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A Spanish Translation: Alison Lurie's Tales

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## 0. Index

1. Introduction	3
2. Method	6
3. The translation: Alison Laurie's Folktales	10
3.1 The author	10
3.2 The tales	11
3.2.1. <i>Clever Gretchen</i>	13
3.2.2. <i>The Black Geese</i>	13
3.2.3. <i>The Baker's Daughter</i>	14
3.2.4. <i>The Mastermaid</i>	14
3.2.5. <i>Molly Whuppie</i>	15
3.2.6. <i>The Sleeping Prince</i>	15
3.3. The translations	15
3.3.1. Children's Literature and Translation	15
3.3.2. Translation Problems	18
3.4 The Translations	29
<i>Gretchen la astuta</i>	29
<i>Molly Whuppie</i>	33
<i>La Hija del Panadero</i>	37
<i>El Cuento de los Gansos Negros</i>	38
<i>El Cuento del Príncipe Durmiente</i>	41
<i>La Doncella Perfecta</i>	47
4. Children's literature, translation and linguistic research: approach to a specific translation problem.	54
4.1 Connectives: a preliminary approach	54

4. 2 Connectives and Translation: A linguistic analysis	58
4.2.1 Results of data	58
4.2.2 Discussion of results	70
4.3 Conclusions on connectives and children's literature	75
4.4 Further research	75
5. Conclusion	77
Bibliography	78
Appendix 1	84

## 1. Introduction

“Es importante que los niños, desde los primeros años de su proceso educativo, aprendan que el traductor no es un mero reproductor o copista sino un transmisor de cultura; y que la traducción es, en sí misma, un pretexto para reflexionar sobre la diversidad de lenguas y culturas.”

Mario Merlino (2009). *La traducción como arma de la vida en común.*

The aim of the present TFM study is twofold: on the one hand, to contribute a first Spanish translation of an English text, identifying general problems in the process, and on the other hand, to illustrate new paths of research in the field of English-Spanish Translation Studies through the selection and preliminary analysis of a particular linguistic issue singled out as significant in the current literature.

In reference to the texts chosen for the translation and subsequent analysis, the goal was to find a balance point between originality, coherence and relevance in the field of English-Spanish studies. Due to the extension and format of the project, a compilation of short stories was thought to be the best option, leading to an optimum result.

After many considerations, the field of children's literature was chosen and six tales of an authored collection of stories selected. This decision was supported by the following arguments: first, the field of children's literature is a little-trodden one regarding English-Spanish translation, thus welcoming new approaches. Second, children's narratives have had an outstanding presence in all cultures since local communities started transmitting moral lessons to the youngest in the form of tales this means they move between the universal and

the local. Third, from the point of view of the translator, stories compiled and re-told by a particular author, as is the case in this project, present interesting issues of reflection in terms of the type of translation to be chosen, since both traditional textual patterns of the target language and the author's voice should be respected. In addition, the particular selection of six (untranslated) folktales as compiled by one author, offered the translator a common subject and, what might be more important, the possibility to introduce the audience into a current movement of writers and social researchers, highlighting female values through ancient pieces of literature often withheld in conventional canons. As will be seen through the pages, these specific folktales prove a pedagogical treasure, revealing a hidden message of equality, uncommonly found in children's traditional stories.

A wide research previous to translation was required to carry out this project. Copyright legislation was to be initially revised given the fact that the stories, though originally belonging to the folklore of different communities, had been afterwards retold and compiled by one author. Once confirmed that the tales were translatable due to the purposes of this academic project, the field of children's literature and its relationship with translation was explored. To this a search of information on the author, Alison Lurie followed. And an investigation on Spanish-English translation problems, demanding critical solutions, both at a general level and at a more specialised one.

After the translation process, came the choice of a specific translation issue to be discussed using the source and target texts as corpus. The aim here was to find a topic of current interest and relevance, as well as originality. Connectives attracted special attention of the present researcher and the tutor of this TFM, as a new category of elements particularly significant for children's narratives both semantically and structurally. However, the novelty of the category as such, the number of elements potentially involved and the lack of specific cross-linguistic studies made the analysis and background research more complicated than

expected. A preliminary analysis and discussion of results was carried out on a group of connectives representing the main four types of semantic types of structural connection, only to recognise that further research is needed on this realm.

## 2. Method

In order to complete this TFM, two modalities were offered by the direction of the *Máster en Lingüística Inglesa: nuevas aplicaciones y comunicación internacional*. The present author chose option 2: “*TRADUCCIÓN (vinculación a (III) Especialidad en Comunicación, Interculturalidad y Traducción)*.” This modality offers three options, the one chosen for the present TFM, was the following: “*2.2 A translation of a text, not yet translated from English to Spanish and a critic commentary related to this translation of 5.000-7000 words.*” The text to be translated was chosen and a specific theoretical topic regarding Translation Studies: connectives in children's literature.

The present TFM is divided in 5 sections. The first section being an introduction to the present paper; the second section, explaining the methodology followed in the creation of this paper; the third section which included the translation of six folktales (with a total of 8.248 words translated), as well as information on the texts, the author, the translation problems and the strategies followed by the author of the present paper; the fourth section called *Children's Literature and linguistic research: approach to a specific translation problem*, includes a research on connectives in relation to children's literature and analysis of five chosen connectives, *although, and, but, so* and *then*, throughout the original texts selected for the present project and their subsequent translation; the fifth section included a conclusion of the present research.

In order to accomplish the target of this paper, by combining a translation and some groundwork research on a current linguistic-translation related issue, an English corpus was compiled (see Appendix 1) and then translated by the author of the present paper.

Six stories of children's literature were chosen from the book *Clever Gretchen and Other Forgotten Folktales*, where stories are retold by the author Allison Lurie. The

mentioned book was not accessible on-line as a whole, and was not found in any library in Madrid; therefore, the interlibrary loan service of the UCM was used. The named book was sent from Germany, and stories were selected and copied manually. Given the limited number of words to be translated, short stories gave the possibility to offer a complete product, instead of a mere sample of a text. Furthermore, the reason of choice of this specific book was, on the one hand the recognition it has been found to have, based on the main characters of its stories, which are females; on the other hand the fact that according to the catalogues in the *Biblioteca Nacional* none of these tales have yet been translated. Copyrights were also taken into account in the difficult selection. For the choice of texts, many stories were read, before the selection was made by the author of the present paper who thought that due to the current social situation of women, the topic or link among stories could be interesting from a cultural point of view. The reason of this subject being treated indirectly through children's literature, is the importance this type of literature has in society, as it has been proven to influence the vision of the youngest and to mark how they will see notions such as equality in their adulthood. In sum, Lurie's tales were thought an adequate selection because of their size, their original culturally-interesting content and the combination they presented of authorhood and traditional folk narrative.

Following the choice of topic, including the originals, which would then be translated from English to Spanish, came the translation process. The adaptations of Alison Lurie had different styles as they were based on folktales from different cultures and countries. A great variety of children's literature in Spanish was read by the author of the present paper to understand and study the style that is most common within this kind of literature. Literature on the specificities of children's literature translation was also revised. The translation has been adapted to the current language although it has attempted to keep the style of the original, sounding natural to the audience, who prototypically would be the younger ones. The



translation suffered the mandatory steps of a professional translation, which are the following: in the first place, the target audience was analysed, the previous general decisions were also made regarding the objectives of the translation; in the second place, a glossary was created with key words and problematic words. In third place, names and other cultural expressions were listed as well as rimes; then, they were translated with the consistent choices made after a previous research for each case – for these choices, on-line and off-line dictionaries were used, as well as corpus based programmes and glossaries. It must be pointed out, that some translation issues were very problematic and the consultation to other translators was necessary. In fourth place, the translation of all six stories was created by the author of the present paper. After this step a revision of style was done. In fourth place, the tutor of this paper, Paloma Tejada Caller, revised the translations; reunions took place to make decisions regarding specific translation issues. Then a last revision was made by PhD Tejada which then resulted in the final version.

After this, an analysis and recompilation of general translation problems was done. They were divided into two main groups: a) general linguistic problems regarding differences between English and Spanish; and b) main translation problems concerning the translation of children's tales from one language into another. However, only the most representative ones are brought up in the present paper (see section 3.3.2).

In a last phase, an extensive analysis of a particular issue was carried out. First a challenging topic had to be identified. After revising contemporary literature on theoretical concerns, the topic of connectives was chosen as an issue of particular academic concern, which is opening up new lines of linguistic and translational research. Five connectives were chosen for the analysis, the reason based on the importance they have had in the linguistic field either as coordinators or linking adverbs; the chosen connective as before cited have been: *although*, *and*, *but*, *so* and *then*. The selected connectives represent the main four

types of semantic types of structural connection: additive, contrast, causal (so) and temporal (then). (Downing, 2002: 74)

After the mentioned step, connectives were searched and quantified for their latter comparison with the translations that had been generated previously. After this, a qualitative analysis was carried out to give response to the questions addressed in section 4. 2 *Connectives and Translation: A linguistic analysis.*

For this section a very specific research has had to be carried out. Specialised literature on the subject had to be carried out, as well as a revision of various English and Spanish grammar books to study the uses of coordinators and linking adverbs to then create a theoretical background to base the present research on. It must be emphasised that the relation between connectives and children's literature has been of great difficulty to investigate, due to the minor research that has been carried out in this particular linguistic field up until now, and more specifically English-Spanish.

In spite of the limited size of data, the study tried to examine which connectives were most common in English and Spanish, and whether there is a different degree of elusiveness or explicitness of discourse coherence in either language; as well as patterns of translation for the selected English connectives. The present author also attempted to discover whether there is a distinct preference for the subordination of circumstantial information in either language and if the frequency of occurrence of the selective connectives revealed a tendency to oral or to written fiction patterns in tales.

### 3. The translation: Alison Laurie's Folktales

#### 3.1 The author

The six stories of children's literature chosen for the present paper have been retold by the author Alison Lurie, a successful author and university professor, defending the social and didactic nature of literature and the need to rescue and transmit traditional children's tales she considers "prisoners of time and gender".

Alison Lurie was born in 1926; this author has published ten novels, five non-fiction books and five children's collections, where *Clever Gretchen and Other Forgotten Folktales* is included, from year 1962 to year 2003. Lurie won the Pulitzer Prize in 1984 with her novel *Foreign Affairs* and the American Academy Award in 1979, among other honours.

In 1970, Lurie began impulse a new field in teaching: Writing and Children's Literature. The author taught that class in the English Department at Cornell. In 1989 she was named the F.J. Whiton Professor of American Literature at Cornell.

Children have always been proven to be a subject of special interest for Allison Lurie. Her publication of essays, collected under the name of *Boys and Girls Forever*, studied the link between children's classics and their authors, defending in her thesis that such authors have remained children themselves. Many specialists in children's literature as Jerry Griswold (2003) -professor of literature at San Diego State University – among others, said that Lurie has been very influential in the field.

Nicholas Wroe, writer and editor, published an article about Lurie in *The Guardian* on the 25<sup>th</sup> October 2003, where he expressed that "Lurie says that in her criticism she tries to explore "the relation between the writer and the book, what the book is saying to adults and what it is saying to children, and its relation to what is going on in the world, which of course changes. For instance, Little Women was quite radical when it came out and appealed to girls

who were tomboys and rebellious. Now it seems conservative and appeals to girls who are rather old-fashioned and feminine because women have changed so much." According to Lurie, folk history does not have to be rewritten for women just exhumed. She said there has always been a feminine version of "Jack and the Beanstalk", as well as a mirror-opposite "Sleeping Beauty" called "The sleeping Prince." But like the poor princess bricked up in the castle in "Maid Maleen," these tales have been the prisoners of time and gender."

*Clever Gretchen and Other Forgotten Folktales* is an example of Lurie's beliefs, where equality should be taught from the beginning of children's life, as she defends this will be reflected in their future action and society in consequence. On Lurie's official website (<http://www.alisonlurie.com>), we will find this Collection of children's literature presented the following way: "The girl as hero! About time. This collection of wonderful folktales as retold by Alison Lurie makes for inspiring stories to read to your daughters and granddaughters as well as the male members of your life too."

### 3.2 The tales

The six folktales chosen for the present research paper can be found in the collection *Clever Gretchen and Other Folktales*, published in 1980, by iUniverse Ink. Part of a folktale culture in different countries, they lacked of the attention any other stories had due to the cultural patterns of the time they were written or told in. More specifically, the role that men and women played in society in that specific time of history was enhanced by male characters in children's literature, as prototypical representatives of values such as power, protection, braveness, intelligence or control, among others<sup>1</sup>. Allison Lurie decided to compile and

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<sup>1</sup> As Wanda Wong stated in her on-line article *Molly Whuppie – Fearless Females in Fairy Tales and Folklore* (Wong, 2005), "Folk tales originate out of pre-literate and illiterate cultures, and many European tales reflect rural life during the Middle ages before 1500 a.d., when life was primitive. *Märchen* (Ger. maerchen, "imaginary tale") or *faerie* (Fr. fae, "illusion") tales are about ordinary people who are faced with obstacles and have special

publish a collection of nineteenth and twentieth century children's stories to show from her perspective that narratives with female main characters have always been there. Her first outcome was *Clever Gretchen and Other Forgotten Folktales*, an illustrated collection of traditional stories retold by the author and published in 1980.

*Clever Gretchen and Other Forgotten Folktales*, written for reading aloud to children of ages from 4 to 7, includes titles such as: *Clever Gretchen*, *Manka and the Judge*, *The Black Geese*, *Mizilca*, *The Baker's Daughter*, *The Mastermaid*, *Molly Whuppie*, *The Hand of Glory*, *Maid Maleen*, *Kate Crackernuts*, *The Sleeping Prince*, *Cap o'Rushes*, *Mother Holle*, *Tomlin*. Each of the fifteen little-known folktales features a heroine who is strong, brave, clever and resourceful. The focus lies, therefore, on female main characters, so frequently outnumbered by male heroes in folk tales. As Wanda (2005) explains: "Although women frequently were the storytellers through the ages, somewhere down the line female heroes have been omitted, replaced, or retrofitted to meet the requirements of a patriarchal society".

As mentioned above Lurie's work apparently opened up a new and fruitful area of feminist research. After the publication of *Clever Gretchen and Other Forgotten Folktales* (1980), many other collections of folktales were released by women authors. The first in 1981 *The Maid of the North: Feminist Folk Tales from Around the World*; then in 1985 *The Woman in the Moon, and Other Tales of Forgotten Heroines*; in 1990 *The Old Wives' Fairy Tale Book*; in 1997 *The Barefoot Book of Princesses*; in 1998 *Fearless Girls, Wise Women, and Beloved Sisters*; in 1993 *Cut From the Same Cloth: American Women of Myth, Legend, and Tall Tale*; in year 2000 *The Serpent Slayer and Other Stories of Strong Women and Not One Damsel in Distress: World Folktales for Strong Girls*; in 2002 *The Annotated Classic Fairy*

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or magical gifts. Faerie stories make a clear distinction made between good and evil, and the main character matures in one way or another."

*Tales* and in 2005 versions on-line called *New Fairy Tales Online* by Rosemary Lake. It is important to highlight that all these collections have been presented by women.

A brief summary and some information on each of the six folktales will now be offered.

### **3.2.1. Clever Gretchen**

*Clever Gretchen* (Lurie, 1980: 1-8) gives name to the collection the present paper studies. As the main character of this folktale, Gretchen has a passive role in the first part of the story, as her father is looking for the best huntsman he can find to marry his daughter, implicitly to be able to take care of her the way her father considered appropriate. This way, Gretchen's husband, who is a good man, makes a pact with the Devil to be worthy of her. During the second part of the tale, however, Gretchen will be the one to save them all from evil with a great and intelligent idea. The Clever Gretchen that Alison Lurie presents here, seems to be based in *The Skilful Huntsman* by Howard Pyle, although the way she fights the Devil by disguising as a strange creature or beast proves apparently common in many European folktales<sup>2</sup>.

### **3.2.2. The Black Geese**

*The Black Geese* (Lurie, 1980: 17-22) is about a fierce and brave little girl called Elena. She must fight a witch called Baba Yaga, who has her little brother kidnapped by her black geese. On her way Elena, a warm hearted little girl, meets different animal characters in need that give her a magical object that will help her defeat Baba Yaga after she helps them selflessly. In the end it is this altruistic and noble attitude of hers which makes good beat evil. Alison Lurie's story is based on a Russian folktale, as recognised by the author herself. In *Clever Gretchen and Other Forgotten Folktales* we find a note at the end of the document that reads: "The dreaded Russian witch Baba Yaga who appears in this story and many others usually

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<sup>2</sup> In some occasions it is not the Devil but some kind of sorcerer.

travels in a mortar, steering it with a pestle and sweeping away her tracks with a broom.”

(Lurie, 1980: 22)

### **3.2.3. The Baker's Daughter**

*The Baker's Daughter* (Lurie, 1980: 30-34) is a story with three characters in Lurie's version. Namely two sisters with very different personalities daughters to a baker. During their working tie in the bakery they will both meet a poor lady, who in the end results to be a fairy. During the first part of the tale, the fairy will encounter the sister with morals, who is happy to give to those who have nothing, who will help them and, as a consequence, will be rewarded by the fairy. In the second part of the story, the fairy will meet the sister who is selfish and mean, as she is not willing to share with those in need. The fairy punished her by turning her into an owl for ever. Lurie (1980, 24) writes “This old English Tale is the source of Phelia's lines in Hamlet: ‘They say the owl as a baker's daughter. Lord we know what we are, but know not what we may be.’<sup>3</sup>”

### **3.2.4. The Mastermaid**

*The Mastermaid* (Lurie, 1980: 35-44) is a story where Mastermaid, the main character, locked in a tower in the castle of a giant, possesses an incredible wit and magical powers. . One day a laid back prince comes to work in the castle, without realising the dangers if he is not able to finish the tasks ordered by the giant. For all these tasks he will find help in Mastermaid; this way she will save the prince. When reading Lurie's version it may seem as though there is some information missing, as it is based on an extensive Norwegian story, which could be considered a saga, collected by Peter Christen Asbjørnsen and Jørgen Moe in their *Norske Folkeeventyr*, and based on the well known Norwegian storyteller Anne Godlid, from Telemark.

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<sup>3</sup> In some versions, the fairy is replaced by a saint or Our Lord.

### **3.2.5. Molly Whuppie**

*Molly Whuppie* (Lurie, 1980: 45-52) is a girl who must save herself and her sisters from an evil and not very intelligent giant. After saving her sisters, Molly thinks of a plan to save herself with the result of the giant's wife dying. Wanda Wong (2005) explains that "Although the hero causes harm to the antagonist's family, the story illustrates the sacrifices one makes in the name of survival, which is a universal element in this plot. The story is simple, spare and real. Molly, the child, faces great hardship. She matures into an archetype of feminine endurance and inner strength." This tale is based on Joseph Jacobs' *Molly Whuppie* found in his book *English Fairy Tales* (1890).

### **3.2.6. The Sleeping Prince**

*The Sleeping Prince* (Lurie, 1980: 73-83) is based on the story *Sleeping Beauty*. Here, there is a prince cast by a spell and the prince and the members in the castle wake up once every year on Saint John's Eve. The one who can break the spell is the princess. Contrary to the female version of the tale, it must be noted that in this case the heroine "ultimately succeeds, but in a curiously passive way: No bestower of the expected restorative kiss," as the writer Sela G. Lanes (1980) points out.

## **3.3. The translations**

### **3.3.1. Children's Literature and Translation**

The on-line *Enciclopedia Britanica*, defines children's literature as "the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The genre encompasses a wide range of works, including acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials." It also says that "children's literature first clearly emerged as a distinct and independent form of



literature in the second half of the 18th century, before which it had been at best only in an embryonic stage. During the 20th century, however, its growth has been luxuriant.” It is said that children’s literature goes back to stories and songs in the oral tradition. But as this period of time goes back to times when publishing didn’t exist, it is very difficult to trace. When printing became common we can appreciate that many stories were made for adults and then with tie adapter for children. There is a clear tendency in children’s literature to have a moral or religious message. It is very important to highlight that the nineteenth and early twentieth century has been considered the “Golden Age of Children’s Literature”, as most of today’s classic were published in that period of time.

Regarding translation of children’s literature, in recent years there has been an increasing amount of literature on the mentioned area. The researcher of the present paper has considered that a representation of the works published in the area can be found on the Modern Language Association (MLA) Data Base. This data base covers publications that include print and electronic journals, series, books, and web sites. Dictionaries, catalogues, handbooks, bibliographies, indexes, and other reference works, as well as working papers, conference papers, and proceedings can also be found although the focus has been put on the first group. The aforementioned data base includes materials in at least seventy languages from all over the globe, including English, Spanish, French, German, Russian, Japanese, Portuguese, Norwegian, and Turkish, among others.

After examining the MLA data base, we can conclude that during the period from 1970 to 1980, there was no special interest in children’s literature regarding translation problems or studies. It is not until the eighties where some concern is shown regarding this field. In 1981, the interest starts growing when the author Shavit, Z. publishes *Translation of children's literature as a function of its position in the literary polysyste*. After this moment, and during the decade, the main published works come from the *Children's Literature*

*Association and the Modern Language Association Division on Children's Literature*. Interest in the field of Canadian children's literature should also be highlighted, by the hand of Wachowicz, B. (1987) and Katsura, Y. (1984). From 1992 until 2000, there is an increasing number of publications; during the first years of this period, most of them on specific languages such as German and Hebrew, as *Didactic and pedagogic tendencies in the norms dictating the translation of children's literature: The case of postwar german-hebrew translations* by Ben-Ari, N. (1992); or *Literary interference between german and jewish-hebrew children's literature during the enlightenment: The case of campe* by Shavit, Z. (1992). During the last years of the mentioned period, there is an interest in a more general view of translation and children, as for example Du-Nour's writing in 1995: *Retranslation of children's books as evidence of changes of norms*; or Smol's *The 'savage' and the 'civilized': Andrew lang's representation of the child and the translation of folklore* in 1996. There are not many works regarding specific problems in children's literature translation, although books can be found as *Losses and gains in translation: Some remarks on the translation of humor in the books of aidan chambers*, by O'Sullivan & Bell, in 1998 and *Weaving world understanding: The importance of translations in international children's literature* by Joels, R. W. in 1999. After year 2000, there has been an enlargement in the film industry for children, this has also captured the attention of some linguists in the study of this type of translation this can be seen with books such as *'Harry potter' çevirileri ve karşılaştırılması üzerine* by Akçapar, Ş. K. in 2001, and following the same topic *The travels of Harry: International marketing and the translation of J. K. Rowling's Harry Potter books* Lathey, G. in 2005; or *From Pinocho to Papá Noel: Recent children books in Spanish* by Schon, I. in 2002, or *The thousand and one nights in Turkish: Translations, adaptations, and issues* by Birkalan, H. A. in 2004. The general current from year 2000 to the present, is a greater publication of authors from eastern countries, many of them have been published by the

*Russian Studies in Literature: A Journal of Translations*. There have been few works related to adapting the ancient stories to the present times, one of them being *From Peter and the Wolf to Peter + the Wolf: Translating/Adapting the Fairy Tale in Greece* by Kanatsouli, M. in 2012; a subject that the present researcher considers of great importance as there are still a great number of fairytales and folktales that have not yet been translated.

