

Benemérita Universidad Autónoma de Puebla

Problems in the translation and adaptation of  
children's narrative poetry: The Journey of the Noble  
Gnarble

A Thesis Submitted to the School of Languages for the Degree of  
Licenciatura en Lenguas Modernas

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**“Problems in the translation and adaptation of children’s narrative poetry: The Journey of the Noble Gnarble”**

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## Dedications

During all these years, my family has always supported me in every aspect of my life, especially my parents who have given me all the tools to surpass every challenge that I have taken on. I really thank them for their love, support, and advice. Without them I wouldn't be in this stage of my life, and I feel so happy for making them very proud of me. And I'll still continue showing them more results; my story continues.

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## CHAPTER 1 - INTRODUCTION

### 1.1 Introduction

Literature has been very important around the world because with it people have read and learned what writers have expressed throughout time, expanded their reading skills, vocabulary, and most importantly expanded their vision of other cultures and their imagination. Authors from different times and places have written literary works with a specific purpose in each one, such as expressing their ideas and feeling or telling a story while giving reading pleasure for their readers. Literature is mainly written for adults due to the diverse topics that the authors write about; many of them dealing with mature situations. But children are not apart from literature, as they have been submerged in literature with topics that are suitable for them; some authors have dedicated to writing only for children, more greatly expanding a genre in literature known as children's literature.

Works in children's literature, such as books, short stories and poems, have been written with the purpose of giving children and teenagers a form of entertainment, and also for teaching them life lessons, morals and values, as well as instilling the habit of reading and therefore improving their reading skills. Having fantastic places, charming characters, and plots filled with adventures that attract young readers' attention, children's literature has an important role in literature. Also, Grenby (2006: 40) remarks other elements in children's literature, mentioning that "They may have been fundamentally didactic, teaching the alphabet, civic history and good behavior, but the instruction was being contained within a framework of pictures, rhymes, riddles, jokes and stories designed to amuse children." Not only those literary works which were written for young audiences have caught the attention of many children, but also adult audiences have enjoyed them.

Because of the increasing popularity of children's literature over the years, Grenby (2006: 54) says that "children's literature had become so securely established that it ranged across markets and genres (...) Dozens of publishers had entered the market, some enduring but most going to the wall after a brief burst of productivity."

Some of these reasons have given other publishers of other countries the opportunity to bring books that were written in their original languages and translate them for new audiences, while linguistic researchers are starting to get interested in the study of children's literature and its translation research. This interest is remarked by Jobe (1996: 521)

*Never has there been a greater demand to be able to read books from other areas of the world [...] children need to read the best literature other countries have to offer. We must meet this challenge by respecting and providing the best in translations or they will be cheated out of part of their global heritage...*

Children's literature has been part of academic research, although in Meek's point of view (1996: 10), "Academic research in children's literature is still a novelty if it is not psychological, historical or bibliographical". Meek pointed out that academic research of children's literature has not had great importance in linguistic studies, including other academic areas that are part of applied linguistics, such as translation studies.

As part of translation studies and related to children's literature, there is a field known as Children's literature translation (ChLT). It is not a very recent field, but in contrast to Jobe's point of view, children's literature translation has not received enough attention and discussion in academic research. Xeni (2010: 1) supports this idea about Children's literature translation, mentioning, "attempting an overview from the years when ChLT was much ignored in the academic and non-academic world to the years that attention is paid to ChLT as a scientific field in its own right". Children's literature translation has been distant from academic research, although recently it is gaining attention among translators and linguistic academic researchers.



Many stories and poems for children that become very popular in their original language are translated into other languages. If the translation of a novel or a poem becomes well-received and achieves success in a foreign country, it means that it was a good translation. On the contrary, if people did not enjoy the reading, and had difficulties understanding it, that means that the translation was not well done, or that it has many mistakes and errors that make it hard to be read and understood.

Nida and Taber (1969: 12) mentioned that “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.” Keeping this in mind, the translator has to reproduce a similar experience for the target language readers in order to make a text not only comprehensible, but also for it to have a positive impact on the readers. On the contrary, if the translation does not fulfill the requirements for the target readers, it is going to receive a negative reaction.

A variety of problems are present in the translation of Children’s literature, such as translating according to the cultural aspects, words and topics suited for children, translation of proper names, and in children’s poetry there are other aspects, such as trying to keep the meter and the rhyme, while at the same time making the reading easily understandable, fun and interesting for children readers.

## **1.2 Research questions**

What difficulties are found in the translation of a children’s poem?

What difficulties in the translation of a children’s poem can be solved?

What changes can a poem for children suffer in the translation?

What skills does the translator require in order to translate and adapt a poem for children?

What can the translator do to avoid losing the poetic elements in the translation of the poem?

### **1.3 Significance of the project**

I decided to research this topic because it is very interesting to translate a poem, but specifically a poem that is targeted for children. A poem that is written in its original language has its original essence in one culture, because there are elements in the original poem that give it a unique signature, like the characters, the way the poem is narrated, and the characteristic style of the author that become the main elements that are attractive for children. I would like to know if that essence can be transmitted in the translation, or even have the chance to give something new to the poem without affecting the main essence of the poem and its plot, with the objective of becoming attractive, fun and interesting for Mexican children and adults. I also expect this research can help LEMO translation students and other students interested in this topic, as well as being a useful tool for the translation of children's poetry.

### **1.4 Purpose of the study**

The purpose of this research is to identify the difficulties that are present in the translation from English to Spanish of the poem "The Journey of the Noble Gnarble", find the possible solutions to these problems and analyze all the changes in the translation and the elements that can give a good adaptation to the poem.

### **1.5 Definition of terms**

Children's Literature:

(1) Oittinen (2000:61) defines children's literature as 'literature produced and intended for children or as literature read by children'.

(2) McDowell (1973) mentions that in children's literature the books are shorter, they have an active treatment instead of a passive treatment, preferably with dialogues and actions rather than descriptions. The protagonists are usually children and the story can be developed with the help of morals. Also children's books are optimistic, the language is according to their age, the plot can take a distinctive order and probability is discarded. In these books one can write easily about magic, fantasy and adventure.

(3) "Literature (Children's literature) is more than a piece of writing that clarifies; it gives the child pleasure as well as understanding. Literature is expressed in words through poetic form, themes, characters, elements of fiction, and the style of the artist." (Lukens, 1990: 9).

Children's literature translation:

It is widely accepted that Children's Literature Translation (ChLT) is an area that is relatively novel within Translation Studies (TS).

Though the study of Children's Literature (ChL) is now well established as an academic discipline, the study of its translation has only recently begun. As stated by O'Connell (1999: 208), "Children's literature has long been the site of tremendous translation activity and so it has come as something of surprise to me to discover recently the extent to which this area remains largely ignored by theorists, publishers and academic institutions involved in translation research and training."

Adaptation:

1) "It is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence." (Vinay & Darbelnet 1995:39)

- 2) “An adaptation, on the other hand, takes the ideas of the source text and re-writes them in a completely new way. The source text may be altered somewhat to appeal more to a new audience (i.e.: different marketing sector, class or age group for example) or it may be placed in a different setting. Adaptations are more common in literary, poetic or advertising media, where you can choose to forgo either media (form) or literal meaning in favour of conveying a particular message or emotion, if one or the other is considered more important to the individual situation.” (Stupple 2009).

Target audience: The target audience is not only an issue of linguistic and cultural aspects; this is because there are many groups that coexist in a society and can have many differences among each other, so the translator have to take into account each characteristic of these groups. In that case, the translators have to know who the target audience is and look for information about them. Nord (1997). “Translators are always translating for somebody and for some purpose: translators are not just replacing old things with new ones.” (Oittinen 2000:69).

Source text: The source text is the text written in its original language that the translator is going to translate into a different language. “In Holz-Manttari’s model, the source text is viewed as a mere tool for realizing communicative functions; it is totally subordinate to its purpose, is afforded no intrinsic value and may undergo radical modification in the interest of the target reader.” (Schäffner 1998:120)

Target text: The target text is the text that is completely based in the source text, but it is written in a different language. “The target text, *the translatum*, is oriented towards the target culture, and it is this which ultimately defines its adequacy.” (Vermeer, 2000)

Translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanding function of the target text (Nord 1991: 28).

## CHAPTER 2 – LITERATURE REVIEW

In this chapter the concepts regarding this research project are going to be explained, giving a brief and concise description of each concept, in order to support this research and to be able to answer the research questions found in Chapter 1.

### 2.1 American literature

American literature has been evolving throughout the years since its roots in the 17th century, but still basing their texts about the events in the United States in those years. Abadi and Kiaee (2009: 15) mentioned that “American literature at first was naturally a colonial literature by authors who were Englishmen and who thought and wrote as such.” The literature in those times was focused on essays and poems, and “the content and form of the literature of this first century in America were thus markedly English.” (2009: 15)

Over the next centuries, American literature evolved even more, giving rise to new genres such as political literature, poetry, novels and drama. In Abadi and Kiaee’s words (2009: 21), “American writers were exhorted to produce a literature that was truly native.” Banerjee (2011: 469) mentions one of the viewpoints of English writer D.H. Lawrence, who thought that American literature “expressed a new experience in an ‘alien’ accent, an accent which belonged to ‘the American continent and to nowhere else.’” The changes in the United States were giving it an identity, and thus the literature was also acquiring its own identity.

