise of the Guardians*]: Percentages.

Almost all students also selected an age group (with a total of 127 answers), with 118 selections of young as the age group of the character. The association with the character's portrayed age and the perception of his personality as being 'good' seemed to be connected in many students; as an example, a comment mentions "I think he seems cool. Because he looks like a kid" (Antonia, 13).

Jack Frost - Age

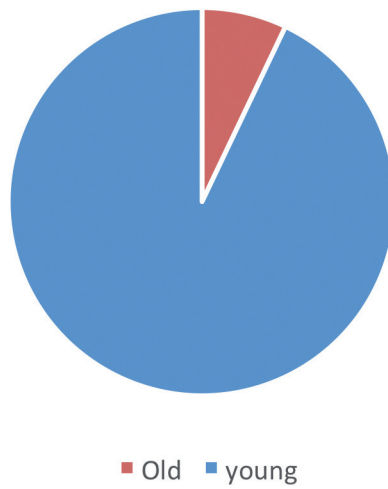


Figure 52: Jack Frost [*Rise of the Guardians*]: Estimated Age.

The character selection was the most successful of all, with a lot of students having previous knowledge of the character correspondence and thus selecting him from the list, adding to a total of 53 students selecting Jack Frost. Nonetheless, a total of 78 students did not select any correspondence.

Jack Frost - Who is he?

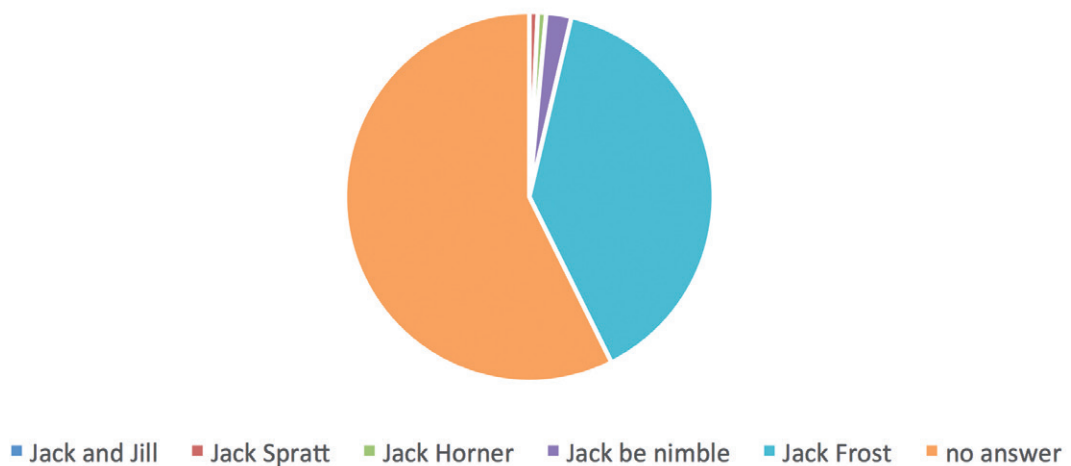


Figure 53: Jack Frost [*Rise of the Guardians*]: Character selection

5.7 Reflections and conclusions

There are several criticisms the case study can receive, some due to technical deficiencies and others due to personal decisions. On the one hand, my intention, with the selection of rhymes for the study was that it was as varied as possible. I wanted each class to be able to have at least five different groups doubled, to get a varied response. This entailed a less detailed analysis of each rhyme, especially for those students who had not reacted to it specifically. Although all the rhymes were read aloud and all the character-traits were gathered on the board as a group –with each individual group sharing their inferences on their group character– the result was that the assumptions made by one group had to be taken by all the class. This could possibly affect the outcome of the selection of one of the visual images as a Jack character. However, since the results did not increase in accuracy when a group had to selected their own character, I would not consider this to represent a significant impairment.

On the other hand, it would be interesting to present this type of analysis to children from the source culture, who have been familiar with the rhymes for a longer period, since the character selection might have very different results. However, as reported by Scholastic, and regardless of the proven benefits in speech and literacy learning, in England “just 36 per cent of parents regularly use nursery rhymes with their children, with almost a quarter saying that they have never sung a nursery rhyme with their child” (Scholastic Education PLUS).

The character selection also follows varied criteria, since I was more

interested in using different types of individuals that could portray specific personality traits through their image than selecting specific adaptation type images. For this reason, the sources vary: there are characters from illustrations (therefore, not a media to accompany the text, an interpretation of the text itself and possibly not considered an adaptation as such by some scholars), graphic novels, films with real people, animation films, and videogames. When having to select a character, the children were specifically informed about that any of the Jacks could be used a number of times and might be repeated or not used at all.

Being in a group classroom setting, however, students could influence each other. In one of the classrooms, for example, a student, when given the character selection sheet, shouted out loud “that is Jack Frost, from *Guardians of the Galaxy*”. Those class results, however, did not vary substantially from other class results. I would suggest that, for future reception analyses, the information sheets be computer-based, which I know is already being implemented in various literacy and second language acquisition tests. With the use of computers the students would have a stronger perception of doing something fun and independent, and possibly more students would feel compelled to answer even if they were unsure about their inferring.

It would also be interesting –and a computer-based study allows this– that the analyses were not static, that is, not based on images, but on actions, when possible. Thus, if the selected character belongs to a movie, the student

could see a clip of the character in action – or if the selected character belongs to a graphic novel, that the student could read one or two pages to follow the character's action, as children's literature normally defines its characters through their actions and decisions more than personal reflection.

The character selection has proven to be a failure. As there is an average total of 11.4% of correct answers in the case study inferential study, the relevance of visual adaptations is paramount. The case study concludes that adolescents are clearly not able to discern intertextual characters that do not belong in their culture or they are not familiar with, even if one of them is in a blockbuster movie: although the inferential results for the DreamWorks film offered the highest amount of correct answers, it was still only 39% of participants that connected the Jack Frost nursery rhyme character to the *Guardians of the Galaxy* character.

Again, further research should be done with source culture children, different background children in both source and target cultures, and other types of intertextual references. I consider it would be interesting to follow up with analyses such as those presented by Stephens in relation to story-telling assumptions in general (Stephens, 1992). The results of the case study also open the discussion on translation of intertextual references. The data from the case-study show that intertextual allusions and references do not cross cultures in children's literature, and pose the question of how these references change diachronically in the source culture itself. For example, it would be interesting

to ask a sample group of adults and children about the intertextual references in *Alice in Wonderland*.

In contrast, unless the characters are specifically presented to be ambivalent, participants such as those in this case study make immediate assumptions in relation to images. These assumptions undoubtedly follow those of the culture that has adapted the images and is, subsequently, impacting a much larger audience. This speaks loudly about the need for visual literacy, since these images are creating, preserving and disseminating children's discourse canons. It also exemplifies how "modernity – print, graphic reproductions, and now, of course, television" is what gives familiarity (and subsequently only one portrayal) to oral transmission figures (Warner, 1998: 42).

As a result, Jack Frost from *The Graveyard Book* is presumed to be bad and old (as considered by 91% in both of his portrayals), while Jack Frost from *Rise of the Guardians* is presumed to be good and young (97%). Bad characters are mostly considered unlucky – since they normally do not succeed in their schemes in children's storylines. Jack, from *Jack and Jill*, is considered good and dumb – Adam Sandler excels in his stereotypical role and this is easily deduced by the viewer; Jack Horner and Jack Spratt are considered good and lucky. Participants commented about Jack Spratt that he is "good because he is rich and he does not need to be bad" (Maika, 12) and "good because he has money" (Ángel, 13). This offers an interesting insight into current sociopolitical situations and creates a link between wealth and morality.

Intertextuality, as the main carrier of ideology in culture, is a powerful tool to create a community and to pinpoint and define “otherness”. The audiovisual impact on children’s and adolescent’s discourse has proven to redefine intertextual references. The case study results illustrate that this audiovisual impact can influence and create assumptions cross-culturally. In an increasingly connected world, if there is a dominant culture exporting a single visual representation of any type of intertextual references, that representation can very well overpower any other.

The current trend is to confront the traditional roles of characters in order to present innovative storylines, presumably creating a base-change in the intertextual references proposed (as seen in *Shrek*, *Despicable Me* and the overwhelming success of minions, *Fungus the Boogieman* adaptation or *Hotel Transylvania*). This trend could relate to the carnivalistic tradition of upside-down roles; that is, unexpected characters becoming heroes. However, they become so by representing the main ideological assumptions of the culture (protecting family, worrying about children, protecting children’s innocence, fighting injustice). The canon, therefore, engulfs the transgression and brings it tamely into the mainstream. Other studies have analyzed how this also takes place with the introduction of racially diverse characters and gender-changing roles, and whether this new trend is actually resulting in a variation in ideologies or is simply a collection of token samples. What needs to be underlined is that intertextuality can be the indicator of any type of cultural base change, whether it is generational, gender-related, racial, ethnic or class-related. The

way intertextuality is represented and, more importantly, perceived, offers a set of discourse and cultural markers that impact upon the acculturation of the child, underlining which ideological assumptions are considered appropriate and which are to be discarded.

Intertextual references in visual media can have a great impact not only on the homogenization of culture but also on the abilities of children and adolescents to acquire new cultural references. Perhaps the only way to meet and, if necessary, challenge these assumptions is through an education that helps children, adolescents, –and adults– to recognize them.

ANNEX 2

Nursery Rhyme Analysis: Raw Data

	Syllables in English	Syllables in Spanish (original translation)	Syllables in Spanish (personal translation)
First rhyme	9	12	11
	6	12	9
	9	12	11
	6	12	9
	10	12	11
	8	12	9
	9	12	11
	8	12	9
Second rhyme	7	8	8
	5	8	6
	8	8	8
	6	8	6
	8	8	8
	7	8	6
	8	8	8
	7	8	6
	8	8	8
	6	8	6
	8	8	8
	4	5	6
Third rhyme	11	12	11
	9	12	11
	11	12	11
	8	12	9
	12	12	11
	9	12	11

	Syllables in English	Syllables in Spanish (original translation)	Syllables in Spanish (personal translation)
	11	13	11
	9	12	9
	12	12	11
	8	12	11
	12	12	11
	8	12	9
Fourth rhyme	9	12	7
	10	12	7
	9	12	7
	10	12	7
	10	12	7
	10	12	7
Fifth rhyme	7	6	8
	7	6	8
	7	6	8
	6	6	8
Sixth rhyme	10	12	11
	8	12	11
	10	12	11
	10	12	11
	10	12	11
	9	12	11
	9	12	11
	10	12	11
	10	12	11
	8	12	11
	10	12	11
	10	12	11

	Syllables in English	Syllables in Spanish (original translation)	Syllables in Spanish (personal translation)
Seventh rhyme	8	8	8
	7	8	8
	8	8	8
	7	8	8
Eighth rhyme	11	12	6
	11	12	6
	12	12	6
	9	12	7
Ninth rhyme	4	7	7
	3	4	7
	4	7	7
	3	4	7
	4	5	6
	3	4	4
	4	5	6
	3	4	4
Tenth rhyme	12	11	12
	11	11	12
	12	12	12
	12	12	12
	11	12	11
	11	12	11
	11	12	11
	11	12	11