### 3.3.2. Translation Problems

Translation is generally understood to be the process of transferring information from one language (source language) to another (target language). Hurtado (2001:25) points out that "*más que un saber, es un saber hacer*". This could be one of the reasons of the importance of the union between translation, contrastive linguistics and translation corpora.

Considering the given definition, the concept of equivalence in translation is of notorious importance. Therefore a definition of translation strategies and processes will now be presented; as it is of general knowledge that to translate a written text from source language to target language there are always certain conscious or unconscious strategies.

Many authors and translators have defined translation strategies. One of them, given by Krings (1986:18) is a "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task". Moreover, Loescher (1991:8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." The general tendency is to consider translation strategies as a global approach or plan of action on a given text, according to their intention. In contrast a translation procedure is considered to be a procedure to solve a problem in translation used for sentences or smaller units within a text. The purpose of both, translation strategies and procedures, is to achieve maximal equivalence between source language and target language.

The present researcher considers that children's literature, as well as any other type of text, is translatable. The translation problems found will be very similar to any other translation problems in different fields, one of the most remarkable differences being the complexity of the genre itself and the lack of recent literature on folktales translation from modern linguistic perspectives.

Given the purpose and scope of the present paper, no theoretical analysis of each particular translation issue in children's literature translation as observed in selected texts will be carried out. However, it does prove important to make a record of the most important decisions the translator had to take at different levels of the translation process, both strategic and procedural<sup>4</sup>. The main recurrent translation problems in the specific texts presented (See appendix 1), have been grouped in two categories: general Spanish-English linguistic problems; and folktale specific problems.

### 1. Decisions at the level of the macro-unit

As explained in Toury (1995) a, the macro-unit refers to the text as a whole. In this regard, one of the most initial problems any translator has to face is whether the final product should be author-centred or audience-centred<sup>5</sup>. That is, whether the final text should be more concerned with the style and linguistic features of the source text or whether it should be closer to their audiences' cultural patterns. In our case this was not a trivial issue. On the one hand the long-standing tradition of children's literature worldwide would lead the translator

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<sup>4</sup> The well-known problem classification by Newmark (1988) between the textual level, referential level, cohesive level and naturalness level will not be applied in this case, though it might be useful for more precise analyses of similar corpora.

<sup>5</sup> See Newmark P. *Manual de Traducción (A textbook of translation)*. Versión española de Virgilio Moya. Cátedra: Madrid, 1995.

into an audience-centred path; on the other hand, the selected texts are not anonymous, but belong to a single author-collection, which might have stylistic features to be handed down in an author-centred target text. Taking these considerations in mind, the Spanish version was decided to be situated in an intermediate position, that will seem natural for the Spanish audience, but at the same time respectful with the different styles the author has decided to give to each of the tales. The translations (see section 3.4) are related to speech, this is to the speech conventions of the target language, they are also adapted to the Spanish children's literature and target culture, to become more accessible to the reader. However, in this regard it is relevant to note that the chosen stories present a different degree of linguistic complexity. *Molly Whuppie*, presents a higher degree of structural complexity than others, such as *The Backer's Daughter*. This has been respected in the subsequent translations.

A second and wide-ranging problem which may be mentioned as particularly relevant for this type of literature is its so-called ambivalence due to the fact of its broad audience, although the main addressee is an infant public. To Rurvin and Orlati, ambivalent texts are those "written for and received by both adults and children at various textual levels of both production and reception" (2006: 159). It was also pointed out by Metcalf that "more children's books than ever before address a dual audience of children and adults, which on the other hand comes with a dual challenge for the translator, who now has to address both audiences in the translated literature" (2003: 323). This leads to specific problems in the field of Translation and more specifically in those of children's literature. However, for the present case, the translator has kept in mind and respected the author's intention, as openly expressed in the original, to write for children from 6 to 9 years old. This decision goes in line with our wish to be respectful to the author's style.

## 2. Spanish-English general translation problems

As stated by Toury (1995:96) “Translators do not translate whole texts in one fell swoop. They proceed a little at a time, and as they do each spurt, each segment forms a fragment of bi-text in their minds”. Therefore, moving down into decisions taken at a lower level, a non-exhaustive selection of linguistic problems well-known to English-Spanish translators is offered. The selection has no aim of comprehensiveness; be it sufficient to mention a short collection of morpho-syntactic and lexical examples which required the use of particular procedures from the translator. They will be divided into relevant morpho-syntactic issues and relevant lexical or lexicographical issues.

a) Morpho-syntactic issues. One of the areas which have been more widely studied in contrastive English-Spanish linguistics refers to the lack of correspondence of verbal forms, regarding tense and aspect. Here belong such conventional issues as the tricky use of past forms in either language, *pretérito imperfecto*, *pretérito perfecto simple* and *pretérito perfecto compuesto* in Spanish, versus the *simple past* and *the present perfect* in English, but not only. In our corpus there is evidence of clear cross-linguistic differences regarding the notion of aspect most visible in the use of the progressive forms: more frequent and consequently more marked in English than in Spanish. And thus, an expression such as *I'm dying* is more naturally rendered as *me muero*, than as *me estoy muriendo* (MW:19); other examples are found in CG:59 *I am searching* translated into *busco*; TBG:2 *we are going* translated into *vamos*. There are many more instances of this lack of correspondence between apparently corresponding verb forms in English and Spanish. In this regard, the differing uses of English Pluperfect and Spanish *Pretérito Pluscuamperfecto* –among others- demanded constant attention of the translator. Some of the numerous examples are the following: TBG:34 *had moved*, translated into *retirar*; MW: 9-10 *had begun*, translated into *empezaron*.

There is a third problem worth mentioning, of a more particular nature. In some of the selected tales (more specifically in the folktale *Molly Wuppie*), there is a surprising

combination of past and present tenses in the narrative. From a literary point of view, this might be due to the author's desire to raise awareness, to get closer to a potential listener, to identify main from subordinate topics, or other reasons. This translator has maintained the tenses as in the original as a recognisable feature of the author's style.

The passive voice is another conventional issue in Spanish-English cross-linguistic literature. We will not abound in the theoretical explanation of these preferences of perspective in either language, but the translator had to substitute many passive constructions for active ones, as in TBG:4 the case of *have been seen flying*, that rendered as *que han visto sobrevolando*.

As for noun phrases, it is worth mentioning the English well-known tendency towards complex nominalization. This gives way to dense noun phrases even in tales, usually more cleanly structured, and requires a continuous effort from the translator into Spanish. Dense noun phrases have been frequently expanded into more verbal or predicative structures. A couple of examples might be illustrative enough: TBG: 32, *a fallen rock*, translated into *una roca que se había desprendido*; CG:8, *a good natured lad*, translated into *un muchacho de buen character*; FSP:49, *mortal flesh*, in the Spanish version *carne humana*.

Last in our representative list of problems, the use of possessives must be mentioned; in the English language this category shows a greater frequency than in Spanish, due to the information provided by the Spanish verbs that in many occasions lacks of the necessity of a pronoun or a possessive. Therefore, as is common in most translations, possessives will be generally omitted or shifted: *My leg is caught!* found in TBG:27, translated into *¡Tengo la pata atrapada!*

b) From a lexical or lexicographical point of view, a couple of pervasive issues in the literature concerning English-Spanish translation will be mentioned here, as instances of problems found in the present selection of tales. Firstly, translators must face the richness of

expressions based on sounds and noises existing naturally in English. This level of naturalness is difficult to maintain in Spanish, even if there are corresponding words as recorded in dictionaries. Examples of this concern are the cases of *growling and cursing* in TGB (line 72) or *humming*, in TM (line 10) among others; which have been translated into *gruñendo y maldiciendo*, and *tarareando*, respectively.

Secondly, it is well-known the English tendency to lexicalize manner of motion in verb forms, as opposed to the Spanish preference for the lexicalization of path<sup>6</sup>. This forces the translator to render expressions such as *darted into* (TBG:35) translated into *se metió*; *hurried on* (TBG:48), translated into *y siguió corriendo*. *blew down* (CG:26) into *sopló por el cañon*.

Thirdly, any translator into Spanish must be aware of the potential value of affective suffixes to convey different meanings in the original. A correct exploitation of this linguistic resource proves particularly important when dealing with children's literature. In our corpus different suffixes have been used<sup>7</sup>, as for example in the translated version of CG, the word *simplón*, in FSP *lejísimos*, or in MW *golpetazo*.

Fourthly, the author of this paper was confronted with one of the most interesting translation problems: *realia*, which are culture-specific words or expressions, such as *sugar buns* found in TBG:74, translated as *bollos*, which lacks of the cultural connotation present in the original version, as they would not mean the same thing for a Spaniard than for a person with an Anglo-Saxon background culture; or the reference to *a lonely cottage*, found in TSP:35, that has been translated as *una cabaña solitaria*. There are also specific terms that can be problematic related to culture such as *dearly* in the sentence *loved her dearly* from the text FSP:2, which has had to be translated as *la querían muchísimo*. The last culture issue

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<sup>6</sup> For a basic explanation of this notion, the typological distinction between verb-framing and satellite framing in Wikipedia can be accessed.

<sup>7</sup> See also *Margaritina* as a solution for *Gretchen*, mentioned below.



found in the mentioned texts is measures, it has been considered they should be adapted for a better comprehension of the text and the message that wants to be sent by the author; an example can be found in TBD:15, *8ft* translated into *media más de dos metros*, in this case there has been an approximation as the idea of the exact measure is not as important as what it means to a child.

This translator would like to point out two more issues singularly found in the corpus, demanding strategic deliberation: the use of archaic terms and expressions and the presence of a culturally-loaded term, whose connotations are completely outside the literary frame of Spanish storytelling. As for the use of archaic terms, which are found in Molly Wuppie, some examples are the following: '*woe worth ye*' (MW: 40); '*Twice yet, carle,*' (MW:41); '*Ye've managed well, Molly*' (MW:44). It seems obvious that the recurrent use of an older form of language helps to maintain a primordial form of speech of a community. Older forms should be passed on as part of a social experience and tales are an adequate frame to achieve this aim. Further research would be needed to explore this area in contemporary literature for children in either culture. The solution presented in the translations of the present paper has been to be lost in the subsequent translation. The main reason for this decision is due to the audience that the target text is addressed to, as following the tradition of folktales, already translated into Spanish for children under 10 years old, great use of archaic words has not been found. Last in our selection of lexical issues, the word *firetax* in TM proved difficult. In the mentioned story, there is a concept represented by the word *firetax* (TM: 80, 93,105), which was of difficult comprehension and therefore implied a laborious translation. The prestigious translator of Norwegian Kirsti Baggethun, was consulted. Baggethun explained that the concept indicates a tax on the fire, or "*impuesto de fuego*", however, this translation seemed unnatural and various options were discussed, the final translation was *lote*, as it was thought to represent the idea within the context.

### 3. Folktale translation problems

When translating literature any translator is confronted with the problem of proper names<sup>8</sup>. In the case of children's literature this is emphasized. S. Ullmann (1976) thinks that noun classification depends on their function; common nouns are units with meaning, whereas proper names would only be used for identification. However, it is usual to find stories where titles and/ or main characters present semantically loaded names. And it is also to be recognised that all names are culturally-loaded, that is, any name presents cultural connotations, as will be shown below.

Our corpus presents six titles to be translated, each one illustrating different levels of translation difficulty and an increasingly wide array of solutions. If they were to be classified from the easiest to the most delicate, the following list would probably emerge:

- a. The baker's daughter and The black geese
- b. The sleeping Prince
- c. Clever Gretchen
- d. Molly Whoppie
- e. The Mastermaid

*The baker's daughter* and *The Black Geese* are transparent and descriptive titles with no special cultural connotations. Consequently the rendering of these titles into Spanish doesn't entail particular intricacy. The case of *The Sleeping Prince* proves also quite easy and simple. A translation of *El Príncipe Durmiente* seems mandatory due to the well known story *The Sleeping Beauty* traditionally translated into *La Bella Durmiente*. In this case, we must respect previous translator decisions that have marked a tradition in story telling.

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<sup>8</sup> The literature on names and translation is rich. Over the years, the tendencies have varied, some translators have inclined towards the maintenance of the originals and others have tried to find equivalents. Currently, in Spain, it seems as though the tendency is to respect the original name but it seems worth noting 19<sup>th</sup> c translations where even the name of the author was translated, as in Guillermo Shakespeare, etc.

On the contrary *Clever Gretchen*, *Molly Whuppie* and *The Mastermaid* demand a greater effort from the translator. In the case of *Clever Gretchen*, a conventional pattern of pseudo-formulaic, well-established names in the Spanish language, namely NAME+ determiner+ adjective could be used. The structure would be endorsed by expressions such as *Marnie la ladrona*, *Guillermo el travieso*, *Astérix el galo*, *Carlos II el Hechizado*, etc. However, the translator has to decide as well on the name *Gretchen* itself. S/he may maintain it untranslated, as in *Hansel y Gretel* or try and find a more local solution. As far as Gretchen is a hypocoristic version of Gretel, and Gretel is a name familiar to the Spanish audience, the solution is justified. However, s/he might alternatively desire to get the tale closer to his/her audience and render the title into *Margaritina la astuta*. In this case, *Gretchen la astuta* has proved more adequate, to give a sense of greater novelty and attractiveness. It should also be noted that contemporary children are surrounded by and probably feel more easily trapped by toys and tales with foreign names.

As for *Molly Whuppie*, problems are of a different kind. In this case, both Molly and Whuppie present connotations and undertones only familiar to an English-speaking audience, or a native speaker, Molly is a name that belongs to a children tradition and that can be associated to dolls or characters in books and traditional songs. Whuppie, in turn, is associated to fun, and happiness and energetic thoughts; in this case the original name was preserved in the translated version. The present researcher is aware of the fact that these nuances are lost when translated, but as the name has no specific meaning, according to tendencies in children's literature translation there is no reason for translation. One of the main reasons being the recognition of the original character and respect to the original author. Lastly, *The Mastermaid*, was the most troublesome name translation. *The Mastermaid* is a combination of the concept of *master*, the one who knows most, and *maid*. A great number of options were considered, names of the Spanish tradition that have meaning associated to

similar concepts, as for example *Mercedes, Merceditas, Merche, Milagros, Mila*; but there was a problem that persisted, the *Mastermaid* is impersonalised in many occasions treated as an object. Therefore, experts were consulted, the well-know translator Kirsty Baggethun, kindly recommended the use of *Doncella Perfecta*, or *Doña Perfecta*; as the second option was thought to have age cultural connotations, the final decision was *Doncella Perfecta*.

Except for those found in titles, names are very scarce within the corpus. Most characters are referred to through common nouns, as types of a kind, conferring thus an outstanding relevance to the female hero. Clear examples would be: the giant, the parents, little brother, the geese, the squirrel, etc. It is only the witch Baba Yaga who has a name and this has been left untranslated in the Spanish version.

It is widely known that a specific characteristic of children's literature is the use of initial and final formulas that are repeated and standardised in many stories, such as *Once upon a time*, found in FSP (line 1), that has been translated into *Había una vez*; or *Long ago*, found in TBG (line 1) translated into *Había hace mucho tiempo*. Ending formulas have also been rendered into common Spanish fixed expressions as in *y fueron felices y comieron perdices*; *y colorín colorado este cuento se ha acabado*; or *y aunque testigo no he sido así me lo han referido*.

Particular attention is required to the use of recurrent patterns and structures within the same text. These repetitive structures, containing recursive constructions, contribute to the ritual character of the texts, accentuating their rhythm and at the same time facilitating its memorization if reproduced orally. Examples are frequent in the corpus. Let's just mention the following: "*Elena, Elena!*" it called. in TBG (lines 19, 27 and 33); *At once* in TBG (lines 55 and 62); or *far, far, and further still* in TSP (lines 15, 22, 56, 78 and 104), that has been translated into *lejos, muy lejos, lejísimos*. Within translation studies, lexical patterning has received considerable attention from both monolingual and bilingual, or multilingual,

perspectives. However, in the case of children's literature the reason for these recurrent patterns is to capture the child's attention. Regarding translators, the main issue is finding an equivalent that will blend in with every structure, maintain the correct meaning and sound natural to the target audience.

The last problem we will deal with in this section is rhymes. Although they are not present in every story, rhymes tend to appear in a great quantity of children's literature. Among our corpus, two of the six stories had rhymes. The translator has attempted to find equivalents, although is not completely satisfied with the final solution. The difficulty that should be pointed out is not only the presence of rhymes in texts, but the fact that they are variable rhymes. Some examples are the following: on the one hand, in TSP "*Gold and white and red, The prince sleeps in his bed.*" (lines 5 and 6) translated into —*Dorada y blanca y bermellón. El príncipe duerme en su habitación*—. On the other hand, in MW '*Fee, fie, fo, fum, I smell the blood of some earthly one.*' (line 11 and 12) translated into —*Pin, Pun Pan, huelo la sangre de truhán.*

To close this section, it must be taken into account that there is never one correct translation, as different approaches may be taken, variations regarding the purpose of the translation as well as the receptor language audience for whom the translation is intended.

The translations of the six folktales included in appendix 1, will now be presented in section 3.3. In the following order:

*Clever Gretchen: Gretchen la astuta*

*Molly Whuppie: Molly Whupie*

*The Baker's Daughter: La Hija del Panadero*

*The black Geese: El Cuento de los Gansos Negros*

*The fairytale of the Sleeping Prince: El Cuento del Príncipe Durmiente*

*The Mastermaid: La Doncella Perfecta*

### 3.4 The Translations

#### *Gretchen la astuta*

Había una vez un señor que tenía una hija llamada Gretchen, que era muy buena y muy guapa. De todo el país llegaban nobles y ricos comerciantes para pedir su mano en matrimonio, pero su padre no aceptaba a ninguno. —El hombre que se case con mi hija, debe ser el mejor cazador del mundo —decía.

En un pueblo cercano había un chico, hijo de una pobre viuda, llamado Hans, al que se le había metido en la cabeza que le gustaría casarse con Gretchen. — ¡Ay! Mi pequeño, eso nunca será posible— le dijo su madre, ya que aunque Hans era un muchacho de buen carácter y ella lo quería tanto, era un poco simplón.

—No se pierde nada por intentarlo— dijo Hans —. Se puso la gorra en la cabeza y la escopeta al hombro y salió de camino del castillo. Pero como las palabras de su madre seguían resonándole en la cabeza, recorrió el camino entristecido.

Al llegar a un cruce se topó con un desconocido vestido todo de rojo, con pies de cabra. — ¿A dónde te diriges hoy Hans, y por qué se te ve tan abatido? —le preguntó el desconocido.

—Voy al castillo a pedir en matrimonio la mano de Gretchen —dijo Hans, que se sorprendió de que aquel extraño supiese su nombre. Y añadió: —Pero dudo que me acepte, ya que su padre ha prometido que solo se la entregará al mejor cazador del mundo.

—Pero, eso no es para estar tan triste — le dijo el extraño —, si firmas en este papel, puedo convertirte en el mejor cazador del mundo inmediatamente.

Pero Hans quería saber qué ponía en el papel.

¡Ah!, solo que a los siete años Hans se iría con el desconocido de criado, a menos que le hiciera una pregunta que no supiese contestar.

—Muy bien —dijo Hans, pensando que siete años eran mucho tiempo; y firmó el papel. El desconocido cogió la escopeta de Hans y soplo por el cañón. Hecho.

Y así Hans subió al Castillo. — ¿Qué quieres? —le preguntó el guardia de la entrada.

—Soy el mejor cazador del mundo y vengo a casarme con Gretchen —dijo Hans.

Al verlo tan poca cosa el guarda simplemente se rió de él, y lo echó de allí. Pero Hans no se fue, sino que permaneció allí de pie, junto a la verja. De cuando en cuando Gretchen se asomaba y lo veía ahí parado. Cuando supo a qué había venido, sonrió y le dijo al guardia que le dejara pasar para que hablase con su padre.

Cuando el padre de Gretchen, el señor del castillo, vio a Hans, también se rió mucho.

—Así que eres el mejor cazador del mundo... —le dijo.

—Sí —respondió Hans.

—Ya veo —dijo el noble —. ¿Y podrías de un disparo arrancarle una pluma de la cola a ese gorrión que está sobrevolando ahora mismo la torre del castillo?

—Por intentarlo no se pierde nada —dijo Hans. Se colocó la escopeta en el hombro. ¡PUM! Y a sus pies cayó una pluma sobre la hierba.

— ¡Muy bien! —gritó Gretchen.

—Sí, dijo el señor, algo preocupado, pues no quería entregar la mano de su hija a este simplón. Pero ¿podrías quitarle la cola de un disparo a esa liebre que va corriendo, cruzando el prado justo en este momento?

¡PUM! Y de un disparo le arrancó la cola a la liebre, con tanta precisión como si se la hubieran cortado con unas tijeras.

— ¡Bien hecho! —gritó Gretchen de nuevo.

—Sí —dijo el noble frunciendo el ceño más que antes. —Pero, ¿podrías quitarle la pipa de la boca al criado que tengo allí segando en la colina? Allá en el prado donde están — Y señaló a los prados que había en la lejanía

—Padre, por prudencia... No hay cazador que pueda llegar tan lejos de un disparo—  
dijo Gretchen.

—No, déjale intentarlo —dijo el señor; que tenía la intención de librarse de Hans.

¡PUM! hizo la escopeta. Y en ese instante todos los campesinos volvieron corriendo al castillo, atravesando los campos, y gritando que no podían continuar con su trabajo porque alguien les estaba disparando y al criado le habían arrancado la pipa de la boca.

