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Ciclo XXVIII

S.S.D.: L-LIN/12

IMAGES AND VOICES OF GIANNI RODARI IN
ENGLISH TRANSLATION

Tesi di Dottorato di: Claudia Alborghetti

Matricola: 4110846

Anno Accademico: 2014/2015



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To Paolo

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INTRODUCTION

In primo piano saranno i bambini come sono,
quello che dicono, pensano, sognano, i loro sogni, i
loro rapporti con il mondo adulto. Cercherò di giocare
con loro, d'inventare con loro.

(First and foremost will be children as they are,
with what they say, think, dream; their dreams, their
relationship with the adult world. I will try to play with
them, invent together with them.)

Gianni Rodari (1984, my translation).

The present research investigates the images and voices of one of the most inventive and creative Italian writers for children, Gianni Rodari (1920-1980), in his original works and in the English translations. His status as a pivotal figure in children's literature in post-war Italy has been widely recognised by scholars in literature (Rossitto, 2011; Boero & De Luca, 2012), education (Fava, 2013), as well as in translation (Boero, Cerutti & Cicala, 2002). Rodari's literary achievements were acknowledged in 1970 when he was awarded the Hans Christian Andersen Medal by the International Board of Books for Young People, making his name and narrative inventions known throughout the world. The interest in Rodari's works in translation began with the international conference in Omegna (Italy) in 2000; contributions were collected in the book *Rodari: le storie tradotte* edited by Pino Boero, Lino Cerutti and Roberto Cicala (2002). In 2010, eight years after this collection was published, the Bologna Children's Book Fair hosted another conference that gathered scholars, translators and illustrators from all over the world to talk about the impact of the Italian writer on their respective national literary productions.

These premises formed the starting point of the present research within a *Descriptive Translation Studies* perspective as initially outlined by J.S.Holmes (1988) and further developed by research on the cultural context of the production of translated works (Bassnett & Lefevere, 1998; Chesterman, Gallardo San Salvador & Gambier,

2000; Toury, 2012). More specifically, this research analyses translational patterns of children's literature from a retrospective point of view (Toury, 2012) starting from the receiving cultures and tracing back the mediating presence of the translator to the source text culture. In the field of children's literature in particular, this mediating presence is multifaceted, as it includes not only translators and editors, but also publishing houses (McElderry, 1994; Oittinen, 2000), whose purposes may be manifold. In the case of publishers, the focus is on literary quality and suitability to the target book market (Persson, 1962; Kamm, 1970; Rowe Fraustino, 2004; Beckett, 2009), as well as on an economic turnover.

The attention among scholars to the mediating presence of the translator marked a shift of focus from text (translation) to translator in children's literature (O'Sullivan, 2005; Lathey, 2010) that revealed varying degrees of rewriting of the source text, often causing a shift of audience in the target culture from the intended audience of the original text. This seems to depend on the translator's professional background, on the norms that typically characterise translations in the receiving culture, or on the market strategies adopted by publishers. Rewriting strategies have been analysed in the present research from the point of view of domesticating or foreignising strategies (Schleiermacher, [1813] 1992; Venuti, 1995) that may contribute to changing the voice of the original author through the mediation of the translator's narrative voice. A great change may suggest an overall domesticating strategy in the target text, whereas minimal shifts in the narrative voice of the original author may account for a foreignising strategy adopted by the translator to bring target readers closer to the source culture.

The image(s) and voice(s) of Rodari were mediated for the Anglo-American public through the intervention of translators and publishers, from the 1960s to 2011. The analysis of this work of mediation was structured to identify specific translation practices in children's literature from Italian authors into English through the study of a selected corpus of works by Gianni Rodari in English translation distributed in the US and the UK. At the beginning of 2013 the corpus of translations of Rodari's works into

English found on the internet included eight books published in the United Kingdom and the United States; in 2015, further research on internet databases and at Roehampton University library in London helped include in this list one more book published in the UK in 2009, plus a translated short story in *Cricket*, an American magazine for children, in 1987. Compared to Rodari's body of work in Italian spanning from 1950 to 1980, the corpus of his English translations in the UK and the US is very small: this corpus is further reduced if we consider that four of these translations are now rare books, and one – *Mr. Cat in Business*, translated in 1975 – is unobtainable even from specialised booksellers online. As a consequence, the first problematic step was to gather the full corpus of Rodari's works in English translation, in order to study the paratextual material that presented these stories to the public, and subsequently to narrow down the focus on a selection of these works to analyse the shifts that occurred in translation from Italian to English.

The research question addressed by the present study is: to what extent were the original image and voice of Gianni Rodari changed through the mediation of his translators in his works published in the UK and the US? In order to answer this question, the methodology adopted in Part 1 of this dissertation is historical and focuses on the receiving culture to describe the target publishing environment dedicated to children in the US and the UK, with special emphasis on translations. The first chapter aims to identify the main actors that mediated children's literature in translation from the 1960s to 2011, with an indication of the most translated authors and languages, the publishing houses that included translations in their catalogue, the characteristics that were considered pivotal for a foreign author to be translated and distributed on the British and American markets, and whether these two markets influenced one another in the promotion of foreign authors in translation. This chapter is divided into three time spans according to the distribution of Rodari's books in English translation in the two countries, with the objective of presenting the production context that surrounded the dissemination of his works to the English-speaking audience of children and adults. The data presented in this chapter were manually retrieved from the analysis of

advertisements from publishing houses in the US and the UK in specialised magazines for children between 1959 and 2011. Experts in the field of translation for children (Batchelder, 1988; Pullman, 2005; Lathey, 2010) claim that the percentage of foreign works in the UK and US markets have always been low because foreign authors were ill accepted by both cultures given the UK and US long-standing tradition in the field of children's literature.

The second chapter presents the different theoretical approaches to children's literature in translation. Starting from the general issues in Translation Studies of domestication and foreignisation in terms of innovative or conservative translational aims by translators, section 2.2 introduces the polysystem theory outlined by Itamar Even-Zohar in the 1970s to suggest how translators as mediators can shape the development of literary genres within a receiving culture by either establishing new traditions or implementing existing genres. The position of children's literature within a polysystem was critically discussed by Zohar Shavit (1986), with specific reference to the liberties that translators for children took in rewriting original sources to make their translation fit the requirements of the system they were writing for. This approach to translation for children is further discussed in paragraph 2.3 of the present research through the opposing prescriptive views on translation in children's literature provided by Göte Klingberg (1986) and Riitta Oittinen (2000) that oscillate between a preference for a foreignising and domesticating approach in view of the receiving public. Section 2.4 focuses on the voice of the translator as cultural mediator on the basis of the research carried out in comparative children's literature by Emer O'Sullivan in 2005, who concentrated on the changing voices of foreign children's authors through a diachronic analysis of case-studies in translation. O'Sullivan's work was further expanded by Gillian Lathey in 2010, where the presence of translators (or "invisible storytellers" as she calls them) in the UK and US markets for children is discussed through a historical approach and also in terms of translation strategies adopted by different translators at different periods in time. The voices and the presence of translators here serve as a theoretical background to introduce the second part of this research dedicated to the

changing image and voice of Gianni Rodari through the intervention of his mediators for the British and American public.

The purpose of Chapter 3 is to present the shifting image of Gianni Rodari as depicted by the different paratextual sources that surrounded his translated works in the UK and the US, in order to highlight the creation process of Rodari's reputation between the 1960s and 2011 for the lay public and the specialised public. Section 3.1 presents Rodari's works in English translation as first distributed in the UK and then in the US. Firstly, these works are described according to the information provided by the peritext (Genette, 1997), namely the critical apparatus that accompanied Rodari's books in translation such as book jacket descriptions and introductions. Secondly, each work is contextualised in the receiving culture through the discussion of the paratext, the advertising campaign that each publishing house adopted through the years, as well as the study of reviews of professionals in the field of children's literature to investigate the extent to which the image of Rodari was assimilated in the target culture, or marked as a foreign writer. Section 3.3 illustrates the changing image of Gianni Rodari for the specialised public as provided in canonical anthologies in the target culture to see which information is available to the pool of scholars in children's literature in the UK and the US. Such sources include, for example, *The Oxford Encyclopedia of Children's Literature* (2006) or *Contemporary Authors Online* by Gale Publishing (2004). The purpose of Chapter 3 is to provide the information background that built Rodari's image for the Anglo-American public as mediated by publishers, translators, reviewers, and scholars in a time span of 60 years, to focus on the characteristics of the voice of Rodari in translation as mediated by his translators in Chapter 4.

Chapter 4 investigates specific linguistic aspects through a prospective study from Italian to English in a selection of Gianni Rodari's works in translation with the objective of establishing to what extent his original voice was changed through domesticating or foreignising strategies adopted by different translators over time. These strategies mediated Rodari's voice for the Anglo-American reader, amplifying or reducing culture-bound items, intertextual references and instances of address to the

reader in Rodari's texts translated in English. Thanks to the work of Mona Baker (1993) in the field of corpus linguistics applied to translated works, translation is now considered a "mediated communicative event" (1993: 243), and the mediation of translators in Rodari's works can be discussed in terms of universals in translation. These are features that seem to characterise all translations as compared to non-mediated texts, and are found "regardless of language pairs, different text types, different kinds of translators, different historical periods, and so on." (Chesterman, 2004a: 3). The four abstract categories of simplification, normalisation, explicitation and levelling-out (Baker, 1993) were further divided by Chesterman in T-Universals (T for target text) and S-universals (S for source text), the latter providing the starting point for the discrete analysis of the translations of Gianni Rodari's original texts in English in the present study in order to collect evidence for the mediating strategies adopted by British and American translators.

The corpus of translated texts analysed for the present research includes four books, two translated in the UK between the 1960s and 1970s, and the other two published in the US respectively in 2009 and 2011. These translations comprise two collections of short stories and two novels in order to provide comparable typologies of texts between the UK and the US, to investigate how translational strategies changed according to the translator, the period, the context of production, and the public. The methodology for the linguistic analysis is based on the model proposed by J. L. Malone in 1988, a set of nine translational trajectories available to translators, which allows for a replicable and structured analysis of the changes in voice that occurred in the English translation of Rodari's works. The results of the analysis are discussed to show which strategies were preferred by translators over time for a different public, and demonstrate the extent to which the voice of Gianni Rodari in English translation changed in terms of domesticating or foreignising strategies.

It is hoped that the present research will provide a contribution to the study of translation strategies in terms of domestication or foreignisation, while at the same time highlighting the level of creativity inherent in both of these two practices in the work of

different translators who rewrote Gianni Rodari's short stories and novels for the British and the American public from the 1960s to 2011.

LIST OF ABBREVIATIONS

MAGAZINES

THB: The Horn Book

TLS: The Times Literary Supplement

BFYC: Books for Your Children

PEOPLE

PC: Patrick Creagh

JZ: Jack Zipes

AS: Antony Shugaar

GR: Gianni Rodari

TRANSLATION TRAJECTIONS

EQU: Equation - SUB: Substitution

MAT: Matching

DIV: Divergence - CONV: Convergence

ZIG: Zigzagging

AMP: Amplification - RED: Reduction

REC: Recrescence

DIF: Diffusion - COND: Condensation

REP: Repackaging

REO: Reordering

ENGLISH TRANSLATIONS:

TT: Telephone Tales

PS: A Pie in the Sky

TCW: Tales to Change the World

LLL: Lamberto, Lamberto, Lamberto

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PART 1. Receiving Context Analysis and Theoretical Standpoints in the translation of children’s literature

No translation should ever be studied outside of the context in which it came into being.

Gideon Toury (2012: 22)

Part One of this research aims to present the characteristics of the publishing of children’s literature in translation over a time span of about 50 years, from 1960 to 2011, in the United States (US) and the United Kingdom (UK) from both a historical and critical perspective. Special attention is given to Italian writers in translation, within the context of the works of Gianni Rodari on the book market for children in the US and the UK. His books in English translation appeared in specific periods, which mark the chronological subdivision of the first chapter (1960 to 1980, 1981 to 1995, 1996 to 2011), with the aim of identifying the most translated authors and languages as well as the publishing houses active in the field of translation for children in the US and the UK production context.

Publishing houses are among the so called initiators¹ of translations (Lefevere, 1992). Their methods of selection of any foreign writer to be translated and disseminated in any target culture are based on the demands of the market, on literary trends dictated by social and historical changes, on economic factors, and last but not least on the narrative ability of the writer to communicate successfully with the intended target readers. The initiators regarded as patrons – which also include institutions – have a decisive role in the dissemination of works in translation. Their power “can further or

¹ Lefevere divided initiators (those who begin the process of translation and dissemination of works of art in any given culture) into two main groups: those who work inside the literary system such as critics, reviewers and translators, and those who work outside – also called patrons – as individuals or as groups of people such as publishers or the media.

hinder the reading, writing, and rewriting of literature” (Lefevere, 1992: 15) in view of the definition or support of a specific ideology². Their interest is also economic as they provide translators, writers and rewriters with a living, in return for their support of the ruling group and promotion of the established power. Another aspect related to patronage is its composition: the “undifferentiated patronage” will concentrate the “ideological, the economic, and the status components” (Lefevere, 1992: 17) in a single body to keep them easily under control³, whereas in the “differentiated patronage” these three factors do not work in synergy and are quite independent from one another, resulting in an imbalance among them⁴.

Differentiated patronage best describes the development of literary canons and the acceptance (or rejection) of translations in children’s literature between the nineteenth and the twentieth century in the US and the UK. It is possible that when the economic factor becomes more important than those related to ideology and status, the result is a fragmented book market characterised by competitive publishers and a multitude of independent literary agents focused more on a positive turnover from bestsellers with an ephemeral literary value⁵. Differentiated patronage in children’s literature in the US and the UK influenced the selection and distribution of foreign literature in translation, with even fewer publishers willing to risk money over projects that may not sell well. Despite such premises, the work of librarians, editors and writers such as Mildred Batchelder (1988), Klaus Flugge (1994) and Aidan Chambers (2001) tried to promote and elevate the status of translated literature for children over different periods on the Anglo-American book market. Their efforts aimed at promoting foreign writers for children

² Lefevere (1992) points out that ideology is not to be considered merely political; it includes literary conventions but also beliefs that form the basis of human actions.

³ For example absolute rulers in Renaissance Italy, or dictators in totalitarian states in the 20th century.

⁴ See for example the case of bestsellers: books that have an economic success despite their lack of ideological charge, and usually do not bring status with them “at least not in the eyes of the self-styled literary elite” (Lefevere, 1992: 17).

⁵ Lefevere goes as far as to suggest that “In societies with differentiated patronage, economic factors such as the profit motive are liable to achieve the status of an ideology themselves, dominating all other considerations” (Lefevere, 2000: 236).

within the long-standing tradition of the US and the UK, with even more attention to a high literary quality, innovative narrative inventions, and an established career (local or international) for the writers they intended to select for translation. The first and foremost criteria that define an established career for a writer in the eyes of initiators and readers are the notable awards given by renowned local and international associations.

The historical overview in Chapter 1 includes a description of awards in the field of children's literature, and more specifically awards dedicated to translation and translators, as a necessary first step in the selection process of foreign authors for translation into English. The data provided by the specialised literature on publishing (*Publishers Weekly*, *Bowker* statistics, *The School Library Journal*) was combined with the information provided by scholars and experts in the field of children's literature (Batchelder, 1988; Tomlinson, 1998; Chambers, 2001; Rowe Fraustino, 2004; Lathey, 2010). Nevertheless, these sources do not account for the most productive publishing houses in the field of translations for children, nor the presence of Italian writers for children translated into English, especially in relation to writers from other countries: thus, a manual archival analysis was conducted to identify the publishers and translators who also dealt with the Italian market for children⁶. The analysis was based on a selection of back issues of well-known journals and magazines on children's literature. For the US *The Horn Book*⁷ was chosen, a specialized journal for librarians but also for

⁶ This analysis is by no means exhaustive, as this thesis does not deal specifically with publishing trends. Nevertheless, given the lack of (or limited) information (1) on publishing houses active in the field of translation for children, (2) on authors in translation that crossed the ocean from the UK to the US or viceversa, as well as (3) on the presence of Italian writers among these translated authors, it was deemed necessary to study advertisements from representative journals in the field of children's literature to learn more about the dissemination of Italian writers especially in relation to other more translated authors and languages in the US and the UK.

⁷ Founded in 1924 by Bertha Mahony Miller, it was published in six issues per year. *The Horn Book* was the first of its kind in the world to be fully dedicated to children's literature. The analysis for the present research took into consideration the years per decade: 1964-65-66, 1974-75-76, 1984-85-86, 1994-95-96, 2003-04-05. 2011 was considered to check which foreign authors appeared together with Rodari in the US.

anyone interested specifically in children's literature⁸. For the UK three sources were chosen⁹, ranging from *The Times Literary Supplement* Children's Book supplement (1959-1961), *Books for Your Children* (1969-1995), and finally *Carousel* (1996-2011)¹⁰. The primary criterion for selecting these magazines was the different public (parents and professionals) addressed, in a range of issues that covered selected years in the period between 1960 and 2011 presented in Chapter 1.

The contextual and historical analysis in Chapter 1 provides an overview of the multitude of mediators at play in the field of translated children's literature in the US and the UK, as well as the influences and exchanges of books between the two, laying the basis for the theoretical standpoints on translation for children presented in Chapter 2.

The main objective of Chapter 2 is to show firstly the different points of view of scholars in the field of translation in general, and secondly in translated children's literature focussing on the rewriting strategies of domestication and foreignisation. The words of Friedrich Schleiermacher in his essay *On the Different Methods of Translating*¹¹ in 1813 still resound in many scholarly essays today in the definition of two options open to translators: "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him. Or he leaves the reader in peace, as much as possible, and moves the author towards him." (Schleiermacher [1813] tr. Lefevere, 1992: 149) These options paved the way to the discussion of the visibility or

⁸ As stated in the first issue in 1924: "First of all, however, we are publishing this sheet to blow the horn for the fine books for boys and girls – their authors, their illustrators, and their publishers." In the US other notable publications in the field of children's literature are *School Library Journal*, *Booklist* and *Publishers Weekly*.