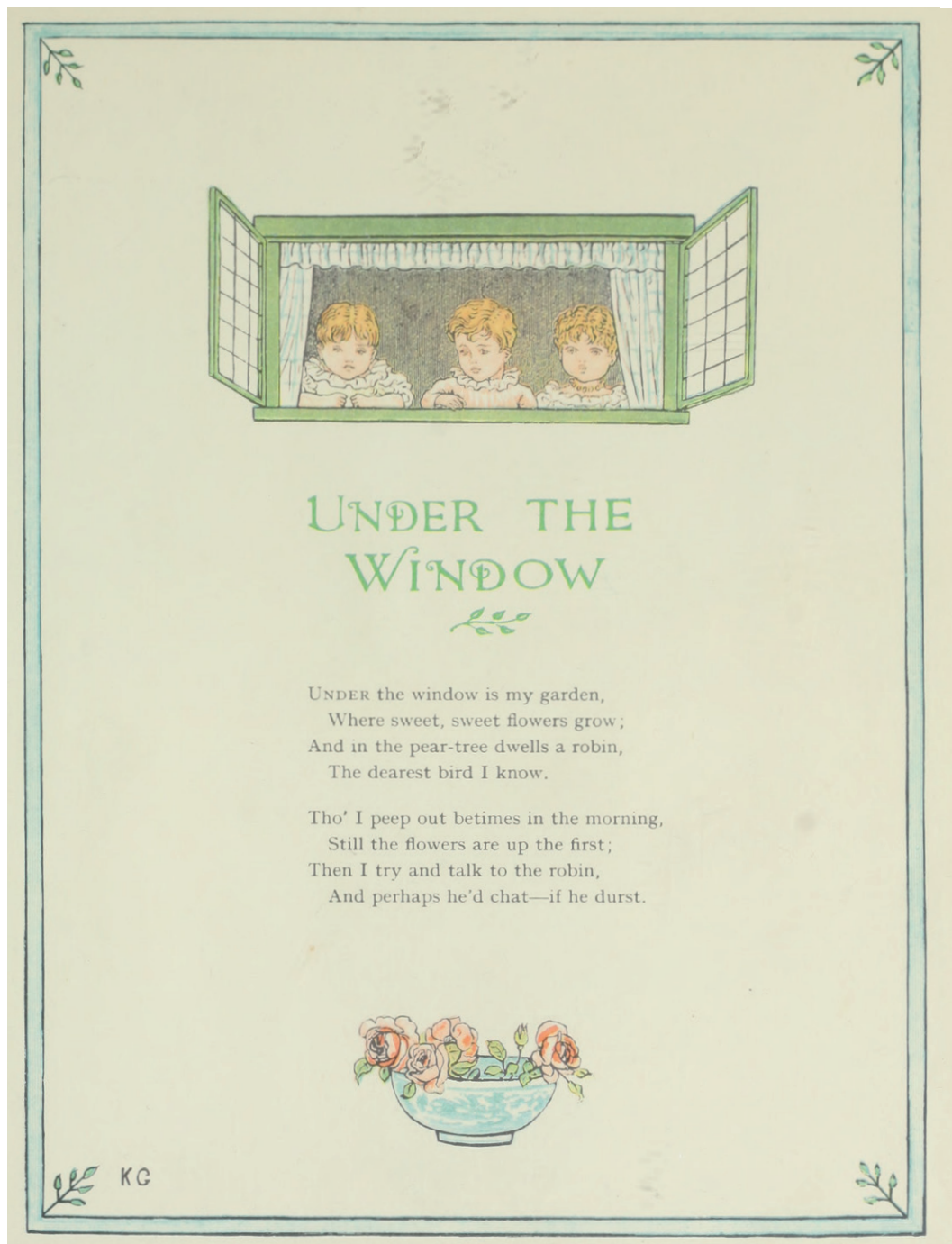
	Feet in English	Syllables in Spanish (original translation)	Syllables in Spanish (personal translation)
First rhyme	3	12	11
	4	12	9
	4	12	11
	3	12	9
	4	12	11
	3	12	9
	3	12	11
	3	12	9
	3	12	9
Second rhyme	4	8	8
	3	8	6
	4	8	8
	3	8	6
	4	8	8
	3	8	6
	4	8	8
	3	8	6
	4	8	8
	3	8	6
	4	8	8
	3	8	6
	4	8	8
	3	8	6
	4	8	8
3	5	6	
Third rhyme	4	12	11
	3	12	11
	4	12	11
	3	12	9
	4	12	11
	3	12	11
	4	13	11
	3	12	9
	3	12	9

	Feet in English	Syllables in Spanish (original translation)	Syllables in Spanish (personal translation)
	4	12	11
	3	12	11
	4	12	11
	3	12	9
Fourth rhyme	4	12	7
	4	12	7
	4	12	7
	4	12	7
	4	12	7
	4	12	7
Fifth rhyme	4	6	8
	3	6	8
	4	6	8
	3	6	8
Sixth rhyme	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
	4	12	11
Seventh rhyme	3	8	8

	Feet in English	Syllables in Spanish (original translation)	Syllables in Spanish (personal translation)
	3	8	8
	3	8	8
	3	8	8
Eighth rhyme	4	12	6
	4	12	6
	4	12	6
Ninth rhyme	3	12	7
	2	7	7
	2	4	7
	2	7	7
	2	4	7
	2	5	6
	2	4	4
	2	5	6
Tenth rhyme	2	4	4
	4	11	12
	4	11	12
	4	12	12
	4	12	12
	4	12	11
	4	12	11
	4	12	11
	4	12	11

ANNEX 3

Corpus Analysis: Raw Material



UNDER THE WINDOW



UNDER the window is my garden,
Where sweet, sweet flowers grow;
And in the pear-tree dwells a robin,
The dearest bird I know.

Tho' I peep out betimes in the morning,
Still the flowers are up the first;
Then I try and talk to the robin,
And perhaps he'd chat—if he durst.



KG



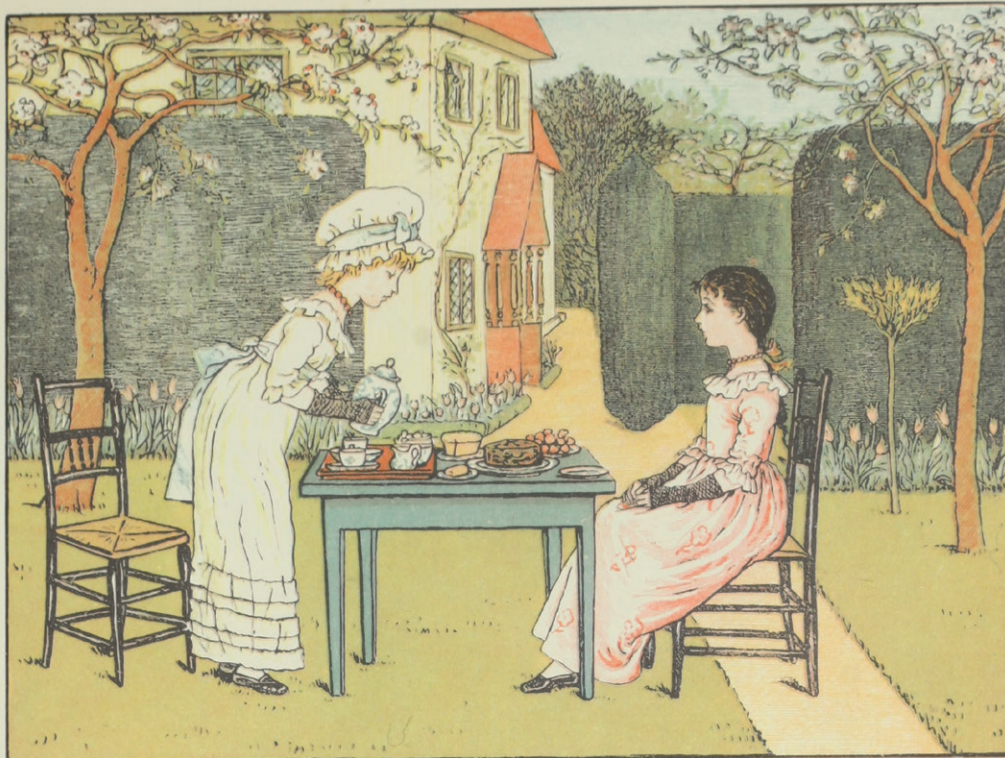
Will you be my little wife,
If I ask you? Do!
I'll buy you such a Sunday frock,
A nice umbrella, too.

And you shall have a little hat,
With such a long white feather,
A pair of gloves, and sandal shoes,
The softest kind of leather.

And you shall have a tiny house,
A beehive full of bees,
A little cow, a largish cat,
And green sage cheese.



K G



You see, merry Phillis, that dear little maid,
 Has invited Belinda to tea;
 Her nice little garden is shaded by trees—
 What pleasanter place could there be?

 There's a cake full of plums, there are strawberries too,
 And the table is set on the green;
 I'm fond of a carpet all daisies and grass—
 Could a prettier picture be seen?

 A blackbird (yes, blackbirds delight in warm weather,)
 Is flitting from yonder high spray;
 He sees the two little ones talking together—
 No wonder the blackbird is gay!



K.C.



THREE tabbies took out their cats to tea,
As well-behaved tabbies as well could be:
Each sat in the chair that each preferred,
They mewed for their milk, and they sipped and purred.
Now tell me this (as these cats you've seen them)—
How many lives had these cats between them?

LITTLE Fanny wears a hat
Like her ancient Grannie;
Tommy's hoop was (think of that!)
Given him by Fanny.