Entonces el señor comprendió que había perdido, pero también pensó que no estaría de más tener un yerno que supiese disparar con tanta precisión. Así que Hans y Gretchen se casaron y vivieron felices.

Al fin y al cabo siete años no son nada, si uno es feliz. Cuando Hans se dio cuenta de que casi habían pasado ya, perdió su alegría; se sentía triste y apesadumbrado. Gretchen, su mujer, se dio cuenta y le preguntó qué le pasaba. Al principio Hans no quiso contárselo, pero como ella se lo suplicó una y otra vez, al final le confesó que siete años atrás había conocido a un desconocido vestido de rojo y con pies de cabra.

—Ese era el Malvado —dijo Gretchen.

Hans pasó de estar triste a estar aterrorizado. Le contó a Gretchen que había firmado el papel y que ya al día siguiente tendría que irse con el extraño para ser su siervo, a no ser que pudiese formular una pregunta que el Malvado no supiera contestar.

Gretchen le dijo a Hans que debía mantenerse fuerte, que tal vez ella podría ayudarle. Reflexionó durante un rato, y después le dijo que mañana lo harían así y así y que debía decir esto y lo otro, y que tal vez entre los dos podrían derrotar al Malvado.

Así que al día siguiente Gretchen se quitó la ropa y se embadurnó de miel. Después abrió las almohadas para sacarles las plumas y se revolcó en ellas.

Más tarde, el extraño subió por la calle que daba al Castillo. Y allí estaba Hans esperándolo en la entrada con su escopeta.



— ¿Estás listo para venirte conmigo, Hans? —preguntó el desconocido sonriendo.

—Sí —dijo Hans. Estaba listo pero lo único, quería pedirle un favor. ¿Era posible que le dejase disparar con su escopeta por última vez?

—De acuerdo —dijo el desconocido, y se fueron juntos al prado.

Al cabo de un rato vieron un gorrión. “Dispárale a eso de ahí” dijo el desconocido.

— ¡Oh no! —dijo Hans—. Un gorrión es demasiado pequeño.

Así que fueron un poco más lejos, y tras un rato vieron una liebre. —Dispárale a eso de ahí —dijo el desconocido.

— ¡Oh no! —dijo Hans. —Una liebre es demasiado pequeña, y va muy bajo.

Así que fueron un poco más lejos. Tras un rato llegaron a un campo, y vieron que había algo saltando y brincando por entre los cultivos, que parecía un pájaro enorme. Era Gretchen, con miel y plumas pegadas por todo el cuerpo. — ¡Dispárale a eso! ¡Dispárale a eso de ahí! —gritó el desconocido.

— ¡Ah, sí! —dijo Hans —, ¡Voy a ver! —Se colocó la escopeta en el hombro y apuntó. Entonces bajó el arma. — ¿Pero qué es eso? —dijo.

El desconocido observó a Gretchen, pero no sabía decir qué era. — ¡Qué más da! Dispara, que debemos irnos —dijo.

—Muy bien. Pero, ¿qué es? —preguntó Hans.

El desconocido entornó los ojos y volvió a mirar, pero no consiguió adivinar nada nuevo. —Eso da igual... ¡Dispara y termina de una vez! ¡Que nos están esperando en casa! —le dijo.

—Sí, por supuesto. Pero, ¿qué es? —dijo Hans.

— ¡Maldita sea! —gritó el desconocido —¡No sé que es!

—Entonces lárgate —dijo Hans —, porque no has sabido contestar a mi pregunta.

El desconocido resopló como una cabra, dio un patadón en el suelo y huyó a través de campos y colinas.

En lo que respecta a Hans y Gretchen, volvieron juntos a casa y fueron felices y comieron perdices.

### *Molly Whuppie*

Había una vez un hombre y su mujer, que tenían muchos hijos y no podían darles de comer, así que cogieron a las tres más pequeñas y las dejaron en un bosque. Las niñas empezaron a andar y a andar, pero no veían casa alguna. Comenzó a hacerse de noche y tenían hambre. Por fin vieron una luz y fueron hacia ella; y era una casa. Llamaron a la puerta y apareció una mujer que les preguntó — ¿Qué queréis? —. Ellas contestaron: —Por favor déjenos entrar y dénos algo de comer —La mujer les dijo —No puedo, mi marido es un gigante y si volviera a casa os mataría —. Ellas suplicaron —déjenos descansar aquí un rato y nos iremos antes de que llegue —. Así que la mujer las dejó pasar, las sentó delante del fuego y les dio pan con leche, pero justo cuando empezaban a comer, dieron un golpetazo en la puerta, y se oyó una voz terrible que decía:

—Pin, Pun Pan, huelo la sangre de truhán.

— ¿A quién tienes ahí, mujer? —Em... —Dijo la mujer —son tres pobres perrillos muertos de hambre y de frío, pero se irán. No vayas a tocarlos, bruto —. El hombre no dijo nada, cenó muchísimo y ordenó que se quedaran allí toda la noche. Tenía ya tres perros, y dormirían en la misma cama, con los tres extraños. La más pequeña de los tres perritos nuevos se llamaba Molly Whuppie, y era muy inteligente. Se dio cuenta de que antes de irse a dormir, el gigante les puso a ella y a sus hermanas una cuerda alrededor del cuello, pero que a los otros perros les puso cadenas de oro.

Así que Molly tuvo mucho cuidado de no dormirse. Y esperó a que todos estuviesen profundamente dormidos. Entonces salió con cuidado de la cama, se quitó las cuerdas, quitó las de sus hermanas y también las cadenas de oro que llevaban los perros del gigante. Después les puso las cuerdas a los otros perros y cogió las cadenas de oro para sus hermanas y para ella, y se tumbó de nuevo. De madrugada, el gigante se levantó, armado de un palo enorme, buscando a ciegas los cuellos que tenían cuerda. Estaba oscuro. Sacó a sus perros de la cama, los puso en el suelo y empezó a golpearlos hasta que los mató. Entonces volvió a tumbarse, pensando que lo había hecho muy bien. Molly pensó que era el momento de irse así que despertó a sus hermanas y les dijo que no hablaran nada. Se fueron sigilosamente.

Todas salieron sanas y salvas, corrieron y corrieron y no pararon hasta que amaneció. Y entonces vieron una casa enorme ante ellas, que resultó ser la casa de un rey. Así que Molly entró y le contó al rey su historia.

El rey le dijo —Molly, eres una chica muy lista, y te las has apañado bien. Pero si lo quieres hacer mejor todavía, y vuelves y robas la espada que el gigante tiene colgada detrás de la cama, yo le daré a tu hermana mayor la mano de mi primogénito —. Molly dijo que lo iba a intentar. Así que volvió, consiguió entrar en la casa del gigante y meterse bajo su cama sin que la vieran. El gigante regresó a casa, cenó opíparamente y se fue a la cama. Molly esperó a que estuviera roncando, salió de donde estaba y alargando la mano por encima del gigante descolgó la espada, pero justo cuando lo estaba consiguiendo hizo un poco de ruido y el gigante... ¡se levantó de un salto! Molly salió corriendo hacia la puerta sin soltar la espada; corría ella, corría él, hasta que llegaron al 'Puente de un pelo', y ella lo pasó, pero él no pudo, y le dice: — ¡Maldito sea el día! ¡Molly Whuppie! ¡No vuelvas nunca más por aquí! — y ella contesta —dos veces más, chaval, me verás por Madrás —Y así Molly le llevó la espada al rey y su hermana se casó con su hijo.

Bueno, pues el rey dice un día, —lo has hecho muy bien, Molly, pero si quieres hacerlo aun mejor y robas la bolsa de dinero que está bajo la almohada del gigante, casaré a mi segundo hijo con tu segunda hermana—. Y Molly dijo que lo iba a intentar. Así que se puso en marcha camino de la casa del gigante. Y entró sigilosamente y de nuevo se escondió bajo la cama, y esperó a que el gigante hubiera cenado y estuviese profundamente dormido, roncando. Salió de su escondite y metió la mano con mucho cuidado por debajo de la almohada y cogió la bolsa de dinero. Pero justo cuando se estaba marchando el gigante se despertó. Corría ella, corría él, hasta que llegaron al “Puente de un pelo”, y ella lo pasó, pero él no pudo, y le dice “¡Maldito sea el día! ¡Molly Whuppie! No vuelvas nunca más por aquí! —y ella contesta —dos veces más, chaval, me verás por Madrás —. Y así Molly le llevó la bolsa al rey y su segunda hermana se casó con el segundo hijo del rey.

Después, el rey le dice a Molly: —Molly eres una chica muy lista, pero si quieres hacerlo aún mejor y le robas al gigante ese anillo que siempre lleva en el dedo, te daré al más joven de mis hijos —. Molly dijo que lo iba a intentar. Así que vuelta a casa del gigante, y a esconderse bajo la cama. El gigante no tardó mucho en volver a casa; tras cenar opíparamente se fue a dormir y al rato empezó a roncar con fuerza. Molly salió sigilosamente, se subió a la cama y cogió la mano del gigante. Tiró y tiró hasta que consiguió arrancarle el anillo del dedo. Pero al quitárselo, ¡se despertó el gigante! y la agarró de la mano; y le dice: —Te he pillado, Molly Whuppie, y si te hago el mismo daño que me has hecho tú, ¡eh! ¿Qué me vas a hacer?

Molly le dice: —Pues, te metería en un saco y metería al gato contigo, y al perro a tu lado, y una aguja y un hilo, con unas tijeras, y te colgaría de la pared. Iría al bosque y elegiría el palo más grueso que hubiera y volvería a la casa. Te descolgaría y te atizaría hasta que murieras.

—Muy bien, Molly —dice el gigante —, entonces, eso es exactamente lo que te voy a hacer yo.

Y así el gigante coge un saco, y mete a Molly. Y al gato y al perro a su lado, y una aguja y un hilo, con unas tijeras, y la cuelga de la pared, y se va al bosque a buscar un palo adecuado.

Y Molly dice con voz cantarina desde dentro del saco: — ¡Ay, si vieras lo que estoy viendo!

Ay, dice la mujer del gigante —y ¿qué estás viendo, Molly?

Pero Molly no decía nada más que — ¡ay, si vieras lo que yo veo!

La mujer del gigante le rogó a Molly que la dejara meterse en el saco con ella para ver lo que ella veía. Así que Molly cogió las tijeras, hizo un agujero en el saco, cogió la aguja y el hilo, se bajó de un salto y ayudó a la mujer del gigante a meterse en el saco. Y entonces cosió el agujero por fuera.

La mujer del gigante no veía nada, y empezó a pedirle que la bajara, pero Molly no le hizo caso, y se escondió detrás de la puerta. A casa que llegó el gigante, con un árbol enorme en la mano, y descolgó el saco de la pared y empezó a apalearlo. Su mujer gritaba —que soy yo, soy yo, marido —, pero como el perro ladraba y el gato maullaba, él no reconocía la voz de su mujer. Entonces Molly salió de detrás de la puerta, el gigante la vio y corrió tras ella; corría ella; corría él, hasta que llegaron al 'Puente de un pelo', y ella lo cruzó, pero él no pudo. Y dijo — ¡Maldito el día! ¡Molly Whuppie! ¡No vuelvas nunca más por aquí! —y ella contestó —nunca más, me verás por Madrás —. Así que Molly le llevó el anillo al rey, y se casó con su hijo menor y nunca más volvió a ver al gigante.

### *La hija del Panadero*

Había una vez un panadero que tenía dos hijas. Aunque eran gemelas, eran tan diferentes como lo es el verano del invierno. Una era desprendida y de naturaleza bondadosa mientras que la otra era egoísta, avariciosa y estaba siempre enfadada.

En una fría noche, en que el viento barría los árboles como si de una escoba se tratase, la hija de naturaleza bondadosa estaba atendiendo en la panadería. Una pobre anciana entró en la tienda apoyada en un bastón y preguntó si tenían un poco de masa que darle. —Por supuesto abuelita —dijo la chica. Y cogió un gran trozo. — ¿Puede horneármelo? —Le preguntó la anciana—. Si, claro —dijo la hija del panadero.

La anciana se sentó en un rincón y parecía dormida, hasta que estuvo listo el pan. — Despierte abuelita —dijo la chica. Y gritó — ¡anda, la barra ha salido dos veces más grande!

—Y así será siempre para ti, por tu corazón generoso —dijo la anciana, que era en realidad un hada disfrazada. Se quitó de golpe la capa y se levantó, alta y reluciente y tocó a la chica con su varita. Desde ese día, cada barra de pan, pastel o tarta que la hija del panadero metía en el horno, salía el doble de grande.

Pasó el tiempo y un día, entrada la tarde, la hija de naturaleza menos bondadosa estaba atendiendo en la panadería. Entró la misma pobre anciana, apoyada en su bastón, y pidió un pedazo de masa. La chica le dio un trozo pequeño a regañadientes, porque su padre le había dicho que debía ser amable con los mendigos. Y, ¿podrá hacérmelo en el horno? preguntó la anciana. —Bueno, de acuerdo, si no hay más remedio —, contestó la hija del panadero.

Así que la anciana se sentó en una esquina, haciéndose la dormida. Cuando el pan estuvo hecho, la hija del panadero abrió la puerta del horno y vio que la masa había duplicado su tamaño. —Eso es demasiado grande para una persona así—dijo dejando la barra a un lado para ella. Arrancó otro pedazo de masa, la mitad de pequeño que el anterior, y lo metió al horno.

En cuanto el pan estuvo hecho, la hija del panadero abrió la puerta del horno y vio que la masa había crecido aún más y era el doble de grande que la primera. —Esto es demasiado grande y bueno para alguien así—dijo, y la puso a un lado con la otra. Entonces arrancó un pedazo de masa minúsculo, apenas como su pulgar, y lo metió al horno.

Pero cuando abrió la puerta de nuevo, el pequeño pedazo de la anciana había crecido tanto, que casi no cabía en el horno, y brillaba mucho, cubierto de azúcar y lleno de pasas. —Esto es demasiado grande y demasiado rico para alguien así —dijo la hija del panadero. Y puso esta tercera barra con las otras dos.

Entonces la anciana abrió los ojos, se incorporó y le preguntó si su pan estaba listo.

—Se quemó en el horno, ummmmmmm... —dijo la chica, riéndose.

—¿Eso es todo lo que tienes que decirme? —preguntó la anciana.

—Ummmmm, ¿qué más debería decir? —dijo la hija del panadero, sin dejar de reír.

—Pues así será siempre para ti —dijo el hada. Se despojó de su capa y permaneció en pie, alta y reluciente.

—De ahora en adelante, lo único que dirás será *ummmmmmmmm-uh*—. Tocó a la hija del panadero con su varita y la chica se transformó en un búho que salió ululando en la noche.

### *El cuento de los Gansos Negros*

Había hace mucho tiempo un hombre y una mujer que tenían dos hijos, un niño y una niña. Un buen día la mujer le dijo a su hija: —Elena, hoy vamos al mercado; quédate en casa mientras estamos fuera, y cuida de tu hermano pequeño, que han visto sobrevolando el pueblo al ganso negro de Baba Yaga, que roba niños. Cuando volvamos a casa te traeremos unos bollos muy ricos —.

Cuando su madre y su padre se marcharon, Elena se quedó un ratito en casa con su hermano. Pero se cansó pronto y se lo llevó con ella al jardín, a jugar con sus amigos. Lo dejó

sentado en el césped y se puso a jugar con los demás. Y al rato se olvidó de él y se puso a correr. El ganso negro bajó, cogió al pequeño y se lo llevó.

Cuando Elena volvió y vio que su hermano no estaba, se asustó mucho. Se apresuró a buscarle por todos los rincones de la casa y del jardín, pero no lo veía. Le llamó a gritos, pero no contestaba. Al final, se dijo a sí misma que seguramente el ganso negro lo había cogido para llevárselo a Baba Yaga, la terrible bruja del bosque, que medía más de dos metros y comía niños pequeños. —Tengo que ir a por él —dijo Elena. Y comenzó a correr hacia el bosque.

Atravesó los campos sin dejar de correr y llegó a un estanque, donde vio a un pez en la orilla con la boca abierta, buscando agua. — ¡Elena! ¡Elena! ¡Me muero! —, gritó.

Elena quería darse prisa, pero le daba mucha pena el pez. Así que lo cogió y lo depositó cuidadosamente en el estanque; el pez se sumergió y después ascendió de nuevo a la superficie. —Como tú me has ayudado a mí, yo te ayudaré a ti —dijo el pez—. —Toma, coge esta concha. Si estás en peligro alguna vez, tírala hacia atrás por encima del hombro.

Elena no entendía cómo le podía ayudar una concha, pero no quería parecer maleducada, así que se la guardó en el bolsillo y siguió su camino. Al rato, llegó a una arboleda, donde vio una ardilla atrapada en una trampa.

— ¡Elena! ¡Elena! ¡Tengo la pata atrapada! —gritó. Elena quería continuar, pero la ardilla le dio pena. Así que la liberó de la trampa. La ardilla subió por el árbol como una flecha y volvió a bajar. —Como tú me has ayudado a mí, yo te ayudaré a ti —dijo la ardilla—. Toma, llévate esta nuez. Si estás en peligro alguna vez, tírala hacia atrás por encima del hombro.

Elena se metió la nuez en el bolsillo y continuó a toda prisa. Pronto llegó a una orilla pedregosa, donde vio a un ratoncito de campo intentando mover una roca que se había desprendido.



— ¡Elena! ¡Elena! ¡No puedo entrar en mi agujero! —gritó. Elena sintió lástima por el ratoncito de campo, así que empujó y empujó con todas sus fuerzas hasta que consiguió retirar la roca. El ratón se metió como una flecha en su agujero y volvió a aparecer. —Como tú me has ayudado a mí, yo te ayudaré a ti —dijo. —Llévate esta piedra. Si estás en peligro alguna vez, tírala hacia atrás por encima del hombro.

Elena se metió la piedra en el bolsillo y salió corriendo hasta que se internó en la oscuridad del bosque, donde los árboles crecen tan pegados unos a otros, que no cabe ni el más mínimo rayo de sol... Pronto llegó a un claro, donde vio la cabaña de Baba Yaga, que se sostiene sobre tres enormes patas de gallina y se mueve a su antojo. Los gansos negros estaban sobre el tejado de la cabaña descansando, había un caldero al fuego y Baba Yaga estaba dentro, dormida y roncando por la narizota. Cerca de ella, estaba el hermanito de Elena, sentado en el suelo, jugando con unos huesos.

Elena entró de puntillas en la cabaña y cogió a su hermano. Pero cuando echó a correr en dirección al bosque, la vieron los gansos negros. Comenzaron a graznar y chocar las alas y Baba Yaga se despertó.

— ¡Para! ¡Ladrona! ¡Devuélveme mi cena! —gritó.

Elena no se paró ni contestó a la bruja, y siguió corriendo con su hermanito en brazos. Baba Yaga salió de la cabaña y empezó a perseguirlos con sus largas y huesudas piernas.

Elena no podía correr muy rápido porque su hermano pesaba demasiado. Cuando salió del bosque y miró hacia atrás, vio que la bruja estaba muy cerca. ¿Qué podía hacer? De repente, recordó lo que le había dicho el pez; metió la mano en el bolsillo y tiró la concha hacia atrás por encima del hombro.

Al instante apareció un lago muy ancho detrás de ella. Como era demasiado grande y no podía rodearlo, Baba Yaga se agachó junto a la orilla y comenzó a beber. Bebía tan rápido

que el agua comenzó a bajar inmediatamente y en poco tiempo se había bebido el lago entero. Después siguió corriendo.

Elena miró para atrás y vio que el lago había desaparecido y que Baba Yaga les ganaba terreno. Entonces recordó lo que le había dicho la ardilla, se metió la mano en el bolsillo y tiró la nuez para atrás, por encima del hombro.

De repente una frondosa arboleda apareció a sus espaldas. Los árboles crecieron tan cerca unos de otros que Baba Yaga no podía pasar. Así que empezó a morder los árboles con sus afilados dientes. Mordisqueaba tan deprisa que en unos minutos se había comido la arboleda entera; y siguió corriendo.

Elena volvió a mirar para atrás y vio que los árboles habían desaparecido y que la bruja seguía detrás de ella, tan cerca que oía cómo le rechinaban los largos dientes y veía cómo extendía sus largos brazos para atraparlos. Buscó en su bolsillo y tiró la piedra por encima del hombro.

En un instante surgió tras ella una montaña pedregosa, tan alta que su cima se perdía entre las nubes. Baba Yaga no se la podía comer ni beber, y no podía atravesarla por encima, así que tuvo que volverse al bosque, gruñendo y maldiciendo.

Por lo que se refiere a Elena, siguió hasta el pueblo y para cuando volvieron sus padres del mercado con los bollos, ya estaba en casa sana y salva jugando con su hermano pequeño.

### *El cuento del Príncipe Durmiente*

Había una vez un rey y una reina que tenían una hija a la que querían muchísimo. Un día de invierno, cuando el campo estaba cubierto de nieve, la niña estaba cosiendo, sentada junto a la ventana. Y mientras lo hacía, se pinchó el dedo y una gota de sangre cayó en el alfeizar, una gota de un rojo que brillaba intensamente a la luz dorada del sol. Y entonces un pájaro que había en un árbol cantó:

—Dorada, blanca y bermellón

El príncipe duerme en su habitación—.

La princesa quedó impresionada por estas palabras y contestó — ¡Te ruego, pajarillo, canta de nuevo! —Y el pájaro cantó.

—Blanco, bermellón y dorado.

Dormirá hasta que mucho tiempo haya pasado—.

La princesa dijo—Ay, pajarillo, ¡canta otra vez!

—Bermellón, dorado y blanco

Despierta la noche de San Juan, soy franco—.

— ¿Pero qué significa tu canción? —preguntó la princesa. Al verla tan interesada, el pájaro le dijo que en un castillo muy, muy lejano, lejanísimo, habitaba el príncipe más noble y guapo del mundo, con una tez blanca como la nieve, labios rojos como la sangre y pelo dorado como el sol. Como había sido hechizado, había caído en un sueño profundo del que solo podía despertar una vez al año, en la noche de San Juan. Y así sería hasta el final de los días. Pero si una doncella lo velara junto al lecho y él la viera al despertar, el hechizo se rompería.

— ¿Y dónde está este castillo? —preguntó la princesa.

