

Elvira Cámara Aguilera

**Traducciones, adaptaciones y
doble destinatario en literatura
infantil y juvenil**



PETER LANG

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*There is no more beautiful sight
than that of a child reading*

Günter Grass¹
Premio Nobel de Literatura

¹ GRASS, G. 1999. Premio Príncipe de Asturias de las Letras 1999. Consultado el 30-05-2010, <http://www.fpa.es/en/awards/1999/gunter-grass-1/speech>

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Zohar Shavit¹

Invited Strangers in Domestic Garb Cultural Translation in Hebrew Children's Literature: Strategies and Legitimizations

Abstract: This contribution examines how “domestication” –the process of transforming foreign elements of a translated text into familiar ones– has historically served to ease the tension between the strange and the known, by making what is foreign familiar and recognized domestic terms. Based on several late nineteenth and early twentieth-century translations into Hebrew of classic works of children's literature, including texts such as *Alice's Adventures in Wonderland*, *Tom Sawyer*, *Max und Moritz* and *Das doppelte Lottchen*, I maintain that at an early stage of its development, when the newly-emerging Hebrew culture used translated literature to build up a body Hebrew children's literature, translators felt a need to sustain and to fortify the new culture's own identity. In order to do so they endeavored to make translated literature look and feel like an integral part of the Hebrew-language native bookshelf. Their approach to domestication involved converting nearly everything possible that belonged to the world of the source system into the world of the target system: first names, colloquial expressions, customs, religious holidays, and calendars. Only later, when Hebrew literature was more confident in its existence as a robust and autonomous entity did it open its gates to invited “strangers” and incorporate them in their own form – no longer cloaked in domestic garb but as legitimate strangers.

Keywords: Translation, domestication, nation building, Hebrew culture, source system, target system

Some words

In one of his poems, the medieval Hebrew poet Moshe ibn Ezra, a native of Granada, lamented his exile from the city, from which he had been expelled by the Almoravids. Describing his departure from Granada, he portrayed himself as a bird drifting away from its nest. I am grateful to be able to visit this nest, a nest which has been so valuable in the course of Jewish history.

1 Introduction

The slogan of El-Al, the Israeli airline, reads:

“Go abroad and feel at home”.

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It has always sounded a bit weird to me: Why should we feel at home when we travel to foreign countries to explore the world outside our own?

One day, during my stay in Paris, my partner and I were sitting at a table in a small coffeehouse. A group of Israeli tourists passing by, who heard us conversing in Hebrew, stopped and asked us for directions to get to the fast-food falafel place. Quite baffled I asked them, why go for falafel and not try the **different** foods Paris can offer? And one tourist answered: because I long to feel at home [in Paris].

This tension between being or feeling at home and being a citizen of the world is at the heart of this article. I will examine, with the help of some examples drawn from translated Hebrew children's literature, how "domestication" – **the process of transforming foreign elements of a translated text into familiar ones** – serves to ease the tension between attempting to invite the stranger home and attempting to make what is foreign known and recognized on its own terms.

I maintain that at an early stage of its development, when the newly-emerging Hebrew culture used translated literature to build up the field of Hebrew-language books for children, translators felt a need to sustain and to fortify the new culture's own identity. In order to do this they endeavored to make translated literature look and feel like an integral part of the Hebrew-language body of literature. Domestication was thus required in order to minimize the sense of the strange and the unfamiliar. Only later, when Hebrew literature was more confident in its existence as a self-standing autonomous entity, could it open its gates to invited "strangers" and incorporate them, not cloaked in domestic garb but as legitimate strangers.

My contribution examines several late nineteenth –and early twentieth– century translations into Hebrew of classical works of children's literature, including texts such as *Alice's Adventures in Wonderland*, *Tom Sawyer*, *Max und Moritz* and *Das doppelte Lottchen*.

2 Cultural equivalents

Let's go to the forest
And quickly run and climb a tree
I will climb on the tree
And look for orphaned chicks
To bring them home and teach them things

This poem appeared in the first Hebrew translation in 1924 of *Alice's Adventures in Wonderland*. It was published by Omanut, a publishing house whose agenda was to translate into Hebrew the best world literature and make it available for children who grew on Hebrew, at least partially. Established in 1917 in Moscow, the publishing house moved via Frankfurt am Main to Tel Aviv in 1924; by the time it closed in 1942, it had published about 500 books, many of which were translations of classical children's literature in a series called *Alumim* [youth].