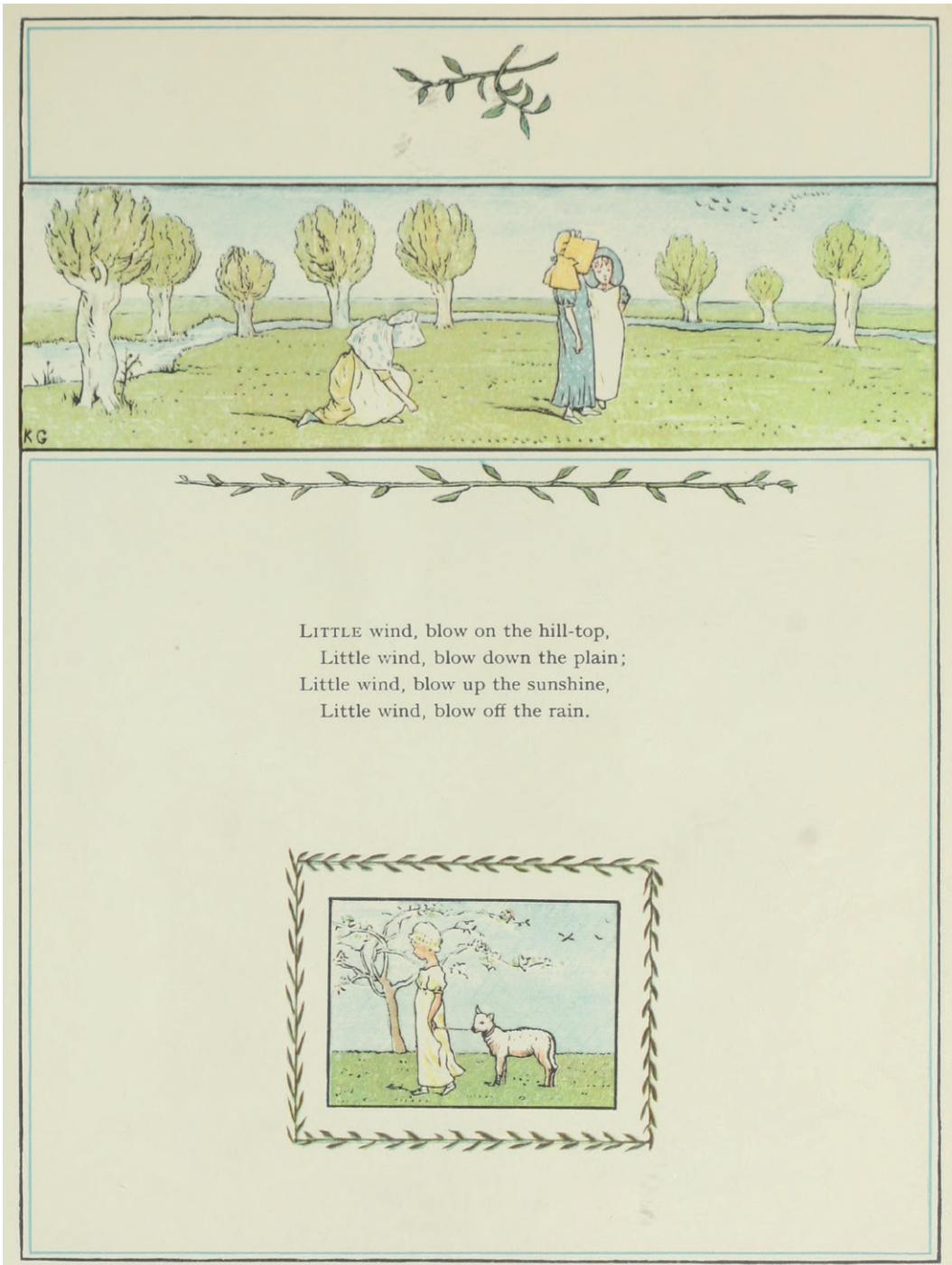


"MARGERY BROWN, on the top of the hill,
Why are you standing, idle still?"
"Oh, I'm looking over to London town;
Shall I see the horsemen if I go down?"

"Margery Brown, on the top of the hill,
Why are you standing, listening still?"
"Oh, I hear the bells of London ring,
And I hear the men and the maidens sing."

"Margery Brown, on the top of the hill,
Why are you standing, waiting still?"
"Oh, a knight is there, but I can't go down,
For the bells ring strangely in London town."





INDEED it is true, it is perfectly true;
Believe me, indeed, I am playing no tricks;
An old man and his dog bide up there in the moon,
And he's cross as a bundle of sticks.



KG



SCHOOL is over,
Oh, what fun!
Lessons finished,
Play begun.
Who'll run fastest,
You or I?
Who'll laugh loudest?
Let us try.

K. G.



"LITTLE Polly, will you go a-walking to-day?"

"Indeed, little Susan, I will, if I may."

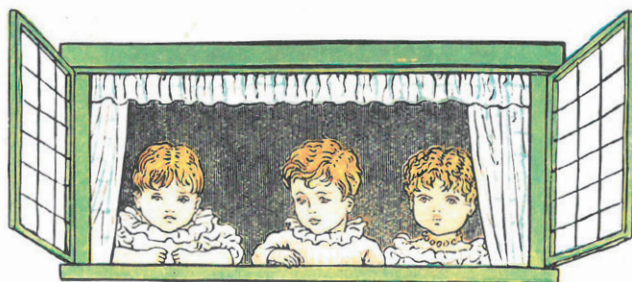
"Little Polly, your mother has said you may go;
She was nice to say 'Yes;' she should never say 'No.' "

"A rook has a nest on the top of the tree—

A big ship is coming from over the sea:

Now, which would be nicest, the ship or the nest?"

"Why, that would be nicest that Polly likes best."



AL PIE DE MI VENTANA



HAY UN jardincillo al pie de mi ventana
en el que se ufanan mil flores hermosas.
Allí un petirrojo construyó su nido
y canta entre lirios, jazmines y rosas.

Por más que madrugue, las flores encuentro
siempre acicaladas de pies a cabeza.
Dime, petirrojo, ¿las viste lavarse?
El ave se calla y muerde una cereza.



KG



«¿DAMOS un paseo, Polly, amiga mía?»
«Si mamá me deja, te acompañaría.»
«Hace muy buen tiempo, no dirá que no.
Y si no te atreves, se lo pido yo.»

Por fin su mamá permiso le ha dado
y las dos se lanzan por el verde prado.
Pero al poco rato se pone a llover
y las amiguitas tienen que volver.



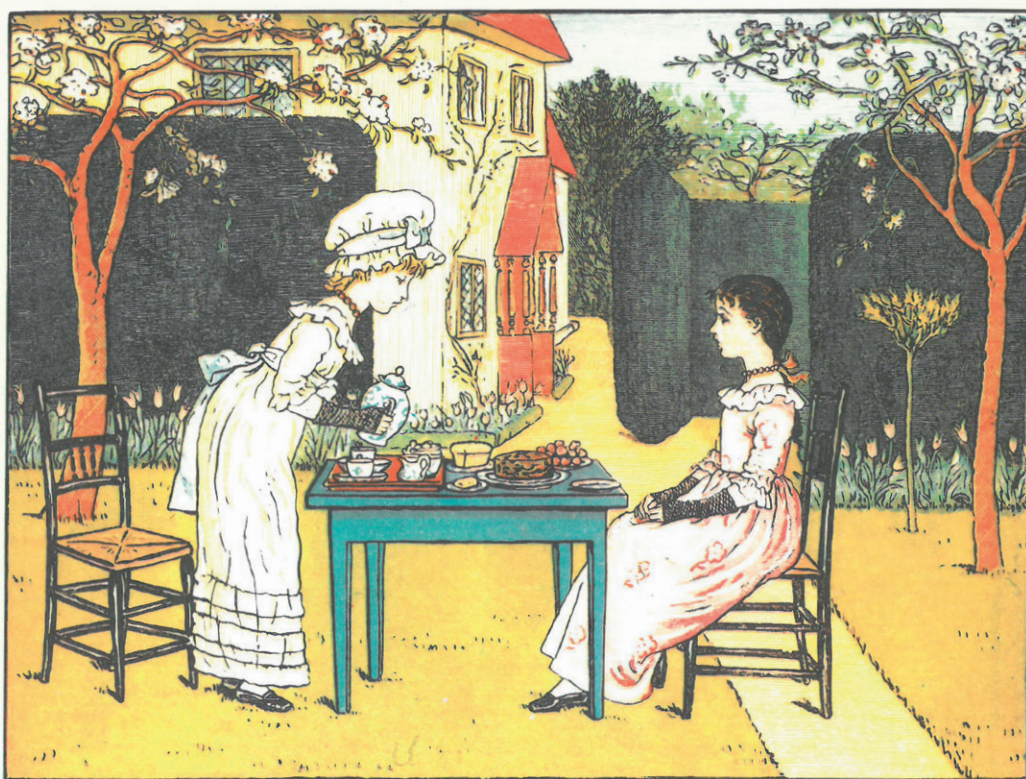
¿QUIERES ser mi mujercita,
si te lo pido, chiquilla?
Te compraré un vestidito
y una sombrilla.

Un fino chal y un sombrero
con una pluma graciosa
y unos guantes elegantes
de color rosa.

Y tendrás una casita
con un gatito travieso
y una despensa repleta
de miel y queso.



KG



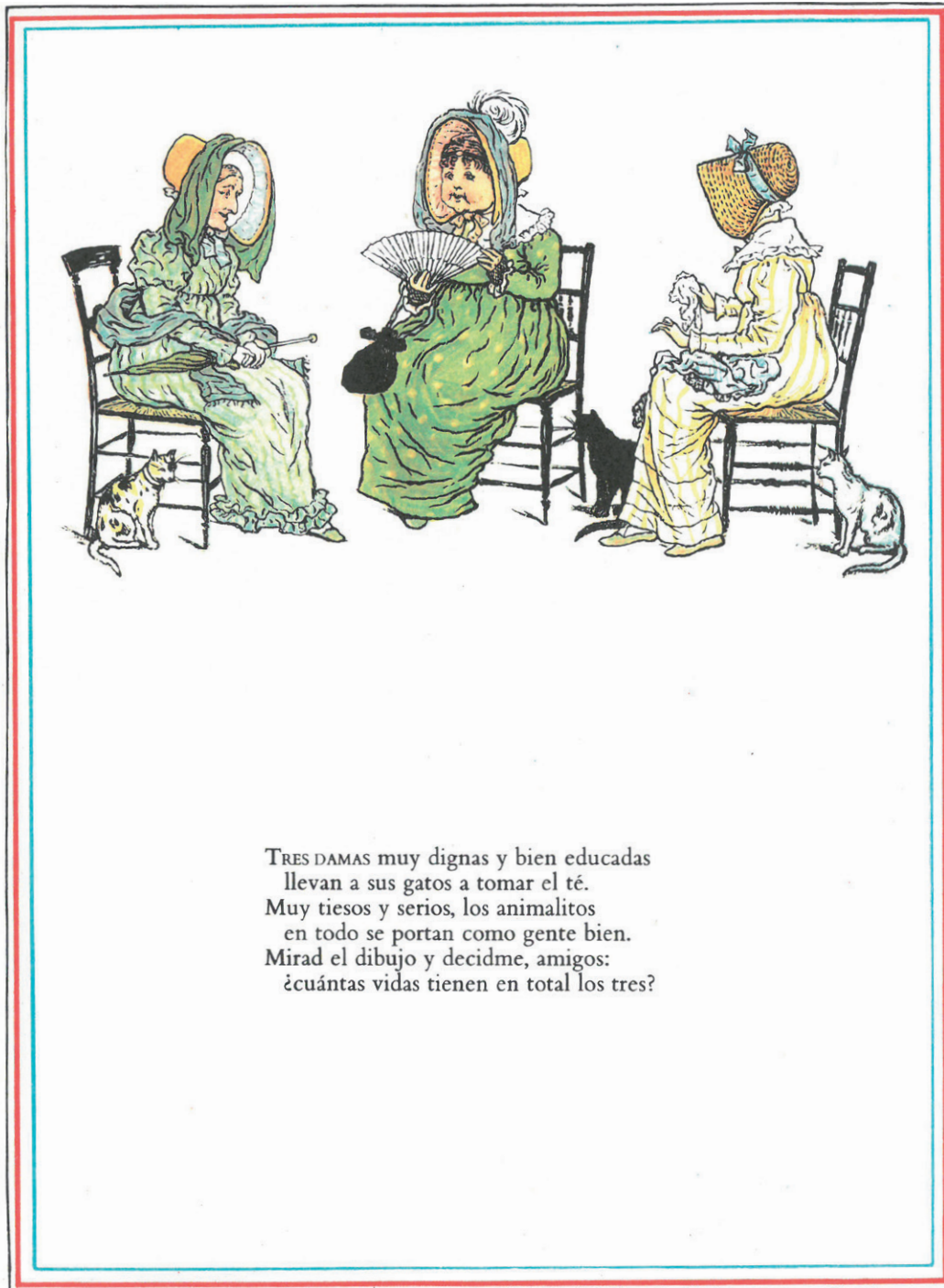
MARÍA Y BELINDA meriendan y charlan
a la fresca sombra de un árbol en flor,
entre tulipanes y arbustos frondosos.
¿Sabéis, amiguitos, de un lugar mejor?