—No lo sé —dijo el pájaro—, solo sé que es un lugar muy, muy lejano, tan lejano que para llegar hay que ir con zapatos de acero

Pasaron los días y la princesa no podía olvidar esa canción que le había cantado el pajarillo. Por fin, se dijo a sí misma que tenía que ir a buscar al príncipe durmiente, para liberarle. Pero como sabía que su madre y padre nunca le consentirían hacer ese viaje, no les dijo nada. Encargó hacer unos zapatos de acero y en cuanto estuvieron listos se los puso y se marchó del palacio a medianoche.

Cuando a la mañana siguiente el rey y la reina vieron que no estaba, mandaron a sus hombres a buscarla por toda la región. Pero la princesa consiguió esquivarlos y salió del reino sin que la descubrieran. Su madre y su padre lloraron mucho, pues pensaban que estaría muerta.

La princesa caminó y caminó con sus zapatos de acero, lejos, muy lejos, lejísimos, hasta que llegó a un bosque enorme, impenetrable, oscuro. Sin desviarse, fue directa al bosque y entrada la noche vio una cabaña solitaria. Llamó a la puerta y le abrió una anciana preguntándole qué quería.

—Estoy buscando el Castillo del Príncipe durmiente— dijo la chica—. ¿Sabe usted dónde está?

—No— dijo la anciana—. Pero sí puedo darte algo de comer y de beber, y después vuélvete por donde viniste, ya que este no es lugar para una mujer mortal.

—No— dijo la princesa —debo continuar.

—Si hay que hacerlo, hay que hacerlo. — Dijo la anciana—. Entra entonces, querida, y cuando vuelva a casa mi hijo, el Viento del Oeste, le preguntaré si conoce el camino. Pero debes tener cuidado de que no te vea ni te oiga.

Así que dejó pasar a la princesa, le dio de cenar y la escondió en el armario del rincón. Poco después se sintió un fuerte soplo de aire mojado y fue entonces cuando entró el Viento del Oeste.

—Madre— suspiró él —Huelo a carne de mortal.

—Ay, hijito— dijo su madre — ¡no te enfades! Solo ha sido una pobrecita niña con zapatos de acero que entró buscando el camino que conduce al castillo del príncipe durmiente.

—Eso no lo sé— dijo el Viento del Oeste—. Pero quizá mi primo el Viento del Este lo haya visto.

A la mañana siguiente, tan pronto como se hizo de día la princesa retomó su viaje. Caminó y caminó muy lejos, muy lejos, lejísimos con sus zapatos de acero. El sol la abrasaba y la lluvia la mojaba. Por fin un día al anochecer llegó a otra cabaña, donde otra anciana le preguntó qué quería.

—Estoy buscando el Castillo del Príncipe durmiente —dijo la chica—. ¿Sabe usted dónde está?

—Yo no —dijo la anciana—. Pero puedo darte algo de comer y beber, y luego vuélvete por donde viniste, ya que este no es lugar para una mujer mortal.

—No— dijo la princesa —debo continuar.

— Si hay que hacerlo, hay que hacerlo —Dijo la anciana—.Vamos, entra, guapa, y cuando vuelva a casa mi hijo el Viento del Este, le preguntaré si él sabe el camino. Pero debes tener cuidado de que no te vea ni te oiga, ya que se enfadaría mucho —. Así que dejó entrar a la princesa, le dio algo de cena y la escondió en el armario del rincón.

Pronto después hubo una especie de chillido, mucho polvo se levantó y entró el Viento del Este.

—Madre —chilló — ¡Huelo a carne humana!

— ¡Ay! hijito —dijo su madre — ¡No te enfades! Solo ha sido una pobrecita niña con zapatos de acero que entró hoy, buscando el camino que conduce al castillo del príncipe durmiente.

—Eso no lo sé— dijo el Viento del Este —Pero quizás mi primo el Viento del Norte lo haya visto.

A la mañana siguiente, tan pronto como se hizo de día, la princesa reemprendió su camino. Caminó y caminó, lejos, muy lejos, lejísimos, con sus zapatos de acero. El sol la abrasaba y la lluvia la mojaba tanto que sus delicadas ropas se quedaron hechas un trapo. Por

fin un día al caer la tarde llegó a otra cabaña. Cuando la vio la anciana que vivía ahí, se asustó e intentó echarla.

—No —dijo la princesa —Debo continuar pues estoy en busca del Castillo del Príncipe Durmiente.

— Si hay que hacerlo, hay que hacerlo —Dijo la anciana —Entra entonces, querida, y cuando vuelva a casa mi hijo, el Viento del Norte, le preguntaré si él sabe el camino. Pero debes tener cuidado de que no te vea ni te oiga, porque si no te matará.

Así que dejó entrar a la princesa y le dio algo de cena y la escondió en el armario del rincón. Pronto se oyó un enorme rugido de nieve fuera, y entró el Viento del Norte.

—Madre —rugió — ¡Huelo carne humana!

— ¡Ay! hijito —dijo su madre — ¡no te enfades! Solo ha sido una pobrecita niña con zapatos de acero que vino buscando el camino al castillo del Príncipe durmiente.

—Pues es fácil —dijo el Viento del Norte—. El camino que sale justo delante de nuestra casa la lleva directamente a él.

—Entonces encontrará el castillo —dijo su madre —ya que ese es el camino que la chica tomó.

—Sí —dijo el Viento del Norte con una carcajada —pero de poco le va a servir, ya que la puerta está vigilada por dos leones enormes que devoran a todo el que intenta entrar.

— ¿Entonces no hay ninguna manera de entrar en el castillo?

—Hay una manera —dijo el Viento del Norte —. Si cogiera dos rosas blancas de las que crecen al lado de nuestra puerta y se las tirara a los leones, los animales se tumbarían y la dejarían pasar.

A la mañana siguiente, tan pronto como se hizo de día, la princesa reemprendió su camino, con dos rosas blancas que había cogido del rosal que estaba junto la casa del Viento del Norte. Caminó y caminó, lejos, muy lejos, lejísimos. El sol la abrasaba, la lluvia la mojaba

y la nieve la congelaba Al final bajó la vista y vio que sus zapatos de acero estaban totalmente desgastados. Pero al levantar la mirada, vio frente a ella las torres del castillo.

Pronto llegó a la puerta, y vio a los dos grandes leones que la custodiaban. Cuando advirtieron a la princesa, empezaron a gruñir, a escarbar violentamente en la tierra y a mostrar sus dientes, de tal forma que a ella le dieron ganas de huir. Pero a pesar de todo siguió adelante. Y en cuanto los leones iban a saltar sobre ella, les arrojó las rosas blancas; y de inmediato se amansaron, y empezaron a ronronear y a frotarse contra ella como gatitos. Las puertas se abrieron para la princesa, y ella entró descalza en el castillo.

Dentro encontró varias habitaciones, todas ellas decoradas magníficamente, como desearía cualquier príncipe. Pero lo más extraño era que todo y todos estaban dormidos, y por mucho que la princesa intentaba despertarlos no lo conseguía. Los criados estaban dormidos en el pasillo de entrada, el cocinero y las criadas en la cocina, el jardinero en el jardín, el palafrenero y los caballos en el establo, las vacas en el cobertizo, los pollos y los patos en el corral e incluso las moscas en la pared.

La princesa buscó por todas las habitaciones del Castillo, y por fin llegó a una alcoba de cortinas plateadas; en la cama estaba tumbado el príncipe más guapo del mundo. Tenía la piel blanca como la nieve, los labios rojos como la sangre y los cabellos dorados como el sol. Como la princesa no conseguía despertarle, se sentó al lado de la cama. Al caer la noche apareció ante ella una mesa con la cena más deliciosa del mundo y cuando terminó de comer, la mesa desapareció. Se pasó toda la noche mirando al príncipe durmiente. Al amanecer, la mesa reapareció y desapareció cuando terminó de desayunar, como la vez anterior.

Pasaron los días, las semanas, los meses. Y la princesa continuó sentada cada noche junto a la cama del príncipe durmiente, esperando a que despertara. Por fin llegó la noche de San Juan, aunque ella no lo sabía, porque con tan largo viaje había perdido la noción del tiempo.

A medianoche el reloj de la torre más alta, que hasta entonces había permanecido inactivo, empezó a sonar. En la campanada número 12 el príncipe bostezó, abrió los ojos y vio a la princesa sentada en el lateral de su cama, descalza y malvestida, como una pobre criada.

—Por fin ¡se ha roto el hechizo! —gritó el príncipe.

Entonces se produjo un clamor de voces en la planta de abajo, relinchos, mugidos, cacareos y algarabía de patos graznando, porque en el castillo todos iban despertándose de su largo sueño: los criados en el pasillo, el cocinero y las criadas en la cocina, el jardinero en el jardín, el palafrenero y los caballos en el establo, las vacas en el granero, los pollos y los patos en el corral e incluso las moscas de la pared. Pero el príncipe no prestó atención a nada de lo que ocurría, centrado como estaba en contemplar a la princesa.

—Quien quiera que seas, mi vida te pertenece —dijo — ¿Quieres casarte conmigo?

La princesa lo miró fijamente a los ojos y vio que todo lo que tenía de guapo lo tenía de bueno y de valiente. —Con todo mi corazón —contestó ella.

Así que se casaron en medio de una gran ceremonia y de grandes banquetes que duraron tres días. Después el príncipe y la princesa cogieron los dos caballos más rápidos del establo y cabalgaron hasta el castillo del rey y la reina, que no cabían en sí de gozo al volver a ver a su hija. Por su parte, el príncipe al descubrir para su sorpresa que su mujer no era una criada pobre, no se puso más contento, porque ya desde antes de saberlo la quería más que a nada en el mundo.

### *La Doncella Perfecta*



Había una vez un hijo de un rey que salió de su casa en busca de fortuna. Después de viajar durante varios días llegó una noche al castillo de un gigante. Llamó a la puerta, pidió trabajo y el gigante le contrató por sus servicios.

Por la mañana el gigante le dijo al príncipe que limpiase el establo. “Cuando termines con eso, puedes hacer lo que quieras e ir donde te parezca durante el resto del día. Únicamente no entres en la habitación que hay en la torre, si aprecias tu vida. Soy un amo fácil de llevar, si haces lo que te diga; pero si me desobedeces, te mataré”. Y el gigante se echó a reír y se fue a guardar las cabras.

“Desde luego, tengo un buen amo”, pensó el príncipe y salió del jardín cantando y tarareando a disfrutar del aire fresco de la mañana, porque tenía tiempo de sobra para hacer su trabajo. Aunque pensándolo mejor, decidió que más valía quitárselo de encima cuanto antes. Así que tomó una horca y se dirigió al establo. Pero por cada horcada de suciedad y paja que sacaba por la puerta, diez horcadas entraban como si se las tirasen, y en poco tiempo apenas cabía de pie. Trabajó lo más rápido que supo, hasta que ya no pudo más, pero los establos estaban más sucios que antes.

Al final el príncipe tiró la horca al suelo desesperado y volvió al castillo lleno de paja y barro. Decidió escapar antes de que el gigante volviese y lo matase pero antes, pensó, iría a la habitación de la torre para ver qué había allí. Así que subió las escaleras y abrió la puerta. Al lado de la ventana había una chica preciosa, tanto que el príncipe nunca había visto nada igual.

“En nombre de Dios ¿Quién eres?” dijo ella.

“Soy el nuevo chico de servicio” dijo el príncipe.

“Entonces ¡qué Dios te ampare!” dijo la chica.

“Seguro que lo haría si pudiera” respondió el joven “Llevo toda la mañana intentando limpiar el establo y está cien veces más sucio que antes”.

“Muy probable” dijo la chica, “pero puede que aún lo consigas. Te diré cómo: Dale la vuelta a la horca y usa el mango, la suciedad saldrá volando sola.”

El príncipe volvió al establo e hizo lo que le aconsejaron. No había hecho más que empezar y el sitio estaba tan limpio como si lo hubiesen fregado. Entonces como aún era pronto, volvió a la torre. El príncipe y la chica pasaron el día entero hablando; de ese modo el tiempo parecía pasar más deprisa, hasta que ella le dijo que debía marcharse.

Así se precipitó el anochecer, y a casa que volvió el gigante con sus cabras.

“¿Has limpiado el establo?” dijo con una sonrisilla.

“Sí, amo, está todo limpio y fresco”

“Eso ya lo veremos” gruñó el gigante, y salió apresurado hacia los establos donde encontró todo tal y como había dicho el príncipe.

“¿Y cómo lo has conseguido?” dijo él.

“Como no conseguía sacar todo con la horca le di la vuelta y usé el mango” dijo el príncipe.

“Debes de haber hablado con Doncella Perfecta” dijo el gigante “A ti nunca se te habría ocurrido”.

“¿Doncella Perfecta?” preguntó el príncipe con cara de tonto y ojos como platos “¿qué es eso?”

“Olvídalo. Lo sabrás dentro de poco” dijo el gigante.

A la mañana siguiente, antes de que el gigante saliese con sus cabras, le dijo al príncipe que le acercase su caballo, que estaba pastando en la ladera y que después podía tomarse el día libre. “Soy un amo fácil de llevar”, dijo con una sonrisilla, “si haces lo que se te manda. Pero si fallas te retorceré el pescuezo”.

El príncipe estaba ansioso por ver a su Doncella Perfecta, pero decidió que primero haría su trabajo. Así que subió por la ladera y vio al caballo. Como ya había cabalgado a

lomos de otro que parecía más hostil pensó que sería tarea fácil llevarlo hasta la casa. Pero cuando se acercó, el animal empezó a relinchar y cocear; y de su nariz salieron fuego y humo, como si fuese una antorcha y el pelo y la ropa del príncipe se mancharon.

Volvió al castillo, subió a la torre y le dijo a Doncella Perfecta lo que le había sucedido.

“Muy probable” dijo la chica “Te diré que debes hacer. Llévate la vieja herradura que hay colgada al lado de la puerta del establo y lánzala a la boca del caballo; entonces podrás montarlo”.

El príncipe hizo lo que le dijo. Cuando el caballo fue hacia él en llamas y resoplando, le lanzó el objeto a la boca, las llamas se apagaron y el animal permaneció de pie, manso como un corderito. Lo llevó hasta la casa y lo metió en el establo. Después volvió a ver a Doncella Perfecta y pasó el resto del día con ella. Cuanto más estaban juntos, más se gustaban. De hecho el príncipe se habría olvidado del gigante, si no llega a ser porque ella le recordaba que anochecía.

En ese momento, el gigante llegó a casa con sus cabras y las primeras palabras que dijo fueron “¿me has traído el caballo de la colina?”.

“Sí,” dijo el príncipe.

“Eso ya lo veremos.” Dijo el gigante y salió disparado al establo y allí encontró al caballo comiendo su avena”.

“Y ¿cómo lo has conseguido?” gruñó el gigante.

“No ha sido nada” dijo el príncipe. “al principio no quería venir pero le tiré la herradura a la boca y se tranquilizó de buena gana”.

“Has estado hablando con Doncella Perfecta, estoy seguro, no habrías podido idear eso tú solo”, dijo el gigante.

“¿Doncella Perfecta?” dijo el príncipe como si no supiese de qué hablaba. “Eso mismo dijiste ayer, y hoy la misma historia. Me gustaría que me la enseñara, señor”.

“Ya lo verás” dijo el gigante.

El tercer día, antes de salir con sus cabras, el gigante le dijo al príncipe lo siguiente: “Hoy debes bajar al Infierno y coger mi lote. Cuando lo tengas, puedes hacer lo que quieras; soy un amo fácil de llevar. Pero si no lo tienes para cuando vuelva a casa te retorceré el pescuezo y te comeré de cena”. Y se rió con fuerza.

Esta vez el príncipe ni siquiera intentó hacer su tarea, ya que no sabía el camino al Infierno. En lugar de eso, fue directo a ver a su Doncella Perfecta.

“Debes llevar un saco” dijo ella “y subir al acantilado que hay más allá de la colina y debes llamar a la roca con un palo que allí habrá. Entonces saldrá uno ardiendo como una tea. Dile que eres un recadero y cuando te pregunte cuánto quieres, dile que tanto como puedas acarrear”.

Así que el príncipe fue a la ladera y golpeó con el palo lo más fuerte que pudo. La roca se abrió y de ella salió un ser que brillaba como una llama con chispas de fuego que le salían por la nariz y los ojos.

“¿Qué deseas?” le dijo.

“He venido a por el lote del gigante” dijo el príncipe.

“¿Cuánto te llevarás?” dijo él.

“Solo tanto como pueda acarrear” dijo el príncipe.

“Bueno es que no hayas pedido más” dijo el otro “Ven conmigo y te lo daré”.

Así que el príncipe siguió al tipo llameante por el interior de la roca, hasta que llegaron a una cámara llena de oro y plata por todas partes, dentro de una fosa de grava. El príncipe llenó el saco lo más que pudo y lo llevó a casa.

Y volvió con Doncella Perfecta. Para el final del día estaba tan enamorado de ella, y ella de él, que habría permanecido allí hasta ahora, si no llega a ser porque Doncella Perfecta le recordó que el gigante llegaría pronto.

Cuando entró en el patio con las cabras, el gigante gritó “¿Has ido al Infierno a por mi lote?”

“Sí,” dijo el príncipe. “Ahí está”.

“Eso ya lo veremos” dijo el gigante y abrió el saco que estaba lleno de oro y plata a rebosar

“¿Y cómo lo has conseguido?” Rugió.

“Fui a la roca que hay más allá y llamé”.

“¿Has estado hablando con Doncella Perfecta!” rugió el gigante.

“¿Doncella Perfecta? dijo el príncipe, con cara de bobo “¿Qué es una Doncella Perfecta? No paras de hablar de esta criatura, pero nunca me la enseñas”.

“Bueno, ahora lo verás” dijo el gigante. Agarró al príncipe y lo ató con una cuerda como si fuese un pollo y entonces llamó a Doncella Perfecta para que bajara de la torre y le dijo “Estoy cansado de este bobo. Córtalo en pedazos y hiérvolo en una cazuela grande, y cuando esté listo el guiso, despiértame”. Se tumbó en el banco y comenzó a roncar. Y sonó como si hubiese truenos en la colina.

Doncella Perfecta liberó al príncipe y después se hizo un pequeño corte en el dedo con un cuchillo y dejó caer tres gotas de sangre en una banqueta de tres patas. Luego juntó los trapos viejos, huesos y toda la basura que pudo y lo metió todo en la cazuela. Cogió la bolsa de plata y oro, y huyó con el príncipe del castillo del gigante lo más rápido que pudieron.

Después de dormir un buen rato, el gigante se estiró sin levantarse del banco y gritó “¿estará la cena ya dentro de poco?”

“Acabo de empezar” respondió la primera gota de sangre de la banqueta con la voz de Doncella Perfecta.

Así que el gigante se volvió a echar y se durmió de nuevo. Durmió durante largo rato hasta que al final empezó a sacudirse y gritó “¿está listo ya?”

“Ya queda poco, lo prometo” dijo la segunda gota de sangre.

El gigante se giró de nuevo y siguió durmiendo. Cuando había ya dormido muchas muchas horas, empezó a estirarse y a retorcerse y gritó “¿Cómo va mi carne?”

“Lista para comer”, dijo la tercera gota de sangre.

Entonces, el gigante se levantó frotándose los ojos. No veía quién le hablaba, así que llamó a Doncella Perfecta, pero no obtuvo respuesta. Cogió una cuchara y fue a la cazuela a probar el guiso, pero tan pronto como lo probó lo escupió, ya que no era más que un cocido hecho de trapos viejos, huesos y basura. Al darse cuenta, el gigante comprendió lo que había sucedido. Rugió y bramó por todo el castillo buscando al príncipe y a Doncella Perfecta. Pero ya estaban muy lejos de allí. El gigante estaba tan enfadado que aulló y rugió y pisoteó el suelo hasta que su cuerpo se hizo añicos.

En lo que respecta al príncipe y a Doncella Perfecta, consiguieron llegar al reino de su padre sanos y salvos y allí vivieron felices para siempre.

#### **4. Children's literature, translation and linguistic research: approach to a specific translation problem.**

##### **4.1 Connectives: a preliminary approach**

On a basic level, connectives are the words that connect sentences. Research on connectives is growing increasingly, given the blurred distinction between coordinators, linking adverbs and other categories semantically relating parts of a text. Current studies demonstrate that there is a special interest in connectives not only in the field of linguistics but also in the field of translation and contrastive studies. Be it sufficient to mention Nolke (2009), Pit (2007), Olmos & Ahem (2009), Fabricius-Hansen (2005), Behrens (2004-2005) and Goldenstem (2001).

As proved by these and other publications connectives are currently being studied from a wide array of perspectives, which include Sperber and Wilson's *Relevance Theory* (Wilson; Sperber, 1985), Halliday's grammar (Halliday, 1985), the complex notion of *subjectivity* in Langacker (Langacker, 1985), the concept of *semantic mirroring* by Nolke (Nolke, 2009), among others, carried out from more literary pedagogical or cultural approaches (Goldestern 2001, Phillips 1999).

The important role of connectives is furthermore ratified by the apparently recent emergence of new sub-disciplines within Linguistics. One of the most notorious to be mentioned is *Connector Grammar* as mentioned in Nolke, which, as the author points out, "deals with the formal and semantic properties of connectors. Connectors are defined as a functional category, characterised by having a structural function mainly concerned with different scope properties and a logical or semantic function that operates on semantic units called connector arguments" (2007: 168); Following a similar line of reasoning, Pit (2007) mentions the area of Connective Studies as an area of required research. Apparently, there is a

current need to join categories such as conjunctions and discourse particles into a more global field. In this sense, Fabricius (2005: 17) remarks that “over the past two or three decades, discourse particles and connectives have been studied from different theoretical perspectives, and our insight into their “nature” has increased considerably. But one aspect (of some of them) has, as yet, received little attention: their optionality, or even apparent redundancy, related to their still not arbitrary status as a means to organize the coherence of the discourse.

These new linguistic trends focus primarily on the functions connectives are considered to have. Fabricius (2005) expresses his agreement with the idea endorsed by Zeevat and Blakeore: “In a recent paper, Zeevat (2003) suggests that discourse particles are markers of a relation of the content of the current sentence to the context (or another parameter of the utterance context) and can be there because of either a functional necessity (if the relation in question is unmarked, the wrong interpretation results) or a universal principle that requires the marking of the relationship” (Fabricius, 2005: 18). As for the marked function of connectives, Olmos (2009) in turn considers that they are effort-saving devices, something that opens up new questions on the nature of explicit communication, which might have an important relation with Pit’s (2007) focus of attention, namely the function of connectives based on stylistic preferences derived from degrees of objectivity.