The poem above ("Let's Go to the Forest") was meant to serve as an equivalent to Lewis Carroll's parody of Isaac Watts's popular and tedious poem *How Doth the Little Busy Bee*, which saw Carroll mocking the later overtly didactic message.

Lewis Carroll



"How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!
How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in,
With gently smiling jaws!"

Isaac Watts



"How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower!
How skillfully she builds her cell!
How neat she spreads the wax!
And labours hard to store it well
With the sweet food she makes."

Fig. 1: Lewis Carroll's parody of Isaac Watts's poem

Lewis Carroll had at his disposal a rich repository of poems for children, upon which children in the English-speaking world had been raised and which they knew by heart. Carroll could assume that his readers would identify the original text and enjoy the parody. Unlike Carroll, the translator into Hebrew, L. Siman (a pseudonym for Arye Leib Semitzki) had at his disposal a much poorer arsenal. In 1924, the body of Hebrew children's literature in Erez-Israel was young and fragile, and it addressed children for whom Hebrew, in most cases, was not their native mother tongue. Moreover, modern Hebrew as both a spoken and a written language was undergoing a dramatic process of revival process. Translations were an integral part of that revival process, and were also used to impart the language both to children born in Erez-Israel and to those who were newly-arrived. Hence, translated literature had a major function not only in expanding the body of Hebrew children's literature, but also in teaching the very language itself. An indication of this function can be found at the very end of Siman's translation of *Alice*, where a page dedicated to "difficult words" explains those words in simpler language and/or translates them into four additional languages: English, French, Russian and German (but notably **not** into Yiddish, which was spoken by the majority of the newcomers to Erez-Israel (Shavit, 2017), but was seen as the inferior language of the Diaspora). However, the subject of active languages at the background of the intended reader of translated literature, as well as the role of translated literature in imparting the Hebrew language, call for a separate discussion. Here I will focus on the endeavor to make translated texts more accessible to

the children in Erez-Israel through domestication. Such domestication involved converting nearly everything possible into the world of the target system: first names, colloquial expressions, customs, religious holidays, calendars – anything that could be described as what the Swedish scholar Göte Klingberg called the “flora and fauna” of the text (Klingberg, 1986: 40–41).

The norm of changing protagonists’ names long dominated translations into Hebrew of both adult and children’s literature. Thus, for instance, the 19th century translations of Shakespeare re-named Othello *Iti’el ha-kushi* [Ithiel the black] and *Romeo and Juliet* Ram and Yael, trying to stay close to the sound of the original names. However, long after this norm had ceased to dominate translations of adult literature; it still dominated translations of children’s literature. An earlier translation of *Alice’s Adventures in Wonderland* (1924) made Alice => Alisa, Mabel => Sara, and Mary Ann, a generic name for a maid, into => Hana-Dvora. The first translation of Tom Sawyer into Hebrew, published in 1911, turned Tom into Tam, Becky into Bicki and Mary into Miri, again in an attempt to adhere to the original sound of the first names.

The names of the naughty girls of Hulda von Levetzow’s *Lies und Lene* – a feminist response to *Max und Moritz* – became in the Hebrew translation “Ruth” and “Rina”. Nitza Ben Ari (1992: 227) has shown how the butterfly Gottfried in *Die Konferenz der Tiere* became Avshalom (Jerusalem, 1958), and the twin girls in Erich Kästner’s *Das doppelte Lottchen* became Ora and Li, drawn from the two halves of the common Hebrew name Liora (Tel Aviv, 1962).

In the first Hebrew translation of *Max und Moritz*, the translator, Aaron Luboshitsky, gave the two troublemakers biblical names: “Shimon” and “Levy,” thus enhancing the protagonists’ characterization as evil. In order to ensure that the reader would not miss the reference to the Bible, he added as an epigraph one verse of Jacob’s blessing to his sons:

Simeon and Levi are brothers; instruments of cruelty are in their habitations (Genesis 49: 5, American King James Version).

In a later translation, published in 1939, the translator re-named Onkel Fritz Uncle Mordechai, alluding perhaps to the culturally well-known uncle Mordechai in the book of Esther. In a translation of one of A. A. Milne’s classics, *When We Were Very Young*, Christopher Robin became Uri – the ultimate name for a boy, since it appeared in the famous verses by two of Hebrew’s best-known poets for children, Lea Goldberg and Rachel Tzvia (2004: 152).