Nowadays, postmodern literature has taken a different direction, with new authors and different writing styles and genres among American literature. Rowland (2010: 14) mentioned about postmodern American literature:

The American literature of today is written in the same form that readers are familiar reading; such as novels, poetry, short stories and drama. The form that a contemporary work uses will already have a preformed set of expectations established in the minds of readers on how to analyze and understand the work.

American literature not only has become a way to express ideas; now it has become a way to entertain the readers and make them critical readers.

### **2.1.1 Children's literature**

Children's literature is a genre in literature that focuses in literary works written for children. It ranges from short stories, poems and novels, which are appropriate for children. It is still unknown at what specific time children's literature originated, and Grenby (2006: 39) states that "it is difficult to resist the temptation to identify precisely when children's literature began. The majority of scholars have placed the start line in London in the early 1740s."

Literature was written primarily for adults, including some of the literary genres among children's literature that are more common for children. Fairy tales, for example, are stories that have been adapted for children in modern days, because they were not written for children in the first place, and the topics and situations were not suitable for them. The point of view of Zipes (2006: 26) is:

As with most literary genres of children's literature, the fairy tale was never told or written explicitly for children. (...) it became gradually necessary in the modern world to adapt the oral tales to standards of morality, literacy, and aesthetics of a particular society and to make them acceptable for diffusion in the public sphere.

Nowadays, children's literature has been adapted with characters, places and situations that are suitable for them. Although there are still difficulties to differentiate if books are written for children or adults, Hunt (2006: 19) mentioned, "there might be some marginal cases, books that cross over between children and adults, such as the

work of Philip Pullman, or J.R.R. Tolkien, or Mark Hadden's "The Curious Incident of the Dog in the Night Time."

Children's literature has become in an extensive genre that has been gaining more attention among its main readers who are children, although adults have been getting closer to those texts. It has expanded in many parts of the world, and bringing closeness to other cultures. O'Sullivan (2005: 1) commented, "children's literature has transcended linguistic and cultural borders since books and magazines specifically intended for young readers were first produced on a significant scale in eighteenth-century Europe."

In addition, researchers in different fields have started to study different aspects in children's literature. Hunt (2006: 12) describes the importance of research in Children's literature:

Children's literature is probably the most exciting and vibrant of all literary studies, and its wide range of texts, from novels to picture books, and from oral forms to multimedia and the internet, presents a huge challenge. (...) that material has many different purposes and can be studied for many reasons.

## **2.2 Narrative poetry**

Narrative in literature is essential to tell a story in written form, and it has spawned into stories, short stories, novels and poems. Hühn and Sommer (2009: 228) define narration as:

A communicative act in which a chain of happenings is meaningfully structured and transmitted in a particular medium and from a particular point of view underlies not only narrative fiction proper but also poems and plays in that they, too, represent temporally organized sequences and thus relate "stories".

The narration consists in telling chronologically the series of events that take place in one or more settings, and those events have many actions that are performed by the characters of the story, and they are the most important element in the story.

Narrative poetry is a genre that is part of literature, and it can be considered as a subgenre in poetry. Lorcher (2010) defines narrative poetry as poetry which tells a story, combining the elements of a story with those of poetry. Sometimes is necessary to read the poems more than once due to its complex narrative. Barnet, Burto and Cain (2006: 533) consider that in narrative poetry “we can find that it has elements of a poem, but telling a story at the same time.” Narrative poetry mixes the elements that a poem has, such as rhyme and meter, and the narrative elements, such as plot, characters and setting.

Timpane (2001:65) lists some of the aspects that facilitate readers to identify the structure of a narrative poem:

- The speaker, also known as persona, is the person who is talking in the poem. Some of the speakers are actually the characters that are part of the story of the poem. In narrative poems is suggested to imagine that all these poems have a speaker.
- The setting is the time, place and environment where the story is occurring.
- The situation is the circumstance or the affairs that take place at a specific moment in the story or where the character is involved.
- The plot is the organized events in the story that usually lead to an emotional or moral end.
- The character is the representation of a person, often imaginary, described with words to create the mental image of that person.

These elements are, in fact, the main elements found in narrative stories and are essential to identify quickly that if the poem has all those elements. Once all the elements are identifies, the text is considered to be a narrative poem.



### **2.2.1 Children's poetry**

Children's poetry is a genre of poetry that is specifically written for children audiences. It follows the same characteristic of a poem; some additional characteristics like characters, setting, plot, and topics are adapted in order to be adequate for kids. Children's poetry is extensive, because it contains sub-genres which include lullabies, work songs, ballads, and nursery rhymes.

Children's poetry brought different perspectives to children, Dixon (2006) expressed about how children's poetry has done for the young readers that since the origins of poetry, it has been used as a tool to teach and entertain children. It is not also a pedagogical tool, but also gives shape to children's development for generations, affecting their literature and making it evolve, while reflecting historical and social contexts.

In previous times, poetry was used only for educating children in their moral values rather than entertaining. Dixon also explains that at the beginning of the 15th century, printers made literary texts for children, not for entertainment, but for education. They were called 'Courtesy books', which had emphasis on manners and behavior. Nowadays, it is a form of entertainment just as other genres found in children's literature. There was a change in poetry, where fantasy elements, fiction, and narrative started calling the attention of children.

The importance of children's literature has been increasing and gained more attention, especially because children are the main target of those literary works. It is a genre that helps children to expand their world and imagination. Lewis' (2011) point of view is that children, during their lives, they talk, listen, read, and dream in one language, and a way to encourage them to perform all those actions is with one of the most pleasurable possible ways, which is poetry. Also, Dimondstein (1968: 129) stated, "we

see poetry as one of the art forms through which a child can give shapes to his ideas and emotions. (...) we may think of poetry as a record of experience through imagery.”

## **2.3 Translation methods**

In translation it is possible to find different methods with the purpose of taking a text written in its original language, and thus making a new text with the information of the original text in the target language. Newmark (1988:62) mentioned that some authors want to transmit in a translation “the spirit, not the letter; the sense not the words; the message rather than the form: the matter not the manner.” That is why a translator can use different methods in the translation of texts, with the purpose of transmitting the message of a text, no matter if the form of the texts changes. Adaptation, calque, borrowing, literal translation, and translator notes are some of those methods that can give shape to a translation.

Culler (1976) explains that one of the troublesome problems of translation is the disparity among languages. Due to many differences in each language, it is difficult to make a translation and keep the characteristic of the original text in the target text.

With the help of translation methods as strategies, they become a useful tool for the translator, and can make translations easier to translate. Venuti (1998:240) considers that in translation it "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." The translator has to be aware of the methods he uses, Jaaskelainen (1999:21) that for a translator these methods are "a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information."

### **2.3.1 Adaptation**

Adaptation is considered in translation as the method with more liberties that a translator can use, because it involves changing the form of the text, and modifying cultural aspects that cannot be totally taken to the target text. Newmark (1988:63)

defines adaptation as “the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten.” Some authors consider that adaptation and free translation are synonymous, but Newmark (1988:63) makes a distinction of these terms. He defines free translation as a method that “reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.”

Bastin (1998:5) defines the adaptation as “a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length.” Adaptation consists of many changes done to the target text and some of the original elements are not present in the original text; sometimes a text has to be re-written with the purpose of making a text coherent and cohesive, without losing the main idea.

Vinay and Darblenet (1995:39) give a similar definition of adaptation, a procedure that “is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent.” In addition, the culture is another aspect to take into account, as some cultural elements may differ in each country or some elements do not exist, and that is why a translator can modify and adapt the text to make it easier to target readers to read.

Furthermore, the poem that is already translated has to give the same effect to the new audiences. Nida and Taber (1969:205) consider that “the message is conveyed by means of dynamic translation, conveying the total meaning or content of a discourse; the concepts and feelings which the author intends the reader to understand and perceive.” The audience has to feel the same impact that the original text gave to its audience, and it can be approached when transmitting the message, even if the form in the translation is different from the original.

## **2.4 Translation of poetry**

The translation of poetry is considered as one of the most difficult tasks that a translator can face, because it is challenging to take a poem written in its original language, and give similar characteristics and a closer meaning in the translation.

Connolly (1998:170) considers that translation of poetry as “the most difficult, demanding, and possibly rewarding form of translation. It has been the subject of a great deal of discussion, particularly within the field of LITERARY TRANSLATION.” Poetry translation is a research topic due to the difficulty of translating a poem and finding the best strategies to make the closest translation and respecting the respective poetry norms.

According to Bennet (2001), the translation of a poem involves transferring all of its elements from one language, culture, and tradition to another, or not. Considering those factors, it is possible to transfer the elements of the original text, but that is one point of view on how to translate a poem.