As for cross-linguistic and translational aspects, a most outstanding feature of connectives seems to be their potential elusiveness and the lack of correspondence of connectives across languages. As put forward in *Elusive connectives. A case study on the explicitness dimension of discourse coherence*, connectives apparently tend to disappear or pop-up, which hints at a deep theoretical issue. As Fabricius (2005: 19) points out “if connectives may disappear under translation without being compensated for by other means of expression, their use cannot be explained by functional necessity or universal requirement alone; these notions will have to be modified or relativized somewhat. Thus, studying the



translational pattern of elusive connectives, in particular the conditions under which they tend to be omitted and added, and the effects of their (dis)appearance, may not only help us understand the semantics of the individual connectives involved in the study but also shed some light on general vs. language specific aspects of discourse linking". Interesting as it may be, however, this problem exceeds the scope of this paper and will be left for further research.

The lack of correspondence between connectives across languages has been suggested to depend also on language features (or preferences) and attitudes. For example, Fabricius (2005: 18) explains "German tends to mark referential movement within the temporal domain more persistently than is the case, for example, in English. A similar but somewhat less marked tendency holds for translations between German and Norwegian" which increases the difficulty of their translation. Olmos (2009: 55) argues that connectives are linked to the notion of attitude which in consequence can lead to an increase of the reader's positive regard towards the situation.

Many of the most recent studies on connectives are based on parallel, comparable or ad hoc corpora of real texts, combining quantitative and qualitative analyses<sup>9</sup>. As research on this area broadens, the type of corpora and the number of languages analyzed is also expected to enlarge. Specialised and diachronic types of corpora should be expanded as this would facilitate translation problems regarding adaptation of narrative structure to traditions of ancient children literature, among others.

More particularly, as far as this researcher has been able to observe, up to now studies have been based on specific connectors, focusing on one language or comparing languages, as the case of *donc* and *then* of Nolke (2009). Researchers such as Rouchota (1996) have

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<sup>9</sup> Comparable corpora are those that contain similar text in different languages, frequently texts about a similar topic of specialization; differing from comparable corpora, parallel corpora, are those that contain source texts and their translation(s) in one or several languages. Ad hoc Corpora: are created specifically for a given purpose . see RICA 2013, among others.

analysed discourse connectives such as *but, moreover, therefore, so*, among others. We also find studies which compare specific connectors in three languages as is the case of Pit (2007), who compares the uses (causes, arguments or reasons) of connectives such as the Dutch *omdat, want* and *aangezien*, the German *weil, denn* and *da*, and the French *parce que, car* and *puisque* to analyze posterior causality.

The present researcher would like to highlight the idea regarding translation problems and aims of the translator, mentioned by Behrens (2004-2005: 5): “One problematic area in *doing* translation is finding the means to obtain a natural discourse flow in the target language without adding material or taking material away unless it is strictly necessary. Material should not be added unless it is traceable in the source text; nor should it be omitted unless the source information is traceable in the target. In relevance-theoretic terms, the source and the target should yield *interpretive resemblance* (Gutt 1991, Carston 2002: 377). The ideal translation allows the target reader to draw the same inferences on the basis of the target text as he would be invited to draw on the basis of the source, given full command of the source language. At the same time the target text should retain the same level of sophistication as the source, as it would be unfair to the author of the source to choose translations which make certain interpretations either more readily available or more obscure.”

Even if Behren's tenets are assumed, problems with connectives are increased when dealing with folktales. As Goldernstern (2001:33) explains, conjunctions in folktales will have many different uses at the same time and therefore their translation becomes more complicated “Because a folktale always tells more than one story (the narrative story, for example, might parallel an imaginal one), the flexibility of coordination is essential”

From this brief presentation the importance of connectives for current translation studies may be easily drawn, this being the main reason for which this topic has been chosen

for the present research. Due to the limited size of the present paper it must be highlighted that it is only an overview and there is much more to add, as this TFM is based on the translation of the six folktales included in Appendix 1 and the decisions made in the diversity of levels that are required to produce it, from a textual level to the most specific translation units that the mentioned work includes.

#### **4. 2 Connectives and Translation: A linguistic analysis**

In the present section, the use of connectives within the translations included in Appendix 1, will be analysed. A quantitative analysis will be presented followed by a qualitative one. They will focus on three main points of interest, which are the following:

In the first place, do the English original versions have more connectives than the translated versions, and which is the frequency of these connectives? In the second place, are the English connectives always translated into what is considered to be their Spanish equivalent? And in the third place, is there a great difference between English and Spanish coordination and subordination, as reflected in a different frequency of connective occurrences?

##### **4.2.1 Results of data**

The following analysis is based on the use of five connectives: *although (though)*, *and*, *but*, *so* and *then*, within the six translations included in the present paper (see section 3.4). It must be noted that *and*, *but*, *so* and *then* link discourse elements at the same level. *And* and *but* are conventional coordinators, expressing a core meaning of addition, contrast or alternative, whereas *so* and *then* are linking adverbials. *Although*, in turn, functions as a subordinating conjunction, with a core meaning closely related to that of *but*. *Although* has been included to minimally test the degree of coordination and subordination in source texts as compared with that emerging in naturally translated target texts. The analysis of the named connectives

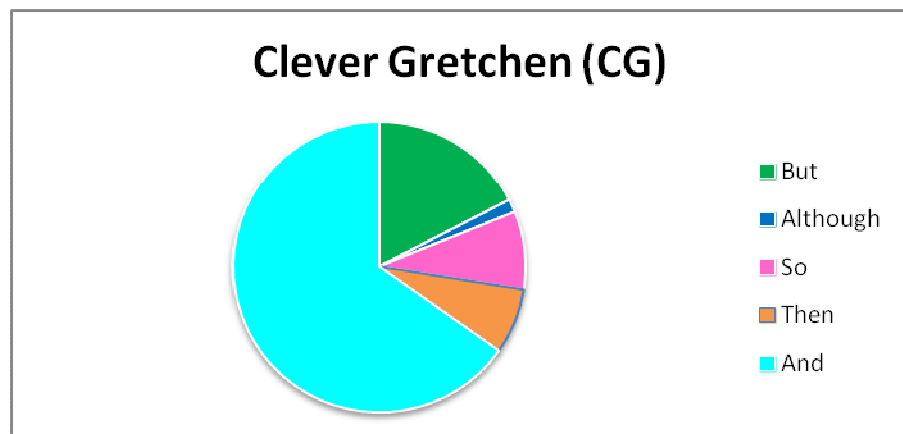
shows that there is a diversity of using among the cited connectives and among their translations.

Firstly, six graphics are presented which show the frequency of usage of each of the five mentioned connectives in each of the six texts, and their subsequent translation, that constitute the corpus of the analysis presented in section 4 of the present paper.

Secondly, six tables are shown providing information on the translations of each connective within each of the six original texts. Illustrating the number of times they have been translated and the equivalence that has been given in each of these units of translation.

Thirdly, six graphics are included containing information exclusively on *and*, and its frequency in each of the six original texts.

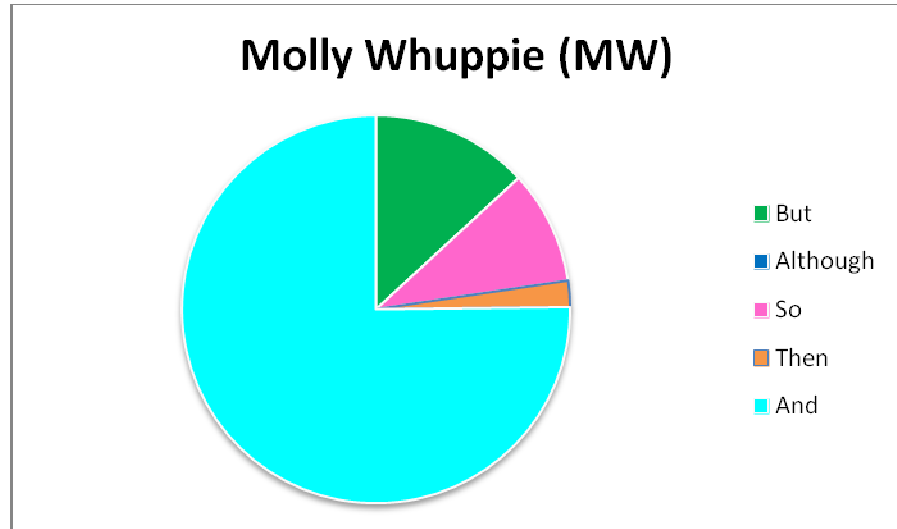
The previously mentioned graphics will now be briefly commented with the only intention of comparing the most and less frequent connectives, regarding the five on which the study focuses. Each connective has been marked in a different colour matching the colour they have been distinct in the original version of the stories presented in appendix 1.



Graphic 1. Frequency of appearance of the five studied connectives in the tale CG.

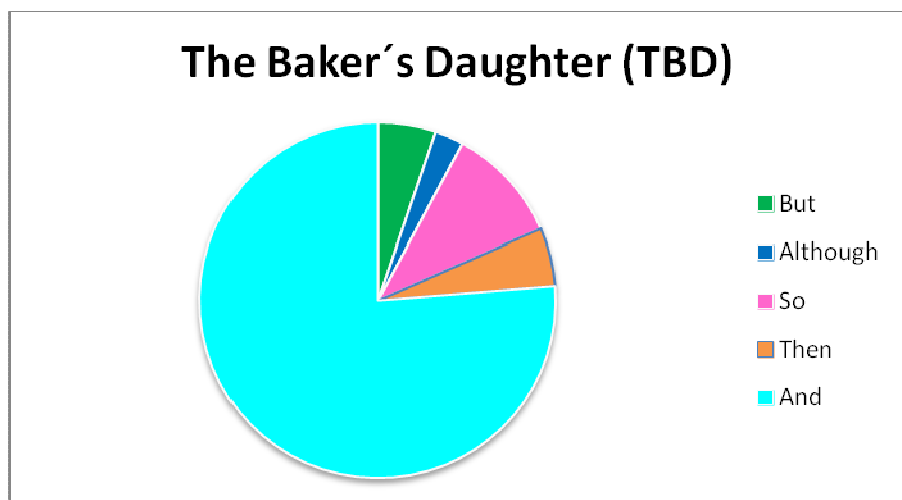
Graphic 1 shows that in the story *Clever Gretchen*, there is a superior amount of *and* in comparison with the other four connectives. It must be clarified that when referring to *and*, the only *and* occurrences that have been considered for the following analysis are those that function as connectives of clauses, this is excluding those that connect simple noun clauses.

The English original version of the tale *Clever Gretchen* has a total amount of 1.297 words, of which 45 are *and*; 12 are *but*; 6 are *so*; 5 are *then*; and *although* appears only once in the form of *though*.



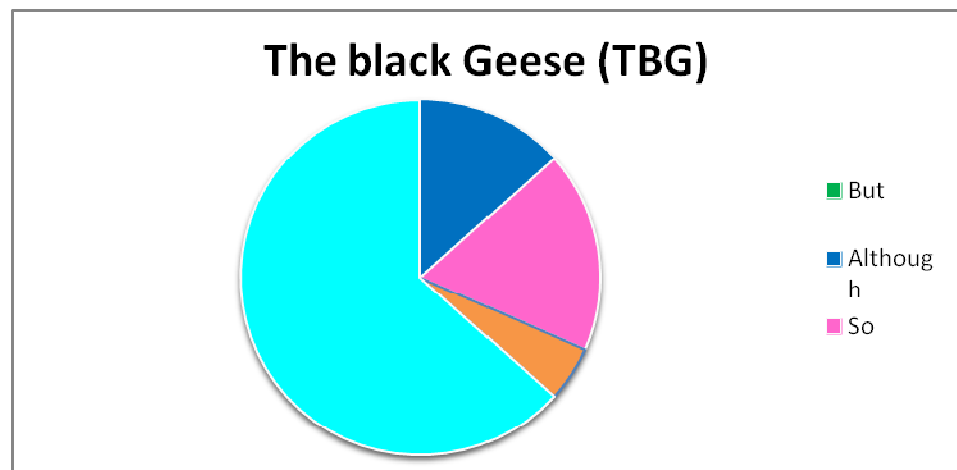
Graphic 2. Frequency of appearance of the five studied connectives in the tale MW.

Graphic 2, displays evidence of a greater amount of *and* in the story *Molly Whuppie*, as in the previous tale. The English original version of the mentioned story has a total amount of 1.387 words, of which 103 are *and*; 18 are *but*; 13 are *so*; 3 are *then*; and *although* does not appear in the text. The most significant detail in comparison with graphic 1 is the important augmentation of *and*. Possible reasons will be seen in section 4.2 of the present paper.



Graphic 3. Frequency of appearance of the five studied connectives in the tale TBD.

Graphic 3, also manifests evidence of a greater amount of *and* in the tale *The Baker's Daughter*. In this case, the English original version has a much shorter extension in comparison with the previous stories; which a total amount of 621 words, of which 29 are *and*; 2 are *but*; 4 are *so*; 2 are *then*; and *although* appears once in the text. This marks a continuity in the belief that *and* is the connectives which is used the most, however we do see a decrease in the use of connectives such as *but* and *so*.



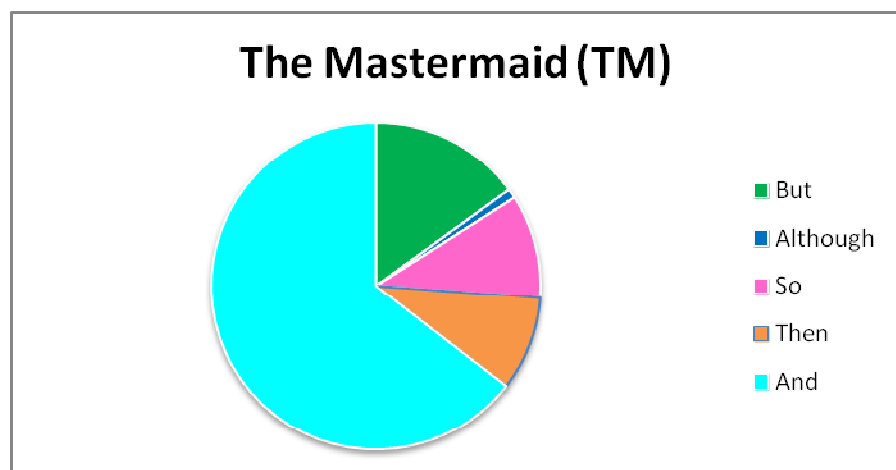
Graphic 4. Frequency of appearance of the five studied connectives in the tale TBG.

Graphic 4, refers to the text *The Black Geese*, it reveals similar evidence regarding quantity of appearance comparing connectives among them, but a diminution of their general use can be appreciated. The presented text has a total amount of 1.044 words, of which 38 are *and*; 8 are *but*; 11 are *so*; 3 are *then*; and *although* does not appear.



Graphic 5. Frequency of appearance of the five studied connectives in the tale FSP.

Graphic 5, refers to the text *The fairytale of the Sleeping Prince*, it reveals similar evidence regarding quantity of appearance in comparison with graphic 1 and three most of all. The presented text has a total amount of 1.985 words, of which 53 are *and*; 14 are *but*; 4 are *so*; 10 are *then*; and *although* appear once in the text as a whole. Attention is captured in the fact that the referred text has an extension that is close to double than the previous originals but quantity of connectives does not increase exponentially.



Graphic 6. Frequency of appearance of the five studied connectives in the tale TM.

Graphic 6, reveals information on the tale *The Mastermaid*, with very similar results as the ones shown on Graphic 5, the most significant difference is the great use of the connective *so*. The numbers of this tale are the following: a total amount of 1.914 words, of which 69 are *and*; 16 are *but*; 11 are *so*; 10 are *then*; and *although* once.

Every English connective that has been analysed is considered to have an equivalent in the Spanish language. Hereafter, six tables are shown with the results of the comparison of original connectives and their subsequent translation, in the texts studied, and the frequency of appearance within each text. When written *zero* this represents the times the connective has been omitted, or in other words, assigned the value zero.

<b>CG</b>	<b>Frecuency</b>	<b>Most frequent translation</b>	<b>Frequency</b>	<b>Other translations</b>
<i>Although</i>	1	<i>Aunque</i>	1	
<i>And</i>	45	<i>Y</i>	34	Zero:9; pero:2
<i>But</i>	12	<i>Pero</i>	11	Zero:1
<i>So</i>	6	<i>Así que</i>	5	Y así:1
<i>Then</i>	5	<i>Entonces</i>	3	después:2

Table 1. Frequency of appearance of connectives and their different translations in *CG*.

As can be seen in table 1, *Clever Gretchen* presents a high rate of equivalence between the English connective and the considered Spanish equivalent. However, it must be highlighted that *and* presents an important quantity of occurrences in which it has been omitted in the translation *Gretchen, la astuta*.

<b>MW</b>	<b>Frecuency</b>	<b>Most frequent translation</b>	<b>Frequency</b>	<b>Other translations</b>
<i>Although</i>	0	<i>Aunque</i>	0	
<i>And</i>	103	<i>Y</i>	68	Zero: 32; pero: 3
<i>But</i>	18	<i>Pero</i>	14	Zero: 1; y: 3
<i>So</i>	13	<i>Así que</i>	10	Y así: 3
<i>Then</i>	3	<i>Entonces</i>	3	

Table 2. Frequency of appearance of connectives and their different translations in *Mw*.



As shown in table 2, *Molly Whuppie* the rate of equivalence between the English connective and the considered Spanish equivalent, is of great amount. There is an exponential augmentation of the value zero of *and* in the translation. But the rest of connectives present a similar situation in comparison with table 2. This is, in MW they have been translated into the established equivalents. It must be pointed out that in this case there is no use of the connective *although*.

<b>TBD</b>	<b>Frecuency</b>	<b>Most frequent translation</b>	<b>Frequency</b>	<b>Other translations</b>
<i>Although</i>	1	<i>Aunque</i>	1	
<i>And</i>	29	<i>Y</i>	20	Zero:6; pues así:2; que:1
<i>But</i>	2	<i>Pero</i>	1	Zero: 1
<i>So</i>	4	<i>Así que</i>	1	Zero:1; y así: 2
<i>Then</i>	2	<i>Entonces</i>	1	Zero: 1

Table 3. Frequency of appearance of connectives and their different translations in *TBD*.

As can be examined in table 3, regarding the text *The Baker's Daughter*, the connective *and* continues to be the most used and therefore the one in which the treated as equal translation in Spanish has been most used. It is not the case of the other connectives, where we see that there is a division in their translation. However, this is not statistically significant, as the amount of connectives in the text is very low.

<b>TBG</b>	<b>Frecuency</b>	<b>Most frequent translation</b>	<b>Frequency</b>	<b>Other translations</b>
<i>Although</i>	0	<i>Aunque</i>	0	
<i>And</i>	38	<i>Y</i>	33	Zero: 5
<i>But</i>	8	<i>Pero</i>	7	Y:1
<i>So</i>	11	<i>Así que</i>	6	Zero:5
<i>Then</i>	3	<i>Entonces</i>	0	Y:1; después:2

Table 4. Frequency of appearance of connectives and their different translations in *TBG*.

As can be perceived in table 4, the text *The Black Geese* has results which are similar as the ones previously seen in the other tables in respect to which translation choices have been made. Nevertheless, the augmentation of the use of the connective *so* should be highlighted, as well as the fact that nearly 50% of the times it appears in the original version; it has been omitted in the translated version, and therefore given value zero. The other remarkable point regarding *TBG* is the subsequent translation of the connective *although*, that appears once, and has been translated as *Y*.

<b>FSP</b>	<b>Frecuency</b>	<b>Most frequent translation</b>	<b>Frequency</b>	<b>Other translations</b>
<i>Although</i>	1	<i>Aunque</i>	0	Zero:1
<i>And</i>	53	<i>Y</i>	38	Zero:12; y entonces:1; pero:2
<i>But</i>	14	<i>Pero</i>	13	Aunque:1
<i>So</i>	4	<i>Así que</i>	2	Zero:2; así que:4
<i>Then</i>	10	<i>Entonces</i>	5	Zer:3; después:1; luego:1

Table 5. Frequency of appearance of connectives and their different translations in *FSP*.

It can be observed in table 5 within *The Fairytale of the Sleeping Prince*, that the connective *and* continues in line with the previous data mentioned, regarding the rest of the translations in the collection studied in the present paper. It may be remarked that in this case *and* has had a variety of translation, including omission, the equivalent *y*, and the Spanish connectives *entonces* and *pero*. Attention is called on the equivalence strategy of omission with all connectives except *but*; and also on the change of translation regarding the connective *then*, which has been translated 50% of times with its supposed equivalent *entonces*, and 50% with value zero, *después* and *luego*.

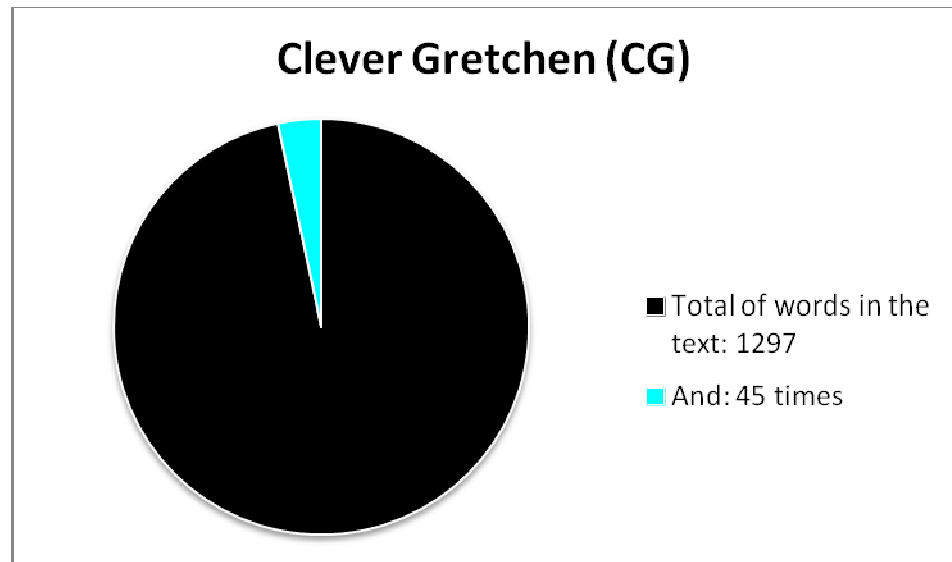
TM	Frecuency	Most frequent translation	Frecuency	Other translations
<i>Although</i>	1	<i>Aunque</i>	0	Zero:1
<i>And</i>	69	<i>Y</i>	60	Zero:8; Para:1
<i>But</i>	16	<i>Pero</i>	14	Zero:1; no era más que:1
<i>So</i>	11	<i>Así que</i>	7	Zero:2; así:1; de ese modo:1
<i>Then</i>	10	<i>Entonces</i>	6	Y:1; después:2; luego:1

Table 6. Frequency of appearance of connectives and their different translations in *TM*.