⁹ Unlike *The Horn Book* in the US, the UK does not have an equivalent long-standing magazine in children's literature that covered the whole period from the 1960s to 2011. For this reason several sources were chosen to investigate the diffusion of translated literature for children in the UK.

¹⁰ The period analysed for the present research covered three years per decade: 1959-60-61, 1969-70-74, 1979-80-85, 1990-91-92, 2000-01-02-11. By means of comparison, the years 1974 and 1985 were selected to see whether the same foreign authors, languages and translators appeared both in the UK and in the US in a period where the production of translated literature for children drastically diminished.

¹¹ Original title: *Über die verschiedenen Methoden des Übersetzens*.

invisibility of the translator in terms of foreignisation and domestication strategies in Lawrence Venuti *The Translator's Invisibility* (1995). The original text conveys the voice of the author and narrator to a prospective public in the source culture, while the work of translators as mediators communicates this voice to a different public in a target culture. Such rewriting can be analysed in terms of a cline from great to small change in voice, dictated by the position that translated texts occupy in the target literary polysystem,¹² as well as the expectations of the public towards a translated text.¹³

In the field of children's literature, the degree of rewriting can also change according to the age of the intended audience for the translated book. If the information conveyed by the voice of the original author implies some shared knowledge with the original readers in terms, for example, of food or geographical places, in translation this implicit information may need to be explicitated if it has to be understood by target readers¹⁴. The explicitation and/or omission of information are two strategies aimed at facilitating reading for the young target public, resulting in a notable change in voice (domestication) or a small change in voice (foreignisation) of the original narrator mediated by the voice of the translator. Gideon Toury (1980) discussed the translation in Hebrew of the children's story of *Max und Moritz* from German as an example of target culture adaptation, but the theoretical basis for the rewriting of culture-bound items in children's literature had already been systematised by Göte Klingberg in 1986. He championed the need to retain the foreign aspects of the source text in translated

¹² This term was first introduced in the field of translation studies by Itamar Even-Zohar in the 1970s. His work focused on the receptive contexts of translations, and the role translators played in the creation or modification of literary genres through history. See Chapter 2, section 2.2 of the present study.

¹³ Expectations of the target public become the basis for the discussion of the *loyalty* that the translator owes to his/her readers (Nord, 1991). According to Nord, the behaviour of translators is modeled on the norms and conventions that characterise the target culture literature: if the translator does not follow these rules, he/she betrays the expectations of readers in respect of a "good translation".

¹⁴ This is necessary in the case of young readers, as Lathey (2010) in her historical survey of translations and translators for children in Anglo-American countries pointed out. The tendency to explicitate information by translators is aimed "to compensate for the child's inevitable lack of life experience, or to strike a balance between filling gaps in children's knowledge and the need to stimulate curiosity and enhance a tolerance of the unfamiliar." (2010: 7)

literature for children exactly for the purpose of enriching their life experience through the contact with unknown worlds. On the other hand, Riitta Oittinen (2000) favoured adaptation – or domestication – in translation as a necessary step towards target readers' acceptability, as they become active receivers in a dialogic relation with the target text through the mediation of the translator.

The last part of Chapter 2 is dedicated specifically to some of the characteristics of the voice of the translator, which often superimposes that of the original author to convey a different text to target readers who may be distant in time from the original public. The presence of translators as mediators between an original author and the receiving public has been recently discussed from a comparative literature point of view by O'Sullivan (2005). She is the first scholar that adapted and developed the topic of the 'translator's voice' in children's literature, pointing to change in meaning and shared information in the target text according to the intended readership of the translation. In a similar vein, Lathey (2010) followed the steps of translators for children as invisible storytellers from a historical point of view in Anglo-American countries. Her study concentrated on the receiving context of translations and the norms that informed translators' strategies over time, with the objective of making the presence of translators known to the wide public of scholars in view of a further development in the subject of translation for children.

1. Translated Children's Literature in the US and the UK from 1959 to 2011

1.1 Children's Literature after World War II from 1959 to 1980

After World War II the tradition of children's literature in the countries involved in the war set the pace for a brand new approach to telling stories to the new generations. The wish to rebuild a society that had been torn to pieces by totalitarian regimes around Europe paved the way for the development of unprecedented initiatives¹⁵ that involved first and foremost children. Founded by American private and public bodies interested in the wealth of literature for children that survived World War II, these initiatives aimed at discovering new stories to be translated and distributed on the American market. The impulse given by the US to the development of literature for children in Europe after the war reflected their long-standing tradition focused on young people with institutional bodies such as the Association for Childhood Education (founded in 1931), which was to add *International* to its name in 1946, promoting an education able to "prepare children to become responsible and engaged citizens and ready them for life in a changing world."¹⁶ Among the founders of the initiatives in post-war Europe was the American Library Association (ALA), which former school library

¹⁵ These initiatives all started from the efforts of Jella Lepman, a Jew who fled Germany during World War II, which resulted in the foundation of the International Library in Munich in 1949. This library was to become the repository of books for children in several European languages, to show the rich tradition of Europe in the field and offer a large selection of sources to scholars working in children's literature. A historical overview of the Library is available at <http://www.ijb.de/en/about-us/iyl-history.html> (last access 30/09/2014). Lepman's work continued with the foundation of the International Board of Books for Young People (IBBY), which instituted the renowned Hans Christian Andersen Award in children's literature.

¹⁶ ACEI website: <http://acei.org/about-us/about-us.html> (last access 30/09/2014)

specialist was one of the most influential librarians and expert in children's literature of the time in the US: Mildred L. Batchelder¹⁷.

She promoted internationalism throughout her life and in 1961 she took a five-month leave of absence to work on the problems related to books in translation. Four years later, she visited eleven countries in Europe to return to the US with the question of how she could make sure that the books selected for translation in the US were actually the best a specific country had to offer. This question is central to the whole promotional system of children's books in translation and relates to the well-established native traditions already existing in both the US and the UK. Any publisher who wished to import foreign books in any of these two countries had to prove that their authors were worth reading, and the best way to do that was to select winners of international or local awards.

1.1.1 Children's Literature Awards

In the US the tradition of literary awards in children's literature began with the institution of the Newbery Medal in 1922. The Caldecott Medal followed in 1938, awarding the best picture book of the year¹⁸. The medals placed the emphasis on either

¹⁷ Mildred Batchelder (1901-1998) was born in Lynn, Massachusetts, the first of three daughters of a rich businessman and a former teacher. She trained to become a librarian and after having worked for several schools as librarian, in 1935 she became the first school library specialist for the American Library Association (ALA). She promoted reading and children's literature all over the USA, and founded *Booklist*, a magazine for librarians and experts in children's literature. After World War II she was also engaged in projects for European reconstruction, but in 1948 she was fired from ALA because of misunderstandings with the authorities after the war. A detailed biography was written by Barbara Bader in *The Horn Book Magazine* (2011).

¹⁸ The Newbery Medal was named after John Newbery, the publisher who launched the *Pretty Little Pocket Book* in London in 1744, and is awarded annually by the Association for Library Service to Children "to the author of the most distinguished contribution to American literature for children" (from <http://www.ala.org/alsc/awardsgrants/bookmedia/newberymedal/newberymedal>, last access 11/11/2014). The Caldecott Medal took its name from Randolph Caldecott, a renowned illustrator who published sixteen picture books, and is a prize awarded annually by the American Library Association for American Picture Books for Children "to the artist of the most distinguished American picture book for children"

“American literature” or the “American picture book”, and only in the list of Caldecott Medal winners do translated books actually appear as such¹⁹ – presented with the name of the translator after that of the winning illustrator – from mainly Charles Perrault (French) but also Hans Christian Andersen (Danish) and the Brothers Grimm (German).

In the UK the equivalent prizes awarded in the field of children’s literature are the Carnegie and the Greenaway Medals²⁰. The first was established in 1936 and is given annually “to the writer of an outstanding book for children”, the second was first awarded in 1955 “for distinguished illustration in a book for children”²¹. Browsing through the list of winners for both medals, no explicit reference is made to translated books.

Interestingly, the Caldecott medal is awarded to a picture book, whereas the Greenaway is mainly dedicated to illustrations within a book for children (Allen, 1998: 91). A picture book is a mix of illustration and text, it has been considered the real contribution of children’s literature to the history of genre (Hunt, 1991) with its semiotic and semantic charge. The illustration cannot be disjointed from the text it is associated with; therefore the presence of translated texts in the list of the Caldecott Medal might

(from <http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottmedal>, last access 11/11/2014). An exhaustive overview of all prizes in children’s literature is given by Ruth Allen (1998).

¹⁹ The six books mentioned are: *Puss in Boots* (Honor Book, 1991) translated from Charles Perrault by Malcolm Arthur; *Shadow* (Medal Winner, 1983) translated from Blaise Cendrars, and illustrated by Marcia Brown; *Snow-White and the Seven Dwarfs* (Honor Book, 1973) translated from the Brothers Grimm by Randall Jarrell; *Cinderella, or the Little Glass Slipper* (Medal Winner, 1955) translated from Charles Perrault, and illustrated by Marcia Brown; *The Steadfast Tin Soldier* (Honor Book, 1954) translated from Hans Christian Andersen by M.R.James; *Puss in Boots* (Honor Book, 1953) translated from Charles Perrault, and illustrated by Marcia Brown.

Source: <http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecotthonors/caldecottmedal> (last access 11/11/2014)

²⁰ Both awarded by CILIP, the Chartered Institute of Library and Information Professionals, the Carnegie took its name from a Scottish industrialist and philanthropist Andrew Carnegie (1835-1919). The Greenaway Medal is dedicated to Kate Greenaway (1846-1901), considered one of the finest illustrators and designers of books for children in the UK.

²¹ <http://www.carnegiegreenaway.org.uk/> (last access 11/11/2014)

suggest that translated literature has its own relevance in the field of children's books, with a mention of the translator²².

Perhaps the most important prize for authors dedicated to writing books for children is the international Hans Andersen Award. Presented every two years since 1956, it celebrates the body of works of an author who has made an outstanding contribution to children's literature. Ten years later, also an artist's medal was to be awarded, a subdivision that follows the examples of the medals in the US and the UK. The selection process for the final list of prospective winners starts from the nominations given by the National Sections of the International Board of Books for Young People (IBBY)²³, and the Awards Jury is then able to choose the winners of the year. Each Section can only nominate one author and one illustrator per country, but since the beginning the Jury also had the responsibility of producing an IBBY Honour List called *The Hans Christian Andersen Honour List* where "good books"²⁴ were recommended. This single list was first split into the two categories of Author and Illustration in 1974, with a third category introduced in 1978: Translation. The reasons behind the choice to focus on translation (and translators) besides authors and illustrators lie in the very objective of IBBY that is encouraging world understanding through children's literature. Echoing the question posed by Batchelder about the best books a

²² Though in picture books the emphasis is on the visual part, as its name suggests, for the Caldecott jury "A picture book has a collective unity of story-line, theme, or concept, developed through the series of pictures of which the book is comprised". Moreover, the book must be in English, but this does not exclude the use of "words or phrases in another language where appropriate in context", leaving the door open for code mixing between languages.

Source: <http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottterms/caldecottterms> (last access 11/11/2014)

²³ The IBBY was founded by Jella Lepman, who in 1952 gathered a large number of people working in the field of children's literature under the name of International Understanding through Children's Books. In 1953 the International Board of Books became a non-profit organization that listed among its founding members the famous German author for children Erich Kästner, the creator of *Pippi Longstocking* Astrid Lindgren, and the scholar Richard Bamberger.

²⁴ Every two years the Honour Lists are presented in pdf format on IBBY website. See the 2014 edition here: http://www.ibby.org/fileadmin/user_upload/HL_2014.pdf, (last access 11/11/2014)

country has to offer, also the IBBY back in 1956 sets the standards against which the books were included in the Honour Lists:

Important considerations in selecting the Honour List titles are that the books chosen be representative of the best in children's literature from each country, and that the books are recommended as suitable for publication throughout the world [...] (International Board on Books for Young People, 1980: 4)²⁵

There are countries though that constantly produce books for children in more than one language, and also this aspect was dealt with by IBBY so that these countries can nominate up to three authors for writing only. Since 1966 the Hans Christian Andersen Award winners have been accompanied by *Highly Commended* authors and illustrators that were part of the prospective winners' list but did not make it for the medal. Gianni Rodari was twice a Highly Commended author for Italy in 1966 and in 1968, but before then – in 1962 – his *Gip nel televisore*²⁶ was included in the Honour List. These preparatory nominations paved the way for what might be considered his most important achievement of his career, his winning of the Hans Christian Andersen Award in 1970, which would eventually make his name known throughout the world.

It is necessary to wait until 1966 for an award that was to recognise the relevance of translation as worthwhile activity. The Association for Library Services to Children of the American Library Association presented the award “to the most outstanding children's book originally published in a language other than English in a country other than the United States, and subsequently translated into English for publication in the United States.”²⁷ This is the (Mildred L.) Batchelder Award, dedicated to the woman who wished to promote intercultural exchange among people around the world through books for children. This award is aimed at “good books”, “high quality children's

²⁵ Full Honour Lists from 1956 to 1980 available online at <http://www.literature.at/viewer.alo?objid=14782&viewmode=fullscreen&rotate=&scale=3.33&page=1> (last access 11/11/2014)

²⁶ Edited by Mursia (Milan) in 1962, the book was illustrated by Giancarlo Cartoni.

²⁷ <http://www.ala.org/alsc/awardsgrants/bookmedia/batchelderaward> (last access 14/11/2014)

books”, “superior children’s books” selected for translation in the US. The criteria to select the award winner follow two directions. The first is the relationship of the translation with the original work in terms of fidelity to substance, flavour, author’s viewpoint, style, and lack of ‘Americanization’²⁸. This last point was touched upon by Mildred Batchelder herself, because in order to foster mutual understanding among cultures, the readers of the receiving cultures should always be able to tell that the book they are reading comes from another country. The second is the quality of the United States book in terms of plot coherence, potential appeal to a young audience, the whole design of the book (including typeface and book jacket, for example), and also the illustrations that in the US book should be the same as in the original edition in its own country. All these factors outline an interest from professionals in the field of children’s literature in the US to overcome the insularity of American people, especially to encourage publishers to give translation its well-deserved place in the publishing market to the benefit of young generations.

These six medals show the presence of children’s literature on a local (UK and US) and international (IBBY) level, and the selection criteria vary according to the culture that awards the prizes. For writing, the UK promotes local authors only, whereas the US recognise the importance of local writers as well as foreign authors through translations. For illustrators, the US appears more open to hybrid texts that include references to the culture of origin where suitable; the IBBY, given its international appeal, seeks to shed light on the best works in translation in the different partner countries in the name of mutual understanding between cultures.

²⁸ Jane Whitehead in two articles for *The Horn Book* in 1996-97 clarified the Americanization process through an interview with Mary Lee Donovan, senior editor at Candlewick Press. Generally, US publishing houses apply Americanization as “an integral part of their editing process” particularly for what concerns “Titles, setting, character names, and culturally specific allusions [...] spelling, punctuation, vocabulary, and idiom.” (1996: 688)

1.1.2 Investing in Culture for a Great Society in the United States of America

John Donovan reports in his *American Dispatch for Signal* journal²⁹ that about three thousand books were published in 1969 in the US, a figure soon to drop to under two thousand only four years later in 1973³⁰. A worse trend was detected regarding translated literature for children: among the books that circulated in the US “[in 1963] there may have been about 150 young persons’ books a year that had been translated from another language; in 1973 there were approximately thirty.” (Donovan, 1974: 135) A very small percentage of translated books for children was indicated by Richard Bamberger, as he stated that in the US no more than 1% of the total three thousand books published every year was made of translated books. This seems in contrast with the turning point recorded in the 1960s in the US, when the President Lyndon Johnson launched his project for the Great Society³¹. There was a peak in the publishing market for children, which had been on a steady growth since 1930³². The emphasis on libraries and book purchase led to the foundation in 1963 of the Children’s Book Section in the Library of Congress. About translated books, Margaret McElderry, one of the most influential publishers in children’s literature of that time³³, remembers that when she

²⁹ *Signal Approaches to Children’s Books* was founded together with Thimble Press in 1969 by Nancy and Aidan Chambers. This independent journal collected essays on various aspects of children’s literature, bringing different perspectives from experts from all over the world together in three issues a year. The publication of *Signal* ended in 2003, but a list of back issues is available here: <http://www.thimblepress.co.uk/backissues.htm> (last access 06/08/2015)

³⁰ Lillian N. Gerhardt for R.R. Bowker Company in *Children’s Books in Print 1971* recorded about 41,000 children’s books in the US, on a basis of 420 publishers.

³¹ The Education reform reserved “\$160 million for the purchase of textbooks and other materials and for the expansion of school libraries for nonpublic and public school children.” (McAndrews, 2012: 267)

³² Reported by Haviland, where the American publishing market for children “has grown from 377 titles in 1930 to 1725 in 1960” (1962: 15).

³³ Margaret McElderry (1912-2011) has been described as “a trailblazer in the graphic arts” and built her career starting from her first job at the New York Public Library with Mrs. Moore. Her obituary in *The New York Times* (Martin, 2011) describes her as the “grande dame of children’s literature” who promoted foreign books as well. After working for Macmillan, she moved to Athenaeum where she was given her

joined the staff of the New York Public Library in 1943, “part of its great collection of books for children was in foreign languages and also in translations of these books into English.” (1994: 371). Despite this positive attitude towards the circulation of translated books, the paper shortage in the aftermath of World War II brought this literature exchange to a halt. It is still McElderry who recalls the dull situation that surrounded literature at that time: “The war had totally closed off exchanges between countries, and I thought it was important to re-establish them. One way that I could do that was through children’s books.” (quoted in Marcus, 1993: 697) Similarly to Mildred L. Batchelder, McElderry travelled to Europe looking for books to be published in the US, and defined the most active countries in the field of children’s literature as potential repositories for prospective translations into English:

Sweden, Denmark, Norway, and Germany and Switzerland were all actively publishing books for children in the 1950s [...]. A bit later, Holland and then France proved fruitful, too. Still later, Japan became an important part of the children’s book scene (McElderry, 1994: 374)

As an experienced publisher, McElderry commented in an interview with Lisa Persson (1962) on the difficulties that publishers in general encountered whenever they wanted to promote and disseminate translated books on the US market. First of all, she mentioned quality: the books had to be the best a specific country had to offer. Secondly, publishers had to rely on reader’s reports³⁴ to confirm the level of quality

own imprint that survived the numerous mergers that followed through the years. Among her success stories there are *Pitschi* book series by the Swiss writer Hans Fischer, and Michio Mado’s poetry book translated from Japanese.