María y Belinda se sirven, alegres,
tarta de ciruelas, fresas perfumadas,
y sus pies descansan sobre húmedo césped
desde el que las miran mil flores doradas.

Un mirlo risueño brinca entre las ramas,
pues ama la luz y el calor del verano;
observa a las niñas, que beben y charlan,
se posa en la mesa y come de su mano.



K.C.



TRES DAMAS muy dignas y bien educadas
llevan a sus gatos a tomar el té.
Muy tiosos y serios, los animalitos
en todo se portan como gente bien.
Mirad el dibujo y decidme, amigos:
¿cuántas vidas tienen en total los tres?

FANNY va vestida
como una gran dama.
Tommy tiene un aro
que le dió su hermana.



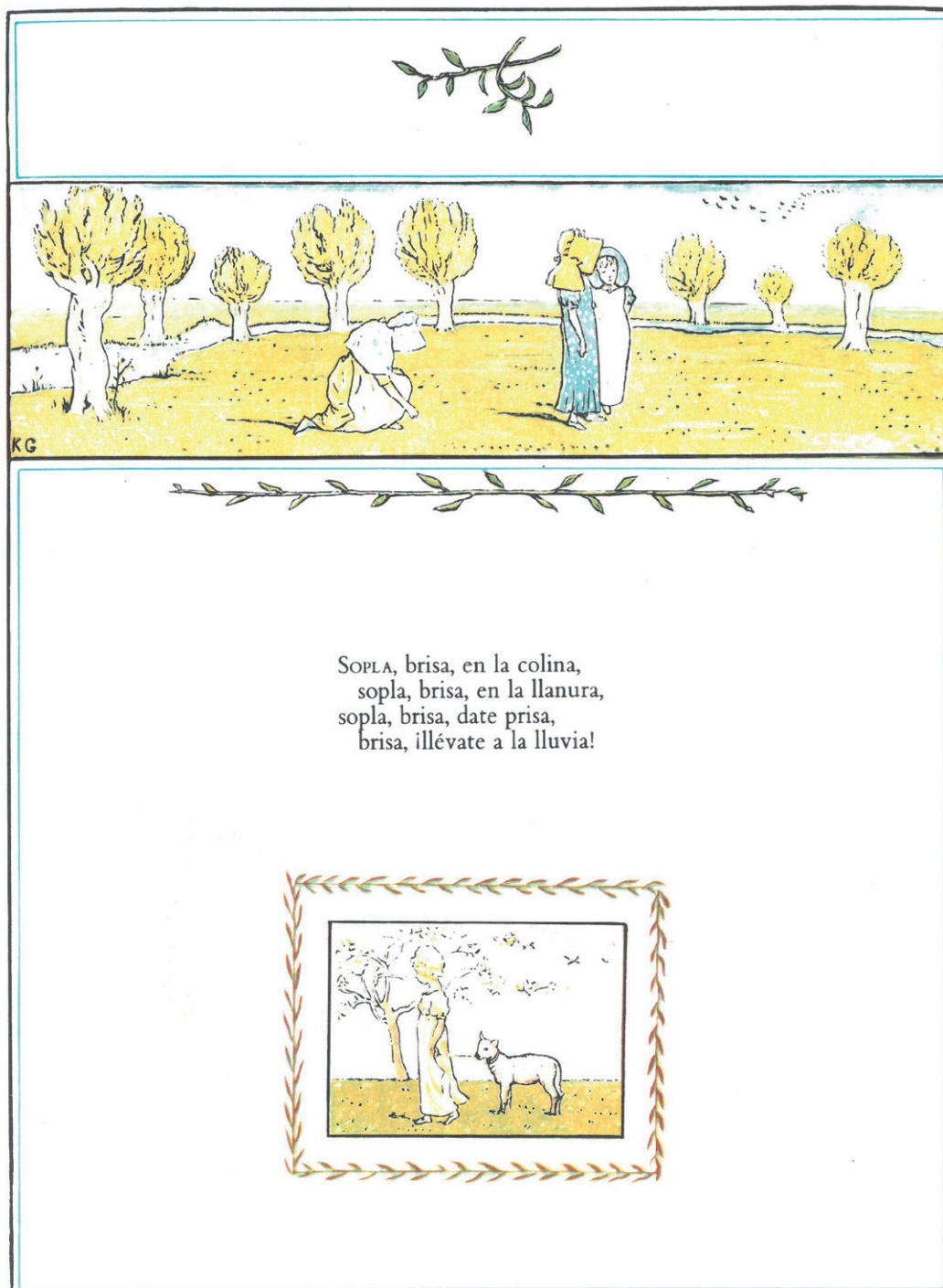


«MARGARITA PÉREZ, querida vecina,
¿qué estás contemplando desde la colina?»
«Estoy contemplando una hermosa ciudad:
parece un juguete, pero es de verdad.»

«Margarita Pérez, querida vecina,
¿qué estás escuchando desde la colina?»
«Estoy escuchando toque de campanas,
ladrido de perros y croar de ranas.»

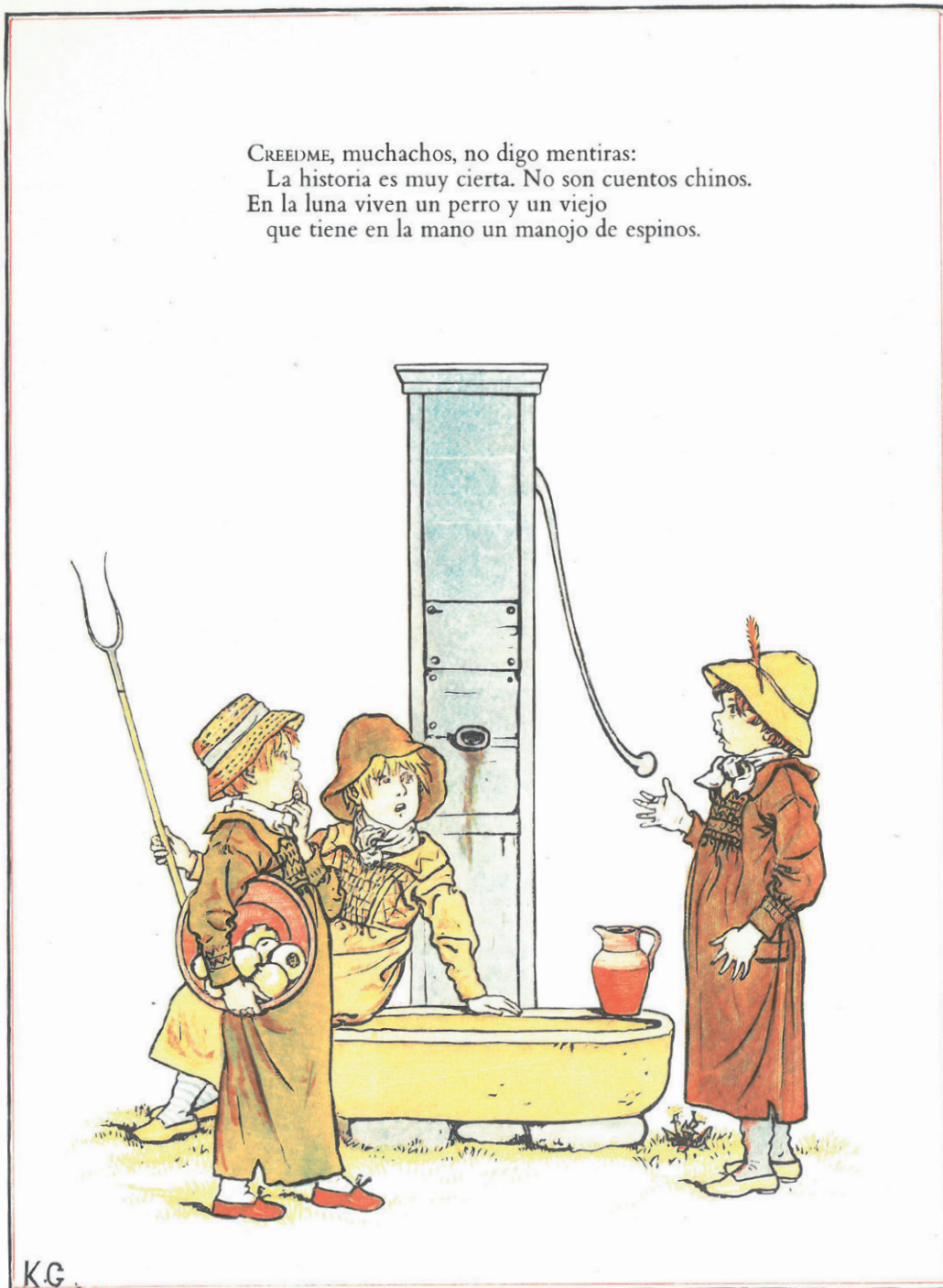
«Margarita Pérez, querida vecina,
dime a quién esperas en esta colina.»
«Espero a un muchacho que me ha prometido
que, si yo le quiero, será mi marido.»





SOPLA, brisa, en la colina,
sopla, brisa, en la llanura,
sopla, brisa, date prisà,
brisa, illévate a la lluvia!

CREEDME, muchachos, no digo mentiras:
La historia es muy cierta. No son cuentos chinos.
En la luna viven un perro y un viejo
que tiene en la mano un manojito de espinos.





EL COLEGIO terminó:
¡qué alegría!
Ahora vamos a jugar
todo el día.
¿Quieres nadar,
sí o no?
¿Quién corre más,
tú o yo?