As can be seen in table 6, in *The Mastermaid* results are in line with those found in FSP (see table 5), regarding frequency of appearance, translation strategies regarding omission, and diversity of options of translation. The most significant difference is the options of translation

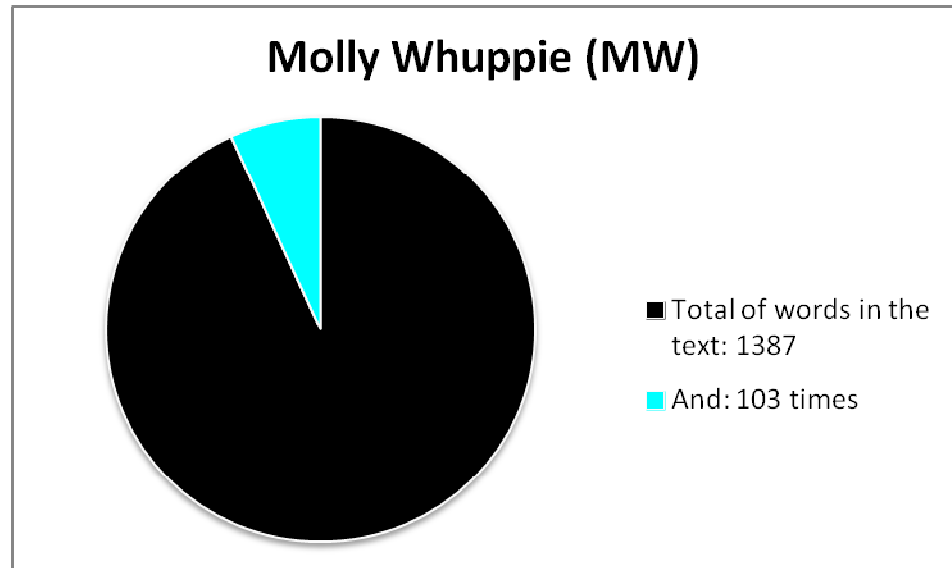
of the connective *so*, that as we can see have been the prototypical *Así que*, omission, *así* and *de ese modo*.

After having seen the different results analysed, six graphics will now be presented containing the frequency of *and* specifically, in each of the texts included in the present project.



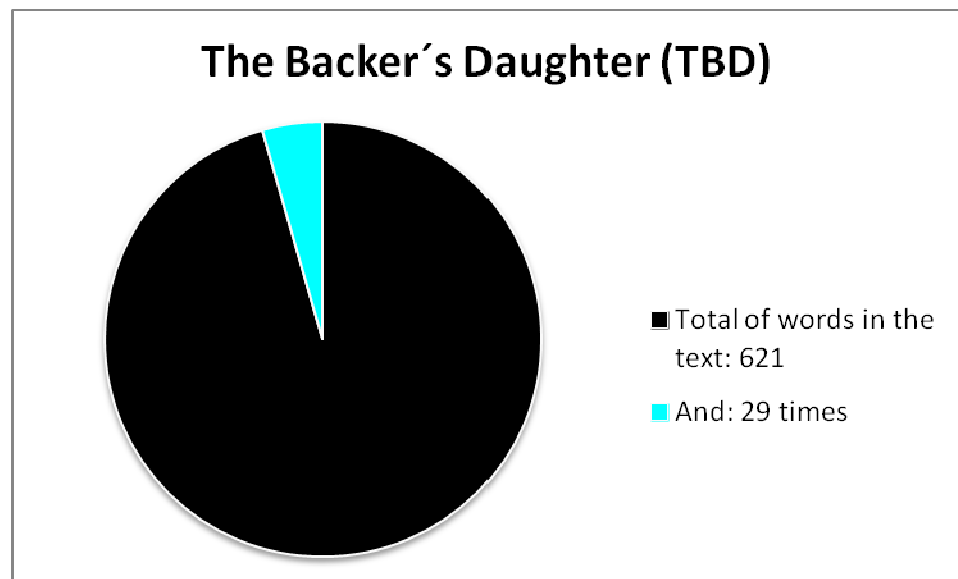
Graphic 7. Frequency of appearance of the connectives and in CG.

As can be remarked in graphic 7, the tale *Clever Gretchen* has a total of 1297 words, from which *and*, in the terms of classification that have been mentioned previously for the analysis in the present paper, has appeared 45 times. This gives a percentage of appearance of 3.4% in CG.



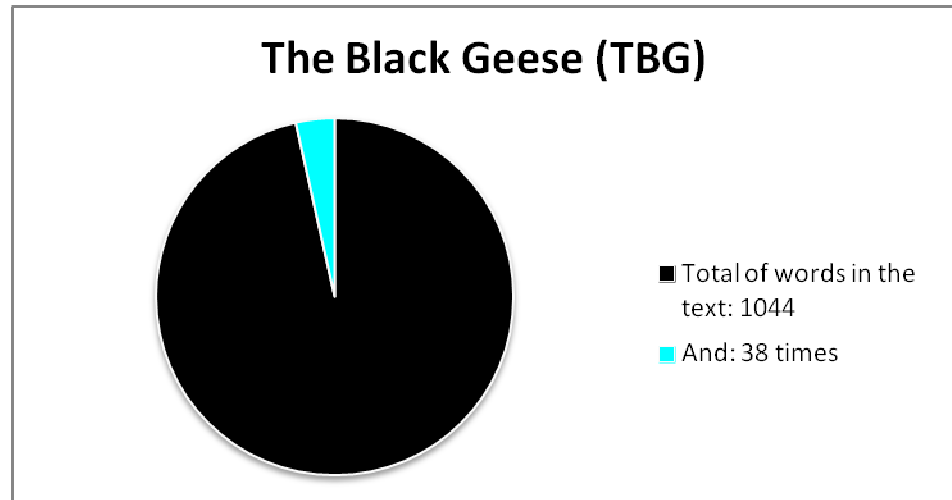
Graphic 8. Frequency of appearance of the connectives and in *MW*.

As can be perceived in graphic 8 the folktale *Molly Wuppie* has a total of 1387 words, from which *and*, has appeared 103 times. This reveals a percentage of appearance of 7.4%, which doubles the data presented in graphic 7.



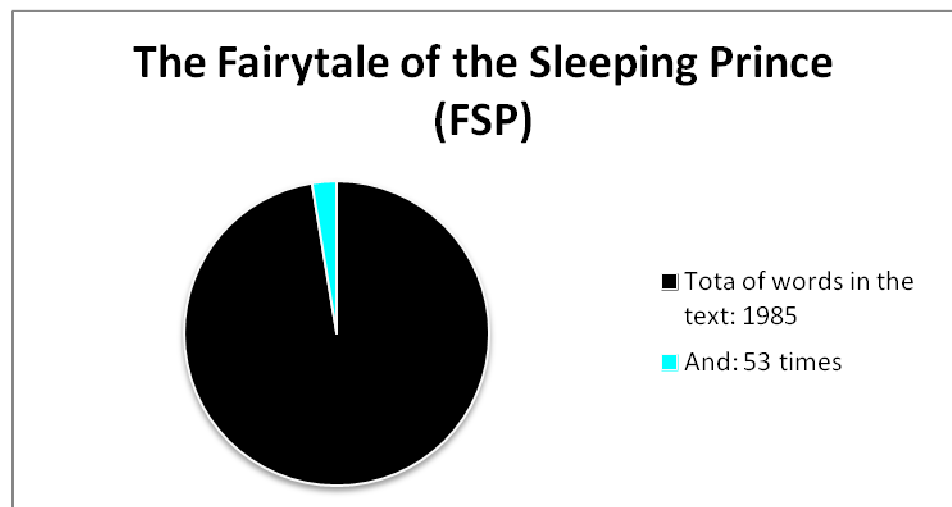
Graphic 9. Frequency of appearance of the connectives and in *TBD*.

As is shown in graphic 9 the folktale *The Baker's Daughter* has a total of 621 words, from which *and*, has appeared 29 times. This reveals a percentage of appearance of 4.6%, a higher percentage that in CG.



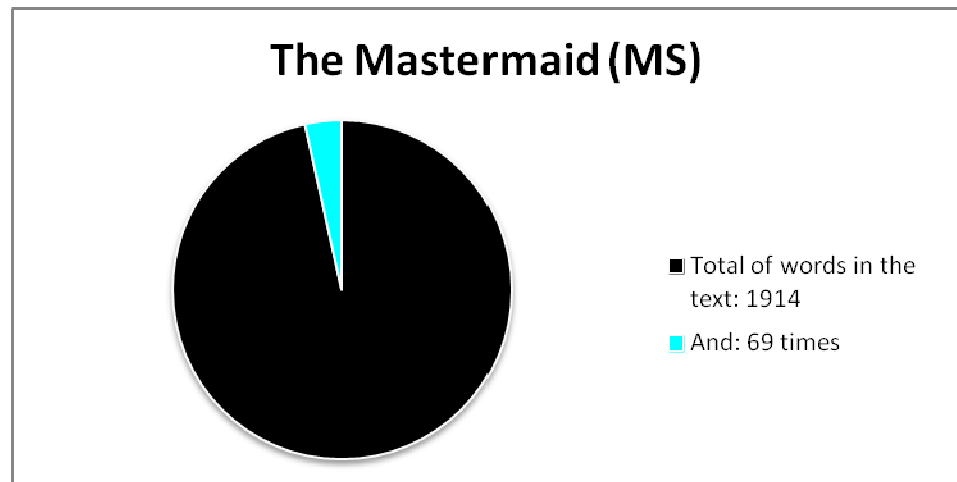
Graphic 10. Frequency of appearance of the connectives and in *TBG*.

As is presented in graphic 10, the tale *The Black Geese* has a total of 1044 words, from which *and*, has appeared 38 times. This exposes a percentage of appearance of 3.6%, a similar percentage to the one found in CG, and lower than that of MW and TBG.



Graphic 11. Frequency of appearance of the connectives and in *FSP*.

As is appreciated in graphic 11, *The fairytale of the Sleeping Prince* has a total of 1985 words. In this case, *and*, has appeared 53 times. This gives a percentage of appearance of 2.6%, being the longest of the originals presented in the present paper, it is remarkable that it has the lowest rate of frequency of *and*.



Graphic 12. Frequency of appearance of the connectives and in *TM*.

As can be seen in graphic 12, the story *The Mastermaid* has a total of 1914 words, with *and*, appearing 69 times. This gives a percentage of appearance of 3.6%, this tale is the second longest but has *and* frequencies in line with CG and TBG.

After having presented the findings of the connectives *although*, *and*, *but*, *so* and *then*; the occurrence of *and* as representative of connectives against the number of words in the source texts and translation equivalents to the selected elements, section 4.2.2 will provide a qualitative analysis in the mentioned subject.

#### 4.2.2 Discussion of results

Connectives are the words that connect sentences or discourse sections, as has been defined in section 4.1 *Connectives: a preliminary approach*.

The following qualitative analysis will be divided in three parts to manage a clearer exposition of results, in correlation with the hypothesis and objectives of the present project. In the first subsection, data referred to the original texts will be explained, to study the frequency of the different connectives in the English version alone, together to possible reasons for the presented results. In the second subsection, conclusion on data regarding

connectors and their translation will be provided. In the third subsection, differences between coordination and subordination in source and target texts will be pointed out.

a. Source texts and connectives

The results of this study show that *and*, is the connective most frequently used in the folktales included in this paper, the second most used connective being *but*. If we compare our results with those found in Goldestern (2001)<sup>10</sup>, where *so* was found to be the second most used connector, an interesting question emerges: apparently the tales that the present paper includes tend to stress the meaning of “alternative” and “contrast” between sentences or narrative units, as conveyed by *but*. If that is so, one might wonder whether the explanation to this could be found in the fact that the main characters of these folktales are female heroines, and therefore actions which are considered unexpected take place more frequently than those in prototypical tales. As a detailed comparison between the two before mentioned types of tales has not been done, further research should be undertaken before these associations can be made.

Regarding the use of the connectives *so* and *then*, data register that the frequency of appearance of these two named connectives is largely equal to the frequency of appearance of the connector *but*. Taking into account that Longman's grammar (1999) affirms that the connectives *so* and *then* are frequent in oral speech and communication and less frequent in fiction narratives, results may lead to the assumption that the above mentioned tales are closer to a written narrative fiction style, as the frequency of appearance of the connectives *so* and *then* is not as high as expected.

More in particular, attention can be focused on the proportionally great frequency of occurrence of the connective *and* in comparison with the rest in MW and TBD; however, there is a smaller disproportion in the texts CG, TBG, FSP and TM. These data reflect a

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<sup>10</sup> This information is ratified in *Longman Grammar of Written and Spoken English*. (1999)



diversity in the degree of structural complexity within the different tales, explained in terms of their diversity of origins and therefore diversity of styles, which were maintained by the author and compiler of stories.

Concerning explicitness, we may assert that many semantic relations between sentences remain implicit. That is, the proportion of connectives seems to be low in relation with the number of words of each tale, both in the original English version and the Spanish translation.

Being at the cross-roads between the oral and the written register, tales reflect a degree of linguistic and narrative sophistication that goes beyond the most basic level of conversation. This has been labelled as 'story grammar' by researchers as Machado (1995:197). Thus, it is not surprising that: a) many semantic relations between sentences remain implicit and b) that *and* is by far the most common connective in the tales analysed, serving an important role at clause level. As stated in contemporary grammars of English (Longman, 1999) *and* is the most frequent coordinator in all registers, especially in fiction and it is well-known that the recounting of stories involve a repeated use of *and* (Longman, 1999).

Furthermore, *and* is recognised to express an ample variety of meanings, which are the following: additive, sequential, contrastive, concessive, causal and conditional. (Downing: 2002; Longman: 1999; Huddleston: 2002). As Downing (2002: 291) states “Even without the help of connectives, the conjunction *and* is pragmatically interpreted, according to context, as expressing meanings of simultaneity, sequentiality, condition, cause-effect, result and concession”. This would explain the wider variation of target expressions observed in our corpus (see below). Moreover, “The only restriction on the use of *and* as coordinator is the pragmatic one that the clauses should have sufficient in common to justify their combination” (Longman: 2004).

Following a similar line of reasoning results seems to confirm the over frequent use of *and* in children's stories, in terms of language learning adequacy. As stated by Goldenstern (2001:29) "also of interest to an understanding of the complexity of the conjunction "and" is the way in which children learn to use it. According to Gleason, at about age two-and-a-half, most children begin to use the word both in phrases and in sentences". Though children's first use of "and" is typically in the additive sense, but more often than not, the "ands" in their tales overlap in meaning. That is very often *and* marks sequence, addition, consequence or cause in a vague and, consequently, convenient, way.

Adding to this track of thought, namely that relationships in tales are often left persistently vague, it is to be highlighted that the tales in our corpus seem to leave textual relationships unspecified and that textual relationships, such as cause, contrast or concession tend to be inferred from a chronological sequence of sentences. This abounds in a general simplicity of structure, similar to that often used in conversation.

#### b. Translation correspondences

Regarding translation correspondences, five points will be listed hereafter:

1. Regarding the connective *and*, which proves to be the most complex, we can conclude that on the one hand, it is often omitted, more specifically in 20% to 30% of the occurrences; on the other hand, that it is the one exhibiting a greater number of alternative translations, such as the Spanish *pero*, *pues que*, *y*, and *entonces*.
2. With respect to the connective *but*, it can be asserted that it is less often omitted than *and*, as approximately 10% of the occurrences are lost in the target text. It can also be confirmed that in many occasions it is substituted by *y*, which could verify the non-central meaning of addition recognised in *but* by grammarians such as Downing (2002). Another interesting finding in the present research is the fact that there are

occasions where *but* is rendered as *aunque*, which lowers the importance of the information conveyed in the corresponding clause.

3. Concerning the connective *so*, it can be established that within the present study, the connective is consistently translated through resultive expressions such as *así que*, *y así*, *así* or *de ese modo*, except in the tale TBG.
4. In regard to the connective *then*, it seems as though it presents a wide variation of translations, considering the five connectives that have been studied in the present paper. With translations such as *después* or *luego*, the target version reinforces the temporal, chronological and sequential meaning of the connection between sentences.
5. As for the so called value zero, the number of instances in which value zero is equivalent to connectives in the English originals, is remarkable. It appears as though as Downing (2002) as well as others stated, semantic connection is based on cultural knowledge. It also seems that the English language relies much more than Spanish on explicit semantic connections, providing cohesive linking as a way of clarification, rhythm or recurrence. On the contrary, Spanish apparently tends to juxtapose sentences without overt connectors more often than English.

#### c. Differences between coordination and subordination

Potential differences between coordination and subordination in source and target texts have not been remarked, although this goes against the possible idea that Spanish would tend towards the subordination of circumstantial information. It seems that children's cognitive patterns favouring simplicity of structure prevail over linguistic preferences and that connectives linking discourse elements at the same level are promoted. It must be noted, though, that according to some grammarians the function of *then* as a connective adverb might be intermediate between that of the "pure" coordinators and subordination (Downing, 2002: 290).

### 4.3 Conclusions on connectives and children's literature

In first place, it can be asserted that connectives present a special interest for the field of translation and contrastive studies. In second place, it can be confirmed that there is a current need to join categories such as conjunctions and discourse particles into a more global field; this seems ratified given their relevance for narrative structure, especially concerning children's literature, a type of literature that is not so often included in the surveys. In third place, the optionality on connectives is cross-linguistically confirmed, as well as their apparent redundancy; however, results reflect non arbitrary patterns of usage in the source and target language. In fourth place, many semantic relations between sentences remain implicit in English and in Spanish; we also conclude that *and* is by far the most common connective expressing an ample variety of meanings in both languages. The Spanish language also seems to juxtapose sentences without overt connectors more often than English does; this ratifies cultural patterns of pragmatic inference. In fifth place, the analysis supports the particular use of *but* in these non-conventional tales with a female hero, which seems especially interesting.

Results hint at the fact that chronology and sequentiality in children's narratives is one of the most important factors, and this is expressed by a reduced group of basic connectives.

As a last conclusion on connectives, the researcher of the present paper would point out that it seems probable that in the target texts readers might draw different inferences from those in the source text, and that in the adaptation the translator might be making certain interpretations either more readily available or more obscure, in their wish to bring their texts closer to cultural patterns familiar to their audiences.

### 4.4 Further research

Research on connectives as a category clearly offers new paths of research. As suggested by Longman (2004: 84), "The frequency with which coordinators occur in sentence/turn-initial position, and even at paragraph boundaries, suggests that the traditional analysis of

coordination may not always be the best one". And if grammatical taxonomies are not clear-cut regarding coordinators, subordinators, linking adverbs and discourse markers, this proves even less so cross-linguistically. More particularly, the meaning of *but* in our corpus and other representative samples of children's literature would be an issue of further research given the fact that it presents a wide array of meanings, as hinted in Huddleston & Pullum (2002: 1211-12) and other grammars. The frequency of *but* in our small corpus also opens up the hypothesis that in these peripheral tales with a female heroine *but* might play a relevant role.

Research questions that could be asked include the different meanings conveyed by *and* and its target language equivalents, as this remains an open question for corpus-analysts. More particularly, in children's narratives the sequential or chronological values of *and* suggesting time, cause or result offer a fruitful field of investigation.

The study of cross-linguistic distribution of the most common coordinators in children's literature also seems of relevant importance to determine whether patterns of traditional narrative are closer to oral or to written fiction patterns. The frequency of all coordinators is said to be relatively low in conversation and highly dependent on the frequency of verbs (Huddleston & Pullum, 2002: 83). Instances of *so* as "marginal members of the coordinator category" (Huddleston & Pullum, 2002: 1319) constitute another interesting topic for further research.

Regarding the explicitness dimension of discourse coherence, the conditions under which connectives tend to be added and omitted, and the effects of their appearance and disappearance, should be studied. Connectors in children's literature as textual themes (Downing 2002:74), could also be further researched cross-linguistically, to assess their framing function.

## 5. Conclusion

The present study was divided in five parts. In the mentioned division the attention was focused on two main themes,: on the one hand, the translation of six folktales retold by the author Alison Laurie (see section 3.4), with all the information connected, that is information on the author, children's literature and its relation with translation, an overview on the translation problems found in the translations of the original texts (see appendix 1); on the other hand, a linguistic research on a specific translation-related theme, connectives (see section 4); this included a quantitative and qualitative analysis on the connectives of the original texts and their subsequent translation.

After having completed the present project, evidence has proven the following ideas:

Firstly, more translations in the field of children's literature are needed, more specifically of stories that present values that are not the prototypical ones shown in most tales. Secondly, authored children's literature translation requires an intermediate translator position, between the author and the traditional patterns of the specific mentioned style. Thirdly, theory on translation problems has yet much research to be done.

Due to the limited size of this paper, more information on the translation of connectives would help us to establish a greater degree of accuracy on this matter. This research has thrown up many questions in need of further investigation in the field of connectives, regarding children's literature as their importance has been proven; as well as answers to many translation problems.

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# Appendix 1

## Clever Gretchen

1           Once upon a time there lived a lord who had a daughter named Gretchen, who  
2 was as clever as she was good, and pretty besides. Rich merchants and noblemen came  
3 from all over the country to ask her hand in marriage, **but** her father would have none of  
4 them. "The man who marries my daughter," said he "must be the best huntsman in the  
5 world."

6           Now in the village nearby there was a poor widow's son called Hans, who got it  
7 into his head that he would like to marry Gretchen himself. "Alas, poor boy, that can  
8 never be," said his mother; for **though** Hans was a good-natured lad **and** she loved him  
9 dearly, he was a bit simple.