Bennet (2001) also mentions that a poem is communicating with everything it has. It is important to know the entire poem in order to translate it. Translating a poem not only means passing the text from one language to another, but also due to the many differences of poetry in each language and what the author wants to express make those factors to adapt the text for the target audience.

### **2.4.1 Translation of children’s literature and poetry**

Children’s literature translation has started to take more importance in both literature and translation studies. Bell (2006:53) commented that “it is encouraging to see a revival of interest in foreign books for young people.” Because of the influence of other countries, more people - especially young readers - started to get the interest of reading books from other parts of the world, thus, translation has taken the role of giving people of all ages the opportunity to read other literary works in their language.

Lopez (2010:42) considers that:

Translation has meant not only the transfer of the works from those systems that have been traditionally dominant in the field of children's literature to the Spanish system, which has facilitated the revival of the field by means of new techniques and topics, but also the highlighting of ideological confrontations in studies of translator behaviour.

Translating children's literature has impulse the research of new methods that can help in the translation of children's books and other literary works targeted to young readers. Also has remarked how the translator can face those translatable issues found in children's literature.

Tabbert (2002:303) mentioned some points that have also increased the interest in researching about children's literature translation:

- The assumption that translated children's books build bridges between different cultures, and therefore it is worthwhile to examine them from a researcher's point of view;
- The existence of and interest in text-specific challenges that books for children pose to the translator;
- The polysystem theory which classifies children's literature as a subsystem of minor prestige within literature;
- The age-specific addressees either as implied or real readers.

Considering these points, it is important to take them into account when a translator is translating a text for children, because with the help of the translator, children will be able to connect their knowledge about other parts of the world. The translator also will be able to manage with the difficulties in children's texts, analyze them and make the decisions to adapt a text, even if it means changing the form of the text. And most importantly, knowing what is the age of the audience and the translator has to write accordingly to their ages.

## **2.5 Problems in the translation and adaptation of poems**

In the translation of poetry, it is possible to find some of the most common difficulties that may cause problems to the translator, and how they may cause partial or complete changes in the final product.

### **2.5.1 Linguistic and aesthetic problems**

As poetry is considered as one of the most difficult linguistic areas to translate, because some of the characteristics that are unique in each poem, and also are influenced by the author's thoughts and emotions, the style the author used and other elements that give identity to a poem. Frost (1969) considers that the principal characteristic of poetic discourse that makes it different from another discourse is that the form and content cannot be separated. The content is a strong bond from the language and makes more difficult the translation of poetry than any other type of translation.

Raffel (1988) mentions that poetry has a 'musical mode' or inner rhythm, no matter if there is a formal meter or a rhyming pattern, and is one of the elements that are hard to perceive, but important because the translator has to work on it. This is another essential characteristic in poetry and the translator has to take it into account.

Some linguistic and aesthetic problems are present during the translation of poetry, because many changes can occur in the translation of a poem, especially changing the form of the poem. Niknasab and Pishbien (2011) consider that one aspect that difficult translation of poetry is untranslatability, which turns into something more obvious in poetry translation where there is a struggle with formal characteristics of the language such as rhyme, rhythm, pun, etc., because they all have an important role.

In poetry translation, there are authors who have different points of view about the translatability of a poem, believing it is impossible or possible to translate a poem.

Considering the type of poem and the characteristics of the poem, the translation will affect negatively the poem, changing it and losing the essence of the poem, or it may change but it can have a similar essence for target audiences.

Landers (2000:97) expresses in his point of view about untranslatability of poetry:

Translating poetry well is so difficult as to be called impossible by most experts, the late John Ciardi referred to translation as "the art of failure" and yet we go on trying, sometimes with remarkably reduced degree of non-success. If literary translation is itself a leap of faith, poetic translation puts that faith to the severest of all tests.

But other authors consider that it is possible to do it, even if the poem suffer some changes but still maintains its message and have a similar essence that may be enjoyed by target readers, for example Miremandi (1995:35) expressed that "translation undresses a literary work, shows it in its true nakedness. An author can fool himself in his own language, but many of his shortcomings become clear to him in another language. Translation tells the bitter truth. It unveils all masks."

### **2.5.1.1 Strategies in the translation and adaptation of poems**

In the translation of poetry is possible to find some strategies that can help to translate or adapt a poem; taking into account the characteristics of a poem are going to determine what is the best option that the translator can choose to translate a poem. Bassnett (1980:87) lists seven different strategies to translate poems:

1. Phonemic translation, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense.
2. Literal translation, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.
3. Metrical translation, where the dominant criterion is the reproduction of the SL metre.

4. Poetry into prose, distortion of the sense, communicative value and syntax of the SL text results from this method.
5. Rhymed translation, where the translator 'enters into a double bondage' of metre and rhyme.
6. Blank verse translation. The restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.
7. Interpretation. Versions where the substance of the SL text is retained but the form is changed, and imitations where the translator produces a poem of his own which has 'only title and point of departure, if those, in common with the source text'.

### **2.5.2 Changing names of characters and objects**

It is very common that an author uses proper names for their characters, and while apparently does not seem to be a major problem, it actually can cause a difficult situation for the translator. A question has been in debate for so much time, and that question is: Is it necessary to translate proper names in literature –including children's literature, or not? Cámara (2008) answered that there is no answer for that question thanks to the macro and microstructures of every text and it will need different decisions. Due to the huge differences of names in different cultures, it is not possible to give exact translation of names, as it also requires knowing who the audience is. Cámara also mentions that a mere text, targeted to another audience, it may need the translation of proper names in a particular case and conserving them in other cases.

But Puurtinen (1995) has a different point of view about names that are foreign or have unusual phonological characteristic. Puurtinen mentioned that many of the foreign names presented and the great amount of their unusual phonology or uncommon



spelling can bring to the translation the risk of creating a linguistic barrier for young children.

### **2.5.2.1. Strategies in the translation of proper names**

There are some strategies that can be used to give a translation to a proper name, in case the name causes problems when a text is translated to another language.

Jaleniauskienė and Čičelytė (2009) suggest that translators have to decide whether using two translation strategies, foreignization, where it is possible to conserve all the cultural elements, and domestication, where the translator makes a translation that is closer to the culture of the readers with adaptation and removing some of those elements.

Those techniques are very broad to decide to translate names, but they are the basis of doing that task. It essentially helps to decide if leaving the name as if it or changing the name of the character.

Davies (2003: 72-86) suggested seven possible techniques to translate a name, each one depending on the characteristics of the name and how to give the possible translation:

1. Preservation occurs when the translator leaves term without any modification in the TT with no explanation.
2. Addition, when the translator chooses to maintain the word, but adds to the text any information that may be necessary to explain it.
3. Omission, when a translator chooses to avoid problems with some of the cultural aspects, leaving no trace of them in the translation.
4. Globalization, when a translator replaces cultural aspects with aspects that are known in the TT.

5. Localization, when a translator settles a reference that is well known in the culture of the target audience.
6. Transformation, when a translator makes alterations and modifications of the original.
7. Creation, when a translator creates a new word that is totally different and/or unrelated from the ST or there is no presence of it in the original text.

With the help of these strategies – which are also applied in other translations, depending on the context of the text and the words – can help the translator in deciding what to do in case that a proper name does not have an exact equivalent in the other language, or it is not possible to explain to the audience.

## CHAPTER 3- METHODOLOGY

In this chapter is presented what the poem “The Journey of the Noble Gnarble” is about, who is the author of this poem, and the methodology and the instruments required to make the analysis of the translation and adaptation of this poem.

### 3.1 Object

“The Journey of The Noble Gnarble” is a narrative poem for children written by Daniel Errico. The poem, which was written as an illustrated book and illustrated by Tiffany Turrill, was first published on January 10<sup>th</sup>, 2011 by Pajama Publishing in the United States, and by Emerald Book Co. in the United Kingdom. The book is also available in different digital formats in the official webpage [www.freechildrenstories.com](http://www.freechildrenstories.com) or in other digital services like iTunes®. “The Journey of The Noble Gnarble” was written in a lyrical style, followed by metric and rhyme that has some similarities with Dr. Seuss’ writing style, fantastic characters with strange names that fit very well with the rhyme of the poem, and a story that catch easily the attention of very young readers, accompanied with the illustrations of the book, which give life to the characters.

“The Journey of the Noble Gnarble” is about a gnarble, a fictitious fish, who lives under the sea and his wish it to swim until he can see the sky. But other gnarbles believe that he will not be able to go to the surface of the sea, because that race of fish are small and have no chances of surviving outside. But that gnarble decided to swim up to the surface, but he had to face many obstacles in order to achieve his goal, until the gnarble was capable of making his dream come true.

The poem has a special style in terms of meter, rhyme and new names created for the poem. Those elements make it a challenge to translate it, though it is not impossible to get similar elements in the translation of that poem. In order to have a translation that gives the feeling that it was originally written in Spanish, keeping the elements of the original poem and having the same impact to Spanish young readers.

With the purpose of making a good translation of the poem “The Journey of the Noble Gnarble”, the original text is going to be analyzed, and later it will pass through some steps that will consist of translations, analysis of names, difficult words or

expressions, and corrections until achieving the final product. All this process will help identify the different problems of translation that is possible to find in this poem, and later look for the best solution for those problems.