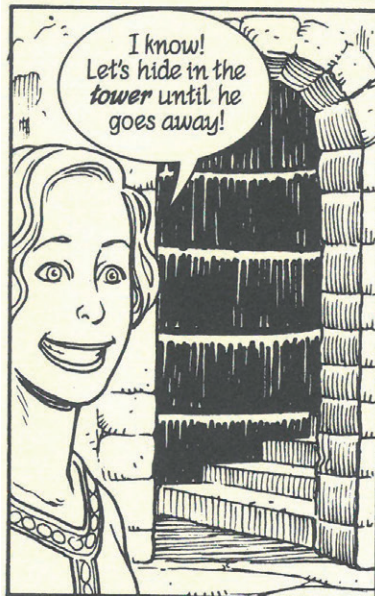
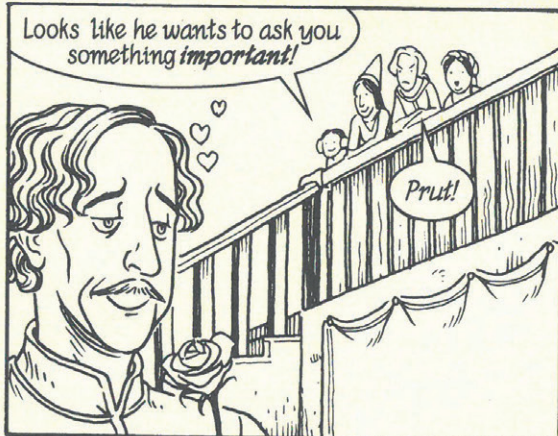
K.G.



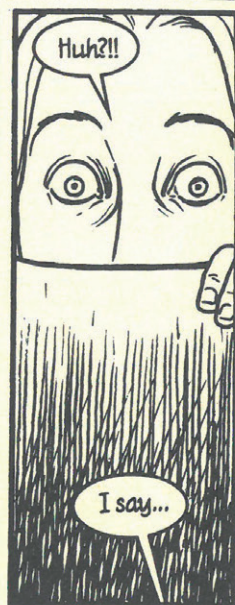
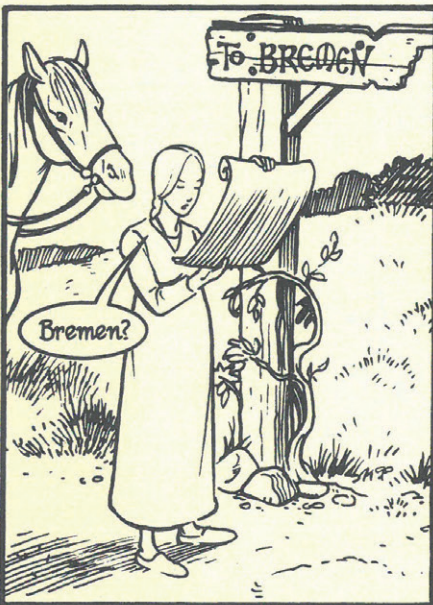
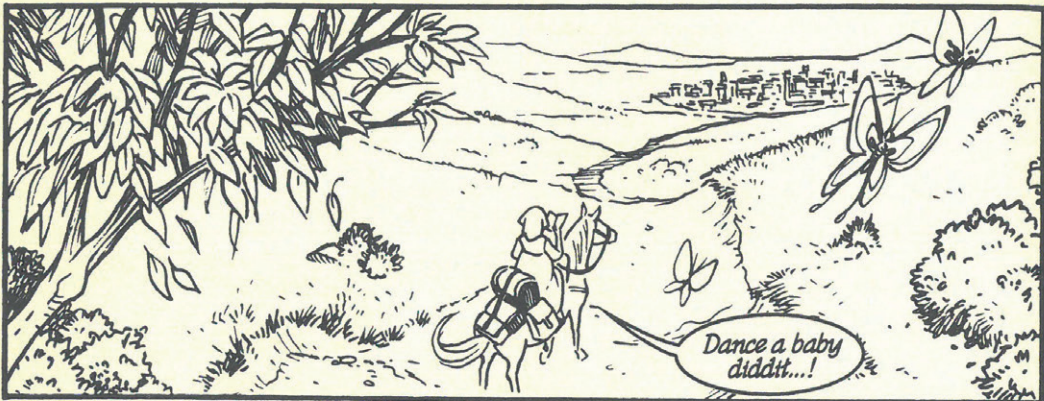
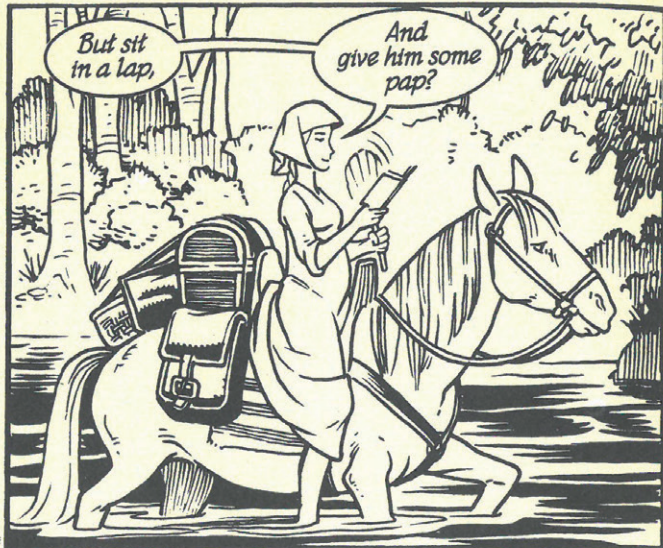
«¿DAMOS un paseo, Polly, amiga mía?»
«Si mamá me deja, te acompañaría.»
«Hace muy buen tiempo, no dirá que no.
Y si no te atreves, se lo pido yo.»

Por fin su mamá permiso le ha dado
y las dos se lanzan por el verde prado.
Pero al poco rato se pone a llover
y las amiguitas tienen que volver.

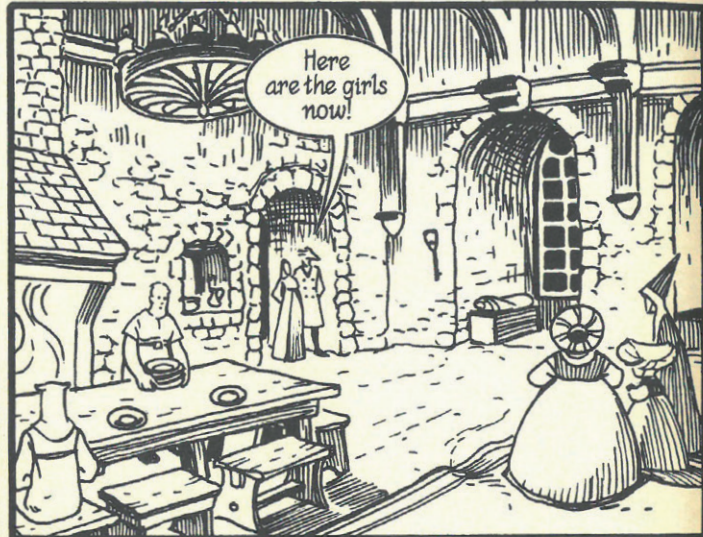
• CASTLE WAITING •



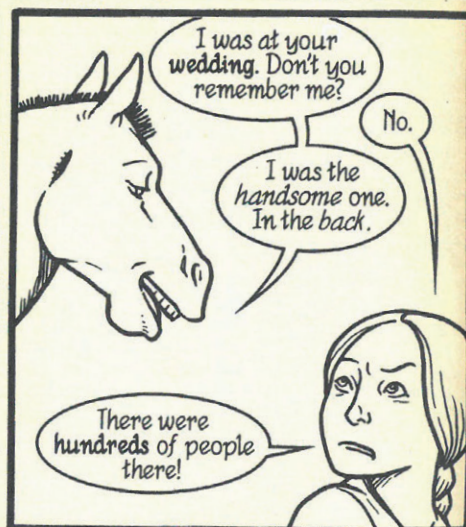
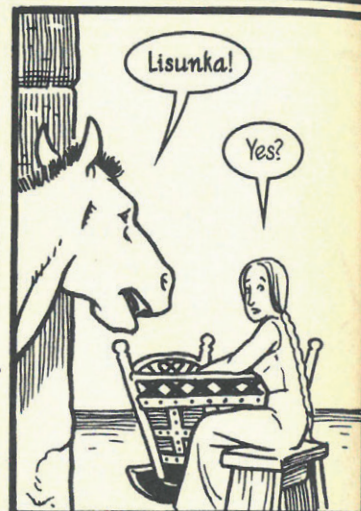
• CASTLE WAITING •