The reason for giving the protagonists Hebrew names also had to do with the attempt to evoke the cultural background behind those names, for instance by evoking biblical allusions.

In the words of Gideon Toury (1980: 150):

“[the translator] was looking for names which will be Hebrew not in *form* only, but will also be *suggestive* for the Hebrew reader, that is, evoke in him certain associations on the basis of his cultural background, meaning first and foremost, as a minimal common denominator, a fairly good knowledge of the Bible (or, at least, of the Pentateuch)”.

Hebraization of Names

Alice	Alisa (Frankfurt am Main 1924)
Mary-Anne	Hana-Dvora (Frankfurt am Main 1924)
Mable	Sara (Frankfurt am Main 1924)
Lies und Lena	Ruth and Rina (Tel Aviv 1957)
Tom	Tam (Odessa 1911)
Becky	Biki (Odessa 1911)
Mary	Miri (Odessa 1911)
Max und Moritz	Gad and Dan (Tel Aviv 1931)
Max und Moritz	Shimon and Levi (Warsaw 1913)
Lehrer Lämpel	Mr. Torniel, the Rabbani of the village (Warsaw 1913)
Lehrer Lämpel	Teacher Yochanan (Tel Aviv 1971)
Witwe Bolte	Mrs. Masha (Tel Aviv 1939)
Witwe Bolte	Aunt Sima (Tel Aviv 1971)
Bauer Mecke	Farmer Yehuda (Tel Aviv 1939)
Bauer Mecke	Farmer Yonathan (Tel Aviv 1971)
Uncle Fritz	Uncles Mordechai (Tel Aviv 1939)
Uncle Fritz	Uncle Yosef (Tel Aviv 1971)
Butterfly Gottfried	Avshalom (Tel Aviv 1958)
Luise, Lotte	Li, Ora (Tel Aviv 1962)
Christopher Robin	Uri (Tel Aviv 1946)

Fig. 2: Hebraization of names

In addition to changing the first names of protagonists, the domestication of translations involved adapting the original text to Jewish customs. For instance, translators faced the issue of *kashrut* – Jewish dietary laws. Max and Moritz's first trick involves hanging the widow Bolte's hens. The poor hens pass away. The widow Bolte removes the dead chickens – "die Verstorbenen", and proceeds without hesitation to roast them for dinner. Eventually it is Max and Moritz who enjoy the feast.

Translation into Hebrew was subject to norms that respected *kashrut* and did not tolerate mentioning any non-kosher foods. Hence this episode posed a serious problem for Jewish translators – according to Jewish dietary law, Jews are not allowed to eat carcasses – and these hens were dead before they were taken to the butcher (the *shoychet*). Hebrew translations tended to omit this anecdote, but the translator into Yiddish found a creative solution. He would not have a good Jewish cook prepare a meal from such an abomination, especially in light of the fact that the meal would later be eaten by the mischief-makers – naughty Jewish children. Chone Shmeruk, the great Yiddish scholar, has shown, the translation provides the most fitting solution to this problem. Coming upon the hanged chickens, the cook quickly grabs her knife and:

[she]cuts the string, *saves their life*.
The birds gasp and shudder,
try to stir, but barely flutter. [...]
But enough tears shed, I must decide
what else to do before they've died.
The only solution left, I feel,
is to make them into a Sabbath meal.
Off to the *shoychet's* stall!" she cries.
She grabs them up and off she flies.
Soon hens and rooster are no more.
She quickly returns through her kitchen door,
to pluck, salt and soak them as she ought,
and drain them well as she was taught (Shmeruk, 1990: 191).

Thus, the need to conform to Jewish customs was behind the decision to add an entire paragraph to the translation of *Max und Moritz*.

Translated texts were expected, as a rule, to depict food scenes in keeping with Jewish dietary laws. In 1901 one of the most influential critics of the period, David Hymman, complained in a footnote to his lengthy review of Luboshitsky's Hebrew translation of *Max und Moritz* that the translator had allowed the baker to prepare cakes from wheat flour on the eve of Passover – a holiday during which Jews are not allowed to eat any wheat at all (1901: 14).

Yiddish literature lies beyond the scope of my study, but it is worth mentioning that according to Chone Shmeruk the same translational process characterized translations of children's literature into Yiddish, as it did translations into Hebrew. Thus, for example, a goose may, in a Yiddish translation, be brought to a

Jewish circumcision ceremony replacing a Christian baptism ceremony (Shmeruk, 1990: 189).