³⁴ Also called ‘editorial review’, a reader’s report is requested by a publisher on a specific manuscript to decide whether the book is worth publishing or not. Sometimes several reports on the same manuscript are called for, and the objective of the report is to “identify the strengths and weaknesses of the manuscript, determine what editorial work needs to be done, and suggest how the book could be marketed.” (Mackenzie, 2011: 56)

expected by that author. The third step was the choice of the translator³⁵, who “must be sufficiently an artist with words in his own right to find the exact English phrase or word to catch the spirit as well as the letter of the author’s meaning, to give the whole flow an authority and style” (Persson, 1962: 98). According to McElderry, this step is particularly delicate, since if the translation does not meet these requirements, the impact on the revision process could delay publication. Figure 1 represents McElderry’s vision of the key role of editors/publishers, which can also be applied to the UK market of translation in children’s literature.

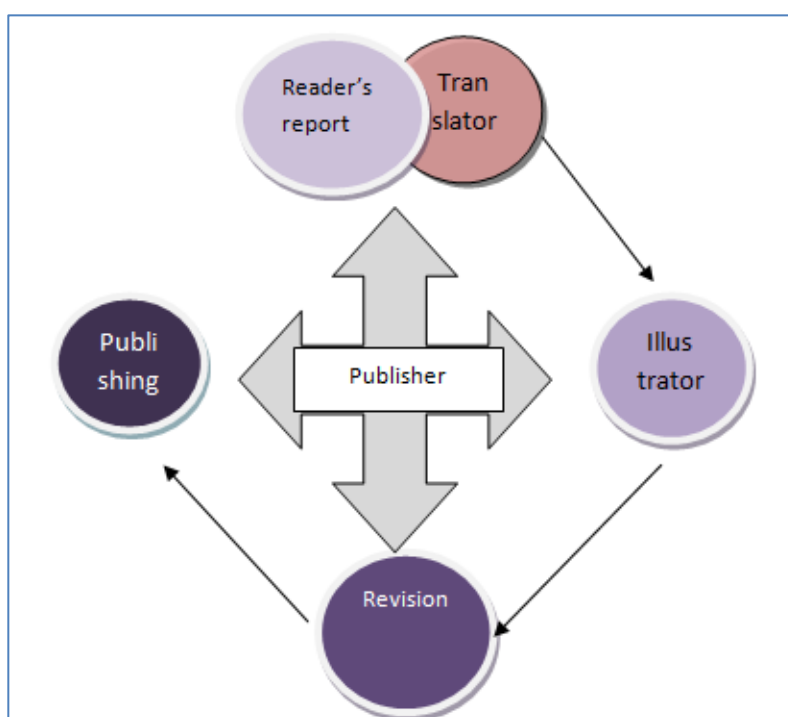


Figure 1. Visual representation of translation publishing

On top of the figure, the first step of the process shows the reader’s report superimposed to the figure of the translator because the latter – being a cultured reader – also provided reports on books in foreign languages for the publisher who could not read the original

³⁵ In some cases it can also be the same person who produced the reader’s report, and can impact on the choice of texts to be translated and eventually published (see Lathey, 2010: 6).

book him/herself³⁶. Central to the whole process, the publisher is responsible for taking care of the book production starting from the selection of the text to be translated, the choice of translator and illustrator, the revision of draft copies, and finally market sale strategies, ultimately relying on his/her instinct and background knowledge of the receiving market³⁷. In the case of texts to be evaluated for translation into English, the first step is mediated by the reader/translator, highlighting the importance of the reader's report as actual initiator for the translation process, summarised by Mildred Batchelder as a "handicap" that she felt was typical of publishers:

My lack of languages other than my own was a serious limitation. It prevented my comparing original books and translations. It lessened my ability to understand fully. (Batchelder, 1966: 34)

Long-standing relationships between publishers from different countries also marked the choice of which books to translate, and trips from one side of the world to the other (namely from the US to Europe) were particularly frequent. In the wake of this growing exchange of books, Virginia Haviland produced in 1972 *Children's Books of International Interest*³⁸ following the institution in the same year of the UNESCO

³⁶ In the English-speaking community of publishing houses for children, publishers have a pool of trusted translators at their disposal to discuss about prospective translations. Lathey suggests that this relationship is unbalanced, where the "lack of control" on the selection and translation process of foreign works "is unnerving for experienced editors used to working only with English texts and a limited pool of translators." (Lathey, 2010: 159) Especially in the second half of the 20th century and the beginning of the 21st in the US and the UK the pool of translators was limited to a few names who specialised on one or two languages. This is the case of, for example, Anthea Bell and Patricia Crampton in the UK for Swedish/Finnish and German/Dutch respectively; or Cathy Hirano in the US for Japanese. Bell and Crampton both provided reader's reports for different publishing houses who relied on their experience and knowledge of the source culture and language to provide an exhaustive evaluation of prospective books to be translated.

³⁷ A colloquial way to define the instinct of a publisher is 'gut feeling' (Sarah Davies cited in Lathey, 2010: 159), a key factor in the decision of publishing books apart from the ability to anticipate successful literary trends.

³⁸ This book contains a selection of the best books from the lists compiled by the Children's Services Division of the American Library Association. These lists were used to promote American books in Europe and made available over the years at IBBY international congresses.

International Book Year. Despite the title, the list is actually US-centred and the declared purpose is in line with the optimistic impetus of children’s literature professionals in this period. The list should help UNESCO and “[...] developing countries recognise the power of the book as an essential for education, cultural, enlightenment, and international understanding.” (Haviland, 1972: x)

The list provided by Haviland shows the great variety available in children’s American literature, an array of topics that is also reflected in the choice of books in translation throughout the 1960s and 1970s. The manual archival analysis carried out specifically for the present research helped to support this picture of a varied selection of translated literature for children in the US, as shown in Figure 2.

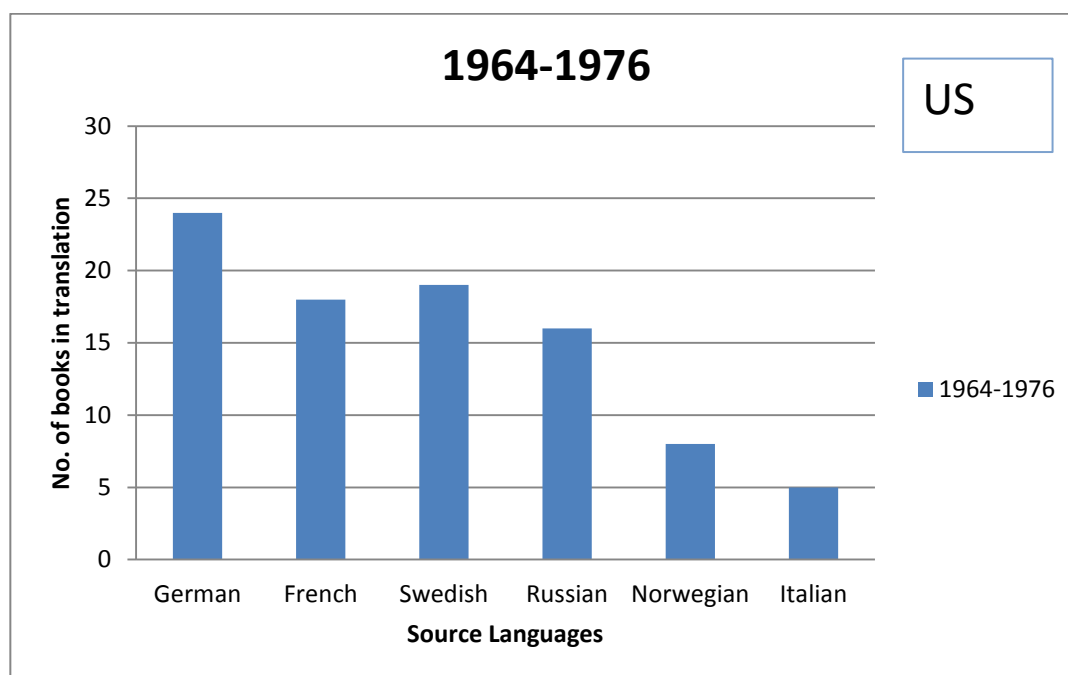


Figure 2. Languages translated into English in the US (from *The Horn Book* 1964-1976)

The trend in Figure 2 is based on a total of 90 translated books from German, French, Swedish, Russian, Norwegian, and Italian, the most translated source languages in the period between 1964 and 1976. The survey detected 34 publishing houses, and the numerical axis on the left shows the number of translated books per language.

Thanks to the impetus given to book publishing in this period in the US, many publishing houses included foreign authors in their lists. Among the most productive publishing houses were Harcourt Brace & World, Viking, Macmillan (the children’s book branch called *Books for Boys and Girls*), Abelard-Schuman, and Coward.

Figure 3 below shows the results related only to these five publishing houses with an indication of the preferred languages they translated from.

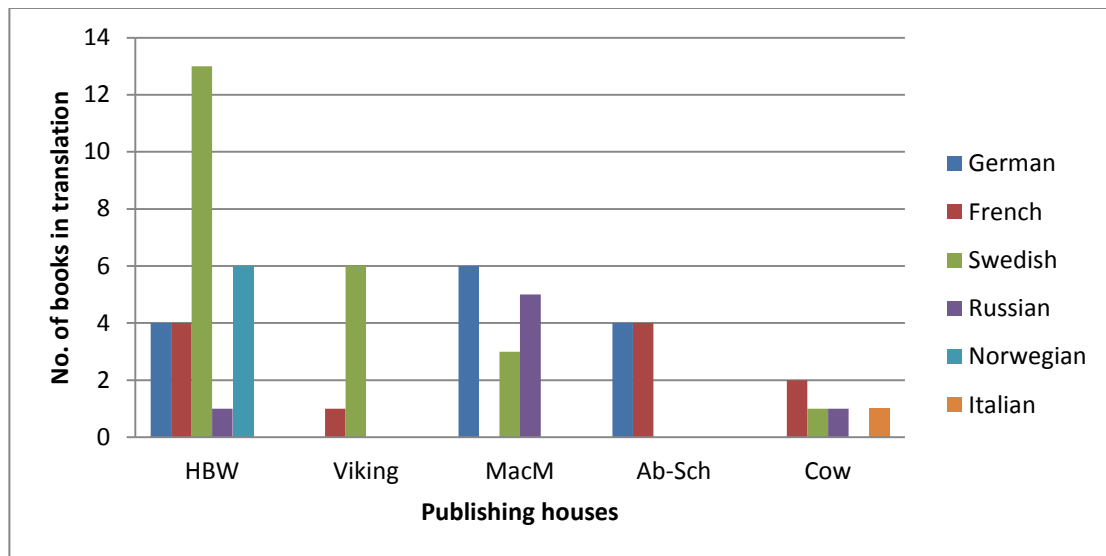


Figure 3. Most active publishing houses in the US and their preferred source languages

German, French and Swedish remain on top of the list for the most translated source languages, with French present in four lists out of five of the most active publishing houses, German in three out of five, and Swedish in four out of five.

A wide array of source languages characterised Harcourt Brace & World, which found its best selling authors in Germany with Margot Benary-Isbert³⁹, and especially Jorg Steiner with *Rabbit Island* translated by Ann Conrad Lammers in 1978, winner of the Batchelder Award in 1979. Harcourt Brace invested in the promotion of several

³⁹ Benary-Isbert was the first author published by Margaret McElderry after World War II with the book *The Ark*.

Swedish writers such as Karin Anckarsvärd⁴⁰, Gunnel Linde, and Anna Lisa Wärnlöf who had a successful career in the US throughout the second half of the 20th century. For Swedish, the most productive translator at Harcourt Brace was Annabelle MacMillan; for Norwegian there was Evelyn Ramsden who is one of the few translators who worked also for publishing houses in the UK⁴¹.

Viking promoted mainly the best-selling Swedish writer Astrid Lindgren. Between 1964 and 1975 it advertised a series of back issues of her novels translated by Florence Lamborn, but in 1975 all translations from Swedish were passed on to Joan Tate who translated *The Brothers Lionheart* by Lindgren.

Lindgren is the writer for children shared between Viking and the Macmillan branch *Books for Boys and Girls*. The translator for the latter is Gerry Bothmer⁴², the specialised translator from Swedish for this publishing house. Macmillan's leading foreign authors were the Germans James Krüss⁴³ and Otfried Preussler, with several translators at work at the same time: Geoffrey Stracham, Anthea Bell⁴⁴, and Elizabeth Shub. The large number of translators for German may suggest a particular interest in the literature from this country, with a large number of releases over a short period of time. Macmillan did not limit its activity to European languages. It also promoted a

⁴⁰ This writer scored three different books in translation in three years (1964-66).

⁴¹ Ramsden worked for the groundbreaking series of "Foreign Children's Stories" for the University of London Press, with successful translations of Leif Hamre's series of Norwegian flying stories in the 1960s (also discussed in Lathey, 2010: 146).

⁴² This translator worked mainly on Swedish, and his works were advertised in 1975 by Delacorte-Seymour Lawrence for *Julia's House* by Maria Gripe, but also by Viking-Puffin in 1985 with another book by Lindgren, *Mischievous Meg*.

⁴³ Gianni Rodari and James Krüss knew each other. In a letter to Giuseppe Ponchiroli (editor at Einaudi publishing house in Italy) of 1967, Rodari explicitly asked to send to Mr. James Krüss the books *Libro delle filastrocche* and *La torta in cielo* for translation in German (Rodari, 2008: 73).

⁴⁴ Bell is one of the most influential translators from German and French in children's books. Her experience as reviewer and translator paved the way for the acknowledgement of the processes underlying the rewriting of foreign books in the English language, and of the status of the translator in the field of children's literature.

number of Russian writers and the genre of the folklore fable through Krylov, Leo Tolstoj, and Afanasjev⁴⁵ translated by Guy Daniels and Thomas P. Whitney.

Abelard-Schuman advertised mainly in 1964 and 1965 (no records were found in *The Horn Book* for 1966) with translated books from German and French. This publishing house can be considered one of the convergence points between the US and the UK, since it employed translators active in both countries, and advertised in key magazines for both the lay public and for those interested in children's literature. In the US in 1964 it published Otfried Preussler's *Thomas Scarecrow*, a year before his best-selling book *The Robber Hotzenplotz*, both translated from German by Anthea Bell and distributed in the UK and the US⁴⁶. So far, Preussler was a much sought-after writer from the German children's book area given that he was published by both Macmillan and Abelard-Schuman in the same country. The only point in common between these two publishing houses was Anthea Bell, who given her status as prolific and competent translator from German, could afford to work as a free-lancer for different houses.

In Figure 3 Coward is the only publishing house that included Italian writers for children in its catalogue. In 1965 there was Renée Reggiani⁴⁷ with *Five Children and a*

⁴⁵ Aleksandr Afanasjev was one of the most important folklorists of the 20th century, and his stories were also translated into Italian, in 1953 with Einaudi publishing house, the one with which Gianni Rodari was to publish the majority of his books in Italy.

⁴⁶ *The Robber Hotzenplotz* was published in 1964 in the UK, marking a resurgence of "the Romantic fairy-tale tradition in German fiction" (Lathey, 2010: 148) that eventually reached the English-speaking audience overseas.

⁴⁷ Reggiani exploration of children's literature lasted only few years (until the end of the 1960s), and three of her books for a young public were successful in the Italian market at the time of publishing. The most interesting aspect of her writing is the clash of culture between the north and south of Italy, with particular emphasis on the consequences of industrialization in Italy. She won the European Prize "Città di Caorle – Università di Padova" in 1968 (also Rodari was shortlisted for this prize, as mentioned on one of the book jackets of the English translation of *Telephone Tales* in 1965), and other prizes for her adult writing. Her impact on the Italian market for children is summed up in a brief paragraph by Boero and De Luca (2012: 268). The book for Coward had already been printed for Collins in 1963 with the title *The Adventures of Five Children and a Dog*, translated by Antonia Neville. This makes Reggiani one of the few Italian authors for children who had a single book translated twice. Reggiani is linked to Rodari in translation because her book *The Sun Train* was translated by Patrick Creagh (who translated the majority of Rodari's books) and published with Harrap in 1967.

Dog, translated by Mary Lambert and Anne Chisholm. This translation came only two years after the British English translation by Antonia Nevill for Collins, thus providing another example of convergence between US and UK in terms of choice of successful authors for translation.

The survey from *The Horn Book* highlighted the presence of other publishing houses that promoted Italian authors in this period. Giuseppe Fanciulli⁴⁸ with his *The Little Blue Man* published by Houghton Mifflin in 1964 (a re-edition of the 1926 version translated by May McDaniel Sweet) and Bruno Munari with *A Flower with Love* in 1975 translated by Patricia Tracy Lowe for Crowell publishing house. Munari⁴⁹ was an important designer and illustrator in Italy who also worked side by side with Gianni Rodari throughout his entire narrative production, illustrating his stories and novels. Their fame in the 1960s in Italy was beginning to get a foothold as they won local awards, necessary to spread their name abroad and be selected for translation in the US and the UK.

The production context presented for the period between 1960 and 1980 in the US shows an active market where several publishing houses took their chance in

⁴⁸ Giuseppe Fanciulli (1881-1951) is a key writer and critic in the field of Italian children's literature. He began his career in 1906 with "Giornalino della Domenica", a magazine for children, to become its director in 1920. He was also a translator of classics from all over the world, such as *Gargantua* by Rabelais but also *Gulliver's Travels* by Swift. He adhered to Fascism and supported its propaganda over the twenty years of domination in Italy, publishing books openly inspired by the Fascist ideology. Fanciulli's works for children remain nonetheless an interesting document of Italy between the two wars, and a critical appraisal of his writings is in Boero and De Luca (2012: 183-187).