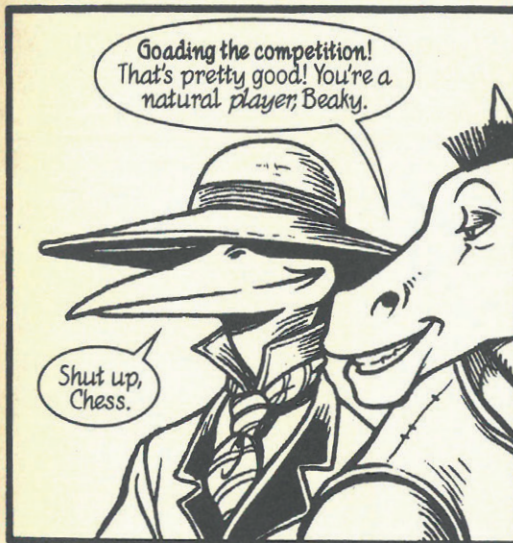
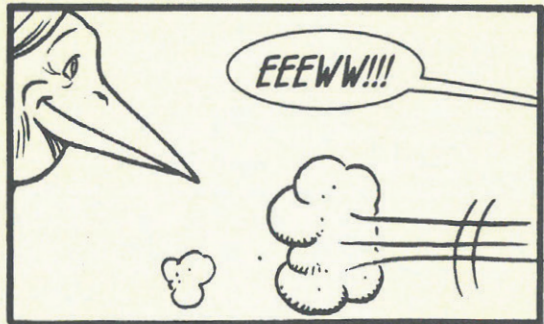
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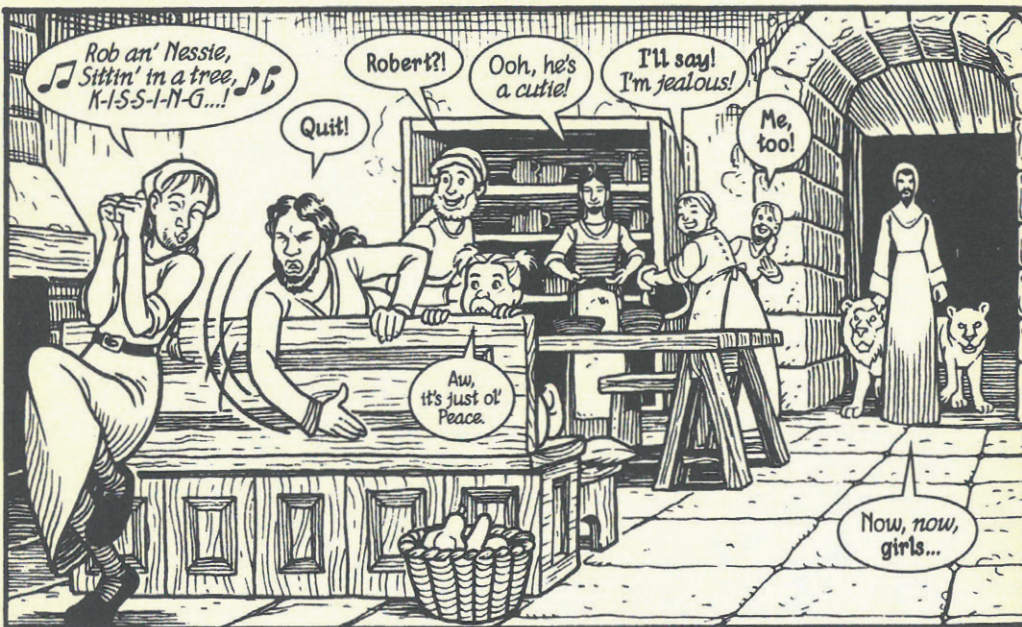
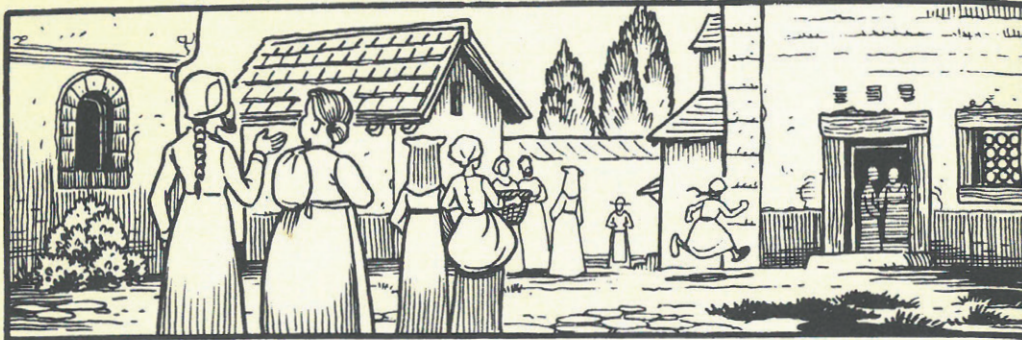
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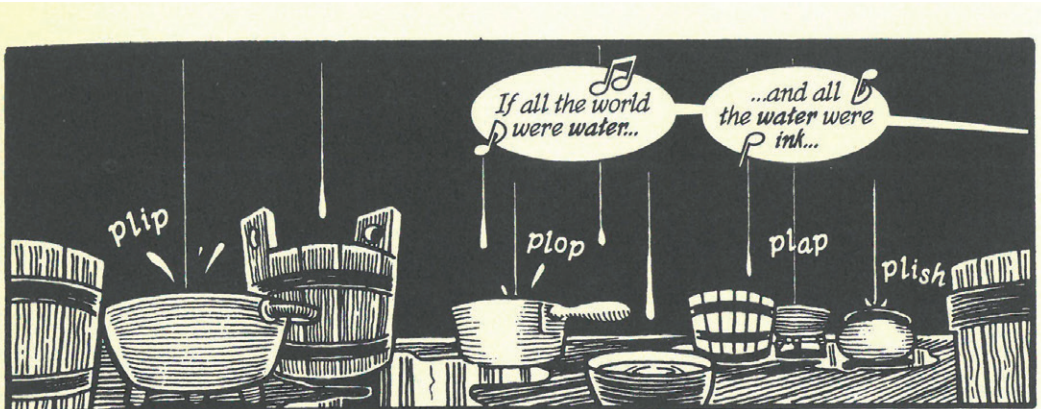


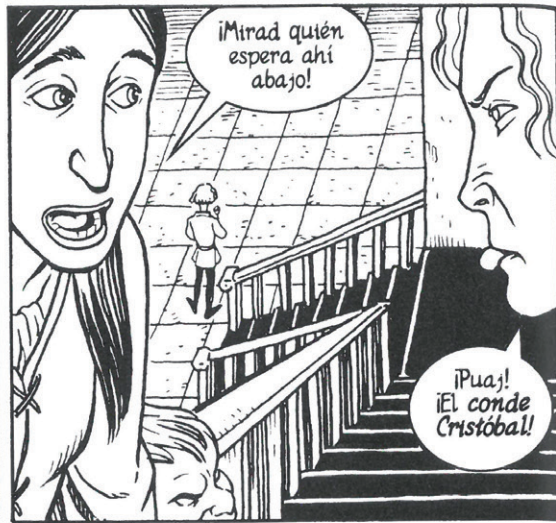
• BY LINDA MEDLEY •



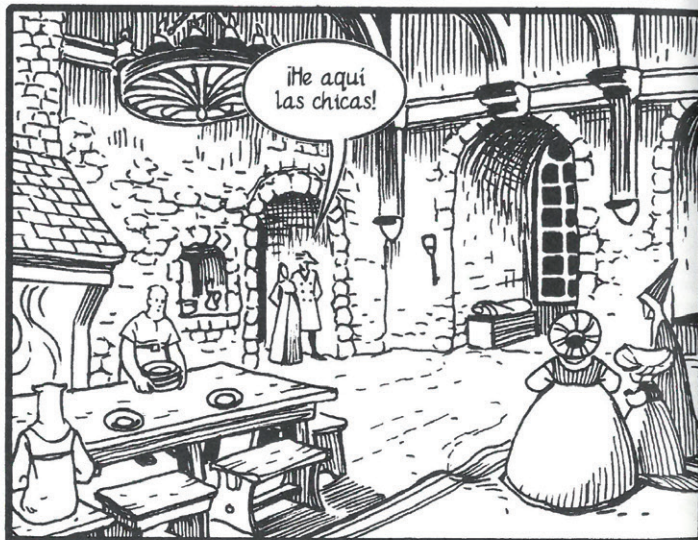
• CASTLE WAITING •

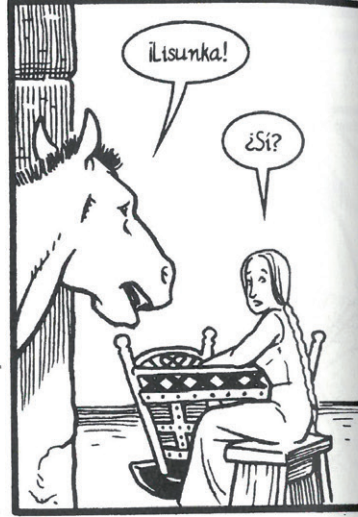
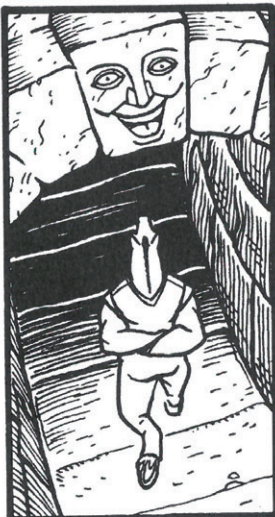


















Endnotes

¹ Reynolds underlines the importance of compulsory education as one of the great creators of childhood since it “effectively created a physical stage of childhood which had not existed when children were expected to start contributing to the family income as soon as they were physically able to.” (Reynolds, 2012: 27)

² Lerer vehemently opens his 2009 *Children’s Literature. A Reader’s History from Aesop to Harry Potter* with the idea that “childhood was not invented by the moderns –whether we associate them with John Locke, the Puritans, Jean-Jacques Rousseau, the Romantics, or the Victorians – but is a shifting category that has meaning in relationship to other stages of personal development and family life. Greeks and Romans, Byzantines and Anglo-Saxons, Renaissance and Revolutionary cultures all had clearly defined concepts of the child and, in turn, canons of children’s literature (2)”

³ Even critical voices like Zipes (2002) forget about oral tradition and incur in contradiction: he considers paraliterary situations as literature, but then mentions children’s literature existing only in relation to literacy, from the 18th century onwards. He is, therefore, shunning oral tradition and the won-over tradition of children’s literature. The 18th century focus on “production, distribution and reception” (46), as he defines it, has organized and institutionalized children’s literature without doubt (where he specifically mentions nursery rhymes as part of this process and production), but it also illustrates that there is a side to children’s literature that escapes the established order and is generated through the children themselves and their need for story-telling in explaining the world around them. Their understanding can be shaped by institutionalized children’s literature but can’t be controlled by it. Zipes does defend that this type of literature will collect many examples that can really be considered literature in themselves, as “the child is less apt to read a poem, story, or novel by a noted writer” (58), although he forgets that viewing texts online is a new form of literary consumption that would be linked to orality.

⁴ Postman (1982) underlines this importance when he considers shame as a necessity to divide children from adults and to educate children into *being* adults, the creation of secrets that only adults know, not children (secrets which were common and shared customs prior to literacy). Shame is used as a manipulating concept to create the atmosphere for reading – that is, sitting and focusing-, which is contrary to the nature of children (vid 40-45).

⁵ This idea is seen in authors such as Jiří Levý in his *The Art of Translation* where he already mentions some of the difficulties of translating verse. Levý considers that the text itself is something that should remain in a translation, thus highlighting the importance of the aesthetic value of the text and considering it as relevant as its semantic intention and function. He considers, therefore that “the true basis for the elaboration of detailed and specialized theories of translation is the ranking order for the preservation of individual aspects of the text to be

translated, and this depends on the structure of the written or spoken text, not on the purpose the translation has to serve. In translation, a message consists of: (a) elements which remain, or should remain, invariable and (b) variable elements, which are subject to substitution by a target language equivalent” (2011: 8).

⁶ O’Sullivan offers an insightful observation when she mentions that it becomes difficult to decide the limits of children’s literature among the general literature studies, as she considers children’s literature belongs to both the literary and educational contexts. To analyze and study a representative piece of children’s literature, she notes that the following questions must be asked: how is the educational context developed during the moment of the production of the literary piece? And: do the educational system and the literary system affect each other synchronically? Zohar Shavit mentions that to actually consider the existence of children’s literature as such, two conditions take place. On the one hand, the idea of childhood actually roots in the culture and society of the time, and promotes the need to create books for these newly perceived children. On the other hand, the child reader will be confronted by books produced specifically for them (with a goal, normally pedagogical, in the mind of the adult author) and literary pieces (Shavit mentions chapbooks) which are not meant for them, but which they are attracted to. For this reason “it was always ideology, linked with a strong educational doctrine, which formed the basis of official children’s literature” (Shavit, 1995: 28), and she considers this will generate the emergence of book types oriented specifically towards the child reader.

⁷ Wirnitzer Robisch and Marcelo both belong to the Universidad de Las Palmas de Gran Canaria school, which underlines the necessity of adapting the text to the reader. Wirnitzer Robisch mentions that children’s texts will not work unless they can be easily followed in their translated version, that is, unless they are ‘accommodated’. Thus, she agrees with the ideas of Shavit (2009: 115). The translation school of the Universidad de Las Palmas de Gran Canaria, therefore, defends the idea that the translator of children’s literature should search for acceptability of the text, which would work as a didactic tool for both reading and becoming acculturated, instead of choosing to preserve the otherness of the text, since children’s literature systems normally promote that which is already known.