### **3.2 Methodology**

In this academic research, a qualitative method will be used. As the translation of the poem is only going to be analyzed by the researcher, and there are no subjects that are taking part in the research project; the method will include personal documents that support the research. In the documents the original poem, the drafts of the translations, notes about the problems found in the translation, and annotations of the solution to these problems are included. In addition, the instrument is added in the personal documents, to evaluate all the steps that are going to take place in the translation and essentially in the research.

### **3.3 Instrument**

The instrument is the part of an academic research where an object is going to be analyzed with the objective of obtaining the answers of the questions that were presented in Chapter 1, based on the results that are going to be obtained from the instrument, while taking into consideration all the terminology and definitions that were seen in previous chapters, and that will help to achieve the objective of the research project.

The instrument that is going to be used for the translation of the poem “The Journey of the Noble Gnarble” is a table that will help to analyze the process of the translation and how it will be developed through all the steps that are going to take place until reaching the final product with the closest translation and all the elements that are going to be present in the poem translated to the target language, such as coherence, keeping the rhyme, and metric of the poem, as if it were originally written in Spanish.

Poem	Meter	1 <sup>st</sup> draft – Rough translation	Problem area	Solution	2 <sup>nd</sup> draft	Final product

Poem: In this column, the original text will be written, in this case the poem “The Journey of the Noble Gnarble”. The poem will be divided by stanzas, and each stanza will be translated in its respective line, along with the analysis that will take place.

Meter: The meter of each line in a stanza is going to be analyzed in order to reproduce a similar meter in the translation of the poem. Two different signs (X for stressed syllables, and – for weak syllables) are going to be drawn to identify the sequence of stressed or unstressed syllables of each foot, and identifying what kind of meter it has.

1<sup>st</sup> draft – Rough translation: In the first translation, the process consist of translating the poem without adding the rhyme and meter as in the original text, and only getting the main ideas and the plot of the poem. This will serve as a basis for making a good translation, as it first needs to be completely understood what the author wanted to express.

Problem areas: If obscure sentences, words or neologisms, names of characters and expressions that are hard to understand are found in the poem, they will be written in this column in order to analyze them and it will help to find the best word or expression that will suit in the translation.

Solution: When the best word or expression has been found, the best solution will be written in the respective column, and with these solutions it will be possible to proceed to the second translation.

2<sup>nd</sup> draft – with rhyme: The second translation will be carried out, now that the first translation and the solutions are completed. This time the second translation will contain the rhyme and the meter, although when completed it will need a revision.

Final product: Once the previous corrections of the 2<sup>nd</sup> translation were done, and after the revision, the final product is the result of all the process that took place and it will have all the elements of a poem, without missing the main idea that the author wants to express.

## CHAPTER 4 – RESULTS

In this chapter, the translation of the poem “The Journey of the Noble Gnarble” will be analyzed, according to the table that was explained in Chapter 3. In addition, many of the terms already explained in Chapter 2 are essential to analyze the translation. Taking the model of the table, each foot is going to be explained, according to the decisions that were taken to choose the order of words, word choice, and changes that were necessary to fit in the translation.

Also, adaptation takes an important role in the translation of the poem. First, because the target readership is children, although it is also important to take into account adults as they also are going to read the final product for the child. Secondly, the translator has to adapt the translation in order to be understandable to the audience, being careful to not affect entirely or partially the original meaning of the author.

The following tables contain how the translation was done, and the process and steps that were performed for the translation of this poem will be explained.

Table 4.1: Poem, meter, 1<sup>st</sup> draft, problem areas and solutions

In this table, the poem was divided per foot; in the following column, the stressed and unstressed syllables of each foot can be seen. In the 3<sup>rd</sup> column, the first translation of each foot is written; as such, it is just the rough translation, meaning that it still does not have any other modification, since it was first necessary to translate the main meaning. In the 4<sup>th</sup> column and 5<sup>th</sup> column, there are the problem areas and solutions for each foot. Not every foot has this characteristic, so only the ones that fulfill this characteristic will only show the last columns.

Poem	Meter	1st Draft – Rough translation	Problem Area	Solution
Far below the ocean waves, a gnarble laid in bed,	<i>/ ~ / ~ / ~ / ~ /</i> <i>~ /</i>	En las olas del mar, en lo muy profundo, Un Nárble estaba acostado,	Gnarble	Narble
All night long his gnarble dreams kept swimming in his head.	<i>/ ~ / ~ / ~ / ~ /</i>	Toda la noche sus sueños de gnarble Seguían nadando en su cabeza.		
He dreamed a dream of swimming up to see the sky above,	<i>// ~ / ~ / ~ / ~ /</i>	Soñaba en nadar hacia arriba Para ver el cielo,		
Lit up by the sun in colors he just knew he'd love.	<i>~ / ~ / ~ / ~ //</i>	Iluminado por el sol con colores Que sabía que le encantarían.		
But gnarbles never swam that high, their fins were much too small,	<i>~ / ~ / ~ / ~ /</i>	Pero los gnarbles nunca nadaban tan alto, Sus aletas eran muy pequeñas,		
Their tails were thin and floppy, which didn't help at all.	<i>~ / ~ / ~ / ~ /</i>	Sus colas eran delgadas y blandas, Lo que no les ayudaba.		
This gnarble liked his fins and had no problem with his tail,	<i>~ / ~ / ~ / ~ /</i>	A este gnarble le gustaban sus aletas Y no tenía problemas con su cola,		
So when he woke he knew that he just couldn't, wouldn't fail.	<i>~ / ~ / ~ / ~ /</i>	Y cuando despertó sabía que no podía, Ni debía fallar.		
"I'm swimming up above the waves to see the sky of blue;	<i>~ / ~ / ~ / ~ /</i>	"Nadaré encima las olas del mar Para ver el cielo azul;		
I've never seen it even once, and now it's time I do."	<i>~ / ~ / ~ / ~ /</i>	Nunca lo he visto ni una sola vez, Y ahora es el momento de que lo haga."		
But the other gnarbles warned him that he shouldn't swim so high,	<i>~ / ~ / ~ / ~ /</i>	Pero los otros gnarbles le advirtieron Que no debía nadar tan alto,		



As did the blyfish family that always swam close by.	~ ~ ~ ~ ~ ~	Lo mismo hizo la familia de Blyfish Que nadaba muy cerca.	Blyfish	Rayamantis
"No gnarbles's ever swam that high, it simply isn't done,	~ ~ ~ ~ ~ ~	"Ningún gnarble ha nadado tan alto, Simplemente no se puede,		
A blyfish might just make the trip, but we know you're not one."	~ ~ ~ ~ ~ ~	Un blyfish apenas puede realizar el viaje, Pero sabemos que tú no eres uno de ellos."		
"Gnarbles don't have flappers like all us blyfish do,	~ ~ ~ ~ ~ ~	"Los gnarbles no tienen "flappers" Como los blyfish,	Flappers	Aletones
You don't even have koggers like the swimming gungaloo."	~ ~ ~ ~ ~ ~	Ni siquiera tienes "kooggers" Como el "gungaloo" nadador."	Koggers, Gungaloo	Aljabas, gungaló
But the gnarble didn't listen and he left his friends behind.	~ ~ ~ ~ ~ ~	Pero el gnarble no los escuchó Y se marchó, dejando a sus amigos.		
No silly blyfish family could ever change his mind.	~ ~ ~ ~ ~ ~	Nadie de la familia blyfish Podía hacerlo cambiar de opinión.		
He swam up past the boulders made of spongy gishy-gosh.	~ ~ ~ ~ ~ ~	Nadó y pasó por las rocas Hechas de "gishy-gosh" esponjoso,	Gishy-gosh	Gelatigón
And flew right by the herd of floating feeding fipple-fosh.	~ ~ ~ ~ ~ ~	Y aleteó justo por el banco de fipple-fosh flotantes alimentadores.	Fipple-fosh	Globigón
His fins were getting tired but he knew he couldn't stop.	~ ~ ~ ~ ~ ~	Sus aletas se estaban cansando Pero sabía que no podía detenerse.		
So he kept swimming faster, trying hard to reach the top.	~ ~ ~ ~ ~ ~	Así que siguió nadando más rápido, Esforzándose por alcanzar la superficie.		
Just a hungry warckel blocked the gnarble with his fin.	~ ~ ~ ~ ~ ~	Justamente un hambriento "warckel" Detuvo al gnarble con su aleta.	Warckel	Krakel
He grabbed him by his tail and brought him right up to his chin.	~ ~ ~ ~ ~ ~	Lo tomó de su cola Y lo levantó hasta su barbilla.		
"I've never had a gnarble, this would be a tasty treat,	~ ~ ~ ~ ~ ~	"Nunca había comido un gnarble, Podrías ser un bocadillo delicioso,		
But you're much too thin and tiny for big old me to eat."	~ ~ ~ ~ ~ ~	Pero eres muy delgado y pequeño Para que alguien grande como yo te coma."		