⁴⁹ Bruno Munari (1907-1998) worked in the field of children's literature with stories and innovative illustrations. With Einaudi publishing house, apart from collaborating with Gianni Rodari with whom he shared a "playful sense of humor, both in text and illustration" (*Children's Literature Review*, 1985: 121), he also founded the book collection "Tantibambini", which involved some of the most groundbreaking talents in the field of children's literature such as Toti Scialoja and Francesco Testa. This collection is hinted at by Ann K. Beneduce, who defines Munari's books as "innovative works of art, yet done so simply and boldly that children are instantly attracted to them." (quoted in Marcus, 1983-84: 51). In recent times the website of Bruno Munari Association <http://www.brunomunari.it/> is dedicated to the promotion of the creative thinking process at the basis of Munari's work around Italian schools. Munari was particularly famous in the US as his books went out of print in Italy but were reissued in six American editions in 1970 and 1980. In 1960 Munari designed an alphabet book specifically for American children.

translating books for children, sometimes targeting single well-known writers to ensure a profit from sales. For example, some houses specialised in Swedish and Norwegian authors (Lothrop, Delacorte-Seymour Lawrence) or made use of the everlasting success of the Brothers Grimm and Hans Christian Andersen to propose selected stories through different translations (e.g. Scribner). The five most active publishing houses listed above dictated the trend in the choice of source languages (especially German, French and Swedish), with authors and translators that crossed the Atlantic to link British readers with the American public.

1.1.3 Building a Specialised Market for Children's Literature in the UK after World War II

Kimberley Reynolds and Nicholas Tucker (1998) in their study on the publishing environment of books for children in Britain since 1945 describes the situation after the second World War in the UK as a difficult moment for children's book publishing. According to her survey, few publishers were slowly emerging as specialised, and there were no specific periodical or newspaper to cover children's literature on a long-term basis. The situation was even more complicated because no organisation was created to coordinate the dissemination of children's literature or promote its quality in this unspecialised market. Contrary to the US, where the developing process in this field covered a longer time span with the emergence of awards also dedicated to translations for children, in the UK only from the 1950s did editors realise that in order to build up children's book lists there was the need for specialised staff appointed to work in the sector of books for children. Reynolds argues that the lack of professionals dedicated to children's literature only was based on an uncertain economic situation where "An initially debt-ridden post-war Britain had enough trouble financing its own children's literature, let alone buying in material or translations from abroad." (Reynolds & Tucker, 1998: 1).

Despite the difficult economic situation, the UK context of children's literature slowly developed from the 1950s to 1979 with emerging British writers such as C.S.Lewis, Roald Dahl, and Richard Adams (Pearson, 2013: 1). This wave of British best-selling authors and the special attention given to literature for children up to 1979 paved the way for the birth of a series dedicated explicitly to foreign authors in translation by one of the most prolific publishing houses of the post-war period in the UK. *Foreign Children Stories*⁵⁰ was a series designed by the University of London Press at the end of the 1950s, and among the authors selected was also the Italian writer Angela Latini⁵¹ with *Za the Truffle Boy* translated by Archibald Colquhoun in 1960.

Thanks to such initiatives by established publishing houses, translated literature for children began to gain the interest of the British public, with a peak of 5 per cent in the 1970s (O'Sullivan, 2005: 67). Such success probably derived from a growing number of supplements, critical books and specialised magazines throughout the 1960s. National newspapers focused their attention on children's literature such as, for example, the *Times Literary Supplement* with its Children's Book supplement to collect reviews, advertisements and articles in this field. Among critical books, Pearson considers Margery Fisher's *Intent Upon Reading* published in 1961 as a particularly influential source, going hand in hand with Fisher's magazine *Growing Point*. Other magazines were *Children's Book News* in 1965 and *Books for Your Children* in 1966, founded with the objective of disseminating the most interesting releases in the field of books for children. More specifically, in the first issue of *Books for your Children* was stated the intent of the magazine: to provide lists of "good books" for children through the mediation of adults, especially "parents, grandparents, aunts, uncles and all who want good books to give children they care for" (introduction to volume no. 4, 1969). The founders of the magazine, Anne and Barrie Wood declaredly followed the example

⁵⁰ The uniqueness of this series is indicated by the name itself, which sets it apart from supposed 'local children stories' from the UK.

⁵¹ Latini won the "Premio Firenze", thus fulfilling the requisites of a suitable author to be offered to the British public in translation.

of *The Horn Book* in the general outline of articles and reviews, though with a different public in mind that did not have to be specialised.

For the purpose of the present research the identification of the most translated authors and languages, as well as an indication of the most productive publishing houses that included foreign authors in translation was achieved through a manual survey of selected issues from the *TLS* (1959-61) and from *BFYC* (1969-70-74). The books that were actually translations proved particularly difficult to find, especially in magazines. Unlike *The Horn Book*, only in some cases was the translator mentioned, almost never was the language from which a specific book was translated indicated. Therefore the analysis of *The Horn Book* was helpful in that some authors were the same as in the UK, though sometimes with different translators. In general, it can be said that in the UK the tendency was to present books as originals and not as translations⁵², often by indicating in the advertisement whether a specific author won any special prize in children's literature⁵³.

From the analysis of the *TLS* and *BFYC* it emerged that the main languages for translation coincide with those in the US in the same period as advertised in *THB*, with the same number of Italian authors in translation as shown in Figure 4.

⁵² This was not the case where the foreignness of the authors was clearly indicated in the title of the book series (e.g. *Foreign Children Stories*).

⁵³ It was the case of Rodari, where the Hans Christian Andersen Award was mentioned in almost any advertisement on his works after 1970. A detailed analysis of the paratextual material is in Part 2, Chapter 3, section 3.1 for the UK.

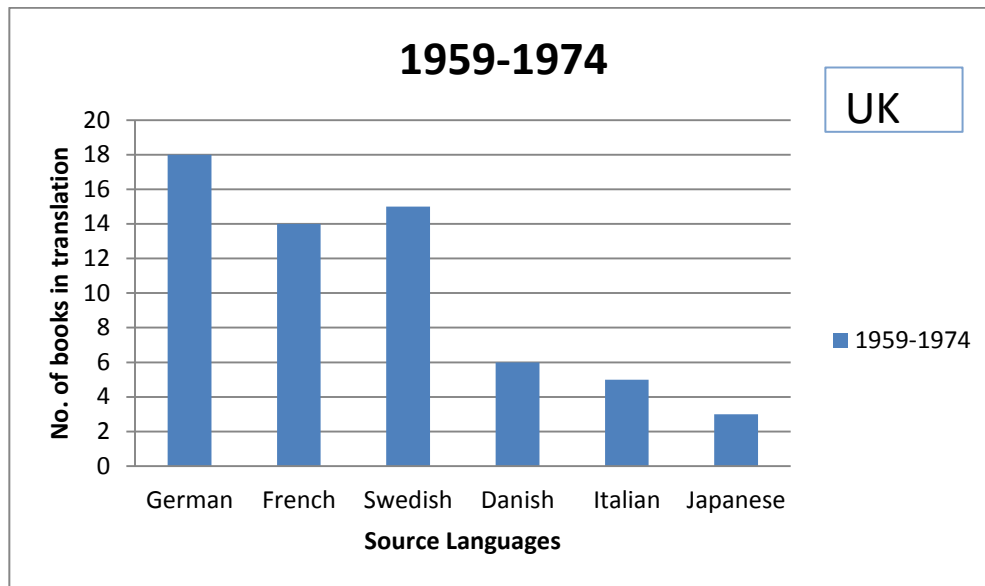


Figure 4. Languages translated into English in the UK (from the *TLS* and *BFYC* 1959-1974)

The pool of data analysed reported a total of 61 books in translation from 40 publishing houses, a fragmented market that supports the critical analysis of Reynolds about the scattered production of books for children in this country. The publishing houses that invested in translation the most were The Bodley Head, the University of London Press, Hamish Hamilton, Methuen, Oxford Children’s Books, Abelard-Schuman, Dent. Figure 5 below shows the total of books in translation advertised by these publishing houses only, with their preferred source languages for translation.

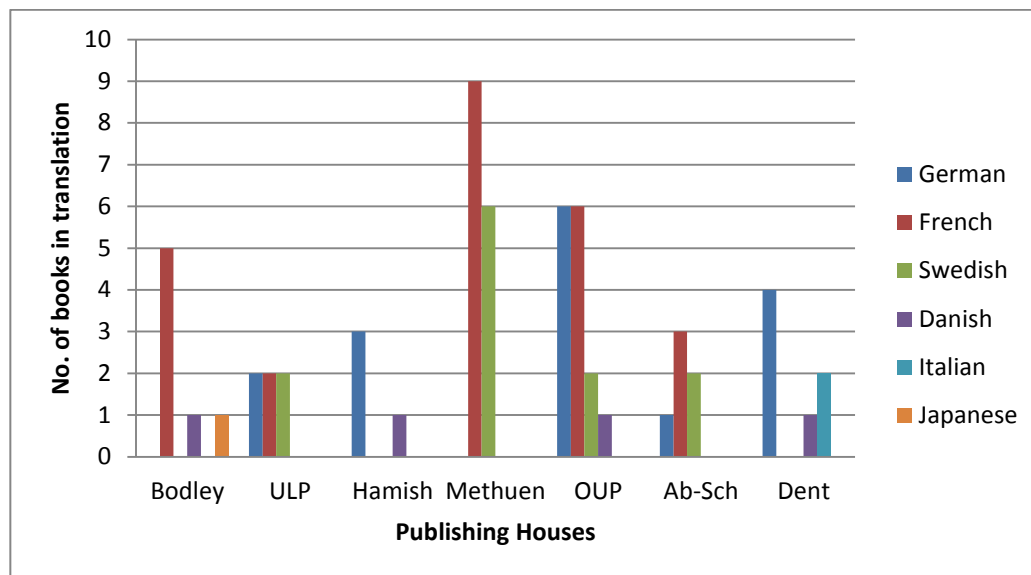


Figure 5. Most active publishing houses in the UK and their preferred source languages

The Bodley Head shows a preference for French authors. For example there are best-selling writers like Paul Berna in 1959 and 1960 translated by John Buchanan Brown⁵⁴, and also René Guillot⁵⁵ in 1960 translated by Gwen Marsh. In the issues from the *TLS* advertisements show an extended pool of translators which included Margaret Morgan and Marie Pons for the writer Veronique Day and Michel-Aimé Baudouy respectively, in 1961. The former, with the same book *Landslide!* translated by Morgan was to be distributed in the US in 1964; the second appeared on the American market in 1964 and 1965 with different translators, Fanny Louise Neago and Anne Carter. Translations from Japanese and Danish appeared in *BFYC*, respectively from Chihiro Iwasaki and Kaj Himmelstrup, the latter translated by K. French. The Bodley Head therefore invested in a leading group of French authors and a diversified pool of translators, in one case in common with the US; but also on a small portion of books translated from less known languages such as Danish and Japanese.

⁵⁴ He also translated books by Paul Berna distributed by Pantheon in the US in 1964-1965.

⁵⁵ The full series of books from this French author were advertised in *THB* in 1965, published by McGraw Hill Junior Books.

The University of London Press (ULP) focuses its production on German, French and Swedish. German authors include Lotte Stratilsauer with *The Children from the Hollatal*, Herta Von Gebhardt and *The Girl from Nowhere, Plum-Blossom and Kai Lin* by Hedwig Weiss-Sonnenburg. Not one of these authors was found in the survey of advertisements in *THB* in the US. On the contrary, Evelyn Ramsden was a translator shared with the US for Swedish authors. For ULP she diversified her source languages with translations from the Swedish of Harri Kullman *The Secret Journey* in 1960, but also from Norwegian with the best-selling author Aimee Sommerfelt and *The Road to Agra* in 1961. Sommerfelt became famous in the US a few years later, where Ramsden translated for Criterion publishing house *The White Bungalow* in 1964⁵⁶. French authors include Jeanne Loisy and *Don Tiburcio's Secret* translated by James Kirkup⁵⁷ in 1960, Paul Jacques Bonzon⁵⁸ and Léonce Bourliaguet. It is worth noticing that ULP also targeted peripheral languages in translation such as Dutch and Italian respectively. For the first, ULP's top author was Rutger Van del Loeff translated by Roy Edwards in three subsequent years (1959-61); for the second there was Pacifico Fiori⁵⁹ and *The Prairie Rebels* translated by H.E.Scott in 1961, showing an interest in a variety of authors mainly from European languages.

In the 1960s and 1970s Hamish Hamilton promoted books translated mainly from German, and the only other source language advertised was Danish with the classic stories by H.C.Andersen illustrated by Monika Laingruber. In 1971 *The Knitted Cat* by Antonella Bolliger-Savelli was translated by an unknown translator, but a comparison of advertisements from the *THB* and *BFYC* helped identify this person as Elizabeth Shub. The same book appeared on the US market in 1974 with the title *The Mouse and the Knitted Cat* with the indication of the translator (Elizabeth Shub), who also translated for

⁵⁶ Moreover, in 1966 Sommerfelt was translated into English by Patricia Crampton with *My Name is Pablo*, once again for Criterion books in the US.

⁵⁷ He was to win in 1968 the Batchelder Award for his translation of *The Little Man* by Kastner in 1966.

⁵⁸ This writer was also published by Heinemann in the UK still in 1960, but it was the only translation advertised by this publishing house for the whole period analysed in the present survey.

⁵⁹ Fiori won the renowned *Premio Castello* in Italy in 1956.

Hamish Hamilton a classic by the Brothers Grimm, *About Wise Men and Simpletons*, in 1972.

Methuen is the publishing house that among all the others prefers French as source language, the other being Swedish. It was the first who introduced the adventures of *Tintin* by the Belgian author Hergé in English translation in 1958 (from the original French), and the series became a bestseller as evidenced by an insistent advertising programme throughout the 1960s. Interestingly, in the case of Hergé his two translators were mentioned in the advertisements in the *TLS* (Michael Turner and Leslie Lonsdale-Cooper for *Prisoners of the Sun* published in 1969⁶⁰), but for the majority of translated books advertised in *BFYC* no indication of the translators appeared. Moreover, Methuen published only well-known authors, for example René Guillot's *Riders of the Wind* in 1960⁶¹ and *The Fantastic Brother* a year later from the French, or Laurent de Brunhoff's *Babar's Castle* in 1972. Astrid Lindgren was translated from Swedish with 6 books in the period analysed (1960-1980), including the adventures of the Bullerby children in 1958. In this case the translator, Jerry Bothmer, appeared only in the advertisement for the *TLS*. This different approach to by the two magazines may account for the actual invisibility of translators and the tendency to welcome the books mentioned as original in the receiving context especially when advertised in *BFYC*. According to the results of the survey, Methuen is also the most prolific publishing house in terms of translated books, though it must be noted that the majority belong to the comic series by Hergé.

Oxford University Press (OUP) on the other hand is the most varied in terms of languages. These range from German and French (with the same amount of books advertised), to Swedish and finally Danish. The peak of translations advertised was reached in 1959. From German there was Hans Baumann with two books translated in 1959 and three in 1961, all translated by Katharine Potts; but also the already mentioned Antonella Bolliger-Savelli in 1977 (no translator mentioned, as typical of advertisements

⁶⁰ In 1975 the book was going to be published in the US with Little-Brown publishing company.

⁶¹ To be published in the US in 1961 by Rand McNally, with illustrations by Richard Kennedy.

in *BFYC*). Among French authors appeared the bestselling writer René Guillot – in common with Methuen – with three books in 1959 and two in 1961, three of which translated by Gwen Marsh. This author was actually translated by other two translators, possibly an indication of the success of his books in the British context if OUP employed such a rich pool of professionals to distribute his works. From Danish the everlasting Hans Christian Andersen and *Hans Andersen's Fairy Tales* translated by L.W. Kingsland in 1959 was to be republished with Methuen in 1981, thus showing a constant exchange of translated books between the two publishing houses. OUP distributed probably the most famous book by Astrid Lindgren, *Pippi Longstocking*, and the other author from the same source language was Ulf Malmgren with *When the Leaves Begin to Fall* (1979) translated by Joan Tate who is a specialist translator from Swedish who worked with different publishing houses between the US and the UK.

Like ULP, the source languages translated by Abelard-Schuman are German, French and Swedish. The preferred language is French, and the most famous authors include Goscinny's *Nicolas and the Gang at School* translated by Anthea Bell in 1977, and Léonce Bourliaguet. Bourliaguet changed publisher from the ULP to Abelard-Schuman (suggesting a close exchange of authors between these two publishing houses) and her book *The Giant Who Drank from His Shoe* was released in 1974 translated by John Buchanan Brown⁶². Abelard-Schuman advertised two books by Karin Anckarsvärd with Bonifacius the dragon as protagonist, translated by M.C. Anckarsvärd in the 1960s. This author was also published in the US later on in 1966 by Harcourt Brace & World, but in the UK advertisements from *BFYC* no translator was mentioned and it cannot be concluded that the same translator was employed for this writer. Abelard also seized the opportunity at the beginning of the 1970s to promote another Swedish author, Maria Gripe⁶³, translated by Sheila La Farge. She was to win the Hans Christian Andersen Prize in 1974. From German the top writer was the already mentioned Otfried Preussler

⁶² He also worked for The Bodley Head translating the books by Paul Berna.

⁶³ This author was also distributed by Chatto and Windus in 1969 with *Pappa Pellerin's Daughter*.

with *The Further Adventures of the Robber Hotzenplotz* in 1971. Like in other advertisements from *BFYC*, no translator was indicated and only through further research on the British Library online archive it was possible to retrieve the name: Anthea Bell. She was to appear as translator for other established foreign writers at the end of the 1970s in *BFYC*, therefore it is possible that specific translators (namely the most productive) eventually gained their rightful place next to their original authors.

Dent advertised massively on *BFYC* in the 1970s, and its most important author was Paul Biegel (translated from German) with ten books published over a decade. He used to work in close collaboration with his translators, who include Gillian Hume and Patricia Crampton. Dent published several Italian writers and illustrators such as Emanuele Luzzati's picture book *The Travels of Marco Polo* but also the collection of Italian tales collected and rewritten by Italo Calvino *Italian Folk Tales*, illustrated by Luzzati and translated by Sylvia Mulcahey.