10           "A man can **but** try," said Hans. **And** he put his cap on his head **and** his gun over  
11 his shoulder **and** set out for the castle. Yet his mother's words rang in his head, **and** he  
12 trudged along sadly.

13           Now as he came to the crossroads, he met a tall stranger dressed all in red, with  
14 feet like a goat's. "Where are you going today, Hans, **and** why do you look so  
15 downhearted?" asked the stranger.

16           "I am going up to the castle to ask for Gretchen's hand in marriage," said Hans,  
17 who was surprised that the stranger knew his name. "**But** I doubt if she'll have me, for  
18 her father has promised to give her only to the best huntsman in the world."

19           "Why, that is nothing to be downhearted about," said the stranger. "If you will  
20 sign your name to this paper, I can make you the best huntsman in the  
21 world immediately."

22           **And** what did the paper say, Hans wanted to know.

23           Oh, only that after seven years Hans would go away with the stranger **and** be his  
24 servant, unless Hans could ask him a question he could not answer.

25 "Very well," said Hans, for he thought that seven years was a long time, **and** he  
26 signed his name to the paper. The tall stranger took Hans's gun **and** blew down its  
27 barrel, **and** the thing was done.

28 **So** Hans went on up to the castle. "What do you want?" said the guard at the  
29 gate.

30 "I am the best huntsman in the world," said Hans, "**and** I have come to marry  
31 Gretchen."

32 The guard only laughed at him, for he looked so simple, **and** told him to go  
33 away. Hans did not go away, however; he stood **and** waited by the gate. By and by  
34 Gretchen looked out **and** saw him standing there. When she heard what he had come  
35 for, she smiled, **and** told the guard to let him come in **and** speak to her father.

36 When Gretchen's father, the lord, saw Hans, he laughed also. "**So** you are the  
37 greatest huntsman in the world," he said.

38 "Yes," said Hans.

39 "Indeed," said the lord. "**And** could you shoot a feather out of the tail of that  
40 sparrow I see now flying over the castle tower?"

41 "A man can **but** try," said Hans, **and** he raised his gun to his shoulder. Bang! **And**  
42 down fell a feather on to the grass at their feet.

43 "Well done!" cried Gretchen.

44 "Yes," said the lord, frowning, for he did not want to give his daughter to a poor  
45 simpleton. "**But** could you shoot the tail off that hare I see now running across the  
46 meadow?"

47 Bang! **And** off went the hare's tail as neatly as if it were cut with a pair of shears.

48 "Well done!" cried Gretchen again.

49 "Yes," said the lord, frowning still harder. "But could you shoot the pipe out of  
50 the mouth of my steward over on yonder hill where they are haying?" And he pointed  
51 away across the fields.

52 "Father, for shame," said Gretchen. "No huntsman living could shoot so far."

53 "Nay, let him try," said the lord; for he was determined to be rid of Hans.

54 Bang! went the gun. And presently all the haymakers came running back over  
55 the fields to the castle, crying that they could not go on with their work, for someone  
56 was shooting at them and had knocked the steward's pipe right out of his mouth.

57 Then the lord saw that he was beaten, and he thought besides that it would not be  
58 a bad thing to have a son-in-law who could shoot like that. So Hans and Gretchen were  
59 married, and lived together in joy.

60 Seven years is not such a long time after all when you are happy. When Hans  
61 saw that they had nearly gone by, he lost his good spirits and became sad and  
62 downhearted. Gretchen, his wife, noticed this, and asked what his trouble was. At first  
63 he would not say, but she begged and begged, and at last he told her how seven years  
64 ago he had met a tall stranger dressed in red, with feet like a goat's.

65 "That was the Evil One," said Gretchen.

66 If Hans was sad before, he was terrified now. He told Gretchen how he had  
67 signed the paper, and that the very next day he must go away with the stranger and be  
68 his servant, unless he could ask a question the Evil One could not answer.

69 Gretchen said to Hans that he must keep up his courage, and perhaps she could  
70 help him. She thought for a while, and then said that tomorrow she would do thus and  
71 so, and he should say this and that, and between them they might defeat the Evil One  
72 after all.



73           So the next morning Gretchen took off her clothes and smeared herself all over  
74 with honey. Then she ripped open her bed pillows and rolled herself in feathers.

75           Presently the stranger came up the road to the castle, and there was Hans waiting  
76 for him at the gate with his gun.

77           "Are you ready to go with me, Hans?" said the stranger, smiling.

78           "Yes," Hans said he was ready; only he wanted to ask one favour. Might he have  
79 a last shot with his gun before they went?

80           "Very well," said the stranger, and they set off together over the fields.

81           By and by they saw a sparrow. "Shoot at that," said the stranger.

82           "Oh, no," said Hans. "A sparrow is too small."

83           So they went on a little farther, and by and by they saw a hare. "Shoot at that,"  
84 said the stranger.

85           "Oh, no," said Hans. "A hare is too small, and too low down."

86           So they went on a little farther. By and by they came to a plowed field, and there  
87 was something skipping and hopping across the furrows that looked like a great bird. It  
88 was Gretchen, with honey and feathers stuck all over her. "Shoot at that; shoot at that!"  
89 cried the stranger.

90           "Oh, yes," said Hans. "I will shoot at that." He raised his gun to his shoulder and  
91 took aim. Then he lowered it again. "But what is it?" said he.

92           The stranger looked at Gretchen, but he could not tell what she was. "Never  
93 mind about that," he said. "Shoot, for we must be going."

94           "Very well," said Hans. "But what is it?"

95           The stranger screwed up his eyes and looked again, but he knew no more than  
96 before. "Never mind about that," he said. "Shoot and be done with it, for they are  
97 waiting for us at home."

98 "Yes, certainly." said Hans. "But what is it?"

99 "Hell and damnation!" cried the stranger. "I do not know what it is."

100 "Then be off with you," said Hans, "for you could not answer my question."

101 The stranger snorted like a goat, stamped the ground, and fled away over the  
102 fields and hills.

103 As for Hans and Gretchen, they went home together, and lived in joy ever after.

## The Black Geese

1 Long ago there lived a man and wife who had two children, a girl and a boy. One day  
2 the woman said to her daughter: "Elena, we are going to market today; stay in the house  
3 while we are away, **and** look after your baby brother, for Baba Yaga's black geese who  
4 steal children have been seen flying over the village. When we come home, we will  
5 bring you some sugar buns."

6 After her mother and father were gone, Elena stayed in the house with her  
7 brother for a little while. **But** soon she got tired of this, **and** took him outside to where  
8 her friends were playing. She put him down on the grass **and** joined in their games, **and**  
9 presently she forgot all about him **and** ran off. The black geese came down, seized the  
10 little boy, **and** carried him away.

11 When Elena came back **and** found her brother gone, she was very frightened.  
12 She rushed to look in every corner of the house and yard, **but** could not see him. She  
13 shouted his name, **but** he did not answer. At last she said to herself that the black geese  
14 must have stolen her brother **and** taken him to Baba Yaga, the terrible witch of the  
15 forest, who is 8ft tall and eats little children. "I must go after him," Elena said. **And** she  
16 began to run toward the forest.

17 She ran across the fields **and** came to a pond, **and** there she saw a fish lying on  
18 the bank, gasping for water.

19 "Elena, Elena!" it called. "I am dying!"

20 Elena wanted to hurry on, **but** she was sorry for the fish. **So** she picked it up and  
21 put it carefully in the pond, where it sank **and then** rose again to the surface. "As you  
22 have helped me, **so** I shall help you," said the fish. "Here, take this shell. If ever you are  
23 in danger, throw it over your shoulder."

24 Elena did not see how a shell could help her, **but** she did not want to seem rude, **so** she  
25 put it in her pocket and ran on. Presently she came to a grove of trees, **and** there she saw  
26 a squirrel caught in a trap.

27 "Elena, Elena!" it called. "My leg is caught!" Elena wanted to go on, **but** she felt  
28 sorry for the squirrel. **So** she released the trap. The squirrel darted up into a tree, **and**  
29 down again. "As you have helped me, **so** I shall help you," it said. "Here, take this  
30 walnut. If ever you are in danger, throw it over your shoulder."

31 Elena put the nut in her pocket **and** hurried on. Soon she came to a stony bank, **and** there  
32 she saw a field mouse trying to move a fallen rock.

33 "Elena, Elena!" it called. "I cannot get into my hole!" Elena was sorry for the  
34 field mouse, **so** she pushed and shoved until she had moved the rock aside. The mouse  
35 darted into its hole, **and** reappeared. "As you have helped me, **so** I shall help you," it  
36 said. "Take this pebble. If ever you are in danger, throw it over your shoulder."

37 Elena put the pebble in her pocket, **and** ran on into the dark forest, where the  
38 trees grow so close together that not a speck of sunshine can get through them. Soon she  
39 came to a clearing, **and** there she saw Baba Yaga's hut, which stands on three giant hens'  
40 legs **and** can move about when it likes. The black geese were roosting on the roof of the  
41 hut, a kettle was boiling on the fire, **and** Baba Yaga was asleep inside, snoring through  
42 her long nose. Near her on the floor sat Elena's little brother, playing with some bones.

43 Elena crept into the hut **and** picked up her brother. **But** as she ran away into the  
44 forest, the black geese saw her. They began to honk **and** to clap their wings, **and** Baba  
45 Yaga woke up.

46 "Stop, thief!" she screamed. "Bring back my dinner!"

47

48 Elena did not stop, or answer the witch, **but** hurried on with her little brother in  
49 her arms; **and** Baba Yaga came out of her hut **and** started after them on her long bony  
50 legs.

51 Elena could not run very fast, because her brother was too heavy. When she  
52 came out of the forest and looked back, she saw that the witch was gaining on them.  
53 What could she do? Suddenly she remembered what the fish had said, **so** she reached  
54 into her pocket **and** threw the shell over her shoulder.

55 At once a broad lake appeared behind her. It was too large for Baba Yaga to go  
56 around it, **so** she squatted down by the edge **and** began to drink. She drank so fast that  
57 the water began to sink at once, **and** it was not long before she had drunk up the whole  
58 lake. **Then** she ran on.

59 Elena looked back, **and** saw that the lake was gone **and** that Baba Yaga was  
60 gaining on them again. She remembered what the squirrel had said, reached into her  
61 pocket, **and** threw the walnut over her shoulder.

62 At once a thick grove of trees sprang up behind her. They grew so close together  
63 that Baba Yaga could not get through. **So** she began to chew up the trees with her sharp  
64 teeth. She ate so fast that in a few minutes she had eaten up the whole grove of trees.  
65 **Then** she ran on.

66 Elena looked back again, **and** saw that the trees were gone, **and** the witch was  
67 coming after her again, so close that she could hear her gnashing her long teeth **and** see  
68 her reaching out her bony arms to grab them. She felt in her pocket **and** threw the pebble  
69 over her shoulder.

70 Instantly a stony mountain sprang up behind her, so tall that its top was lost in  
71 clouds. Baba Yaga could not eat it or drink it; **and** she could not get over it. **So** she had  
72 to go back into the forest, growling and cursing.

73           As for Elena, she went on to her village, and was safe at home playing with her  
74 little brother when her father and mother got back from market with the sugar buns.

## The Baker's Daughter

1           There was once a Baker who had two daughters. **Though** they were twins, yet  
2 they were as different as summer and winter. One was generous and good-natured while  
3 the other was selfish, greedy, and cross.

4           On a cold evening when the wind swept the streets like a broom, the good-  
5 natured daughter was serving in the baker's shop. A poor, ragged old woman came in,  
6 leaning on a staff, **and** asked if she might have a bit of dough. "Certainly, granny," said  
7 the girl, **and** she pulled off a large piece. **And** might she bake it in the oven? Asked the  
8 old woman. "Yes, surely," said the baker's daughter.

9           The old woman sat in the corner **and** seemed to sleep until the bread was done.  
10 "Wake up, granny," said the girl; **and then** she cried out, "Why, look! The loaf has  
11 doubled in size."

12           "**And so** shall it always be for you, because of your generous heart," said the old  
13 woman, who was really a fairy in disguise. She threw off her cloak **and** stood up, and  
14 tall and shining, **and** touched the girl with her staff. **And** from that day on, every loaf of  
15 bread or cake or pie the baker's daughter put into the oven came out twice as large.

16           Time went on, **and** one evening the ill-natured daughter was serving in the  
17 baker's shop. The same ragged old woman shuffled in, leaning on her staff, **and** asked  
18 for a piece of dough. The girl grudgingly gave her a small bit, for her father had told her  
19 she must be kind to beggars. **And** might she bake it in the oven? Asked the old woman.  
20 "Oh, very well, if you must," answered the baker's daughter.

21           **So** the old woman sat in the corner and seemed to sleep. When the bread was  
22 done, the baker's daughter opened the oven door, **and** saw that the dough had doubled in

23 size. “That’s too large for the likes of her,” she said, **and** set the loaf aside for herself.

24 She pulled off another piece of dough half the size of the first, **and** put it into the oven.

25 Presently the bread was done, **and** the baker’s daughter opened the oven door

26 **and** saw that the dough had swelled **so** that this loaf was twice the size of the first one.

27 “That’s far too large for the likes of her,” she said, **and** set it aside with the other. **Then**

28 she pulled off a tiny bit of dough, hardly as big as her thumb, **and** shoved it into the

29 oven.

30 **But** when she opened the door again, the old woman’s tiny bit of dough had

31 swelled up so much it almost filled the oven, **and** it was all shiny with sugar and full of

32 currants and raisins. “That’s far too large and far too fine for the likes of her,” said the

33 baker’s daughter, **and** she put the third loaf aside with the other two.

34 Now the old woman opened her eyes **and** sat up, **and** asked if her bread was

35 done.

36 “It as burnt up in the oven, hoo-hoo,” said the girl, laughing.

37 “Is that all you have to say to me?” asked the old woman.

38 “Hoo-hoo, what else should I say?” cried the baker’s daughter, laughing still.

39 “**And so** shall it always be for you,” cried the fairy, **and** she threw off her cloak

40 **and** stood up tall and shining.

41 “Henceforth you shall say nothing else **but** *whoo-who*.” She struck the baker’s

42 daughter with her staff, **and** the girl turned into an owl, **and** flew out hooting into the

43 night.



## The Mastermaid

1           Once upon a time there was a king's son who went into the World to seek his  
2 fortune. After he had travelled for many days he came one night to a giant's castle. He  
3 knocked at the door and asked for work, and the giant took him into his service.

4           In the morning the giant told the prince to clean out the stable. "After you have  
5 finished that," said he, "you may do as you like and go where you will the rest of the  
6 day. Only stay out of the room in the tower, if you value your life. I am an easy master  
7 if you do as you are told; but if you disobey me, I will kill you." And the giant laughed  
8 loudly and went off to herd his goats.

9           "Sure enough, it is an easy master I have got," thought the prince, and he walked  
10 about the yard, humming and singing to himself and enjoying the morning air, for he  
11 thought there was plenty of time to do his work. At length, however, he decided he  
12 might as well get the thing over with. So he took up a pitchfork and went to the stable.  
13 But for every forkful of dirt and straw he flung out of the door, ten forkfuls came flying  
14 in at him, so that soon he could till he was worn out, but he stables were dirtier than  
15 before.

16           At last the prince threw down his pitchfork in despair and went back to the  
17 castle, all covered with dirt and straw. He resolved to run away before the giant came  
18 back to kill him, but first he thought he would go to the room in the tower and see what  
19 was there. So he climbed the stairs and pushed open the door. And there, sitting by the  
20 window, was a girl so lovely that he had never seen her like.

21           "In God's name, who are you?" cried she.

22           "I am the new servingman," said the prince.

23           "Then Heaven help you!" said the girl.

24 “Would that it could,” replied the young man. “For **though** I have tried all  
25 morning to clean out the stable, it is a hundred times dirtier than before I began.”

26 “Very likely,” said the girl. “**But** you may manage it yet. I will tell you what you  
27 must do: You must turn the pitchfork around **and** work with the handle, **and** the first will  
28 fly out of itself.”

29 The prince went back to the stable **and** did as she had advised; **and** he had hardly  
30 begun when the whole place was as clean as if it had been scoured. **Then**, since it was  
31 still early, he returned to the tower. He and the girl spent the rest of the day in talking  
32 together, **so** that the time seemed short until she said that he must leave her.

33 **So** evening drew on, **and** home came the giant with his goats.

34 “Have you cleaned the stable?” said he, grinning.

35 “Yes, master, it’s all clean and fresh.”

36 “We’ll see about that,” growled the giant, **and** he strode off to the stable, where  
37 he found things just as the prince had said.

38 “**And** how did you manage that?” said he.

39 “I could not get the dirt out with the pitchfork, **so** I turned it around **and** worked  
40 with the handle,” said the prince.

41 “You must have been talking to my Mastermaid,” said the giant, “for you never  
42 got that out of your own head.”

43 “Mastermaid?” asked the prince, looking stupid as an owl. “What is that?”

44 “Never you mind,” said the giant. “You’ll know soon enough.”

45 The next morning, before the giant went off with his goats, he told the prince to  
46 go **and** bring home his horse, which was grazing on the hillside, **and** after that he might  
47 have the rest of the day to himself. “I am an easy master”, said he, grinning, “if you do  
48 as you are told. **But** if you fail, I will wring your neck.”

49           The prince was eager to see the Mastermaid again, **but** he decided that first he  
50 would do his work. **So** he went up the hillside. When he saw the horse, he thought it  
51 would be an easy task to bring it home, for he ridden far wilder-looking ones before.  
52 **But** when he got near it, the horse began to stamp and rear, **and** fire and smoke came out  
53 of its nostrils as if it were a flaming torch, **so** that the prince's clothes and hair were  
54 singed.

55           He went back to the castle, climbed up to the tower, **and** told the Mastermaid  
56 what has happened.

57           “Very likely,” said she. “I will tell you what you must do. Take the old bridle  
58 which hangs by the stable door, **and** throw it into the horse's mouth, **and then** you will  
59 be able to ride him.”

60           The prince did as she had told him; when the horse came at him snorting and  
61 flaming, he threw the bit into its mouth, **and** the fires went out and the animal stood  
62 there as quiet as a lamb. He rode it home and put it in the stable, **and then** he went back  
63 to the Mastermaid **and** spent the rest of the day with her. **And** the more they were  
64 together, the better they liked each other; indeed the prince would have forgotten about  
65 the giant if the Matermaid hadn't reminded him that evening was coming on.

66           Presently the giant came home with his goats, **and** the first words he said were,  
67 “Have you brought my horse down from the hill?”

68           “Yes, that I have,” said the prince.

69           “We'll see about that,” said the giant, **and** he hurried off to the stable, where he  
70 found the horse munching his oats.

71           “**And** how did you manage that?” growled the giant.

72           “It was nothing,” said the prince. “He did not want to come at first, **but** I threw  
73 the bit into his mouth, **and** he quieted down nicely.”

74 “You have been talking to my Mastermaid, I swear it,” said the giant. “You  
75 never thought of that yourself.”

76 “Mastermaid?” said the prince, looking foolish. “You said that yesterday, and  
77 today it’s the same story. I should like to see that thing, master.”

78 “You’ll see it soon enough,” said the giant.

79 The third day, before the giant went off with his goats, he said to the prince,  
80 “Today you must go down to Hell and fetch my firetax. When you have got it you can  
81 have the rest of the day to yourself, for I am an easy master. But if it isn’t here when I  
82 come home, I will wring your neck and eat you for supper.” And he laughed loudly.

83 This time the prince did not even try to do his work, for he did not know the way  
84 to Hell; instead he went straight to the Mastermaid.

85 “You must take a sack,” said she, “and go to the cliff over yonder under the hill,  
86 and knock on the face of the rock with the club that lies there. Then one will come out,  
87 all shining with fire. Tell him your errand; and when he asks how much you want, you  
88 must say, ‘As much as I can carry.’ ”

89 So the prince went to the hillside and knocked with the club as hard as he could.  
90 The rock split open, and out came one shining with flames and with sparks of fire  
91 coming from his eyes and nose.

92 “What is your will?” cried he.

93 “I have come for the giant’s firetax,” said the prince.

94 “How much will you have?” asked the fiery one.

95 “Only as much as I can carry,” said the prince.

96 “It’s well for you that you asked for no more,” said the other. “Come with me,  
97 and you shall have it.”

98           So the prince followed the fiery one down into the rock, until they came to a  
99 chamber where heaps of gold and silver lay about like stones in a gravel pit. The prince  
100 filled his sack as full as he could carry, and took it home.

101           Then he went back to the Mastermaid. By the end of the day he was so much in  
102 love with her, and she with him, that he would have sat there till now if the Mastermaid  
103 had not reminded him that the giant would soon be coming.

104           When the giant came into the yard with his goats, he cried out, “Have you been  
105 to Hell after my firetax?”

106           “Oh, yes, that I have,” said the prince. “There it is.”

107           “We’ll see about that,” said the giant, and he opened the sack, which was so full  
108 that gold and silver spilled from it.

109           “And how did you get this?” he roared.

110           “I went to the rock over yonder, and knocked on it.”

111           “You have been talking of this creature, but you never show it to me.”

112           “Well, you shall see it now,” cried the giant. He seized the prince and trussed  
113 him up with a rope as if he were a chicken, and then he called the Mastermaid down  
114 from the tower, and said to her, “I am tired of this fool. Cut him up and boil him in the  
115 big pot; and when the stew is ready, wake me.” And he laid himself down on the bench  
116 and began to snore, so that it sounded like thunder in the hills.

117           The Mastermaid freed the prince, and then she cut her little finger with a knife  
118 and let three drops of blood fall on a three-legged stool. Then she gathered all the old  
119 rags and bones and rubbish she could lay hands on, and put them into the pot. She took  
120 the bag of gold and silver, and she and the prince ran away from the giant’s castle as  
121 fast as they could go.

122           After the giant had slept a good while, he began to stretch himself as he lay on  
123 the bench, **and** called out, “Will dinner soon be done?”

124           “Only just begun” answered the first drop of blood on the stool, in the voice of  
125 the Mastermaid.

126           **So** the giant lay down to sleep again. He slumbered a long time, **but** at last he  
127 began to toss about a little, **and** cried out, “Is it ready now?”

128           “Half done, I vow,” said the second drop of blood.

129           The giant turned over on his other side **and** fell asleep again, **and** when he had  
130 slept many, many hours, he began to stir and stretch, **and** called out, “How is my eat?”

131           “Ready to eat,” said the third drop of blood.