⁸ Eckenstein discards this from being a widespread option, considering this situation would only happen occasionally (Eckenstein, 2012: 89f)

⁹ She vouches for a comparativistic approach when she considers that “the comparison of these collections with ours yields surprising results. Often the same thought is expressed in the same form of verse. Frequently the same proper name reappears in the same connection. In many cases rhymes, that seem senseless taken by themselves, acquire a definite meaning when taken in conjunction with their foreign parallels. Judging from what we know of nursery rhymes and their appearance in print, the thought of a direct translation of rhymes in the bulk cannot be entertained. We are therefore left to infer, either that rhymes were carried from one country to another at a time when they were still meaningful, or else that they originated in different

countries as the outcome of the same stratum of thought” (Eckenstein, 2012: 89f).

¹⁰ Kinnel considers that “John Newberry’s publishing activities [...] developed the children’s side of his business through a sustained and forceful exploitation of the market” (146), while “Newberry’s great talent was his understanding of the new market for children’s books and schoolbooks: exploiting that market required tenacity of purpose and the development of a class of books which appealed to both parents and children” (ibid 147).

¹¹ In fact, she mentions that “poetry is thus as important to us as food, as breath, for it fundamentally brings the two planes of our existence – sensory experience and conceptual language – together as one” (2013: 135).

¹² Nodelman points this out and considers a solution is in giving children “techniques and strategies for deriving both understanding and enjoyment from that experience” (1992: 129). In fact, he proposes different ways to enjoy poetry: paying attention to the words themselves, to the word patterns (rhyme and word patterns, shape, conventional verse forms – becoming conscious of types of poems), to the pictures words make (that is, visualizing the poem), to the pattern of pictures words make, to the voices words create (that is, imagining the narrator), to the stories words tell (that is, the narrative in some poems), to the meanings words express (that is, considering “our perceptions of the rightness of the specific words” (ibid 124) and to the patterns of meanings words make (ibid 117-125).

¹³ David Rudd refers to several scholars when he considers that “the more that children’s literature became institutionalised (in its texts and its criticism), the more it filtered out, or ignored, that which did not fit, ‘in the name of some true knowledge’ (Foucault 1980: 83). Thus ‘folklore, nursery rhyme and nonsense’, as Rose (1984: 139) notes, became sidelined as mere ‘rhythm and play’, for fear of their disruptive potential (interestingly, these literary forms are also those linked more closely to the body and to performance – to, in fact, the semiotic order, which Kristeva (1984) theorises as disruptive of the Symbolic)” (Rudd, 2004: 34)

¹⁴ Foster speaks about references to Celtic kings, murders and pirates (2008), Linda Alchin also illustrates treachery, battles for power and scandal following a sensationalistic style which I imagine is focused mostly on marketing (Alchin, 2013). Clemency Burton-Hill’s (2015) article in *BBC.com* refers to the plague, revolutions, religious prosecutions and taxes.

¹⁵ In reference specifically to translation, Burling proposes: “the similarity between languages suggests that even translation might not be quite so hopeless as we have always imagined, at least if we limit ourselves to very simple poetry. Of course we cannot translate particular rhymes, though we can translate rhyming patterns. Verse forms, patterns of stress, and numbers of weak syllables can often, it seems, be equally well expressed in different languages. It is not difficult to design and recite a verse in English that, like Bengkulu, has rests at the beginning of one or more lines. These verses sound a bit strange at first, but they help to convey something of the

feeling of Bengkulu verse.” (1435f)

¹⁶ Coats also considers this idea as connected to communicative musicality and linked to the idea of humans as being “born prematurely” and needing a certain amount of replication of womb-like conditions. She quotes Dr Harvey Karp when considering “the five S’s: swaddling, side or stomach position for sleeping, shushing, swinging, and sucking. These techniques correspond to what psychologist D. W. Winnicott calls a ‘holding environment’, where the baby is ‘gather[ed] . . . together’ (Winnicott, 1964: 87) by the caregiver and made to feel secure in her own body” (Coats, 2013: 135).

¹⁷ In fact, he underlines that “the number of unstressed syllables in no way affects the isochronism of the major beats, as the reader can easily verify by reading the examples given here or by experimenting with other verses. When many syllables come between beats, they are simply said more rapidly, so that the next beat is reached at the same moment it would have been reached had there been no intervening syllables at all. There is a limit, however, and the unpleasant feeling in the line” (Burling, 1966: 1419).

¹⁸ In the updated version of his HMS abides by the following prompts: “Children’s rhymes tend toward symmetry, defined as follows: (1a.) Beats (version a). The number of beats in a given metrical unit (i.e., hemistich, line, stanza) tends to be even. (1b.) Beats (version b). The number of beats in a given metrical unit tends to be a power of two (2^n , where $n > 0$) (2a.) Lines (version a). The number of lines in stanzas tends to be even. (2b.) Lines (version b). The number of lines in stanzas tends to be a power of two” (Arleo, 2006: 47).

¹⁹ For this reason, although Arleo will not assert the universality of children’s rhymes patterns, he does consider that “if a culture or a language has children’s rhymes, that is, a body of folk verse produced and transmitted primarily among children, then these are likely to have certain metrical patterns or properties” (Arleo, 2006: 55).

²⁰ Athena Bell specifically mentions that “ethnomusicologists trace the musical impulse back to basic body rhythms: the heartbeat, the pulse. The most primitive musical instrument, so the theory goes, is the percussion of an ordinary stick: you thump the ground in time to your footsteps and you walk along, you introduce variations of rhythm to your walking and your thumping, and you are well on the way to inventing metre” (Bell, 1998: 3). Furthermore, and connected to the idea of nursery rhymes as being ‘won-over’ literature, Eckenstein mentions that “on looking more closely at the contents of our nursery collections, we find that a large proportion of so-called nursery rhymes are songs or snatches of songs, which are preserved also as broadsides, or appeared in printed form in early song-books. These songs or parts of songs were included in nursery collections because they happened to be current at the time when these collections were made, and later compilers transferred into their own collections what they found in earlier ones. Many songs are preserved in a number of variations, for popular songs are in a continual state of transformation. Sometimes new words are written to

the old tune, and differ from those that have gone before in all but the rhyming words at the end of the lines; sometimes new words are introduced which entirely change the old meaning. Many variations of songs are born of the moment, and would pass away with it, were it not that they happen to be put into writing and thereby escape falling into oblivion.” (Eckenstein, 2012: 23-24)

²¹ Coats considers children’s poetry is meant to create familiarity, not novelty, or to construct a familiarity from novelty repetition since “children’s poetry has the opposite goal of establishing representation as a familiar site in which to live our bodies” (Coats, 2013: 137). The specific function of children’s poetry is “the crucial role children’s poetry plays in creating a holding environment in language to help children manage their sensory environments, map and regulate their neurological functions, contain their existential anxieties, and participate in communal life” (ibid 127), underlining the link of traditional rhymes with ideology.

²² Brice Heath illustrates it as follows: “Music, dance, socio-dramatics, and the visual arts, especially drawing, hold a close second place to language. The positioning of language in all these forms of representational play calls for other necessities: time, space, tools, models, and partners. Individuals who play must take time from other pursuits to do so, and they often need not only physical space but also mental space, or release from other psychological demands in order to play. Humans who learn to play must do so with partners who include not only peer playmates, but also adults who enjoy building sand castles and towers of wooden blocks; joining in socio-dramatic play to be the witch, monster, or scolding schoolmaster; and spontaneously organizing games in the park with their own children and others.” (2013: 188f)

²³ In direct reference to the use of the hand in play, she underlines that “the mechanical capacity of the hand in tool-making and using, manipulation of the environment, and creating art forms as well as gestural sign systems shaped the brain’s circuitry across the years. This growing capacity of the hand in harmony with communicational systems enabled humans to live in groups, develop products and trade, and generate ways of moving and exchanging objects as well as recording interactions. The forms of play made possible through the hand helped shape all these developments in large part because the hand was the primary instrument of representation – presenting in rehearsal and reprisal actions, emotions, and outcomes. Neurologists concluded that language, numeracy, and object combinations develop early linkages among these systems that enable each to develop autonomously as the human matures. However, manipulation of all of these must take place within play, in order for a sense of system to emerge” (Brice Heath, 2013: 190).

²⁴ Eckenstein considers some rhymes as remnants of ritual dancing when she mentions that: “many true nursery rhymes go back to traditional dancing and singing games which are now relegated to the playground, but which were danced by rustics within the memory of man, and which are heirs to the choral dances of our heathen forefathers. For dancing in its origin was no idle and unmeaning pastime. Dances were undertaken for serious purposes, such as warding off

evil and promoting agricultural growth, conceptions which hang closely together. These dances formed part of festivities that took place at certain times of the year. They were accompanied by expressive words, and by actions which were suited to the words, and which gave the dance a dramatic character. Our carol is related to the *caraula* that was prohibited among heathen customs by Bishop Eligius of Noyon (d. 659), in the north of France in the seventh century, and has the same origin as the *Choreia* of the Greeks, the *reihe* or *reigen* of Germany, the *karol* of Brittany, and the *caraula* of eastern Switzerland. In course of time the religious significance of the choral dance was lost and its practice survived as a sport. At a later stage still, it became a pastime of children and a diversion of the ballroom" (Eckenstein, 2012: 57f). Sam Foster also underlines this relationship when speaking about "Ring-a-Ring o' Roses", commenting how "folklorists say the rhyme was sung by adolescents during the eighteenth century, who craftily invented circle games –joining hands and skipping in a circle– in order to avoid the dancing bans imposed by strict Protestants" (Foster, 2008: 35) – and these types of dancing circles also took place in other cultures.

²⁵ Arleo considers the same idea when analyzing skipping games and counting out games, for as rhymes involved with movement, they are more predictably going to follow a rhythmical pattern.

²⁶ Arleo is intent on separating both types when he considers that "'children's rhymes', is often used in a confusing way to refer both to rhymes performed by adults for children, what I and P. Opie (1959) call nursery lore, and rhymes performed by children for children, that is, part of children's folklore or childlore. [...] when investigating metrical patterns, nursery lore and childlore should not be lumped together, even though there is much overlap between the two" (Arleo, 2006: 40). Nonetheless, he does consider childlore should be studied both because forms a "continuum, making the study of children's rhymes a branch of poetics" and because it helps to understand the development of a child, and childlore rhymes are, in fact, used in everyday conversation and marketing (ibid). There are several points Arleo presents with which I agree. On the one hand that children agency should be considered from the aspect of poetics –that is, related to how children acquire, create and adapt discourse, as will be seen throughout this section. I also agree that connecting childlore to its unique situation can give an interesting result in media studies diachronically: how the paracultural influences change with time, being flexible and adapting new references while keeping obsolete ones. However, I do not agree that they might differ in metrical patterns, for childlore is also created mainly in relation with movement and play, and will follow the same parametres of rhythm and musicality (with the flexibility a game might need). In fact, Morag Styles considers "some of these adult poems have been adopted by children themselves, a healthy trend which shows young readers' powerful drive to shape their own literature. Children have always poached from the adult canon" (1996: 190), thus connecting both bodies of rhymes together: childlore and nursery rhymes come from a common origin (orality) and childlore will reuse and reshape rhymes under its own creative drive, in a similar way that nursery rhymes did when they originated. Childlore will then combine this base structure with other influences, many times foreign to their own cultural context.