Other publishing houses advertised the authors that most appealed to the public at the time, without differentiating their offer of translations as the houses described above did. It is the case of the publisher Michael Joseph with the books by Edith Unnerstad *The Spettekake Holiday*⁶⁴ (1959) and *A Journey to England* (1961) both translated by Lillian Seaton; also Ernest Benn disseminated a large quantity of *Moomin* books by Tove Jansson between 1959 and 1961, about seven, but the advertisements never indicated the translator. Cape advertised in 1959 Erich Kästner and his *Emil and the Detectives*⁶⁵, Brockhampton Press in the 1970s flooded the market with the translations by Anthea Bell and Derek Hockridge of *Asterix* adventures which were also distributed in the US by William Morrow. Japanese authors distributed in the UK were all advertised in 1973 by the Bodley Head, Macdonald, and Evans: Chihiro Iwasaki,

⁶⁴ This book was republished with Knight Books in 1975.

⁶⁵ The translations of this book into English have been diffusely discussed in Lathey (2010). The first was distributed in the US in 1930 translated by May Masee, another pioneer of children's book publishing at the time. In the UK the first translation was by Margaret Goldsmith in 1931 in a period when "the cultural climate does appear to have been particularly open to German books." (Lathey, 2010: 138)

Chizuko Kuratomi, and Yutaka Sugita were much celebrated for their mastery in illustrating stories for children. In these years, Japan was renowned in the English-speaking context of translations for children for its range of illustrated books, showing the narrow focus adopted by publishers who did not promote other genres for children from this country.

Concluding remarks on translated books for children in the UK indicate that the trends identified by Reynolds et al. and Pearson find support in the survey of advertisements in the *TLS* and *BFYC*. More specifically, the UK market of translations for children began to grow only after the Second World War, with the major publishing houses that had to establish specific departments for the selection, translation and promotion of books. The group of initiators also include the channel of critics and magazines, inspired (like *BFYC*) by the American example of dedicated magazines for children's literature. The range of languages is slightly different from that of the US in the same period (only Danish was translated more than in the US), and the number of books in translation was lower and less diversified in terms of authors. It should be noted that a constant exchange between publishing houses within the UK, and with the US, contributed to the success of several writers from the same three most translated European languages: French, German and Swedish.

1.2 Keeping Translations Afloat between 1980 and 1995

The period that followed the burst of translated books for a young audience in the US and the UK was characterised by political and economic difficulties that had a negative impact on the publishing market. Thanks to experienced editors such as Marni Hodgkin, it is possible to define the main problems that surrounded publishing for children in this period. First of all, she mentioned that the literary system where children's literature is situated is indeed marginal:

I think the area of children's books is by far the most interesting in publishing, and it astonishes me that it is still held in such disesteem by the world at large. The fact

that most people, if they consider children's books at all, do not consider them 'real books', nor their authors 'real writers', nor their editors 'real editors', has caused us to stake out a magic circle within which arcane mysteries are performed. (Hodgkin, 1985: 44)

If we consider the impetus given to books for a young audience in the second half of the 20th century especially in the US as shown in the previous chapter, "the world at large" does not seem to be an accurate statement. Indeed, Hodgkin's critical point of view recognised the same "magic circle" suggested by Batchelder with the "one-publisher-to-one-publisher" relationship (Batchelder, 1966: 36) in the dissemination of books to be translated, a circle that included reliable agents and long-standing relations with specific publishing houses. Hodgkin described the pivotal role of editor/publisher (see Figure 1) as a particularly intense job: "A children's editor must of necessity be [...] concerned not only with the written word, but with illustration, layout, jacket design, blurb-writing, copy-editing, the lot." (1985: 47) From this description, the editor controls the whole book project, which must appeal also to the public of adult readers who market the book and eventually buy it, a group that includes salesmen, booksellers, librarians, teachers and parents. On a more negative tone, Hodgkin summarized the reasons that made her retire from her job, an indication of the constant difficulties that marked the context of children's literature in translation. One is related to the fact that tastes in literature change over time, and stories tend to follow social trends to please the mass public often resulting in poor quality productions. The other is directly connected to a growing tendency that began in the late 1970s: merging book companies, often taken over by businessmen that are not editors, whose foremost interest are sales figures. Therefore it became increasingly difficult to risk any investment on unknown authors or experimental books: "[...] when books are marketed like soap, each one, we are told, must stand on its own two feet." (Hodgkin, 1985: 59). Hodgkin's point of view as a professional in the field drew a gloomy picture of the publishing market for children in

this period in the US and the UK, especially for the marginal market of translated literature.

Immediately after the successful period between 1960 and 1980, one of the most urgent problems that publishers had to face in the field of book production between 1981 and 1995 was a drop in funding, consequent to political tensions from one side of the ocean to the other. In order to survive, many publishing houses that flourished in the period 1960-1980 had to merge under the umbrella of bigger publishing companies, or to concentrate their sales on books that ensured profits (e.g. picture books), or join co-publishing projects. Second of all, the massive production of books in the previous period resulted in a saturation of the market, and finding books that appealed to the general public became even more difficult. With such premises, the impulse to publishing eventually came from grassroots movements such as parents and teachers. In this period, they became the initiators that helped children's literature survive and improve, together with specialized book fairs that attracted publishers from all over the world.

The importance of book fairs as exchange field for professionals had already been recognised by Mildred Batchelder (1988). She mentioned annual European book fairs that attracted several American publishers to the continent's book lists in order to obtain translation rights. Among the most important, the Frankfurt book fair (*Frankfurter Buchmesse*) takes place in autumn and a section is dedicated to children's books in particular. Its history is long, with an established reputation that strengthened when it rose from the ashes of World War II in 1949 to start over a new history of book sharing among cultures.

The Frankfurt book fair deals with books in general. A fair specifically dedicated to children's literature debuted in 1963, thanks to the growing interest in children's literature in Italy. The Bologna Children's Book is dedicated in particular to

professionals in the field⁶⁶ and promotes a series of initiatives that involve illustrators for children, authors, and translators. The official webpage for the Fair includes a whole section that provides a list of translators for children from all over the world in all languages, a repository particularly useful for publishers who need to rely on translators with a long experience in the field of children's literature. This list is linked to the *Index Translationum* of UNESCO⁶⁷, which promotes the network of professionals that participated in the Fair throughout the years. From the number of participants in the Bologna Fair over the 1980s it is possible to define a general trend of publishers and countries active in the field of children's literature. In 1981 the figures reported in *Bookbird* magazine gathered 790 publishers from 58 countries, in 1985 a total of 1,036 publishers, of which 907 were foreign and the remaining 129 Italian; 1,700 visitors from abroad on 18,200 overall. The growing success of this fair is outlined by the organizing committee: here specialized publishers have the chance buy and sell copyrights, build connections with other professionals around the world, and identify prospective best-selling authors to distribute in different countries. Co-publishing as a means to save on book production became particularly popular in the 1980s, for picture books in particular:

International co-printing of picture books is a widespread practice in contemporary publishing. Often when picture books are co-published and co-edited, all of the illustrations are printed in one country, distributed to publishers in other countries, and then in each country the translated text is inserted. This is done primarily to save money. (Cianciolo, 1984: 7)

⁶⁶ The official website of the Fair mentions “editori, autori, illustratori, traduttori, agenti letterari, business developer, licensor e licensee, packager, stampatori, distributori, librai, bibliotecari, insegnanti, fornitori di servizi editoriali.” (editors, authors, illustrators, translators, literary agents, business developers, licensors and licensees, packagers, printing responsible, distributors, booksellers, librarians, teachers, editorial service providers. [my translation]) A detailed description of the aims of the Fair is available here: <http://www.bookfair.bolognafiere.it/la-fiera/895.html> (last access 25/02/2015)

⁶⁷ Available at <http://www.unesco.org/xtrans/bsform.aspx>

Perspectives for children's literature in translation then seemed to confirm the general trends identified by Hodgkin, with a production mainly focused on marketable products and efficient sales in order to keep publishing houses afloat in the difficult economic and political period from 1981 to 1995.

Translation prizes continued to be inaugurated to maintain translation alive, but not necessarily in the field of children's literature only. It is worth mentioning few of them to understand which languages were more diffused in translation, but also because among the purposes of the present research there is the objective to discover the professional background of the translators of Gianni Rodari, including the prizes they won in translation. These prizes were created under the aegis of the *Society of Authors*⁶⁸, which promoted translations into English from a variety of languages including Arabic, modern Greek, and also Italian. For the latter, the John Florio Prize awarded £ 2,000 to the winning translator, but unlike the children's literature prizes described in section 1.1.1 of the present research, here there is little information online about selection criteria. Among the translators who won the prize there were Patrick Creagh (winner in 1972 and 1990) and Isabel Quigly⁶⁹ (1967), both active in the field of translated children's literature from Italian in the 1960s and the 1970s. The first translated the majority of books by Gianni Rodari in the UK before turning to adult literature⁷⁰; the second translated a book by Roberto Piumini in 1993 *Mattie and Grandpa* positively accepted by the English speaking public⁷¹, before specializing in translation for an adult public.

⁶⁸ Its website provides an overview of the main prizes for translation into English from different languages: <http://www.societyofauthors.org/translation-prizes> (last access 28/02/2015)

⁶⁹ She is an expert translator for Italian, and had already translated a children's book for the Bodley Head in 1967, *The Etruscan Leopards* by Giuliana Boldrini, which was to be distributed in the US with Pantheon Books a year later.

⁷⁰ Other Italian authors translated by Creagh include Gesualdo Bufalino, Allen Ginsberg, Italo Calvino, Gianrico Carofiglio.

⁷¹ This translation inspired a full article dedicated to Piumini by Maria Pia Alignani in *Signal* (1994), where she presented in more detail the production (and importance) of this author in the Italian context of children's literature.

In 1981 the Astrid Lindgren Prize⁷² was inaugurated, specifically dedicated to children's literature, given "either for a single translation of outstanding quality or for the entire body of work of a translator of books written for children or young people"⁷³. The distinction between a single translation and an entire body of work is important because - especially in the second case - it recognised the long-lasting experience of translators who specialized in the translation of children's literature and promoted a variety of languages and cultures. From the list of winners up to 2014 the source languages from which translators produced their translations are not always mentioned, but the majority of exchanges occurred between languages in Europe, mainly Swedish, Danish and Finnish. Among the winners of this prize there are two of the most renowned translators of books for children interviewed by Lathey (2010): Anthea Bell and Patricia Crampton, both well-versed in translations from German, French, Dutch and Swedish, collaborated with publishing houses in the UK and the US throughout the whole period analysed in the present research (1960 to 2011).

1.2.1 Isolating the American Society

The article by Connie C. Epstein *Children's Book Publishing in the USA* (1996) highlighted from the point of view of the publisher the main developments in this literary field that were to be confirmed by other sources dealing with the same topic and period. The long wave of the dissemination of books for children in the US after 1945, followed by another positive trend in 1963 with 2,300 titles on the market began to retire. Epstein reported that "the money to support the legislation had begun to dry up and in the decade of the 1970s the boom of the Great Society turned into a bust." (Epstein, 1996:475) The aftermath of this lack of funds did not spare translated literature for children, "a specific casualty" in Epstein's words. The drop in sales recorded by

⁷² The prize is supported by the Astrid Lindgren Fund created by a donation of the author herself, and is awarded by the Fédération Internationale des Traducteurs.

⁷³ Official website: <http://www.fit-ift.org/?p=224> (last access 28/02/2015).

some editors from 1973 onwards invested mainly translated novels that had a clear foreign culture setting. The growing isolationism of the US followed the political turmoil that led to the Vietnam War and its aftermath: “[...] Americans were now more interested in erasing the cultural differences found within the country than learning about them” (Epstein, 1996: 475). The general overview by Epstein points to a specific phenomenon of this historical period: the rise of specialised bookstores for children. If it is true that budgets to support libraries were cut, and publishers could not risk investments in innovative foreign books, then the only channel left open to the public was the chain of bookstores. Eventually, in 1985 the Association of Booksellers for Children was formed, thus expanding the circle of initiators in the field of children’s literature to include the bookseller together with the editor of juvenile fiction and the children’s librarian. Among the publishing houses that consolidated their businesses over this decade were Penguin, William Morrow, Harcourt and Putnam. Other houses grouped under the control of British, German, and French corporations which expanded their sales overseas.

The upsurge of bookstores in the US brought about a new trend in children’s literature that transformed books in commodities. Betsy Hearne in an article for *Signal* journal in 1982 stated that “the lack of federal funds for school programmes and the drop in the number of school-age children [...] has meant the closing of schools and school libraries” (1982: 38), resulting in a shift in the public of potential purchasers from libraries and librarians to bookstores and parents. In order to lure this new public into purchase, a “different product with a very different kind of appeal” was introduced, for example toy books and gadgets. The commodification of children’s literature that began in this period was to develop into the so called *kiddie lite*, exemplified by abridged texts and cinematic adaptations from the end of the 20th century onwards. The term was used by Jan Susina (1993) with a negative connotation. He reported that independent bookstores almost doubled from 1985 to 1992 on the basis of data provided by *Book Industry Trends*: this source reported a “76 percent growth of children’s book stores”

(Susina, 1993: vii), with the tendency to transform children's literature in a commodity lacking in quality and long-term sales.

Lisa Rowe Fraustino (2004) took on from Epstein's paper to update the information on children's book publishing in the US. From the data she presents, the US lead the group of the most productive countries in children's literature in the period between 1970 to 1990, followed in Europe by the UK, Germany, the Netherlands, Sweden, with Italy in 13th position after Austria. This list does not indicate the volume of translated books produced in this period, and to fill the gap it is necessary to turn to the longitudinal study carried out by White and Cox in 2004. Their study reported on translations published in the US between 1990 and 2000, confirming the tendency of publishers in this period to invest in picture books (54 per cent of the whole production of translated books for children). Their study provided a list of the most translated languages: German, French, Swedish, Japanese, and Italian in 6th position after Dutch.

Margaret McElderry and Anne Beneduce were among the most influential people who worked in the US to promote the dissemination of translated children's literature. On the one hand McElderry was particularly active in publishing multilingual books that included French, Italian, and Spanish, as the US was going through "a resurgence of dual language, or multiple language, books" (quoted in Marcus, 1994: 37). On the other hand Beneduce moved from one important publishing house to another⁷⁴, making her way in children's literature department when these were not yet part of the routine of publishing houses. In 1984, she discussed the difficulties of producing translations in the US with particular emphasis on the economic factor, with the problem of backlists for publishing houses. Given the economic crunch in the 1980s, Beneduce said that "a book has to make it in the first eighteen months or else go out of print" (quoted in Marcus, 1983-1984: 62). In a similar vein, William C. Morris interviewed by

⁷⁴ Among these, there are Philomel, World Publishing, Crowell, and Collins & World. Her first job in the field of children's literature came with Lippincott publishing, under Eunice Blake. While working there, she recalls they discovered the work of the Italian Nicola Simbari, and published a picture book called *Gennarino*.

Marcus (1995) complained about a change in the market for children that led to investments on established authors that ensure a profit. According to his experience as editor, very few publishers were willing to take risks on new writers and the tendency was to concentrate sales on reprints of famous authors. In 1982, the inventory turnover time proved deadly for books that did not sell well, and in order to revamp the interest in backlists some publishing houses launched series of books with a new jacket design.

The sharp drop in the production of translated books for children in the US is evident in the magazine analysis carried out on *THB* in 1984-85-86 and 1994-95 issues (Figure 6).

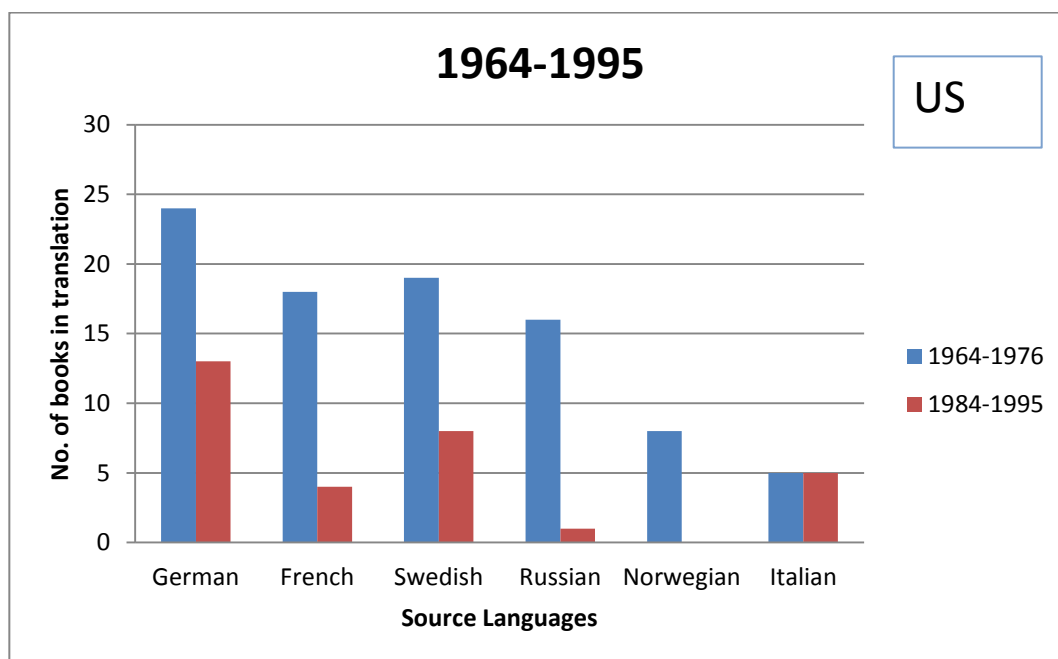


Figure 6. Most translated languages as advertised in *The Horn Book* (1964-1976; 1984-1995)

The statistics seem to confirm the conclusions by White and Cox (2004) previously mentioned, with German as the most translated language for this period. Figure 6 is based on a total of 31 books advertised in *THB* (compared to the 90 of the previous period), divided among 28 publishing houses. This means that an average of one book per house was advertised, showing once again a dispersive market for translations which included small publishing houses destined to disappear in the following years.