So the gnarble just kept swimming, and didn't dare to stop,	~~~~~~	Así que el gnarble siguió nadando, Y no se atrevió a detenerse,		
Until he heard the sound of a great big bubble POP!	~~~~~~	Hasta que escuchó el sonido De una gran burbuja que hizo ¡POP!		
He turned around to see that he was in a bit of trouble.	~~~~~~	Dio la vuelta para ver Que estaba en un pequeño problema.		
The sound he heard was that of a silversubbalubble.	~~~~~~	El sonido que escuchó fue El de un "silversubbalubble".	Silversubbalubble	Aquaplati-dragón
The gnarble tried to hide somewhere that he could safely stay,	~~~~~~	El gnarble intentó esconderse En un lugar para que pudiera estar a salvo,		
But the subbalubble saw him and was headed right his way.	~~~~~~	Pero el silversubbalubble lo vio Y se dirigió justo hacia él.		
"Oh Mister Subbalubble, please don't eat me up for lunch,	~~~~~~	"¡Oh señor silverbubbalubble! Por favor no me coma como su almuerzo,		
I'll bring a yummy plant instead, for you to sit and munch?"	~~~~~~	¿Mejor le traigo una rica planta, Para que almuerce bien?"		
"I've never seen a gnarble try to swim this high before.	~~~~~~	"Nunca había visto antes a un gnarble Intentado nadar hasta aquí arriba.		
What is it, little fishy, that you're up here looking for?"	~~~~~~	¿Qué pasa, pequeño pececito, Que buscas por aquí?"		
"If I could see the sky just once, I'd be a happy fish.	~~~~~~	"Si pudiera ver el cielo una sola vez, Sería un pez feliz.		
To do one flip above the waves would be my only wish."	~~~~~~	Mi único deseo sería Dar una voltereta sobre las olas."		
"Well sorry silly gnarble, but I cannot let you go.	~~~~~~	"Bueno, discúlpame ingenuo gnarble, Pero no te puedo dejar ir.		
It's subbalubble dinner time – you should've stayed below."	~~~~~~	Es hora de cenar para el subbalubble, Debiste quedarte debajo."		
The gnarble cowered back in fear and shook from fin to fin,	~~~~~~	El gnarble se encogió de miedo Y tembló de aleta a aleta,		
But then he saw a school of fish called shiny glimmy glin.	~~~~~~	Pero vio un banco de peces Llamados "glimy glin brillantes".	Glimy glin	Brillanfinos
The glimmy glin swam right past the subbalubble's face,	~~~~~~	Los glimmy glin nadaron Justo por la cara del silversubbalubble,		

And the gnarble grabbed a glimmy fin and quickly left that place.	~~~~~	Y el gnarble se aferró a la aleta De un glimmy y rápidamente abandonó ese lugar.		
The gnarble swam up higher still, until he saw some light.	~~~~~	El gnarble nadó aún más alto, Hasta que vio algo de luz.		
He knew it had to be the sun and, Oh was it a sight!	~~~~~	Sabía que ese debía ser el sol y, ¡Oh, que hermosa vista!		
Closely by a plink was sleeping, lying on his back.	~~~~~	Cerca de ahí estaba durmiendo un "plink", Recostado en su lomo.	Plink	Aquadillo
He rubbed his giant belly as he dreamed about a snack.	~~~~~	Se frotó su gran panza Mientras soñaba en un bocadillo.		
The gnarble smiled happily and set his fins a swimming.	~~~~~	El gnarble sonrió alegremente Y puso sus aletas a nadar		
But he didn't see the plink wake up, for he was busy grinning.	~~~~~	Pero no vio que el plink despertó, Porque estaba tan ocupado sonriendo.		
The gnarble almost made it to the surface of the sea,	~~~~~	El gnarble casi logró llegar A la superficie del mar,		
But the plink chomped down and swallowed him as if he were a pea.	~~~~~	Pero el plink dio un bocado Y se lo tragó como si fuera un chícharo.		
The gnarble sat inside the plink and started softly crying.	~~~~~	El granble se sentó dentro del plink Y empezó a sollozar.		
He'd never make it out, so was there any point trying?	~~~~~	Nunca lo lograría, ¿así que, Qué importaba intentarlo?		
But the gnarble knew he'd come too close to quit and give up now,	~~~~~	Pero el gnarble sabía que estaba muy cerca Como para rendirse ahora,		
"There must be some way out of here. There's got to be somehow."	~~~~~	"Debe haber una forma de salir de aquí. Tiene que haber alguna manera."		
So the gnarble swam around inside, trying very hard to think,	~~~~~	Así que el gnarble nadó alrededor en el interior, Esforzándose mucho en pensar,		
And while he did, his floppy tail was tickling the plink.	~~~~~	Y mientras lo hacía, su blanda cola Le estaba haciendo cosquillas al plink.		
The plink was very ticklish and he couldn't hold it in.	~~~~~	El plink tenía tantas cosquillas Que ya no podía aguantar.		
He tried to cover up his laugh with his giant plinkish fin.	~~~~~	Trató de aguantar la risa cubriéndose su boca Con sus aletas plinkish.		

But his mouth was open long enough for the gnarble to swim free,	~~~~/~~~~/	Pero su boca se abrió lo suficiente Para que el gnarble nadara libremente.		
He swam so fast the hungry plink did not have time to see.	~~~~/~~~~/	Nadó tan rápido que el plink No tuvo tiempo de verlo.		
Far above the ocean floor, above the gnarbles' homes,	~~~~/~~~~/	Muy debajo en el fondo del mar, Sobre las casas de los gnarbles,		
Above the blyfish families, and dancing water-gnomes,	~~~~/~~~~/	Sobre las familias de Blyfish, Y gnomos de agua bailarines,		
Above the swimming gungaloo and slimy dundledun,	~~~~/~~~~/	Sobre el gungaloo nadador Y el resbaladizo dundledun,	Dundledun	Sapoglol
A gnarble flipped above the waves, and smiled at the sun.	~~~~/~~~~/	Un gnarble daba volteretas sobre las olas, Y le sonreía al sol.		

Table 4.2: 2<sup>nd</sup> translation and final product

The second table depicts the second translation in the first column; the poem is divided by foot as the previous table. This translation has words and sentences arranged in order to fit with the rhyme of the original source. Some words had to be changed in order to reflect the rhyme of the original poem. The second column shows the final product; it is the revision of the 2<sup>nd</sup> translation, where the poem received small modifications, and each foot of the poem was arranged in order to have the rhymes in the last word of each foot. In Appendix C, the poem was arranged completely to form stanzas.

2 <sup>nd</sup> translation (with rhyme)	Final product
Muy debajo de las olas del mar, un ñarble estaba durmiendo,	Muy debajo de las olas del mar, un ñarble estaba durmiendo,
Toda la noche sus sueños de ñarble en su cabeza seguían nadando.	Toda la noche sus sueños de ñarble en su cabeza seguían nadando.
Soñaba en nadar hasta arriba para ver el cielo,	Soñaba en nadar hasta arriba para ver el cielo,
Iluminado por el sol con colores que sabía que podría encantarlos.	Iluminado por el sol con colores que sabía que podría encantarlos.
Pero los ñarbles nunca nadaban hasta arriba, sus aletas eran muy pequeñas,	Pero los ñarbles nunca nadaban hasta arriba, sus aletas eran muy pequeñas,
Y tampoco les ayudaban sus colas delgadas y blandas.	Y tampoco les ayudaban sus colas delgadas y blandas.
A este ñarble le agradaban sus aletas y con su cola ningún problema tenía,	A este ñarble le agradaban sus aletas y con su cola ningún problema tenía,
Y cuando despertó sabía que no podía fallar, ni debía.	Y cuando despertó sabía que no podía fallar, ni debía.
"Nadaré sobre las olas del mar para el cielo azul ver,	"Nadaré sobre las olas del mar para el cielo azul ver;
Nunca lo he visto ni una sola vez, y es el momento en que lo debo hacer."	Nunca lo he visto ni una sola vez, y es el momento en que lo debo hacer."
Pero los otros ñarbles le advirtieron que no debía nadar tan alto,	Pero los otros ñarbles le advirtieron que no debía nadar tan alto,