The most problematic elements, of course, were pork products and pigs. Any reference to food products relating to pork was doomed to be left out, even the very mention of the word "pig" itself. This is what happens, for instance, in the following scene: Alice, in Wonderland, is the midst of a conversation with the Duchess regarding the Cheshire Cat. All of a sudden the Duchess becomes upset and shouts: "Pig!" Alice is much relieved to find out that the Duchess is not referring to her, but rather to a baby, which will indeed eventually transform into a pig. The conversation then returns to its previous theme. This whole passage is built around Carroll's play with nonsense and idioms, such as the enigmatic idiom: "to grin like a Cheshire cat". In response to Alice's question on the subject, the Duchess explains:

"Please would you tell me," said Alice, a little timidly, for she was not quite sure whether it was good manners for her to speak first, "why your cat grins like that?"
"It's a Cheshire Cat," said the Duchess, "and that's why. Pig!"
She said the last word with such sudden violence that Alice quite jumped; but she saw in another moment that it was addressed to the baby, and not to her, so she took courage, and went on again: "I didn't know that Cheshire Cats always grinned; in fact, I didn't know that cats could grin" (Carroll's *Alice*).

The translator had to find a solution to this mention of the word "pig", as well as to find compensation for the enigmatic idiom about the Cheshire cat. He omitted the "pig" altogether from the translation, without offering any compensation for this omission. As to the play with nonsense – he replaced the enigmatic English idiom with a no less enigmatic expression in Hebrew. In the Hebrew translation the Duchess explains that the cat grins because it has just thought of Hanukkah pancakes – a typical dish of the Jewish winter Festival of Lights Holiday.

Can you tell me, if you please, said Alice in a very soft voice, because she did not know whether it was polite to speak first. Why does the cat grin? – Because he's just recalled the pancakes he ate for Hanukkah, answered the princess. – And I did not know that cats grinned, [Alice] said when she could breathe again, and indeed I would not know if cats *can* grin (Siman's Hebrew translation).

The title of the tenth chapter of *Alice* – "The Lobster Quadrille" – posed a problem because lobsters are not kosher. The translator did not offer any substitution for the title and simply titled the chapter by its number. He also omitted a sentence recounting how Alice had once tasted a lobster. On the other hand, he greatly expanded a paragraph discussing all kinds of now-kosher fish.

"Do you know why it's called a whiting?" "I never thought about it," said Alice. "Why?" "It does the boots and shoes," the Gryphon replied very solemnly (Carroll's *Alice*).

"Do you know why it's called avruma?" "Such a thought never crossed my mind," Alice answered. "Why?" "Because the sons of Abraham, Isaac and Jacob are allowed to eat it." "And shibuta – isn't it allowed as well?" Allowed indeed, that's why it is called shibuta, as that is what we eat on Shabbat" (Siman's Hebrew translation).

What we have here is an entire discussion based on complete judaization of non-sensical wordplay.

Translators tended to omit from the translated text entire references to Christian components or to replace them with Jewish components. Thus for example, in the 1924 translation of *Alice*, Christmas Eve becomes Rosh Hashana –the Jewish New Year. Hans Christian Andersen's story "The Little Match Girl" takes place on December 31st. The translator (David Frishman) replaced the (Christian) New Year's Eve with Hanukkah –a Jewish winter Festival of Lights holiday. Consequently –and in fact in line with its own inner logic– the Christmas tree becomes a Hanukkiyah –the nine-branched menorah that symbolizes the Jewish holiday. We again find this judaization of Christian elements in the 1949 translation of Erich Kästner's *Das doppelte Lottchen*, where the protagonists' faces are described as "lighting like a Hanukkiyah (Ben-Ari, 1992: 227)." In the translation of *When We Were Very Young*, Uri (Christopher Robin) prays "Shema Yisrael" –a centerpiece of the morning and evening Jewish prayer services. Nonetheless, the choreography of a Christian prayer remains –the Jewish boy still kneels next to his bed, unlike in Jewish practice; Nonetheless, God is called Adonai and the evening prayer is called "t'filat arvit" –a Jewish prayer service held in the evening or night (Leket-Mor, 2004: 152).