²⁷ The influence of paraculture has already been mentioned and is underlined by many scholars. Lotman, when speaking about canonical structures, considers that “changes do not occur simultaneously on all levels” (Lotman in Nikolajeva, 1996: 64) due to the fact that “non-culture” also affect the semiosphere and it is “everything that the members of a culture do not recognize as a culture but regard as “the other”” (ibid). Lotman considers that “children’s culture can take over new codes from adult literature directly, but children’s codes can also come from other semiospheres than adult literature (for instance, film, comic strips or computer games). Therefore, children’s literature can possess codes that are totally absent from adult literature.” (Lotman in Nikolajeva, 1996: 65). Rudd would call this hybridity: the capacity of children to cross borders of adult constructs; he considers this the combination of the constructed child (the one who receives acculturation and identity) with the constructive child (the one who lets ‘difference’ enter their discourse) (vid in Rudd, 2004: 35). Children already arrive at their independent situations (school playgrounds) with a poetic code. It will be this discourse that they will reuse to create their own agency.

²⁸ In childlore rhymes, there seems to be two different functions which many times overlap: some for parody and subversiveness (the carnivalesque culture mentioned by Bakhtin) and others for play and movement. The separation is not a clear limitation, however. For example, a clapping game can use a seditious rhyme, or the rhyme used for skipping rope might have been subversive at one point in time and have become a stationary base for many variations travelling through playgrounds and years; becoming no longer subversive in the synchronical situation it is used, but surreal in being outdated.

²⁹ Opie underlines that children have preserved the capacity of creating riddles, conundrums, and sharing subversive stories, although the themes might vary. For example, Opie considers current childlore as more sexual in nature than its early 20th century counterpart, which seemed to be more focused on death and decay (vid in Opie, 1996: 181). She also highlights how childlore preserves seasonal songs, confrontational chants, insulting rhymes, oaths and games, such as what she calls dipping games (games to choose who is out of the circle), or skipping songs, as well as the dialogues which precede some catching games, which are examples of “archaic-seeming scenarios” (ibid 187)

³⁰ As has been previously mentioned, language itself can be an element of play and it will impact the perception of the world the child has, connecting acculturation with agency. Brice Heath underlines that “for instance, young children’s enjoyment of rhythm and rhyme in linguistic routines and nursery rhymes stimulates their phonological awareness, which can assist early literacy development (Goswami, 2002). Children learning a second language have been found to spontaneously play with sounds and grammar to produce nonsense forms, alliteration, onomatopoeia, playful rhymes and humorous mislabeling (Broner and Tarone, 2001; Cekaite and Aronsson, 2005). Cekaite and Aronsson (2005) argue that language play among the seven to ten year olds they studied made second language use more memorable, it enabled pupils to

experiment and take risks while saving face and it stimulated further exploration of language form.” (Brice Heath, 2013: 277). This usage of language as play is connected to adulthood, it is a defining feature of the future adult the playing child will be. Brice Heath reports that “children’s creativity through language to construct identity and relationship, and to generate alternative realities allowing innovative thinking and experimentation, also appears to be crucial for their emotional and social development, and for intellectual innovation.” (ibid 285)

³¹ Rudd considers that “one thing is certain, though. Without recognition of this ‘someone else’ who half-owns the words, then, by fiat, children’s literature will be impossible, a generic plaything for adults, satisfying their desires for a point of stability, with the child as indeed but an ‘empty’ category, effectively muted” (Rudd, 2004: 39)

³² One of the interesting points about nursery rhymes and childlore is that many scholars consider “the main custodians of the oral literature of childhood are female. Mothers and grandmothers purvey nursery rhymes; and it is the girls who cherish and pass on the singing games and the multitude of rhymes used in the skipping, ball-bouncing and clapping games. Whether this is because females have a stronger sense of tradition, or because they have a stronger appreciation of rhyme and rhythm, is not clear. Certainly it is generally assumed that they enjoy repetitive words and actions” (Opie, 1996: 186). The invisibility of children is historically connected to the invisibility of women.

³³ This reuse of the nursery oral tradition for a different purpose or for subversion is commented by several scholars. Opie presents this idea when she considers that: “when children go to school they encounter a quite different oral tradition. It might be said that nursery rhymes echo the voice of the adult, being adult approved, and adult transmitted, school rhymes echo the voice of children out on their own in a potentially unfriendly world. The rhymes pass with lightning speed from one child to another, and have quite a different character. They have a different cadence, and a different purpose, which is often mockery. [...] They parody the rhymes their parents taught them at home (Opie, 1996: 180). The subversive function of childlore is also commented on by Reynolds as well “one of the great pleasures of children’s fiction for its intended audience is its potential to undermine and subvert the adult world [...] ‘rubbish’ is part of a subculture to which all adults once belonged. It changes very little from generation to generation, and serves as a healthy reminder that part of growing up has traditionally involved forgetting the value systems of childhood” (Reynolds, 2012: 72). Brice Heath connects this space of subversion with the acquisition of language when she comments that: “language creativity thus plays an important simultaneous role in linguistic dexterity, sociability, and socialization. It can also provide a space for subversion, resistance, and critique, for instance through breaking social taboos, or providing radical commentary. Folklorists have found that rhythmic and rhyming scatological humor and taunts are ubiquitous in older children’s riddles, playground games, and rhymes” (Brice Heath, 2013: 279)

³⁴ Mínguez-López analyzes the intertextual references in the *Shrek* saga as he considers, and I

concur, that “the study of the cartoon seems to be increasingly important in determining the construction of literary competence of children and youth” (2012: 227). He takes into account character names, as is the focus of my case study, and considers specifically that the competence related to nursery rhymes is very improbable to have been acquired by the child reader/listener and to be transferred correctly. He also comments on the metatextual game found in some of the scenes, as when ‘The Cat’s in the Cradle’ song appears (234). Similar issues will be taking place when analyzing *Castle Waiting*, as the reference the nursery rhyme intends is already two steps away in the translation. That is, the translated text will address the printed source rhyme -> which will address in an intertextual situation a specific context -> which will address a certain external reference/situation.

³⁵ Opie and Opie (1972) comment on the apparent uniformity of childlore, referring to how it is shared throughout space and time only through orality, as being an exemplifier of the easiness of its memorization. They also comment on the speed and effectiveness of the “schoolchild grapevine” (6f). The amount of speakers that share childlore account for its variability, and Opie and Opie consider “this in itself makes schoolchild lore of peculiar value to the student of oral communication, for the behavior and defects of oral transmission can be seen in operation during a relatively short period” (ibid 8) – on the contrary, it can also be studied in contrast with nursery rhyme to understand the different functioning of fossilizing and recreating. This fossilization can be seen in regional variation of what Opie and Opie call “the children’s darker doings” and they consider it can’t be dated but must have survived locally for centuries (ibid 14f). They consider that, although new children’s lore is considered interesting and amusing, local children “will not consciously brook any alteration to what they already know. The new child must learn, and very quickly does so, the ‘legislative’ language of his new playmates” (ibid 15)

³⁶ Oittinen (2000) does not go into much detail about her idea behind the concept of ‘singability’, but she does mention that the “text must flow while being read (spoken, sung)” (111). Perhaps a more detailed approach to this idea could shed some light on the transfer of musicality from language to language.

³⁷ Hayes presents examples with musically backed nursery rhymes, where he analyzes, through a grid, the different patterns of stress in each syllable. He concludes, among other results, that there is a ‘tapping’ pattern to the rhyme and that “various levels of rhythm are intuitively present for the listener, even when not every beat is signaled by a note onset” (1995: 27).

³⁸ Nikolajeva (1996) comments that the everyday things and their possible reception depend on the common actions of the target culture and they can be changed without generally affecting the story. However, relationship signs are more difficult to translate; they are “both more complex and usually more dependent on the narrative” (32). This affects the way that European children’s literature is accepted or rejected in the US, for example – although the origin of the

US children's cultural background might be traced back to European roots and vouches for the non-existence of a 'common children's literature' (ibid 43).

³⁹ Underlining the importance of using a uniform translational strategy has been commented by several other scholars, such as Yvonne Bertills (2002: 80).

⁴⁰ In the Bible, there are similar sentences in the St. John Gospel. The full Koran verses are the following:

And were the trees that are in the earth pens,
and the sea ink with seven more sea to swell its tide,
the words of God would not be spent. (31:27)

⁴¹ All bibliography marked by a star (*) has been translated into English as required for the thesis development from the original edition in Spanish language.

⁴² Epstein, in fact, considers that "a name is a label, but there are many different types of names and labels, and translators must be aware of what kind of name they are faced with. There are names that show religion or ethnicity or gender or socioeconomic class, place names, allegorical names, allusive names, alliterative names, well-known names (i.e. names of famous people, though they may be applied to unknown people), nicknames, descriptive names, and anagrams, amongst others. There are also titles (i.e. Dr., Ms., Professor, Madam, and so on) and varying naming systems (diminutives or patronymics, for example). Some names may contain additional information, such as hospital or auditorium and that part of the name may or may not be translated. Names have an original meaning and etymology, but often the background meaning is no longer relevant or has been forgotten. Someone with the last name of Miller would probably not work in a mill today, for example." (2012: 67f)

⁴³ Fernandes outlines the types of meanings in a text as semantic (to activate meaning and subsequent expectations), semiotic (the signs included in the names, potentially: historic associations, gender, class, nationality, mythology, etc.), or sound symbolic (imitative or phonesthetic – usage of onomatopoeias, sound clusters associated with meaning) (vid 45-48). He considers intertextuality only as a type of semiotic meaning – that is, using a literary character in a different text. As intertextuality has been analyzed, in fact all these mentioned meanings are examples are intertextual references, being that the semantic meaning he considers would be an allusion.

⁴⁴ This idea has already been commented in chapter 5.

⁴⁵ On the contrary, the analysis proposed by Epstein suggests that most children books are not being relocated. In relation to the strategy most often employed, Epstein argues that "retention [...] suggests that children's books are not being relocated much. However, this also raises questions about what authors, translators, editors, publishers, parents, and other adults expect

children to be able to access and understand, since children would not necessarily recognize connotations of names from other languages and cultures. Still, it is generally a useful strategy to employ” (94).

⁴⁶ Messenger-Davies considers that “adaptation is an integral part of literary culture for children nowadays, because one of the ways in which children are first introduced to literary texts is through screen versions of them. There is evidence that children can be brought to read the original texts having been exposed to the screen versions, a process which librarians and teachers tend to approve of. Screen adaptations have turned out to be one powerful way to keep the classical literary canon in the forefront of children’s cultural consumption.” (2010: 139)

The Translation of Nursery Rhymes into Spanish: A Methodological Framework

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