Lo mismo hizo la familia de rayamantis que nadaba junto.	Lo mismo hizo la familia de rayamantis que nadaba junto.
"Ningún ñarble ha nadado tan alto, simplemente no podrás,	"Ningún ñarble ha nadado tan alto, simplemente no podrás,
Un rayamanti puede realizar el viaje, pero sabemos que tú no lo lograrás."	Un rayamanti puede realizar el viaje, pero sabemos que tú no lo lograrás."
"Los ñarbles no tienen como los rayamantis unos aletones	"Los ñarbles no tienen como los rayamantis unos aletones
Ni siquiera aljabas para respirar como el gungaló tú los tienes."	Siquiera aljabas para respirar como el gungaló, ni tú los tienes."
Pero el ñarble no los escuchó y dejó a sus amigos.	Pero el ñarble no los escuchó y dejó a sus amigos.
Nadie de la familia rayamantis podía hacerlo cambiarle sus pensamientos.	Nadie de la familia rayamantis podía hacerle cambiar sus pensamientos.
Nadó y pasó por las rocas hechas de esponjoso gelatigón,	Nadó y pasó por las rocas hechas de esponjoso gelatigón,
Y aleteó justo por el banco de glotones y flotantes globigón.	Y aleteó justo por el banco de glotones y flotantes peces globigón.
Sus aletas se estaban cansando pero sabía que no podía detenerse.	Sus aletas se estaban cansando pero sabía que no podía detenerse.
Así que siguió nadando más rápido, por alcanzar la superficie estaba esforzándose.	Así que nadando más rápido siguió, por alcanzar la superficie estaba esforzándose.
Justamente un hambriento krakel detuvo al ñarble con su aleta.	Justamente un hambriento krakel De su cola lo tomó,
Lo tomó de su cola y lo levantó hasta su mandíbula.	Al detener al ñarble con su aleta y hasta su boca lo levantó.
"Nunca había comido un ñarble, podrías ser un delicioso bocadillo,	"Nunca había comido un ñarble, podrías ser un delicioso bocadillo,
Pero eres muy delgado y pequeño para que te coma alguien grande como yo."	Pero eres muy delgado y pequeño para que te coma alguien grande como yo."
Así que el ñarble siguió nadando, y no se atrevió a parar,	Así que el ñarble siguió nadando, y no se atrevió a parar,
Hasta que escuchó el pop de una gran burbuja al explotar,	Hasta que escuchó el pop de una gran burbuja al explotar,
Dio la vuelta para ver que estaba en un pequeño problemón.	Dio la vuelta para ver que estaba en un pequeño problemón.
El sonido que escuchó fue el de un aquaplatidragón.	El sonido que escuchó fue el de un aquaplatidragón.
El ñarble intentó esconderse en un lugar para que pudiera salvarse,	El ñarble para que pudiera salvarse En un lugar se intentó esconder,
Pero el aquaplatidragón lo vio y justo donde estaba fue.	Pero justo donde estaba Fue el aquaplatidragón, quien lo pudo ver.
"¡Oh señor aquaplatidragón! No me coma como almuerzo, por favor.	"¡Oh señor aquaplatidragón! No me coma como almuerzo, por favor.
¿Mejor le traigo una rica planta, para que almuerce mejor?"	¿Mejor le traigo una rica planta, para que almuerce mejor?"
"Nunca había visto antes a un ñarble intentado nadar hasta aquí arriba.	"Nunca había visto antes a un ñarble intentado nadar hasta aquí arriba.
¿Qué pasa, pequeño pecesito, por aquí qué buscaba?	¿Qué pasa, pequeño pecesito, por aquí qué buscaba?
"Sería un pez feliz, si una sola vez pudiera ver el cielo.	"Sería un pez feliz, si una sola vez pudiera ver el cielo.
Dar una voltereta sobre las olas sería mi único anhelo."	Dar una voltereta sobre las olas sería mi único anhelo."
"Bueno, discúlpame ingenuo ñarble, pero no puedo dejar que te vayas.	"Bueno, discúlpame ingenuo ñarble, pero no puedo dejar que te vayas.
Es hora de cenar para el platidragón, debiste quedarte en aguas profundas."	Es hora de cenar para el platidragón, debiste quedarte en aguas profundas."
El ñarble se encogió de miedo y de aleta a aleta le dio escalofríos,	El ñarble se encogió de miedo y de aleta a aleta le dio escalofríos,
Pero vio un banco de peces llamados brillanfinos.	Pero vio un banco de peces llamados brillanfinos.
Justo por la cara del aquaplatidragón el banco de brillanfinos nadó,	Justo por la cara del aquaplatidragón el banco de brillanfinos nadó,
Y el ñarble se aferró a la aleta de un brillanfín y rápidamente del lugar se alejó.	Y el ñarble se aferró a la aleta de un brillanfín y rápidamente del lugar se alejó.

El ñarble nadó aún más alto, hasta que algo de luz comenzó a ver.	El ñarble nadó aún más alto, hasta que algo de luz comenzó a ver.
¡Oh, que paisaje hermoso! Sabía que el sol debía ser.	¡Oh, que paisaje hermoso! Sabía que el sol debía ser.
Cerca de ahí recostado en su lomo, estaba durmiendo un aquadillo.	Cerca de ahí recostado en su lomo, estaba durmiendo un aquadillo.
Se frotó su gran panza mientras soñaba en un bocadillo.	Se frotó su gran panza mientras soñaba en un bocadillo.
El ñarble sonrió alegremente y continuó nadando.	El ñarble sonrió alegremente y continuó nadando.
Pero no vio que el aquadillo despertó, porque estaba tan ocupado celebrando.	Pero no vio que el aquadillo despertó, porque estaba tan ocupado celebrando.
El ñarble casi logró llegar a la superficie del mar,	Casi logró llegar el ñarble a la superficie del mar,
Pero el aquadillo dio un bocado y se lo tragó como un pequeño manjar.	Pero el aquadillo dio un bocado y se lo tragó como un pequeño manjar.
El ñarble se sentó dentro del aquadillo y empezó a sollozar.	El ñarble se sentó dentro del aquadillo y empezó a sollozar.
Nunca lo lograría, ¿así que, qué importaba volver a intentar?	Nunca lo lograría, ¿así que, qué importaba volverlo a intentar?
Pero el ñarble sabía que estaba muy cerca como para rendirse ahora,	Pero el ñarble sabía que estaba muy cerca como para rendirse ahora,
“Debe haber una forma de salir de aquí. Tiene que haber alguna manera.”	“Debe haber una forma de salir de aquí. Tiene que haber alguna manera.”
Así que el ñarble nadó alrededor en el interior, esforzándose mucho en pensar,	Así que el ñarble nadó alrededor en el interior, esforzándose mucho en pensar,
Y mientras lo hacía, su blanda cola al aquadillo estaba haciendo cosquillear.	Y mientras lo hacía, su blanda cola al aquadillo estaba haciendo cosquillear.
El aquadillo tenía tantas cosquillas que ya no podía aguantar.	El aquadillo tantas cosquillas tenía que ya no podía aguantar.
Cubriéndose su boca con sus gigantes aquadi-aletas la risa trato de aguantar.	Cubriéndose su boca con sus gigantes aquadi-aletas la risa trato de aguantar.
Pero su boca se abrió lo suficiente para que nadara libremente el ñarble.	Pero su boca se abrió lo suficiente para que nadara libremente el ñarble.
Nadó tan rápido que el aquadillo no tuvo tiempo de verle.	Nadó tan rápido que el aquadillo no tuvo tiempo de verle.
Muy debajo en el fondo del mar, sobre las casas de los ñarbles,	Muy debajo en el fondo del mar, sobre las casas de los ñarbles,
Sobre las familias de rayamantis, y gnomos de agua bailarines,	Sobre las familias de rayamantis, y gnomos de agua bailarines,
Sobre el gungaló y el resbaladizo sapoglol,	Sobre el gungaló y el resbaladizo sapoglol,
Un ñarble daba volteretas sobre las olas, y le sonreía al sol.	Un ñarble daba volteretas sobre las olas, y le sonreía al sol.

#### 4.1 1<sup>st</sup> translation or rough translation

As the first translation of the poem, it was not necessary to make a close translation, because it was necessary to understand what and how the poem is telling the plot and how the characters are interacting in the story. This translation has neither rhyme nor meter, and the names of the characters remained the same in this case. This is one example of the first translation (See Appendix A):

En las olas del mar, en lo muy profundo,

Un Ñarble estaba acostado,

Toda la noche sus sueños de gnarble

Seguían nadando en su cabeza.

Soñaba en nadar hacia arriba  
 Para ver el cielo,  
 Iluminado por el sol con colores  
 Que sabía que le encantarían.  
 Pero los gnarbles nunca nadaban tan alto,  
 Sus aletas eran muy pequeñas,  
 Sus colas eran delgadas y blandas,  
 Lo que no les ayudaba.  
 A este gnarble le gustaban sus aletas  
 Y no tenía problemas con su cola,  
 Y cuando despertó sabía que no podía,  
 Ni debía fallar.  
 “Nadaré encima las olas del mar  
 Para ver el cielo azul;  
 Nunca lo he visto ni una sola vez,  
 Y ahora es el momento de que lo haga.”  
 Pero los otros gnarbles le advirtieron  
 Que no debía nadar tan alto,  
 Lo mismo hizo la familia de Blyfish  
 Que nadaba muy cerca.

There are still some details in the translation –such as words or phrases that still need to be modified – but they could be identified and that helped in their correction.