132           **Then** the giant rose up, rubbing his eyes. He could not see who might be talking  
133 to him, **so** he called for the Mastermaid, **but** there was no answer. He took up a spoon  
134 **and** went to the pot to try the stew, **but** as soon as he had tasted it he spat it out for it was  
135 nothing **but** old rags and bones boiled up together. When he saw this, the giant knew  
136 how things had gone. He raged and roared through all the rooms of the castle, looking  
137 for the prince and the Mastermaid, **but** they were far away by now. The giant was so  
138 angry that he howled **and** raged **and** stamped on the floor until he burst into little pieces.

139           As for the prince and the Mastermaid, they reached his father’s kingdom in  
140 safety **and** lived happily ever after.

## Molly Whuppie

1           ONCE upon a time there was a man and a wife had too many children, and they  
2 could not get meat for them, so they took the three youngest and left them in a wood.  
3 They travelled and travelled and could never see a house. It began to be dark, and they  
4 were hungry. At last they saw a light and made for it; it turned out to be a house. They  
5 knocked at the door, and a woman came to it, who said: 'What do you want?' They said:  
6 'Please let us in and give us something to eat.' The woman said: 'I can't do that, as my  
7 man is a giant, and he would kill you if he comes home.' They begged hard. 'Let us stop  
8 for a little while,' said they, 'and we will go away before he comes.' So she took them in,  
9 and set them down before the fire, and gave them milk and bread; but just as they had  
10 begun to eat, a great knock came to the door, and a dreadful voice said:

11   'Fee, fie, fo, fum,  
12   I smell the blood of some earthly one.

13

14           'Who have you there, wife?' 'Eh,' said the wife, 'it's three poor lassies cold and  
15 hungry, and they will go away. Ye won't touch, 'em, man.' He said nothing, but ate up a  
16 big supper, and ordered them to stay all night. Now he had three lassies of his own, and  
17 they were to sleep in the same bed with the three strangers. The youngest of the three  
18 strange lassies was called Molly Whuppie, and she was very clever. She noticed that  
19 before they went to bed the giant put straw ropes round her neck and her sisters', and  
20 round his own lassies' necks, he put gold chains. So Molly took care and did not fall  
21 asleep, but waited till she was sure everyone was sleeping sound. Then she slipped out  
22 of bed, and took the straw ropes off her own and her sisters' necks, and took the gold  
23 chains off the giant's lassies. She then put the straw ropes on the giant's lassies and the

24 gold on herself and her sisters, and lay down. **And** in the middle of the night up rose the  
25 giant, armed with a great club, **and** felt for the necks with the straw. It was dark. He took  
26 his own lassies out of the bed on to the floor, **and** battered them until they were dead,  
27 **and then** lay down again, thinking he had managed finely. Molly thought it time she and  
28 her sisters were off and away, **so** she wakened them **and** told them to be quiet, **and** they  
29 slipped out of the house. They all got out safe, **and** they ran and ran, **and** never stopped  
30 until morning, when they saw a grand house before them. It turned out to be a king's  
31 house: **so** Molly went in, **and** told her story to the king.

32 He said: 'Well, Molly, you are a clever girl, **and** you have managed well; **but**, if  
33 you would manage better, **and** go back, **and** steal the giant's sword that hangs on the  
34 back of his bed, I would give your eldest sister my eldest son to marry.' Molly said she  
35 would try. **So** she went back, **and** managed to slip into the giant's house, **and** crept in  
36 below the bed. The giant came home, **and** ate up a great supper, **and** went to bed. Molly  
37 waited until he was snoring, **and** she crept out, **and** reached over the giant **and** got down  
38 the sword; **but** just as she got it out over the bed it gave a rattle, **and** up jumped the  
39 giant, **and** Molly ran out at the door and the sword with her; **and** she ran, **and** he ran, till  
40 they came to the 'Bridge of one hair'; **and** she got over, **but** he couldn't **and** he says, 'Woe  
41 worth ye, Molly Whuppie! never ye come again.' **And** she says: 'Twice yet, carle,' quoth  
42 she, 'I'll come to Spain.' **So** Molly took the sword to the king, **and** her sister was married  
43 to his son.

44 Well, the king he says: 'Ye've managed well, Molly; **but** if ye would manage  
45 better, **and** steal the purse that lies below the giant's pillow, I would marry your second  
46 sister to my second son.' **And** Molly said she would try. **So** she set out for the giant's  
47 house, **and** slipped in, **and** hid again below the bed, **and** waited till the giant had eaten  
48 his supper, **and** was snoring sound asleep. She slipped out **and** slipped her hand below



49 the pillow, and got out the purse; but just as she was going out the giant wakened, and  
50 ran after her; and she ran, and he ran, till they came to the 'Bridge of one hair', and she  
51 got over, but he couldn't, and he said, 'Woe worth ye, Molly Whuppie! Never you come  
52 again.' 'Once yet, carle,' quoth she, 'I'll 'come to Spain.' So Molly took the purse to the  
53 king, and her second sister was married to the king's second son.

54 After that the king says to Molly: 'Molly, you are a clever girl, but if you would  
55 do better yet, and steal the giant's ring that he wears on his finger, I will give you my  
56 youngest son for yourself.' Molly said she would try. So back she goes to the giant's  
57 house, and hides herself below the bed. The giant wasn't long ere he came home, and,  
58 after he had eaten a great big supper, he went to his bed, and shortly was snoring loud.  
59 Molly crept out and reached over the bed, and got hold of the giant's hand, and she  
60 pulled and she pulled until she got off the ring; but just as she got it off the giant got up,  
61 and gripped her by the hand and he says: 'Now I have caught you, Molly Whuppie, and,  
62 if I done as much ill to you as ye have done to me, what would ye do to me?'

63 Molly says: 'I would put you into a sack, and I'd put the cat inside wi' you, and  
64 the dog aside you, and a needle and thread and shears, and I'd hang you up upon the  
65 wall, and I'd go to the wood, and choose the thickest stick I could get, and I would come  
66 home, and take you down, and bang you till you were dead.'

67 'Well, Molly,' says the giant, 'I'll just do that to you.'

68 So he gets a sack, and puts Molly into it, and the cat and the dog beside her, and  
69 a needle and thread and shears, and hangs her up upon the wall, and goes to the wood to  
70 choose a stick.

71 Molly she sings out: 'Oh, if ye saw what I see.'

72 'Oh,' says the giant's wife, 'what do you see, Molly?'

73 But Molly never said a word but, 'Oh, if ye saw what I see!'

74           The giant's wife begged that Molly would take her up into the sack till she would  
75 see what Molly saw. **So** Molly took the shears **and** cut a hole in the sack, **and** took out  
76 the needle and thread with her, **and** jumped down **and** helped the giant's wife up into the  
77 sack, **and** sewed up the hole.

78           The giant's wife saw nothing, **and** began to ask to get down again; **but** Molly  
79 never minded, **but** hid herself at the back of the door. Home came the giant, **and** a great  
80 big tree in his hand, **and** he took down the sack, **and** began to batter it. His wife cried,  
81 'It's me, man'; **but** the dog barked **and** the cat mewed, **and** he did not know his wife's  
82 voice. **But** Molly came out from the back of the door, **and** the giant saw her **and** he ran  
83 after her; **and** he ran, **and** she ran, till they came to the 'Bridge of one hair', **and** she got  
84 over **but** he couldn't; **and** he said, 'Woe worth you, Mollie Whuppie! Never you come  
85 again.' 'Never more, carle,' quoth she, 'will I come again to Spain.'

86           **So** Molly took the ring to the king, **and** she was married to his youngest son, **and**  
87 she never saw the giant again.

## The fairytale of the Sleeping Prince

1           Once upon a time there lived a king and queen who had one daughter whom they  
2 loved dearly. Now on a day in winter, when the countryside was covered with snow, she  
3 was sitting at her window sewing. As she sewed she pricked her finger, and a drop of  
4 red blood fell on the sill in the golden sunlight. And a bird in a tree outside sang:

5                         *"Gold and white and red,  
6                         The prince sleeps in his bed."*

7           The princess was struck by these words, and called out: "Pray, little bird, sing  
8 again!" And the bird sang:

9                         *"White and red and gold,  
10                         He shall sleep till time is old."*

11          The princess cried: "Ah, little bird, sing again!" And the bird sang:

12                         *"Red and gold and white,  
13                         He wakes on St John's Night."*

14          "But what does your song mean?" asked the princess. So the bird told her that in  
15 a castle far, far away, and further still, there dwelt the noblest and handsomest prince in  
16 the world, with skin as white as snow and lips as red as blood and hair as golden as the  
17 sun. A spell had been cast over him, so that he fell into a deep sleep from which he  
18 could wake only once a year, on St John's Night. And thus it would be until the end of  
19 time. But if a maiden were to watch beside his bed, so that he might see her when he  
20 woke, then the spell would be broken.

21          "And where is this castle?" asked the princess.

22          "I do not know," said the bird, "except that it is far, far away, and further still, so  
23 that to get there you must wear out a pair of iron shoes."

24 Days passed, and the princess could not forget the song the bird had sung. At last  
25 she said to herself that she must and would go to find the Sleeping Prince, and free him  
26 from the spell. But as she knew that her father and mother would never consent to let  
27 her make such a journey, she said nothing to them. She had a pair of iron shoes made,  
28 and as soon as they were ready, late one night, she put them on and left the palace.

29 When the king and queen missed her next morning, they sent men to search  
30 throughout the country. But the princess eluded her searchers, and got out of the  
31 kingdom without being seen by anyone. Her father and mother grieved much, for they  
32 thought that she must be dead.

33 The princess walked on and on in her iron shoes, far, far, and further still, until  
34 she came to a great dark forest. She did not turn aside, but went straight on into the  
35 forest, and late in the evening she saw a lonely cottage. She knocked at the door, and an  
36 old woman opened it and asked what she wanted.

37 "I am searching for the castle of the Sleeping Prince," said the girl. "Do you  
38 know where it is?"

39 "Not I," said the old woman. "But I can give you a bite to eat and a drop to  
40 drink, and then you must go back to where you came from, for this is no place for a  
41 mortal woman."

42 "No," said the princess. "I must go on."

43 "If you must, you must," said the old woman. "Come in, then, my dear, and  
44 when my son the West Wind gets home I will ask him if he knows the way. But you  
45 must take care he does not see or hear you."

46 So she let the princess in, and gave her some supper, and hid her in the corner  
47 cupboard. Soon there was a rushing and a sighing of rain outside, and in came the West  
48 Wind.

49 "Mother," sighed he, "I smell mortal flesh."

50 "Oh, my son," said his mother, "don't be angry! It was only a poor girl in iron  
51 shoes who came by here today, wanting to know the way to the castle of the Sleeping  
52 Prince."

53 "That I do not know," said the West Wind. "Perhaps my cousin the East Wind  
54 may have seen it."

55 As soon as it was light the next morning the princess started on her journey  
56 again. She walked on and on, far, far, and further still, in her iron shoes. The sun  
57 scorched her **and** the rain wetted her. At last late one evening she came to another  
58 cottage, where another old woman asked what she wanted.

59 "I am searching for the castle of the Sleeping Prince," said the princess. "Do you  
60 know where it is?"

61 "Not I," said the old woman. "**But** I can give you a bite to eat and a drop to  
62 drink, **and then** you must go back to where you came from, for this is no place for a  
63 mortal woman."

64 "No," said the princess. "I must go on."

65 "If you must, you must," said the old woman. "Come in **then**, my dear, **and** when  
66 my son the East Wind gets home I will ask him if he knows the way. **But** you must take  
67 care he does not see or hear you, for he would be very angry." **So** she let the princess in,  
68 **and** gave her some supper, **and** hid her in the corner cupboard.

69 Soon there was a shrieking and a whirring of dust outside, **and** in came the East  
70 Wind.

71 "Mother," shrieked he, "I smell mortal flesh!"

72 "Oh, my son," said his mother, "don't be angry! It was only a poor girl in iron  
73 shoes who came by here today, wanting to know the way to the castle of the Sleeping  
74 Prince."

75 "That I do not know," said the East Wind. "But perhaps my cousin the North  
76 Wind may have seen it."

77 As soon as it was light the next morning the princess started out again. She  
78 walked on and on, far, far, and further still, in her iron shoes. The sun scorched her and  
79 the rain wetted her, till her fine clothes were worn to rags. At last late one evening she  
80 came to another cottage. When the old woman who lived there saw her, she was  
81 frightened and tried to send her away.

82 "No," said the princess. "I must go on, for I am seeking the castle of the Sleeping  
83 Prince."

84 "If you must, you must," said the old woman. "Come in then, my dear, and when  
85 my son the North Wind gets home I will ask him if he knows the way. But you must  
86 take care he does not see or hear you, for he would kill you."

87 So she let the princess in, and gave her some supper, and hid her in the corner  
88 cupboard. Soon there was a terrible roaring and blowing of snow outside, and in came  
89 the North Wind.

90 "Mother," roared he, "I smell mortal flesh!"

91 "Oh, my son," said his mother, "don't be angry! It was only a poor ragged girl in  
92 iron shoes who came by here today, wanting to know the way to the castle of the  
93 Sleeping Prince."

94 "Well, that is easy," said the North Wind. "The path outside our door leads  
95 directly to it."

96 "Then she will find the castle," said his mother, "for that is the road she took."

97 "Yes," said the North Wind with a loud laugh, "and little good will it do her, for  
98 the gate is guarded by two huge lions who devour all who try to pass through."

99 "Is there no way for her to enter the castle, then?"

100 "There is one way," said the North Wind. "If she were to pick two of the white  
101 roses that grow by our door and throw them at the lions, they would lie down and let her  
102 pass."

103 As soon as it was light the next morning the princess set out, taking with her two  
104 white roses from the bush by the North Wind's door. She walked on and on, far, far, and  
105 further still. The sun scorched her and the rain wetted her and the snow chilled her. At  
106 last she looked down, and saw that her iron shoes were worn quite through. She looked  
107 up, and saw before her the towers of a castle.

108 Soon she came to the gate, and saw the two great lions guarding it. When they  
109 caught sight of the princess they began to growl and paw the ground and show their  
110 teeth, so that she wanted to run away. Yet all the same she went on. Just as the lions  
111 began to spring at her she threw the white roses at them; and at once they became tame,  
112 and began to purr and rub themselves against her like kittens. The gates opened for the  
113 princess, and she walked barefoot into the castle.

114 Inside she found many rooms, all of them furnished as magnificently as any  
115 prince could desire. But what was most strange was that everyone and everything in the  
116 castle was asleep, and try as she might the princess could not wake them. The servants  
117 were asleep in the hall, the cook and maids in the kitchen, the gardener in the garden,  
118 the groom and the horses in the stable, the cows in the barn, the chickens and ducks in  
119 the poultry yard, and even the flies on the wall.

120 The princess searched through all the rooms of the castle, and at last she came to  
121 a bedchamber hung with curtains of silver, and on the bed asleep lay the handsomest

122 prince in the world. His skin was white as snow, his lips as red as blood, **and** his hair  
123 golden as the sun. The princess could not wake him, **so** she sat down beside his bed.  
124 Just as evening fell, a table covered with the most delicious supper appeared before her;  
125 **and** when she had eaten, it vanished. All night long she watched by the sleeping prince.  
126 At dawn the table appeared again, **and** vanished when she had eaten, just as before.

127         The days passed, **and** the weeks, **and** the months. Still the princess sat every  
128 night by the side of the sleeping prince, waiting for him to wake. At last it came to be St  
129 John's Eve, **but** she did not know it, for she had lost count of time on her long journey.

130         At midnight the clock in the tallest tower, which had until **then** been silent,  
131 began to strike. On the stroke of 12 the prince yawned, opened his eyes, **and** saw the  
132 princess sitting beside his bed, barefoot and in rags like a beggar maid.

133         "At last, the spell has been broken!" he cried.

134         Now there was a noise and clamor of voices downstairs, a neighing and mooing  
135 and clucking and quacking, as everyone in the castle awoke from their long sleep: the  
136 servants in the hall, the cook and maids in the kitchen, the gardener in the garden, the  
137 groom and the horses in the stable, the cows in the barn, the chickens and ducks in the  
138 poultry yard, and even the flies on the wall. **But** the prince paid no heed to any of this,  
139 for he was gazing at the princess.

140         "Whoever you may be, my life belongs to you," he said. "Will you marry me?"

141         The princess looked into his eyes, **and** saw that he was as good and brave as he  
142 was beautiful. "With all my heart," she said.

143         **And so** they were married with great ceremony **and** feasting that lasted for three  
144 days. **Then** the prince and princess mounted on the two fastest horses in his stable, **and**  
145 rode to the castle of the king and queen, who were overcome with joy to see their  
146 daughter again. As for the prince, **though** he was surprised to discover that his wife was



147 not a beggar maid after all, he was not happier, for he already loved her more than all  
148 the world.

## **Resumen del trabajo *A Spanish Translation: Alison Lurie's Tales***

El presente trabajo de fin de máster, *A Spanish Translation of Alison Lurie's Tales*, pertenece al ámbito de la traducción y la lingüística contrastiva. En él se persiguen dos metas fundamentales: en primer lugar, presentar una versión española de seis cuentos infantiles pertenecientes al folclore tradicional de numerosos países, posteriormente redactados y publicados por la autora Alison Lurie, versión que incluye una presentación de la autora y un comentario crítico de problemas generales relacionados con el proceso traductológico; y en segundo lugar, realizar un análisis preliminar del uso de los conectores en los textos traducidos, en tanto que tema específico de interés lingüístico con proyección investigadora .

### **a. La Traducción**

Durante la realización de este trabajo, y para poder mostrar una traducción de carácter profesional, se han investigado los rasgos estilísticos de la literatura infantil en general, el propósito de la autora y las características del público receptor. Igualmente se ha tenido en cuenta el interés que puede tener actualmente la literatura infantil en el mundo de la traducción. Posteriormente se han analizado los problemas de traducción de dichos cuentos.

La elección de los textos responde a la importancia que tiene la literatura infantil a nivel social y la poca atención que recibe en el ámbito de los estudios de la traducción. Como es sabido, los cuentos tradicionales comparten una característica particular del género: la moraleja. Todos los textos elegidos tienen en común un objetivo, inculcar a los más pequeños el espíritu de igualdad. Consideramos que esta es una característica original que puede resultar interesante a muchos niveles en futuras investigaciones, particularmente referidas al ámbito de los estudios pedagógicos, sociales y culturales. Este terreno literario, a pesar de su larga historia, sigue ofreciendo múltiples oportunidades de exploración y a ello hemos

querido contribuir, pese al notable grado de dificultad que presenta este estilo literario para el traductor.

Todo traductor tiene como objetivo alcanzar un texto meta que llegue al lector con la mayor naturalidad posible, pero siendo fiel a la intención y estilo original del autor; en las traducciones llevadas a cabo en este proyecto el objetivo ha sido el mismo. El trabajo incluye una muestra de los problemas más recurrentes y problemáticos de la traducción realizada, que han sido divididos en tres subapartados. El primero recoge las decisiones tomadas a nivel textual, es decir, hace referencia a las estrategias llevadas a cabo teniendo en cuenta el público receptor. El segundo contiene información sobre problemas generales de traducción inglés-español encontrados en el texto, y se da cuenta, si bien no de manera exhaustiva de los procedimientos traductológicos que han exigido algunas cuestiones correspondientes al ámbito de la morfosintaxis (tiempos verbales, nominalización, omisión de posesivos en español, entre otros.) y el léxico (palabras que representan sonidos, tendencia inglesa a la nominalización, problemas culturales y arcaísmos). El tercero destaca ciertos problemas específicos que plantea la traducción de cuentos tradicionales, entre los que destacamos la traducción de nombres propios, las fórmulas de repetición y las rimas, tan características de este tipo de literatura.

#### **b. La Investigación**

El tema de investigación teórica relacionado con la traducción versa sobre el uso y función de los conectores. Debido a la importancia que reviste actualmente este tipo de palabras, instituida como categoría para muchos, a medio camino entre las conjunciones y los adverbios de conexión textual, y estudiada desde diversas perspectivas por autores como, Nolke (2009), Pit (2007), Olmos & Ahem (2009), Fabricius-Hansen (2005), Behrens (2004-2005) and Goldenstem (2001), entre otros—, los conectores constituyen un tema especialmente atractivo en el análisis de la traducción de literatura infantil.

Tras estudiar un marco teórico complejo en el que se inscribe este tipo de palabras, se realizó un análisis cuantitativo y cualitativo de cinco conectores incluidos en los textos originales del presente trabajo en relación a los equivalentes encontrados en las traducciones realizadas. Los conectores seleccionados representan los cuatro tipos principales de conexión semántica entre fragmentos textuales: adición, contraste, causalidad y temporalidad. Para facilitar la exposición, el trabajo incluye una subdivisión en tres partes. En primer lugar se analiza la frecuencia con que aparecen los conectores seleccionados en los textos originales y se busca explicación a los usos observados. *and* se presenta como conector más utilizado algo que puede deberse a su versatilidad funcional y a razones cognitivas de aprendizaje. De manera significativa, debemos mencionar que *but* tiene una frecuencia de aparición superior a la esperada, lo cual podría deberse al hecho de que los textos seleccionados, todos ellos con protagonistas femeninas, tienen que contravenir parte de las convenciones esperables, si bien estas conclusiones no son sino tentativas. En segundo lugar se analizan los conectores utilizados en la lengua fuente y aquellos que aparecen como traducciones correspondientes en la lengua meta, donde se han obtenido mayores omisiones de las esperadas y se ha demostrado que, a pesar de tener conectores considerados equivalentes en la lengua española, en la práctica existen opciones más adecuadas para su traducción. En tercer lugar se investiga si existen grandes diferencias interlingüísticas por lo que se refiere a coordinación y subordinación. Al final de este apartado se presentan distintas conclusiones que incluyen, entre otras, que las narrativas infantiles requieren de mayor explicitación semántica en lengua inglesa y que gran parte de las relaciones en una y otra lengua se expresan a través de elementos que indican secuencialidad. Dado el carácter preliminar y poco representativo de este trabajo, la sección se cierra con un apartado en el que se detallan posibles vías de investigación futura.

Como conclusión general de este proyecto de investigación, podemos afirmar que son necesarias más traducciones de cuentos infantiles en español, que la figura del traductor debe posicionarse entre el autor y los patrones tradicionales de estilo de la cultura meta, y que los problemas de traducción en el ámbito de la literatura infantil deben ser indagados en mayor profundidad.

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