Compared to the previous period, only one novel was translated from Russian and Norwegian authors practically disappeared in the years covered by this survey, whereas for Italian the graph suggests that it remained on the same number of translations of the period 1964-1976. The books advertised between 1984 and 1995 were not new authors, but a series of retranslations or reprints of Collodi's *Pinocchio* in various editions⁷⁵, and a reprint of Giuseppe Fanciulli's *The Little Blue Man*. This result supports the comment by Morris about the focus on renowned authors that ensured a profit, possibly through retranslations or reissues of past editions.

The limited number of books advertised, combined with almost the same number of publishing houses, is reflected in the number of books advertised by the most productive publishing houses detected in the survey. These are fewer than in the previous period: Harper, Viking/Puffin, and Farrar. Figure 7 shows their preferred source languages on a total of eight books in translation overall.

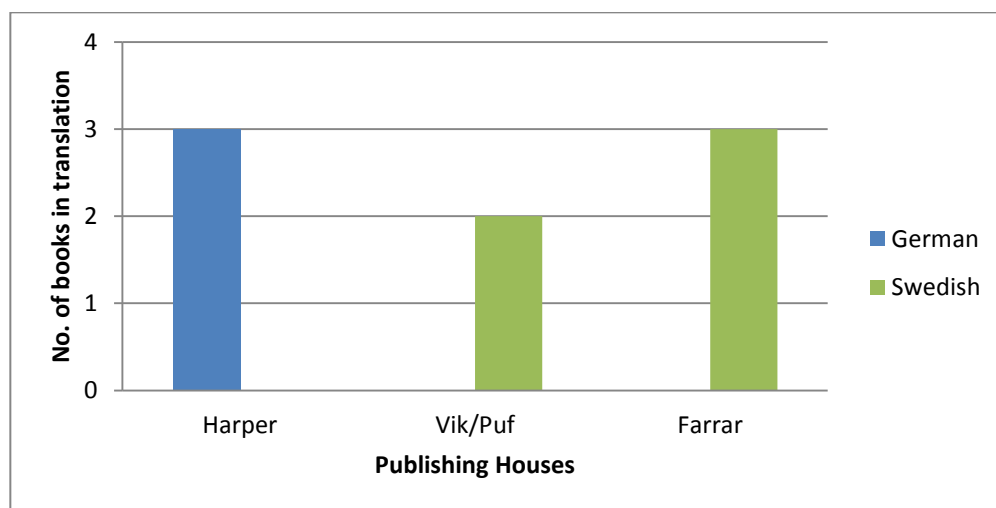


Figure 7. Most active publishing houses in the US and their preferred source languages

⁷⁵ In 1983 *The Adventures of Pinocchio: Tale of a Puppet* translated by M.L.Rosenthal published by Lothrop; in 1985 Schocken published *The Pinocchio of C. Collodi* translated by James T. Teahan (with extensive annotations by the translators); in 1986 Holt published *The Adventures of Pinocchio* translated by Francis Wainwright, and the University of California Press published *Le avventure di Pinocchio/The Adventures of Pinocchio* translated with an introduction and notes by Nicolas J. Perrella (bilingual volume).

Harper focused its production on German, with the new author Irina Korschunow translated by James Skofield. In 1984 it advertised *The Foundling Fox* and in 1986 *Adam Draws Himself a Dragon*. The only other book in German is *Dear Mili* by Wilhelm Grimm in 1995, translated by Ralph Manheim and illustrated by the famous American illustrator Maurice Sendak, probably a marketing strategy to sell the best-selling couple Grimm-Sendak to the lay public.

The tendency to concentrate publishing efforts on best-selling authors is evident with Viking/Puffin⁷⁶, which advertised two books by Astrid Lindgren. In 1984 the first edition of *Ronia the Robber's Daughter* (no translator mentioned), and in 1985 *Mischievous Meg* translated from Swedish by Gerry Bothmer.

Like Viking/Puffin, Farrar advertised mainly Swedish authors, especially between 1994 and 1995. Olof and Lena Landström invented the stories of Will, translated by Elisabeth Dyssegaard (*Will gets a haircut; Will goes to the post office*), the only new Swedish authors advertised by this house. In 1994 a backlist title was reissued, another classic: Tove Jansson and *Moominpappa at Sea* translated by Kingsley Hart first published under Walck in 1967.

From the results of the survey for the period between 1986 and 1995 the array of publishing houses that advertised translated novels is very limited, but general market trends can be outlined. First of all, publishing houses were more dependent on the requests of the public of parents and teachers, the real driving force in the field at the time (Hearne, 1982). Publishers' efforts also concentrated more on bestselling authors, a tendency that led to an even more restricted group of source languages with the usual German and Swedish as leaders. Minor languages included Italian, Russian, Polish and Hebrew, often with only one book advertised per language and a preference for new translations of the same book or reissues of backlist books to eliminate remainders from their inventory.

⁷⁶ The Penguin Group took over Viking company in 1975, therefore Puffin is a parent company of Viking as they are both owned by the same umbrella corporation.

1.2.2 A Problematic Turn in the UK Market for Children

The 1984 issue of *Children's Books in Print* by Whitaker provides an introduction that indicates about 22,000 titles⁷⁷ available in the UK on that year, including translations. Interestingly, the 1985 edition of *Children's Books in Print* recorded a rise in publications with 23,000 in-print titles, a figure destined to grow in 1986 with 25,000 titles on the list.

Despite the positive trend recorded by Whitaker for the UK, Pearson argued that “children’s literature suffered a decline in the 1980s and early 1990s” (2013: 7) caused by a lack of funding, fast-growing chain bookstores, the difficulty of librarians to mediate for the public after the successful period between the 1960s and 1970s, but also by new typologies of books for children that were to transform them in active consumers. The tendency was to make children grow up faster and become independent readers at an earlier stage than before, a fact that was to impact on the time spent by children and parents together when sharing their reading experience.

The key issues in the UK for children’s literature from 1981 to 1995 are summarised in an article by Klaus Flugge⁷⁸ published in *Signal* (1994). He talks about his twenty-year long experience as publisher for children, foreseeing the future of translated books for children in the UK. He states that:

Over the last few years, however, the British children’s book market has changed. I feel the British have more or less turned their backs on foreign books for children and, to my regret, the number of translations I publish has diminished to one or two, in a list of at least forty titles a year. (Flugge, 1994: 209)

⁷⁷ This figure does not include “colouring books, doll dressing books, painting books, press out books, reading-schemes and the like, nor books priced at less than £ 0.15.” (*Children's Books in Print*, 1984: iii)

⁷⁸ Flugge managed Abelard-Schuman from 1961 to 1975, where he followed the production of *Tales Told by a Machine* by Gianni Rodari translated by Sue Newson Smith, illustrated by Fulvio Testa. Flugge then founded his own imprint in 1976, Andersen Press: <http://www.andersenpress.co.uk/> (last access 3/03/2015)

With Abelard-Schuman and Andersen Press, Flugge wanted to pursue the objective of publishing the best books available, regardless of their country of origin. As an attentive editor and businessman he pointed out a different state of the art than in the USA about book sharing between parents and children. Apparently, parents spend less and less time with their children reading a book and this situation resulted in publishers less willing to even promote picture books with long texts. Moreover, cuts in library spending and the lack of qualified librarians in this period led to the distribution of books that were “easily enjoyed and understood by children on their own”⁷⁹ (Flugge, 1994: 211) with a limited set of genres available. Flugge mentioned the overwhelming presence of British publishers at Bologna Fair, with their English-speaking authors basically providing funds through rights and co-edition sales that allowed publishing houses to promote foreign authors back in the UK. Flugge concludes his essay on a negative tone, recognising that “the number of translations I publish has diminished to one or two, in a list of at least forty titles a year” (1994: 209) with reference to the last decade of the 20th century.

Flugge never stopped promoting foreign books for children in translation, and his experience inspired the enterprise of the writer Aidan Chambers. Between 1986 and 1995, when translations for children into English in the UK were dangerously touching the bottom line, Chambers founded the Turton & Chambers publishing house in 1989 specifically dedicated to books in translation for children and young readers. With reference to Flugge’s publishing house, Chambers regrets that “out of 42 titles scheduled for 1993, Andersen Press will publish only one foreign novel this year” (2001: 116) which is indicative of the situation at the beginning of the 1990s for translations. This trend worsened at the beginning of the 21st century, and Turton & Chambers had to close because they could not sell enough to carry on with their business. Nevertheless, Chambers recognised the efforts from the part of teachers, librarians and politicians to

⁷⁹ The analysis on issues of BFYC seem to support this last trend because of the growing tendency from publishing houses to advertise books that children can approach on their own without the support of adult readers.

fight the isolationism of UK young readers with a curriculum requiring “that children be exposed to literature from other cultures” (2001: 119). He posited that publishers as mediators have the responsibility to make these books available to the public, and it is necessary to promote them through the channels available on the market including specialised magazines on children’s literature. Chambers himself used these channels to inaugurate the birth of Turton & Chambers, as in the 1989 issue of *BFYC* he included a large-size booklet with the first list of books published by the newly-formed publishing house. The list presented a large selection of Swedish authors followed by German and Dutch authors. The criteria for the selection were quality (“outstanding books”) from selected European countries (“major”, whatever this means) and award-winning authors (“honoured award winners”), the requirements that any foreign book needed to have in order to be picked for translation into English.

Towards the beginning of the 1990s Carl M. Tomlinson offered selected data related to translated children’s literature in the UK, which compared percentages to the trends of other countries in Europe and also in the US. From *Bookseller*, Tomlinson indicated that only 3 per cent of the total of children’s books published in the UK was translations, and statistics indicate a growth from 2.7 in 1991 to 4 per cent in 1995 in translated books for children (Tomlinson, 1998: 14). In the US the percentage shifts from less than 1 per cent in 1991 to 1.2 per cent in 1995. The contrast with European countries is strong: Italy, for example, revolved around 50 per cent of imported children’s literature, and Sweden – pioneer in the field – recorded around 60 per cent of foreign books in translation. These results are in line with the data collected in the survey of advertisements in the US for the present research in the period between 1984 and 1995, the results for the UK are presented below.

The survey on *BFYC* in 1979-80-85 and 1990-91-92 gathered very few books in translation in the UK, see Figure 8 below:

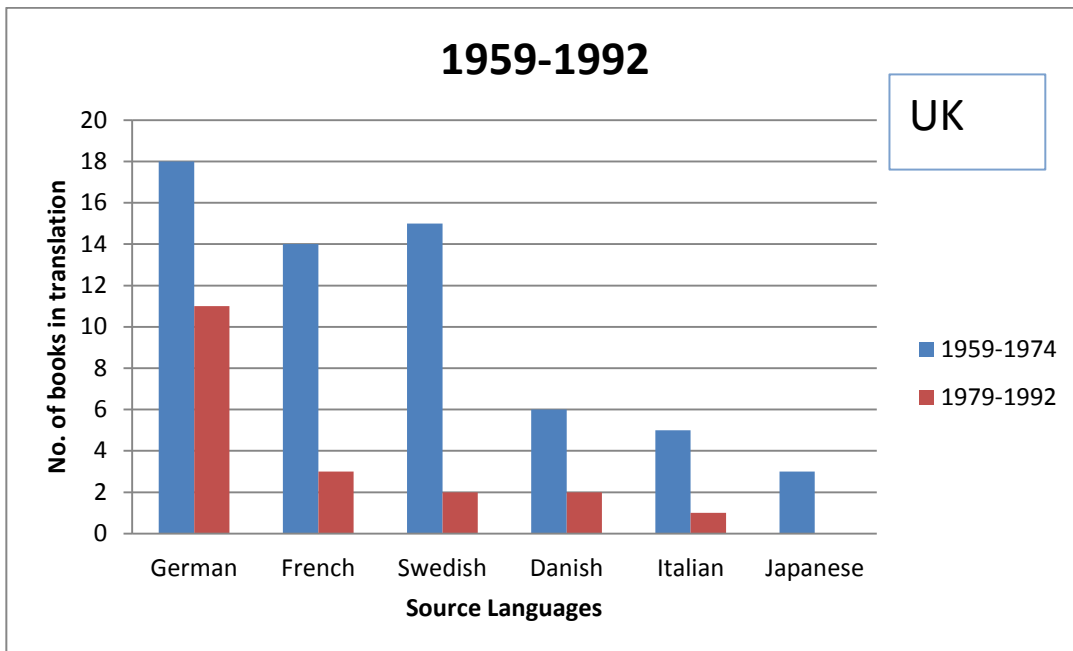


Figure 8. Most translated languages in the UK as advertised in *Books for Your Children* (1979-1992)

The number of books translated over the period analysed (1979-1992) is 19 against the 61 of the previous period. The total number of publishing houses that advertised translations in *BFYC* were only 16, with an average of 1 to 2 titles a year.

The most productive publishing houses were Methuen and Oxford, and their preferred source languages are shown in Figure 9:

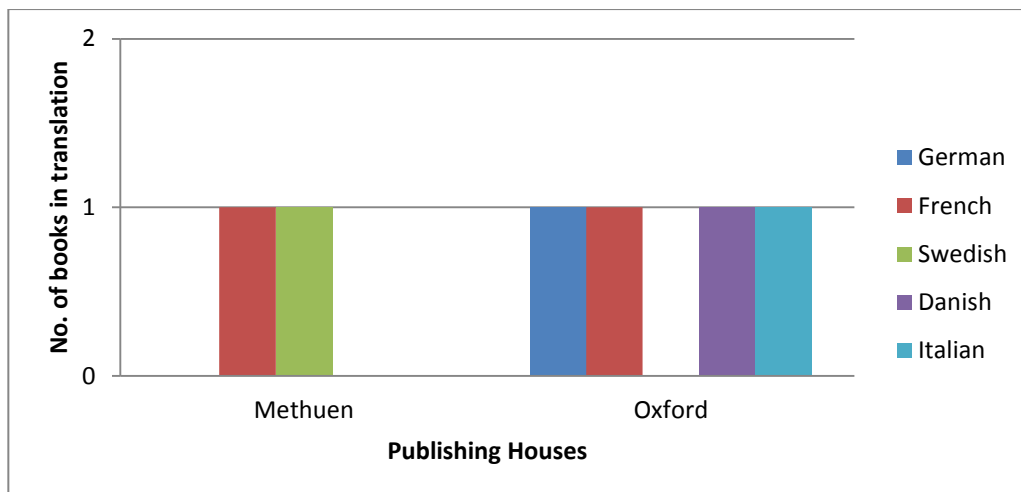


Figure 9. Most active publishing houses in the UK and their preferred source languages

Methuen Children's Books advertised classics such as Astrid Lindgren's *Mardie to the Rescue* in 1981 from Swedish and *Babar's Travels* from French in a large format edition in 1985, a reprint of the first edition in 1935. An interesting issue in the case of Methuen is the way the publishing house promotes classics as opposed to new authors. Famous authors (e.g. Lindgren or de Brunhoff) do not need any special introduction because it was taken for granted that the public already knew about them. In 1986 Methuen introduced a new author on the English market: Mauri Kunna from Finland. He is considered one of the most famous authors for children in Finland after Tove Jansson and to date his books have been translated in 32 languages⁸⁰. In the survey of 1986 his advertisement for *The Great Big Night-Time Book* is accompanied by a caption, which mentions that the book is about a Finnish Richard Scarry – a familiar reference for the British public – but more 'Americanised' and more funny. This is an example of the mediation that publishers practiced every time they wanted to promote new authors in the receiving culture, and the need to refer to local characters was necessary to help the public get an immediate idea of what the book was about.

Oxford Books for Children offered four books that included new translations, reissues of classics, and a new author from four languages. From German there was *Grimm's Fairy Tales* translated by Peter Carter in 1982, from Danish *Hans C. Andersen's Fairy Tales* translated by L.W.Kingsland⁸¹ in 1985. In 1993 among French novelists reappeared Jules Verne with *Adventures of the Rat Family* translated by Evelyn Copeland, and from Italian there was Carlo Picchio with *Freedom Fighter* translated by Isabel Quigly⁸² in 1980.

A language that was not included in the figures above was Dutch, which authors invaded the UK market for children with seven books advertised in the period under

⁸⁰ Kunna's official website lists of his books translated in other languages, with an indication of the publishing houses and the year, <http://maurikunnas.net/translations/?lang=en> (last access 1/03/2015)

⁸¹ One of the most productive translators from Danish, in the survey carried out for the purpose of this paper he appears 4 times, of which two with his translation of Andersen's Tales.

⁸² This translator was mentioned in section 1.2 of the present research as winner of the John Florio Prize for translations from Italian adult books.

analysis, also thanks to the efforts of Turton & Chambers publishing house. The majority of books were translated from German, whereas Japanese disappeared from the market of translated novels.

To sum up, the translation market in literature for children in the UK followed in the footsteps of the US market. The lack of funding in the field, the difficulties encountered by publishers in mediating for the receiving public, and bookstore chains on the rise resulted in a limited production of translations. The variety of languages indicated by the survey of advertisements for this period show a preference for the usual European languages (German above all), and the introduction of more Dutch authors thanks to the initiative of small publishing houses that went against the downward spiral of translations for children. Children's literature was transforming into a fruitful business, with children becoming the primary passive consumers of the so called 'kiddie lite'.

1.3 Translated books for children in the US and the UK between 1996 and 2011

Rowe Fraustino (2004) highlighted the general features in children's book publishing in the new millennium from a point of view that encompasses a spectrum including the trends of this field of literature in English-speaking countries at large. Publishing for children is a business. Rowe Fraustino recognised three factors that dominated the market: globalisation, a small number of huge conglomerates, Anglocentrism. On the periphery of the system of large bookstores, Rowe Fraustino noted an innovative force made of small presses that pursued "social and cultural change around the world through the publication and distribution of quality literature for young readers" (2004: 648). Their presence worked against the commodisation of children's literature much criticized by Jan Susina (see 1.2.1, about the commodisation of children's literature and the *kiddie lit(e)*) to focus on 'quality' and the dissemination of cultural difference. On the other hand, the aspect of globalization had already been touched upon earlier on in the present research with the co-production of picture books (in 1.2), and it was further

discussed from a scholarly point of view in the field of children's literature by Sandra Beckett (2009: 227) as

[...] a certain homogenization of literature that facilitates the crossing of borders. Literature has become more easily adaptable to all readers, languages, cultures, and, most notably, markets. The perceived erasure of cultural difference is alarming to many literary critics, who feel that national specificities are played down, if not absent altogether.