In the fourth chapter of *Max and Moritz* the mischievous boys play a cruel trick on their teacher. While he is away at church practicing the organ, they fill his tobacco pipe with gunpowder. It explodes when the teacher, back from church, sits down to smoke. Most translations preferred to omit this chapter, which so undermines the sacred authority of a teacher, entirely or in part. Nevertheless, even translations that did retain this chapter still avoided mention of the church organ. One translator (Chava Carmi) replaced the organ, whose religious connotations were apparently too heavy to bear, with a piano. For some reason, perhaps technical difficulties, the original illustration with the organ remained. Thus, according to the illustration the teacher plays an organ, but according to the written text, he plays the piano. Even in a much later translation done in 1971 by Uri Sela, the translator felt the need to omit the organ from his translation.

Most translations into Hebrew of *Max und Moritz* retained the original illustrations, and so, according to Shmeruk (1990: 190), did most of the translations into Yiddish. However, one of the translations adjusted the illustrations to a Jewish setting, with the result that several details as well as the ambiance were made Jewish.

Let us look at Anda Pinkerfeld's 1939 translation into Hebrew, which included domesticated illustrations taken from Joseph Tunkel's Yiddish adaptation of *Max und Moritz* and described in detail by Chone Shmeruk (1990: 192–195). The tailor

in *Max und Moritz* is given a beard and a Jewish hat. This new pictorial representation is used throughout the entire chapter. In Chapter 5 of *Max und Moritz*, we encounter Uncle Fritz, whose picture is altered to fit the new character he is given –instead of the tufted *Zippelmuette* Fritz sports in the original, the uncle now wears a yarmulke and he is bearded. The owner of the granary in the Hebrew version looks different from Bauer Mecke of the original German text; the illustrator clearly endeavored to make him look more Jewish. Likewise, the miller is depicted as a Jewish figure. Thus, the translator decided to domesticate the illustrations in line with the new version of the story, which serve to complete the process of making the alien known and familiar.

Schneider Bock

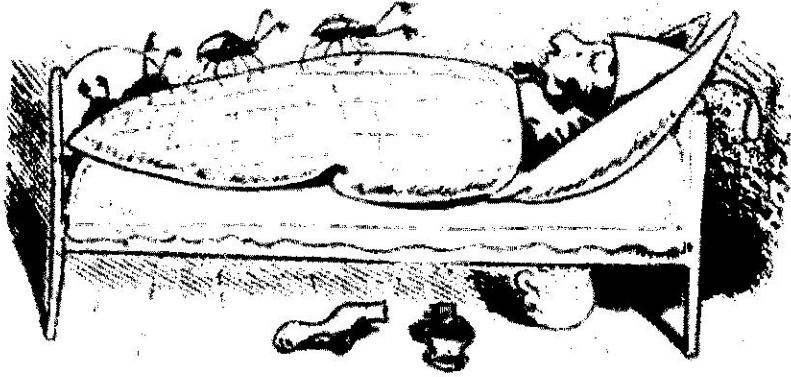


The "Jewish" Tailor

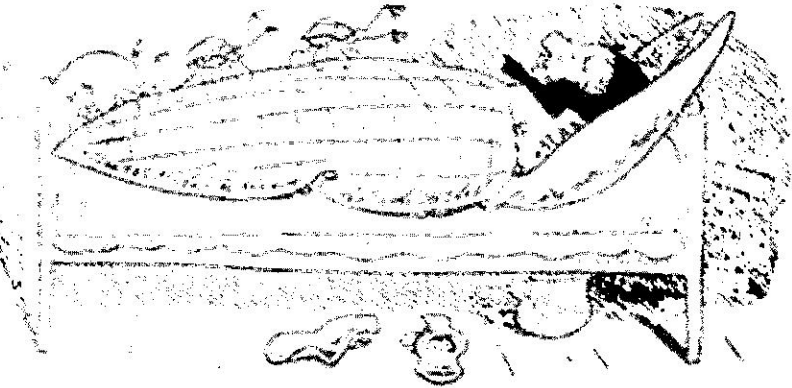


Fig. 3: Schneider Bock/the "Jewish" tailor as illustrated by Wilhelm Busch (1865)

Onkel Fritz



Uncle Mordechai



Bauer Mecke



Farmer Yehuda



fig. 4: Onkel Fritz/Uncle Mordechai as illustrated by Wilhelm Buch (1865)

Fig. 5: Bauer Mecke/Farmer Yehuda as illustrated by Wilhelm Buch (1865)

der Bäcker



The "Jewish" Baker



Fig. 6: Der Bäcker/the "Jewish" Baker as illustrated by Wilhelm Buch (1865)

This creation of Jewish surroundings or a "Jewish fauna and flora" was achieved not only by systematic omission of "non-Jewish" components, but also, as we have seen, through additions of distinctly Jewish elements. In some cases, episodes from Jewish history were added to the translated text, as well as references to Jewish holidays and to the Jewish calendar (which is different from the Gregorian calendar in that it is based on a luni-solar calendar and is used today mainly for determining the Jewish holidays).