#### 4.2 Analysis of meter and rhyme

The next step in the translation was to identify the meter of the poem. It consisted of marking with symbols ( ~ ) for unstressed syllables, and ( / ) for the stressed syllables. This helps to identify the meter of the poem, which is the foot type according to the patterns of stressed and unstressed syllables, and the style of each foot –or the complete poem– according to the foot type. This is an example of the meter analysis (See Table 1):

Poem	Meter
Far below the ocean waves, a gnarble laid in bed,	/ ~ / ~ / ~ / ~ / ~ /
All night long his gnarble dreams kept swimming in his head.	/ ~ / ~ / ~ / ~ / ~ /

He dreamed a dream of swimming up to see the sky above,	// ~ / ~ / ~ / ~ / ~ /
--	------------------------

All the feet in the poem have a heptameter. But some of the feet follow an iambic heptameter, while some feet do not follow iambic heptameter because they have other kinds of meter or no meter at all. Because of that meter, some feet have a characteristic unrhymed meter, because they do not follow the same pattern of the poem. The feet vary between catalectic feet or incomplete feet, and acatalexis or complete feet. Rhyme is another important characteristic in a poem, so it is also necessary to analyze the rhyme in each stanza and how the stanzas are divided.

**4.3 Problems and solutions**

Adapting the name of characters created by the author

The author named the characters of this story with original names, and keeping them in the same style would make them sound unnatural in the Spanish translation. For this translation it was necessary to adapt some names and giving them a similar pronunciation in Spanish and changing the spelling of the name to make them look as natural as possible for the target readers. Other names had to be created basing on the illustrations and the design of the characters to make more appealing for young readers, and the adaptation of these names will be further explained in the following sections.

**4.4 2<sup>nd</sup> translation**

The second translation is the revision of the first translation, correcting some mistakes, and modifying the names of the characters. Furthermore, this translation now has rhyme, but it still has some mistakes that need to be fixed. This is an example of the second translation (See Appendix B):

Muy debajo de las olas del mar, un ñarble estaba durmiendo,  
 Toda la noche sus sueños de ñarble en su cabeza seguían nadando.  
 Soñaba en nadar hasta arriba para ver el cielo,  
 Iluminado por el sol con colores que sabía que podría encantar.  
 Pero los ñarbles nunca nadaban hasta arriba, sus aletas eran muy pequeñas,  
 Y tampoco les ayudaban sus colas delgadas y blandas.



A este ñarble le agradaban sus aletas y con su cola ningún problema tenía,  
Y cuando despertó sabía que no podía fallar, ni debía.  
“Nadaré sobre las olas del mar para el cielo azul ver,  
Nunca lo he visto ni una sola vez, y es el momento en que lo debo hacer.”

This translation was adapted to have rhyme according to the rhyme pattern of the original poem. Although the rhyme pattern is followed, the poem still has some mistakes; at first the poem sounds good, but because of word choice and sentences that do not sound natural, it needs a revision to make a better translation.

#### **4.5 Final product**

The final product is the last part in the translation process, and this final product is the result of revising and editing the previous translations that contained some mistakes and words or sentences that needed to be changed in order to make the sentences sound more natural in the Spanish language.

During the complete analysis in the translation of the poem, although the purpose in the translation was not changing dramatically many of the elements from the original poem, there were some changes in the translation that needed to be done to make the translation understandable for the audience and without affecting the plot of the poem.

In the problem area table, the only problems that were found in the poem were the names of the characters and the name of some objects. Due to the difficulty of translating those names, it was necessary to give the new original names in the adaptation. The names were created by transformation, and this was achieved basing on the design of the characters in the book; the physical characteristics of a character or an object were taken to create their names. The only name that maintained its pronunciation as in the original text was Gnarble, which was translated as Ñarble. In addition, some names were also adapted in order to rhyme with other words besides their name that was adapted because of their characteristics, for example the Dundledun character has the appearance of a toad, and to make it rhyme with the word “sol”, it was called “sapoglol”.

The stanzas in the original poem have only two feet per stanza, but the translation in Spanish gave more words than the original translation and gave a problem of keeping the same format from the original text. The stanzas in the translation have four feet instead of two feet in the original text. Because of this modification, the rhyme scheme had to be changed. The rhyme scheme in the original text was AA, BB, CC, DD..., this rhyme scheme is known as couplet. In the translation the rhyme scheme became ABCB, DEFE..., where the second and the fourth feet only rhyme and it is known as Simple 4-line rhyme scheme.

Finally, the meter of the original poem that currently appears in the poem is iambic heptameter, but some stanzas do not follow the same pattern. This characteristic of the poem was not taken into account for the translation because if the poem was adapted with the meter, it would be necessary to change many words, give the characters names that become adapted according to their characteristics, rhyme with other words and following the meter and mainly keep the story intact. If the translation was adapted to meter, the process of translation would become more difficult and the changes would be so critical, until the point of making a complete new story rather than translating the text. This is why the translation of this poem is free verse instead of having in some parts of the poem iambic heptameter.

## **CHAPTER 5 - CONCLUSIONS**

In this chapter, the conclusions of the research project, the results of the analysis of the translation of the poem and some of the limitations that caused difficulties during the translation process of the poem will be presented.

### **5.1 Summary**

The purpose of this thesis is to analyze how to translate of a poem written for children and make the adaptation for the Mexican audience. The analysis consists in explaining how the translation process of this adaptation can make it possible to give the translation the same form as in the original text, both sharing the same characteristics of poetry and narrative, but each text with the only difference that they are written in a different language. Also, identifying the problems that may make it difficult to adapt and give a possible solution to the problems in the translation process, and how the final product suffered some changes and compare it with the original text.

### **5.2 Implications**

It was difficult to obtain the complete purpose of this thesis, which is making a translation with all the elements in the original text and preserving them in the translation. Although it was possible to take some of the main elements of the poem, other elements were difficult to adapt and if they were preserved and not modified or changed, the translation would start to lose its essence rather than giving a text that can transmit the same plot for another audience and the same morals that are transmitted in the poem.

It was possible to answer all the research questions, although the desired answers were not obtained as expected. The first question is: What difficulties in the translation of a children's poem can be solved?

In the translation and adaptation of the poem "The Journey of the Noble Gnarble", taking the plot just like in the original text and its narrative were not difficult to translate, but most of the elements surrounding this text, specifically the elements of poetry, the names of characters and adapting them to look exactly as the original text, were obstacles that needed to be analyzed and understood to make a perfect adaptation.

During the translation process, it was possible to identify those problems and there were solutions for each problem and it is possible to give a solution, although the translation suffered some changes.

So the difficulties could be solved, but that leads to the second question: What changes can a poem for children suffer in the translation?

Comparing both texts, there were significant changes in the translation of the poem. The original text has its own meter and rhyme and the adapted translation had a change in meter where the poem was translated in free verse and the rhyme changed from couplet to simple 4-line in order to not change the plot, but still giving the feeling that the text is a poem and not just a short story. As for the characters, their names were adapted to fit the rhyme and their physical features depicted in the book, but it was an attempt to make the translation as close as possible. It was not possible to make an exact replica of the poem in the translation, or it would have been necessary to change characters traits, and changing some events and actions in the plot.

For the third question: What skills does the translator require in order to translate and adapt a poem for children?

The translator needs to understand how a poem works and what elements are found in poetry, and in the case of this poem, the translator also has to know how the narrative elements work inside the poem and mixing them in such a way the reader feels that it is a poem but still tells him the story. And most importantly, the translator must have some imagination, and one case where it was applied was in the translation or adaptation of names, where the translator has to name them according to the physical and emotional traits or their origins and other characteristics that give the character an identity.

And the final question: What can the translator do to avoid losing some of the elements in the translation of the poem?

What the translator can do in the translation of a poem is rely more on taking the main idea, or in this case the main plot of the text to the translation rather than changing the form in the translation and giving something that is completely different from the

original text, as it may not give the same impact. If some elements in the form of the text are changed, it is better to keep the essence. If the original text is a poem, in the translation must be a poem, even if the form of the poem changes significantly.

### **5.3 Limitations**

One of the limitations is that the translation was done without affecting the most important characteristics of the poem, which are the plot and the characters. This limitation is because there was no contact with the author and because of this issue, it could not be possible to make changes that were beyond the form of the poem.

Although the translated names of the characters were based on the illustrations of the book, it is not possible to portray in this research some of the images of the book because of copyright and trademarks and to avoid any issue related with them.

### **5.4 Further research**

It can be useful for further research to analyze the poem of “The Journey of the Noble Gnarble” and making other attempts to adapt it but keeping the form of the poem and making modifications in characters and storyline, and making a comparison between those version and analyzing which version had the most positive reaction to the public.

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## Appendices

### Appendix A

#### About Daniel Errico

Daniel Errico was a student in Villanova University, he graduated in the degree of Mechanical Engineering in 2005 and after working in some jobs, and he decided to dedicate to his passion, which is writing children's literature. He founded the website [www.freechildrenstories.com](http://www.freechildrenstories.com). The goal of his website is to give access to new and original stories, as an alternative to other media, such as books, although he mentioned that he is not looking to interfere with other programs and resources that are available to everybody. His website has gained attention among children and other people who enjoy reading children's literature, receiving an approximate of 15,000 and 20,000 visits per month, and is expected to grow with the new website in construction. There is also an application for iPhone, which is of his story "The Journey of the Noble Gnarble", and there are other applications that are being developed for other of his works.

## Appendix B

### The Journey of the Noble Gnarble

Far below the ocean waves,  
a gnarble laid in bed,

All night long his gnarble dreams  
kept swimming in his head.