Beckett saw "homogenization" as a consequence of globalization, where best-selling authors and large publishers in the 21st century tend to follow market trends rather than originality and difference in literature.

Large conglomerates controlled the largest percentage of book production in this period not only in English-speaking countries but also in other countries such as Italy⁸³. Daniel Hade in *The Horn Book* (2002) singled out these conglomerates as the German Bertelsmann (which acquired Random House) and Rupert Murdoch's News Corporation (Harper Collins), Viacom, Pearson Corporation among others. Hade's concern regarded the way these companies developed marketing strategies to shape the needs of children (more precisely, the way they consume books) and conform to the commodization of literature. Hade recognised the power of other mediation means such as specialised magazines, awards and prizes, television coverage, which indeed gave honoured books "a huge advertising advantage over other books sitting next to them in Barnes & Noble" (2002: 517). Quality books are still present, and it seems that initiators played an important role in the promotion of this kind of literature.

⁸³ See Cadioli A., Vignini G. (2012), Parte terza, cap. 5 "La fine del secolo XX e l'inizio del nuovo". In the last decade of the 21st century a high number of mergers and acquisitions took place globally, in Italy some of the major publishing houses merged to survive. It is the case of Mondadori, which controlled Einaudi and Electa.

Finally, the problem of Anglocentrism. This issue was discussed in terms of “internationalism” by O’Sullivan (2005), who indicated the exchange trends among countries – this time in translation:

The countries that ‘give’ (export) the most also ‘receive’ (import) the least: they are Great Britain (approximately 3 per cent imports) and the USA (approximately 1 per cent imports), the mighty leaders in the production tables of children’s literature. (2005: 70)

These percentages did not change over time: Lottman in *Publishers Weekly* recorded that of around 44,000 books published 27.9 per cent were translations and 16.5 per cent translations from English “because authors writing in that lingua sell best.” (Lottman, 2000: 19) Statistics here refer to literature in general, not books for children in particular, but the trend is indicative of what appeared to be a colonisation of world literature by English-speaking authors. Rowe Fraustino confirmed this trend at international book fairs, where “USA publishing representatives sell far more licenses than they purchase. In fact, English is the most often translated language, with books produced in the USA and the UK most often licensed.” (2004: 657) She listed Germany, France, Japan, Italy and Spain as the countries that imported the highest number of English children’s books in translation.

In brief, the 21st century book market for children in English-speaking countries seems on the verge of imploding as it eliminated cultural differences towards the homogenization of literature to fit the tastes of the general public. Where children’s literature became more and more a commodity controlled by large publishing houses working globally, any exchange with foreign cultures remained limited especially in the US and the UK. English-speaking authors prevail over translated authors in literature in general, a tendency that resulted in even less books translated into English also in the field of children’s literature as shown by the survey in 1.3.1 and 1.3.2.

1.3.1 *The US Resistance to the Foreign, 1996-2011*

The Bowker Annual statistics between 2002 and 2010 recorded a production of juvenile literature⁸⁴ in the US that revolved around 33,000 titles with a peak of 37,000 in 2004. Translated literature is included, but the most recent survey on translations was carried out by Susan Stan in 1999 which reported that of the 5,000 books in print each year, 5 per cent is made of international books for children, only 1 or 2 per cent of translations (Stan, 1999: 174). The market of translations for children in the US seems to lag behind local authors, as Stephen Roxburgh (2004) reported in the *School Library Journal*. With his 25-year long experience in the field of translated literature for children as publisher, he claimed that he still has the hardest time in making translations successful in the US considering that Americans do not seem prone to visiting countries outside the US, much less to reading books from foreign countries. Roxburgh recognised this narrow focus on diversity in the American society by mentioning the pivotal issue in American education in the 21st century: multiculturalism. According to him, this has little to do with foreign cultures *outside* America, it promotes the diversity of cultures *inside* the American one as inclusion, or rather, “assimilation of other cultures into our American culture” (2004: 49). He concluded that the only viable way to promote cultural diversity is by including books from foreign cultures into the curricula of children in the US.

Ronald Jobe (2004) also recognised the importance of foreign books to shape the cultural background of children all over the world; on the other hand he stated that translations do not have a strong tradition in English-speaking countries such as the US. It was through the work of mediators (e.g. McElderry⁸⁵) that books from other countries reached the US, but the market of translations had been constantly limited in its production over the years. In the 21st century, Jobe saw a positive trend in translation

⁸⁴ The term used here is broad and encompasses readers from the moment they are able to a piece of literature on their own up to young people of 14-15 years of age.

⁸⁵ She saw the bright side of translation trends in children’s literature in the 21st century, as “publishers have become more aware of books from abroad that can be translated into English and published here. More US publishers are including translated books on their lists.” (quoted in Ernst, 2002: 23)

especially thanks to the number of reviews of translated books in specialised magazines, as well as in the rising number of names put forward for the Batchelder Award in the US and the Marsh Award in the UK⁸⁶.

For the purpose of this research, which is to investigate first of all the most translated languages in children's literature in the US and the UK, the results gathered on the list of the Batchelder's Award winners suggest that the most translated languages in the US between 1996 and 2011 were German, Japanese, Hebrew, French and Dutch. The winning authors were published by both large publishing houses and also small ones, i.e. Houghton Mifflin, Dial, Scholastic, Carus Publishing, and Random House. The survey on *THB* recorded a larger number of publishing houses that offered translations, in the wake of the positive trend of small publishing houses that still pursued 'quality books' rather than revenues.

The publishing trends for translations in the US are illustrated in Figure 10, which shows the results of the survey from *THB* reviews and advertisements between 1956 and 2011.

⁸⁶ The creation of the Marsh Award in the UK is discussed in section 1.3.2 of the present research.

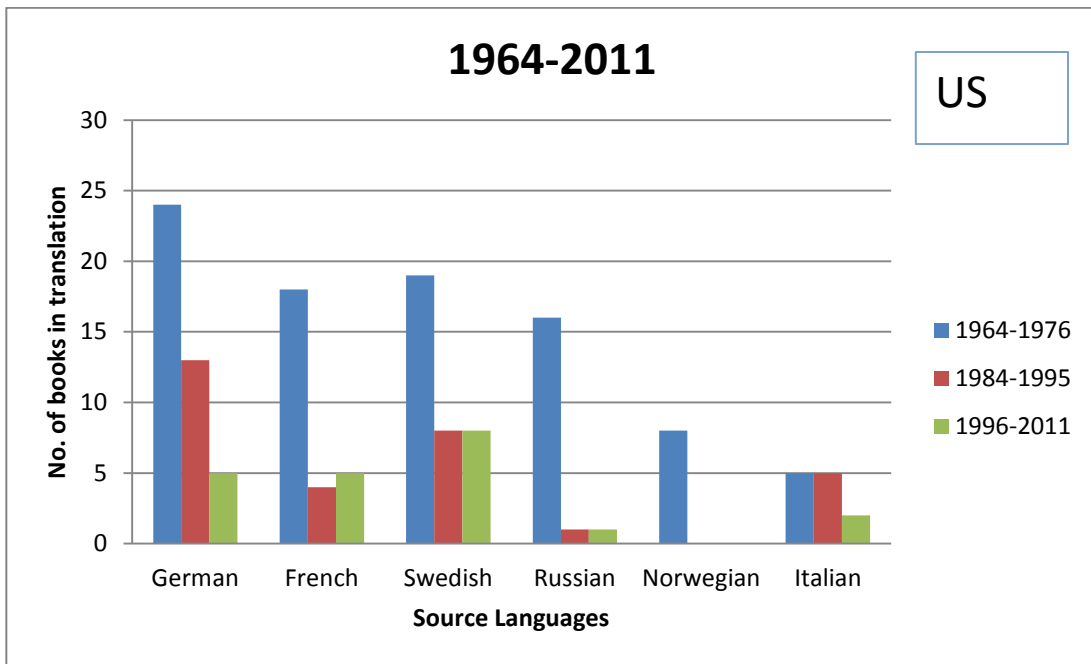


Figure 10. Most translated languages in the US as advertised in *The Horn Book* in the three periods surveyed

The total number of translated books between 1996 and 2011 in the figure above for the most translated source languages is 21 – slightly less than the previous period – distributed among 24 publishing houses. A variety of other languages were translated beyond those in Figure 10, an aspect that has characterised American publishers since 1964. These languages included Danish, Hebrew, Dutch and Japanese, a choice that matches the results of the Batchelder Award winners list.

The most productive publishing houses in this period were Delacorte, Scholastic, Atheneum, Farrar-Straus-Giroux, and Candlewick. Figure 11 shows their preferred source languages.

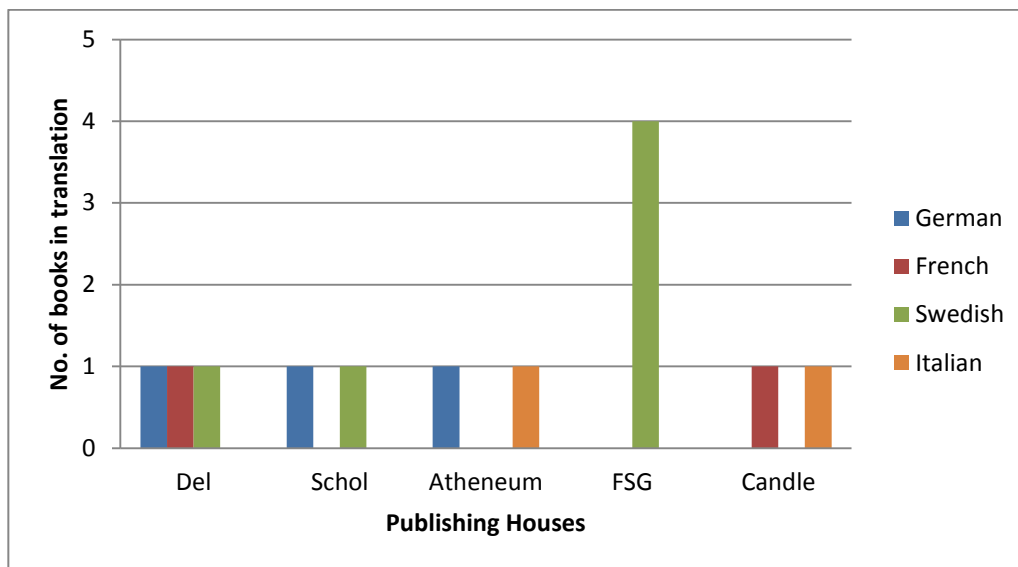


Figure 11. Most active publishing houses in the US and their preferred source languages

Delacorte advertised only three books in translation in the period analysed, each from the three most translated source languages in the US. In 2005 it advertised Andreas Steinhöfel, *The Center of the World* translated from German by Alisa Jaffa, in 2010 Anne-Laure Bondoux, *A Time of Miracles*⁸⁷, translated from the French by Y. Maudet and in 2011 Annika Thor with *A Faraway Island* translated from Swedish by Linda Schenck. These are all emerging authors and translators that appeared in the 21st century. Delacorte took a conservative but at the same time bold move as it chose three best-selling source languages to promote unknown writers for children.

Scholastic Press focused on selected award winning authors and translators mainly from German and Swedish. In 2004 it advertised Cornelia Funke and *Dragon Rider*, translated by Anthea Bell from German; also Anne Provoost, a Belgian writer, with *In the Shadow of the Ark*, translated from German by John Nieuwenhuizen. Astrid Lindgren reappeared in 2005 with a translation from Swedish by Patricia Crampton of *The Red Bird*, an indication that some authors continued to sell well to a contemporary audience.

⁸⁷ This book won the Batchelder Award in 2011. Bondoux had already written a book that was listed as honour book in 2007, *The Killer's Tears*, with the same translator Y. Maudet.

Atheneum, together with Candlewick, is the only most productive publishing house that selected Italian authors in translation. In 2003 it advertised Francesco D'Adamo and *Iqbal: a novel* translated by Ann Leonori⁸⁸, the other language being German with David Chotjewitz and *Daniel Half Human and the Good Nazi*, translated by Doris Orgel⁸⁹.

Farrar-Straus-Giroux concentrated its efforts mainly on Swedish authors who produced book series about specific characters that could ensure continuity in publishing. Olof and Lena Landström with their adventures about the character *Will* were translated from Swedish in 1994 and 1995 by Elisabeth Dyssegaard. The same translator, this time listed as Elisabeth Kallick Dyssegaard, worked on Barbro Lindgren and Eva Eriksson in 2003 and 2005, the second with the series on *Molly*. Again in 2005 she translated Gunilla Bergström with the series on *Alfie Atkins*. Dyssegaard translated from Danish, thus showing her competence in both languages at the service of the same publishing house.

Candlewick presented in 2004 a new translation of *Pinocchio* by Carlo Collodi translated from Italian by Emma Rose. The other language advertised was French, and in 2011 Candlewick released a translation by Leigh Stein of the new author Philippe Coudray with *Benjamin Bear in "Fuzzy Thinking"*. Together with Delacorte, Candlewick seemed to present new foreign authors coming only from well-established languages (French, in this case), whereas minor languages such as Italian appeared under retractions of classics and a very small selection of new authors (D'Adamo with *Iqbal* and Silvana De Mari with *The Last Dragon*⁹⁰).

⁸⁸ D'Adamo won the Christopher Award in 2004 with Leonori's translation of his novel for the American public. This award is given primarily for the message communicated by different media that "affirm the highest values of the human spirit". It has nothing to do with translation or children's literature in particular, though among the categories selected for the award there is also "Books for young people". The official webpage for the award is <http://www.christophers.org> (last access 25/08/2015).

⁸⁹ Honour book for the Batchelder Award in 2005.

⁹⁰ Translated by Shaun Whiteside in 2006 by Miramax/Hyperion Books for Children.

The information listed above suggests a steady presence of translated literature for young readers from different languages, with Norwegian that disappeared in the period analysed. The number of publishing houses diminished from the previous period, thus supporting the economic trend of mergers detected by experts in the field of children's literature. It is interesting to notice how the most productive publishing houses invested on unknown foreign writers only in the case they belonged to a well-established literary tradition (i.e. German, French, Swedish), whereas for less translated source languages like Italian their efforts were aimed at promoting retranslated classics.

1.3.2 A Breath of Fresh Air in Translation for Children in the UK

In the same period in the UK statistics from experts show a similar trend for translated books for children with the US. In 2005 Philip Pullman⁹¹ introduced the book by Deborah Hallford and Edgardo Zaghini *Outside In*, an innovative project dedicated to the promotion and dissemination of translated books for children. As an award-winning writer in the UK, his point of view focused on some aspects also shared by Roxburgh as discussed in 1.3.1, starting from figures stating that “[O]ut of the 3% of all books published in the UK each year that are translated, only 1% are children's books.” (Pullman, 2005: 5) Pullman addressed his foreword mainly to the English-speaking public, providing some reasons for this isolation/hegemony of the English language in the field of children's literature. First of all, English is a flexible language, a “mongrel” in Pullman's words, which spread throughout the world absorbing bits and pieces from other languages. The media favoured this absorption process, which resulted in “the impression we [the English native speakers] needn't bother with anything else, with the different, the foreign, the strange: what can books in foreign languages possibly say to us? What do they matter? Why should we bother?” (Pullman, 2005: 6-7) Second of all, the contrast between large publishing houses and independent ones became crucial,

⁹¹ Renowned British writer for children, whose most famous work is the trilogy starring Lyra Belacqua *His Dark Materials*.

particularly in the 21st century. Pullman also touched upon the economic aspect by saying that the business of large publishing houses does not conceive translations as a worthy practice because it costs money and very few people are experienced enough to do it well (2005: 7). The consequence was that even fewer translations make it to the market, depriving the public of an invaluable tool to measure the difference and uniqueness of each culture.

Nevertheless, Pullman mentioned a positive event between the end of the 20th century and the beginning of the 21st that led to a growing awareness of the limited number of translated literature for children available on the UK market, in the hope to reverse this trend. It was the institution in 1996 of the Marsh Award for Children's Literature in Translation, attentively analysed by Lathey (2010)⁹² from the vantage point of view of initiator of the award. The Marsh Award is biennial because "too few translated books are published to justify an annual prize, and the first Award panel of 1996 accepted submissions backdated to 1990" (Lathey, 2010: 155), thus confirming the limited number of foreign writers that reach the UK market for children each year. Moreover, the Marsh Award committee worked in active collaboration with the Translators' Association to best manage the awarding process, where the judges were given a copy of the original book plus the translated copy in order to cross check references in the source and target texts. Lathey emphasised this aspect because the process focuses on the result of translation with a direct reference to an original, one of the criteria for eligibility to the Marsh Award⁹³. To recognise the professionalism and competence of the translator as mediator,

The founding committee was also insistent that the prize money should go to the translator, and that the Marsh should in all respects be a translator's prize. It is the

⁹² The Award is funded by the Marsh Christian Trust and supported by the Arts Council of England. From 1996 to 2007 it was administered by Roehampton University, from 2007 onwards by the English-Speaking Union in London.