The following example illustrates the matter:

The conversation that takes place between Alice, the March Hare, and the Dormouse is one of the most cited passages of *Alice*. As we all know, they discuss the riddle: "Why is a raven like a writing-desk?" Carroll plays here with the idiom "mad as a March hare," after which he names his character:

"Why, you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see!'" "You might just as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like!'" "You might just as well say," added the Dormouse, which seemed to be talking in its sleep, "that 'I breathe when I sleep' is the same thing as 'I sleep when I breathe!'" (Carroll's *Alice*).

Now, the translator could not find an equivalent either to "March Hare" or to the idiomatic phrase "mad as a March hare", which according to Gardner, who prepared the annotated edition of *Alice*, characterizes the bouncy behavior of European hares during the spring breeding season.² The month of "March" was replaced in the Hebrew translation by two Jewish holidays – "Purim" and "Pesach" – that usually occur around March; he also named the hare "Ben Nissan", after the name of a spring month in the Jewish calendar:

"Do you mean that you will find the answer?" asked the hare, Ben Nissan [...] Is it the same thing, they all asked as one: to say that we are all nuts from Purim until Pesach as to say: we are all nuts from Pesach until Purim?" (Siman's Hebrew translation).

The translator also replaced well-known episodes in English history with episodes taken from Jewish history. The following example is taken from another oft-cited passage in *Alice*.

Alice and her new friends come out of the Pool of Tears wet and shivering. The mouse takes upon himself the duty of a responsible adult and assures them that he will dry them up: "I'll soon make you dry enough", and indeed he does. He manages to do so by recounting some boring anecdotes of English history taken from Havilland Chepmell's *Short Course of History*, 1862, 143–44 (Carroll, 1977: 190).

2 Shavit, Zohar, 2017. "'Can It Be That Our Dormant Language Has Been Wholly Revived?': Vision, Propaganda, and Linguistic Reality in the Yishuv Under the British Mandate." *Israel Studies*, vol. 22, no. 1, pp. 101–138.

“Ahem!” said the Mouse with an important air. “Are you all ready? This is the driest thing I know. Silence all round, if you please! ‘William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria’ [...] (Carroll’s *Alice*).

The translator replaced the mouse’s lecture on William the Conqueror with a detailed and tiresome account of the Herodian dynasty, taken from Jewish historiography. A short excerpt will suffice to illustrate the matter:

“As you know Herod relied on the Romans and persecuted Antigonus’ allies and the Hasmoneans, old Hyrcanus and his daughter Alexandra and her two children, Miriam and Aristobulus” (Siman’s Hebrew translation).

And so on and so forth.

In a later episode, Alice complains that she seems to have forgotten everything she knows and that her memory does not work anymore. The caterpillar tries to comfort her and suggests she try to recite “You are old, Father William,” a reference to a well-known poem by Robert Southey (1774–1843), which begins as follows:

“You are old, Father William, the young man cried,
The few locks which are left you are grey;
You are hale, Father William, a hearty old man,
Now tell me the reason, I pray” (Southey’s poem).

Whereas Alice recites the following:

“You are old, Father William,” the young man said,
And your hair has become very white;
And yet you incessantly stand on your head –
Do you think, at your age, it is right?” (Carroll’s *Alice*).

The translator did not provide a literal translation of the poem, which without a footnote would be meaningless to Jewish children (and in fact also for most English-speaking readers today). He searched instead for an equivalent in Hebrew. Unfortunately, at this stage of its development, the translator could not find in Hebrew children’s literature a poem that every child might know by heart. Hence, the translator retreated to the canonical reservoir of Jewish religious texts and offered a poem taken from the Haggadah, a text that is read aloud by all participants during Passover Seder.³ The translator could reasonably assume that the text would be recognized by any of his readers, especially the selected portion, which is particularly popular with children:

“Who knows Seven? I know Seven! Seven are the days of the week, six are the orders of the Mishnah, five are the books of the Torah, four are the matriarchs, three are the

³ A Jewish ritual feast performed by a community or by multiple generations of a family, involving a retelling of the story of the liberation of the Israelites from slavery in ancient Egypt. https://en.wikipedia.org/wiki/Passover_Seder

patriarchs, two are the tablets of the covenant, and one is our God in the heavens and on earth” (Haggadah).