He dreamed a dream of swimming up  
to see the sky above,

Lit up by the sun in colors  
he just knew he'd love.

But gnarbles never swam that high,  
their fins were much too small,

Their tails were thin and floppy,  
which didn't help at all.

This gnarble liked his fins  
and had no problem with his tail,

So when he woke he knew  
that he just couldn't, wouldn't fail.

"I'm swimming up above the waves  
to see the sky of blue;

I've never seen it even once,  
and now it's time I do."

But the other gnarbles warned him  
that he shouldn't swim so high,

As did the blyfish family  
that always swam close by.

"No gnarbles's ever swam that high,  
it simply isn't done,

A blyfish might just make the trip,  
but we know you're not one."

“Gnarbles don’t have flappers  
like all us blyfish do,

You don’t even have koggers  
like the swimming gungaloo.”

But the gnarble didn’t listen  
and he left his friends behind.

No silly blyfish family  
could ever change his mind.

He swam up past the boulders  
made of spongy gishy-gosh.

And flew right by the herd  
of floating feeding fipple-fosh.

His fins were getting tired  
but he knew he couldn’t stop.

So he kept swimming faster,  
trying hard to reach the top.

Just a hungry warckel  
blocked the gnarble with his fin.

He grabbed him by his tail  
and brought him right up to his chin.

“I’ve never had a gnarble,  
this would be a tasty treat,

But you’re much too thin and tiny  
for big old me to eat.”

So the gnarble just kept swimming,  
and didn’t dare to stop,

Until he heard the sound  
of a great big bubble POP!

He turned around to see  
that he was in a bit of trouble.

The sound he heard  
was that of a silversubbalubble.

The gnarble tried to hide  
somewhere that he could safely stay,

But the subbalubble saw him  
and was headed right his way.

“Oh Mister Subbalubble,  
please don’t eat me up for lunch,

I’ll bring a yummy plant instead,  
for you to sit and munch?”

“I’ve never seen a gnarble try  
to swim this high before.

What is it, little fishy,  
that you’re up here looking for?”

“If I could see the sky just once,  
I’d be a happy fish.

To do one flip above the waves  
would be my only wish.”

“Well sorry silly gnarble,  
but I cannot let you go.

It’s subbalubble dinner time –  
you should’ve stayed below.”

The gnarble cowered back in fear  
and shook from fin to fin,

But then he saw a school of fish  
called shiny glimmy glin.

The glimmy glin swam right past  
the subbalubble’s face,

And the gnarble grabbed a glimmy fin  
and quickly left that place.

The gnarble swam up higher still,  
until he saw some light.

He knew it had to be the sun and,  
Oh was it a sight!

Closely by a plink was sleeping,  
lying on his back.

He rubbed his giant belly  
as he dreamed about a snack.

The gnarble smiled happily  
and set his fins a swimming.

But he didn't see the plink wake up,  
for he was busy grinning.

The gnarble almost made it  
to the surface of the sea,

But the plink chomped down  
and swallowed him as if he were a pea.

The gnarble sat inside the plink  
and started softly crying.

He'd never make it out,  
so was there any point trying?

But the gnarble knew he'd come too close  
to quit and give up now,

"There must be some way out of here.  
There's got to be somehow."

So the gnarble swam around inside,  
trying very hard to think,

And while he did,  
his floppy tail was tickling the plink.

The plink was very ticklish  
and he couldn't hold it in.

He tried to cover up his laugh  
with his giant plinkish fin.

But his mouth was open long enough  
for the gnarble to swim free,

He swam so fast the hungry plink  
did not have time to see.

Far above the ocean floor,  
above the gnarbles' homes,

Above the blyfish families,  
and dancing water-gnomes,

Above the swimming gungaloo  
and slimy dundledun,

A gnarble flipped above the waves,  
and smiled at the sun.

## Appendix C

### El viaje del Noble Ñarble

Muy debajo de las olas del mar,  
un ñarble estaba durmiendo,  
Toda la noche sus sueños de ñarble  
en su cabeza seguían nadando.

Soñaba en nadar hasta arriba  
para ver el cielo,  
Iluminado por el sol con colores  
que sabía que podrían encantarlo.

Pero los ñarbles nunca nadaban hasta arriba,  
sus aletas eran muy pequeñas,  
Y tampoco les ayudaban  
sus colas delgadas y blandas.

A este ñarble le agradaban sus aletas  
y con su cola ningún problema tenía,  
Y cuando despertó sabía que  
no podía fallar, ni debía.

“Nadaré sobre las olas del mar  
para el cielo azul ver,  
Nunca lo he visto ni una sola vez,  
y es el momento en que lo debo hacer.”

Pero los otros ñarbles le advirtieron  
que no debía nadar tan alto,  
Lo mismo hizo la familia de rayamantis  
que nadaba junto.

“Ningún ñarble ha nadado tan alto,  
simplemente no podrás,  
Un rayamanti puede realizar el viaje,  
pero sabemos que tú no lo lograrás.”

“Los ñarbles no tienen  
como los rayamantis unos aletones  
Siquiera aljabas para respirar  
como el gungaló, ni tú los tienes.”



Pero el ñarble no los escuchó  
y dejó a sus amigos.  
Nadie de la familia rayamantis  
podía hacerle cambiar sus pensamientos.

Nadó y pasó por las rocas  
hechas de esponjoso gelatigón,  
Y aleteó justo por el banco  
de glotones y flotantes peces globigón.

Sus aletas se estaban cansando  
pero sabía que no podía detenerse.  
Así que nadando más rápido siguió,  
por alcanzar la superficie estaba esforzándose.

Justamente un hambriento krakel  
De su cola lo tomó,  
Al detener al ñarble con su aleta  
y hasta su boca lo levantó.

“Nunca había comido un ñarble,  
podrías ser un delicioso bocadillo,  
Pero eres muy delgado y pequeño  
para que te coma alguien grande como yo.”

Así que el ñarble siguió nadando,  
y no se atrevió a parar,  
Hasta que escuchó el pop  
de una gran burbuja al explotar,

Dio la vuelta para ver  
que estaba en un pequeño problemón.  
El sonido que escuchó  
fue el de un aquaplatidragón.

El ñarble para que pudiera salvarse  
En un lugar se intentó esconder,  
Pero justo donde estaba  
Fue el aquaplatidragón, quien lo pudo ver.

“¡Oh señor aquaplatidragón!  
No me coma como almuerzo, por favor.  
¿Mejor le traigo una rica planta,  
para que almuerce mejor?”

“Nunca había visto antes a un ñarble intentando nadar hasta aquí arriba.  
¿Qué pasa, pequeño pececito,  
por aquí qué buscaba?”

“Sería un pez feliz,  
si una sola vez pudiera ver el cielo.  
Dar una voltereta sobre las olas  
sería mi único anhelo.”

“Bueno, discúlpame ingenuo ñarble,  
pero no puedo dejar que te vayas.  
Es hora de cenar para el platidragón,  
debiste quedarte en aguas profundas.”

El ñarble se encogió de miedo  
y de aleta a aleta le dio escalofríos,  
Pero vio un banco de peces  
llamados brillanfinos.

Justo por la cara del aquaplatidragón  
el banco de brillanfinos nadó,  
Y el ñarble se aferró a la aleta de un brillanfín  
y rápidamente del lugar se alejó.

El ñarble nadó aún más alto,  
hasta que algo de luz comenzó a ver.  
¡Oh, que paisaje hermoso!  
Sabía que el sol debía ser.

Cerca de ahí recostado en su lomo,  
estaba durmiendo un aquadillo.  
Se frotó su gran panza  
mientras soñaba en un bocadillo.

El ñarble sonrió alegremente  
y continuó nadando.  
Pero no vio que el aquadillo despertó,  
porque estaba tan ocupado celebrando.

Casi logró llegar el ñarble  
a la superficie del mar,  
Pero el aquadillo dio un bocado  
y se lo tragó como un pequeño manjar.

El ñarble se sentó dentro del aquadillo  
y empezó a sollozar.  
Nunca lo lograría, ¿así que,  
qué importaba volverlo a intentar?

Pero el ñarble sabía que estaba muy cerca  
como para rendirse ahora,  
“Debe haber una forma de salir de aquí.  
Tiene que haber alguna manera.”

Así que el ñarble nadó alrededor en el interior,  
esforzándose mucho en pensar,  
Y mientras lo hacía, su blanda cola  
al aquadillo estaba haciendo cosquillear.

El aquadillo tantas cosquillas tenía  
que ya no podía aguantar.  
Cubriéndose su boca con sus gigantes aquadi-aletas  
la risa trato de aguantar.

Pero su boca se abrió lo suficiente  
para que nadara libremente el ñarble.  
Nadó tan rápido que el aquadillo  
no tuvo tiempo de verle.

Muy debajo en el fondo del mar,  
sobre las casas de los ñarbles,  
Sobre las familias de rayamantis,  
y gnomos de agua bailarines,

Sobre el gungaló  
y el resbaladizo sapoglol,  
Un ñarble daba volteretas sobre las olas,  
y le sonreía al sol.