Alice fails unfortunately to recite the text properly. The caterpillar interrupts her and mocks her with his own nonsensical substitutions. Embedding well-known phrases which refer to the Jewish canon obviously enhanced the domestication of the translated text.

3 Conclusion

We have seen that the domestication of translated literature for children was part of an effort to make the strange familiar and known. It involved the exchange of English or German first names for Hebrew names, the replacement of “Christian” holidays and customs with Jewish holidays and customs, as well as allusions and references to the Jewish canon. Needless to say that such translator’s decisions were not merely linguistic but rather cultural, resulting in translations which endeavored to accommodate the source texts to the cultural repertoire of the receiving system.

Epilogue

I would like to end with a personal anecdote.

One of my own translations that is dearest to my heart is that of the wonderful American children’s classic, *Charlotte’s Web* by E. B. White. As a film based on the book was screened in Israel prior to the publication of the translation, the publisher insisted that we use the title of the film for the book, and thus the book was given the awkward title “The Magic Farm”. But this was my least challenging problem. Much more difficult was the Jewish aversion towards “pigs”.

The two main protagonists of *Charlotte’s Web* are the spider Charlotte, and Wilbur, who unfortunately was born as a pig. The story relates the miraculous way in which Charlotte manages to save Wilbur from a terrible fate. But – how can we present Wilbur **the pig** as a protagonist worthy of a young reader’s sympathy? The solution I found was an ad-hoc solution, and even today I feel uncomfortable about it. Wilbur the pig was called piggy.

I am not sure students of zoology would approve of this solution but everybody (except for the translator herself) felt happy about it.

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Quijotes para Niños: Diez Años más (2006–2016)/Quijotes for Children: Ten Years more (2006–2016)

Resumen: En el estudio publicado en 2009 sobre las ediciones del Quijote para niños a lo largo de la historia se establecían unos tipos de adaptaciones y versiones que fueron evolucionando desde la primera de Fernando de Castro en 1856 hasta las numerosas ediciones de 2005, condicionadas todas ellas por el sistema sociopolítico, educativo y cultural en que se producían. Desde entonces hasta el momento presente, la edición de la obra cervantina ha sufrido los vaivenes propios de un mercado fuertemente condicionado por la prescripción escolar, y nuevamente ha sido la celebración colectiva que suponen los centenarios y conmemoraciones la impulsora de publicaciones y eventos relacionados con ellas. Con el propósito de conocer cómo se plantean las ediciones de la obra cervantina publicadas en los 10 años siguientes (2006–2016) en relación con los nuevos entornos de lectura, aprendizaje y creación literaria infantil y juvenil, se analiza un amplio corpus de obras con los criterios y tipos de textos establecidos en el citado estudio, lo que permitirá identificar las líneas de continuidad o divergencia seguidas desde 2006, así como la influencia de nuevos factores en la conservación y transmisión del clásico.

Abstract: In the study published in 2009 about the editions of Don Quixote for children throughout the history, some types of adaptations and versions were established that evolved from the first one by Fernando de Castro in 1856 to the numerous editions of 2005, all of them conditioned by the sociopolitical, educational and cultural system in which they were produced. Since then and up to the present moment, the edition of the Cervantes work has suffered the fluctuations of a market strongly conditioned by scholar prescription, and once again it has been the collective celebration that the centenaries and commemorations imply the driving force of publications and events related to them. With the purpose of knowing how the editions of the Cervantes work published in the following 10 years (2006–2016) are presented in relation to the new reading, learning and literary creation environments for children and young people, a wide corpus of works are analyzed with the criteria and types of texts established in the study, which will allow to identify the lines of continuity or divergence followed since 2006, as well as the influence of new factors in the conservation and transmission of the classic.

Palabras clave: Quijote, reescritura, literatura infantil, Quijotes infantiles, Quijotes escolares

Keywords: Quixote, rewriting, children's literature, children's Quixotes, school Quixotes