⁹³ For a full list of criteria, http://www.esu.org/__data/assets/pdf_file/0015/25071/Marsh-CLT-2015-Eligibility.pdf (last access 9/03/2015)

translator who is the honoured guest at the presentation party and receives the Award from a presenter with an interest in and commitment to translation for children. (Lathey, 2010: 155)

Lathey concluded her discussion on the Marsh Award with a special mention to Hallford and Zaghini's book list *Outside In* published in 2005. This list offers the points of view of several professionals in the field of children's literature, with attention to printed books divided in categories by genre and age range. In her concluding essay, Hallford regretted the near absence of Greek and Italian authors in the list of books provided, with a complete disappearance of Spanish authors or from the Baltic states. She made a bitter concluding remark about translators, and their intermittent existence in the eyes of the public:

With a few exceptions the translator is generally invisible. [...] Some books do not acknowledge a translator at all; others are mentioned in the minute print in the bibliographical information. More enlightened publishers credit the translator on the title page along with the author, however, only a handful provide biographical details of the translator. (Hallford, 2005: 127)

This invisibility was also detected in the survey of advertisements and reviews for the present research where the name of the translator was, more often than not, omitted in the description. From the list of winners of the Marsh Award presented by Lathey (2010: 156) the most translated languages were German and French. By adding the winners of 2015, the list includes 4 books translated from German, 2 from French, 1 from Hebrew, 1 from Dutch, 1 from Italian, and the most recent winner from Spanish (the original book was in Basque). Apart from Hebrew, it should be noticed that the winners are all European, a result reflected by the results of the survey of source languages shown in Figure 12. The survey was carried out on *Carousel* for this last

period⁹⁴, the natural continuation of *Books for Your Children* but focussing more on very young children and books with a link to television shows and gadgets. From the survey of advertisements, the most translated languages are shown in Figure 12:

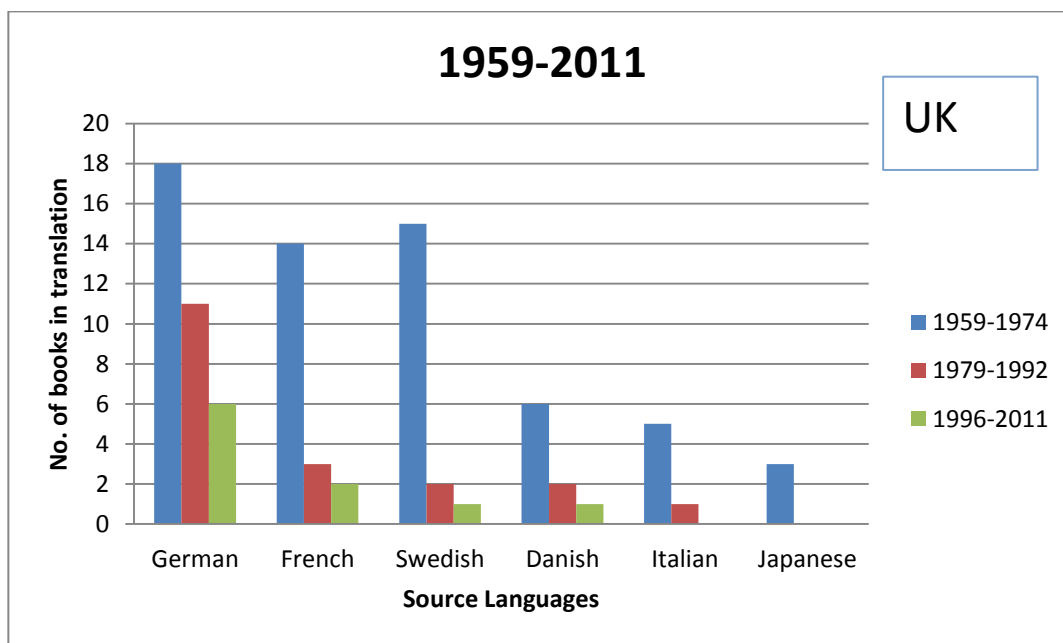


Figure 12. Translated literature for children in the UK as advertised in the three periods surveyed

The total number of books shown above is very small: ten books advertised by nine publishing houses overall, an average of one book advertised a year. German still held the first position as the most translated language, followed by Dutch; Japanese and Italian disappeared from the issues analysed for the period between 1996 and 2011, showing a preference for European languages that reflects the winners of the Marsh Award for the same period.

The most productive publishing houses that still offered translations between 1996 and 2011 were Puffin and Andersen Press. Figure 13 shows their preferred source languages:

⁹⁴ *Books for Your Children* ended its publication in 1995 after almost 30 years on the run. *Carousel* is published three times a year: the official website for this magazine is <http://www.carouselguide.co.uk/>

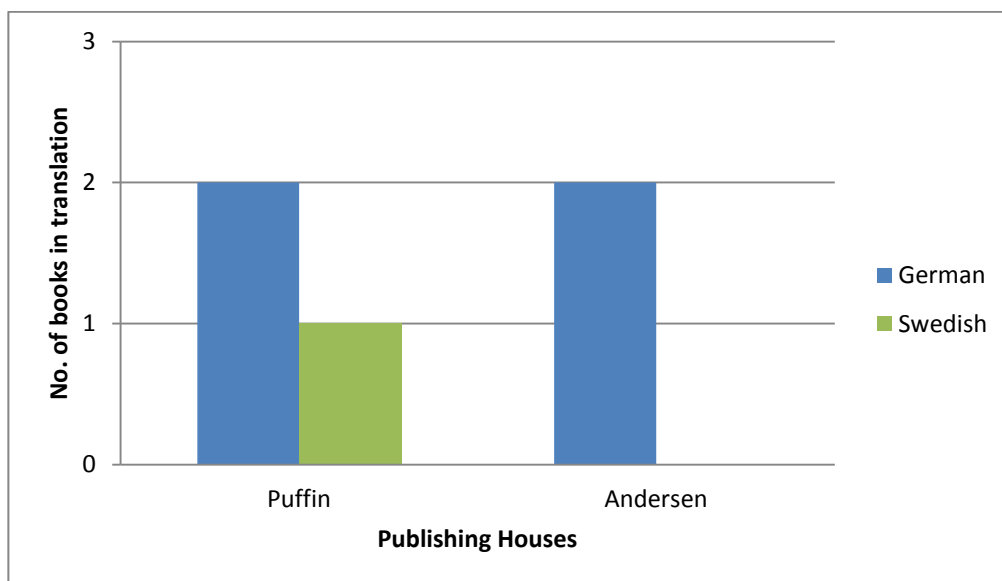


Figure 13. Most active publishing houses in the UK and their preferred source languages.

Puffin released two translations from German, one in 1998 and the other in 2003. The first, Gudrun Pausewang's *The Final Journey* translated by Patricia Crampton, won the Marsh Award in 1999. The second also won the Marsh Award in 2003, Hans Magnus Enzensberger's *Where Were You Robert?* translated by Anthea Bell. Swedish is present with a classic reissued in 2000: Astrid Lindgren with *Pippi Longstocking* but no translator is mentioned for this edition.

Andersen Press followed suit with the German bestseller Christine Nöstlinger. Her two books *Conrad: The Factory Boy* and *But Jasper Came Instead* appeared in 2000, both translated by Anthea Bell. The first was a reissue of the original *Konrad* who won the Batchelder Award in 1979, the second a reissue of a 1986 original version, thus showing the conservative approach by Andersen Press focused on a well-known writer from an equally well-known language to the English-speaking public.

Other publishing houses advertised only one translation and not in consecutive years, although their choice often resulted in award winning translations. For example, the attention to German children's authors is evident in the publications by Egmont: in 2002 appeared Reinhardt Jung with *Bambert's Book of Missing Stories*, before the publication in 2006 of *The Flowing Queen* by Kai Meyer both translated by Anthea Bell.

The latter won the Marsh Award a year later for her work on Meyer's text. The French author Daniel Pennac was published by Mammoth, translated in 2003 by Sarah Adams with *Dog* and *Eye of the Wolf*, the latter winner of the Marsh Award in 2005.

As the survey for translated books in the UK in the 21st century has shown, a limited selection of authors and languages entered the market for children. Even fewer publishing houses continued to invest on translations, with less books advertised to the public at large. These results seem to confirm the arguments put forward by Pullman at the beginning of this subsection, where the British public seemed to have become more and more indifferent to anything foreign.

1.4 Discussion of results

The historical background presented in this chapter offered an overview of the market of translations in the field of children's literature in the period between 1959 and 2011, divided between the US and the UK. In order to provide an original insight to the research, a manual survey was carried out on selected issues of specialised and non-specialised magazines in the US and the UK to contextualise the presence of foreign writers – especially Italian ones – in English translation reflected in the three periods 1959-1980, 1981-1995, and 1996-2011.

The information gathered from this historical perspective reflected a downward trend in the publication of translated literature for children in English, as discussed by several professionals in the field (Stan, 1999; Rowe Fraustino, 2004; Roxburgh, 2004; Pullman, 2005). This downward spiral was probably due to several problems related firstly to the transformation of the publishing market into large conglomerates of publishing houses (Hade, 2002), secondly to the reluctance of readers to be confronted with anything foreign (Flugge, 1994; Roxburgh, 2004), and thirdly to the costs of translations (Pullman, 2005). The delicate mediation of an editor/publisher is at the centre of the publishing process with an eye for market trends and the tastes of the public. Translators on their part have to supply for the personal taste of the publisher

when reading any book in its original language, in order to evaluate as objectively as possible the potential of the text in the eyes of the receiving public (McElderry, 1962).

After the successful period of children's literature and its promotion in the post-war period, translated books for children in English covered around 2 per cent (UK) and 1 per cent (US) of the whole production of books for young readers from 1986 to 2011. To reverse the trend, many initiatives were set up over the years to promote the distribution of foreign literature from authors of other countries, often coming from publishers who championed the cause of books in translation. Prizes and Awards in the field of children's literature helped disseminate the information about outstanding books for children in translation, with a focus that shifted from the publisher (Batchelder Award) to the author (Andersen Prize) and finally to the translator (Marsh Award).

Also book fairs helped to concentrate the attention on children's literature, with a growing awareness of the difficulties related to publishing books in translation and the creation of networks to facilitate the process of finding professional translators (the list provided on the website of Bologna Children's Book Fair, for example), but also to detect books worthy of attention is the purpose of reader's reports and also websites such as *Outside in World*⁹⁵ especially for children's literature in the UK, and *Publishing the World*⁹⁶ designed to "be the essential tool kit for up and coming editors who are interested in, but maybe intimidated by, foreign acquisitions" in the US on literature in general. Such initiatives indeed show the constant interest raised by literature in translation, which has found a space also on the Internet in the era of multimedia books.

The manual survey offered a glimpse on the choice of source languages from the most productive publishing houses in the US and the UK for each period. German, French and Swedish proved successful and often these authors were translated first in the UK and then distributed in the US, more often than not with the same translator (e.g. Anthea Bell and Patricia Crampton). As children's literature grew as a business

⁹⁵ See <http://www.outsideinworld.org.uk/> (last access 9/03/2015)

⁹⁶ See <http://publishingtheworld.com> (last access 9/03/2015)

(Hodgkin, 1985; Rowe Fraustino, 2004), a return on investment was expected from bookselling, therefore the complexities related to the production of translated books contributed to the decrease in the number of foreign works advertised and distributed on the US and UK markets for children. The number of publishing houses also diminished in throughout the second half of the 20th century, thus confirming the domination of few conglomerates that dictated the main trends in children's literature (Hade, 2002). To conclude, very few new authors were successfully distributed in English translation especially in the periods 1986-1995 and 1996-2011. In the first period the most diffused trend in translation was the reissue of old publications with a new design cover to lure readers in the discovery of classics (i.e. *Pippi Longstocking* or *Andersen's Fairy Tales*); in the second period new authors were promoted only from well-established languages such as German and French. On the other hand, Italian writers seemed to have barely entered the English-speaking world of children's books, probably suffering from the fact that Italian is considered a minor language and that the Italian tradition of children's literature started to flourish only at the end of the 19th century. The distribution of Italian writers followed the general trends of translated literature for children in the US and the UK, with even less authors advertised in the first decade of the 21st century.

So far, the present research provided the point of view of professionals in the field to highlight the characteristics of translation publishing in the US and the UK. The following chapter focuses on the critical issues that define the process of translating for children from the point of view of scholars, in order to introduce the elements that outline the voice of the translator as mediator between an original author and the receiving public.

2. Translating for Children in the US and the UK

2.1 Domestication vs. Foreignisation

Within the broad spectrum of translation theory, the role of the translator as mediator can be described in terms domestication and foreignisation (Schleiermacher [1813] 1992; Venuti, 1995), two of the possible strategies used to communicate the voice of the original author to the receiving public. In children's literature, mediation occurs at different stages in the dissemination of the literary works of foreign authors. As shown by the survey in the Chapter 1, publishers play an important role in the choice of authors, but then the linguistic mediation is in the hands of translators who are invested with the delicate task of communicating a foreign voice to a mixed receiving audience of children and adults.

The translator's mediation seen as an ability to connect distant cultures and readers was described by Friedrich Schleiermacher in the essay *On the Different Methods of Translating* (1813). Schleiermacher differentiated between the figures of the interpreter and the translator (the latter being the only one that dealt with "art and scholarship"), between "paraphrase" and "imitation", and between the only two options he considered open to the "genuine translator" who wishes to mediate a text for a specific target public: *domestication* and *foreignisation*. These two options were further expanded in the work of Lawrence Venuti on the invisibility of the translator (1995), to define domestication as the reframing of the source text into target-language values familiar to the receiving culture, whereas foreignisation introduces unfamiliar linguistic and cultural elements in the target text through an "ethnodeviant pressure on those [target-language] values to register the linguistic and cultural difference of the foreign text" (Venuti, 1995: 20). Schleiermacher considered domestication and foreignisation as

a journey from one country/culture to another, where either the target reader or the original author is bound to leave his/her own context to move towards each other⁹⁷.

When the source author moves to meet the target readers, his/her presence in the translated text is mediated in such a way that he becomes a contemporary of the target readers, speaking in their own language (domestication). On the contrary, if readers travel to meet the original author in his/her country, the translator's mediation is evident in the way he/she communicates and shares with the readers his/her impression of the foreignness of the text.⁹⁸ In either case, the translator is the figure that brings author and readers together, his/her voice is what speaks to the two extremes in the process of translation: "The two parties [author and reader] who are separated must wither meet at a certain point in the middle, and that will always be the translator, or else one must join up with the other completely." (tr. Lefevere, 1992: 150)

Another interesting aspect of this dichotomy in translation presented by Schleiermacher is the need for coherence in the choice of a translation option between domestication and foreignisation, because a mixture of the two "would produce a highly undesirable result, so much so that the fear might arise that author and reader would not meet at all." (tr. Lefevere, 1992: 149).

On the other hand, Venuti critically discussed Schleiermacher's options in translation in terms of strategic choices that are not separated but can coexist in the same text. Venuti recognised that the "foreign" aspects of a text are not an evident mark

⁹⁷ "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him. Or he leaves the reader in peace, as much as possible, and moves the author towards him." (Schleiermacher [1813] tr. Lefevere, 1992: 149)

⁹⁸ Readers are invited to experience the same feelings that the translator had the first time he/she read the foreign text, although in their own native language: "the translator, through his work, tries to replace for the reader the understanding of the original language that reader lacks. He tries to communicate his readers the same image, the same impression his knowledge of the original language has allowed him to acquire of the work as it stands." (tr. Lefevere, 1992: 149-150)

inherent to the source text, but are always interpreted on the basis of the target values of the receiving culture⁹⁹:

The “foreign” in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current target-language situation. (Venuti, 1995: 20)

The “foreign” is subject to change as well as the target language into which it is translated, according to strategies that may change over time. Venuti studied the effects of domesticating and foreignising strategies in translation from an ethnocentric point of view where the source text in the English-speaking receiving context is often interpreted according to the cultural and linguistic norms of the target culture. Foreignising strategies, for Venuti, include different practices comprising – but not limited to – language shifts and the selection of source texts that are in contrast with the dominating canon of the target culture¹⁰⁰. More importantly, domesticating and foreignising strategies vary according to the historical moment in which they take place because “a foreignising method is specific to certain European countries at particular historical moments [...] Anglo-American culture, in contrast, has long been dominated by domesticating theories that recommend fluent translating.” (Venuti, 1995: 20-21)

⁹⁹ Venuti here refers explicitly to Antoine Berman’s theory of translation on the ‘cultural other’ that “can never be manifested in its own terms, only in those of the target language.” (Venuti, 1995: 20)

¹⁰⁰ To exemplify this last aspect, it may be useful to recall the example of Elio Vittorini as editor in the second half of the 20th century for Giulio Einaudi Editore. Vittorini (1908-1966) created for Einaudi the book series *I Gettoni*, a publishing project aimed at promoting young emerging Italian authors. But in order to show the prolific literary production of the second half of the 20th century, Vittorini also accepted to include in the series some foreign authors in translation, allowing readers to catch a glimpse of the different writing styles and topics in Italy compared to the rest of the world. Thanks to this innovative publishing project, Vittorini seized the opportunity to promote authors and literary works unknown at that time in Italy, with the objective of broadening the horizons of his public and have an impact on the main literary Italian canon.

Venuti's purpose in this case is to emphasise that English-speaking countries translate less than what they export¹⁰¹.

Venuti's dichotomy gave rise to a long series of studies to test his theories (see Palopolski, 2011), and the contribution of descriptive translation studies on translation strategies demonstrated that translators cannot opt for either domestication or foreignisation *tout court*. Mona Baker, for example, discussed translation as a mixture of different methods occurring at the same time at different levels:

A translator's decisions, contrary to Touryan type schemes¹⁰², is not the result of a simple, consistent, coherent overall strategy [...]. A translator's behaviour is often the result of conflicting loyalties, sympathies and priorities – precisely because a translator, like any human being, does not have just one identity but many. He or she plays a multiplicity of roles and speaks simultaneously in a variety of voices, and he or she adopts a whole variety of strategies, often conflicting ones, in the space of even a single translation or a single stretch within a translation. (Baker, 2001: 16)

Precisely because translators do not operate in complete isolation from the society they live in, their decisions are based on their professional background, the cultural context they operate in, but also on the public they are going to translate for, or the purpose of the translation (Vermeer, 2000; Nord, 1991).

In the case of children's literature in translation the broad strategies of domestication and foreignisation constitute the overall framework for the theoretical standpoints to be presented in 2.2. Concepts such as the correlation between literary systems that include translation as a peripheral activity (Even-Zohar, 1978, 1979, 1990; Zohar Shavit, 1986) will help to illustrate the different standpoints related to the translation of children's literature (Klingberg, 1986; Oittinen, 2000), and the voice of

¹⁰¹ On the other hand, European countries translate more than what they produce.

¹⁰² The schemes implied here are those of translational *adequacy* vs. *acceptability*, discussed by Toury (1980). For a fuller discussion, see further section 2.2.

the translator as an active mediator between original author and the public in the receiving culture (Hermans, 1996; O’Sullivan, 2005; Lathey, 2010).

2.2 Translated children’s literature as a peripheral system

Itamar Even-Zohar (1978, 1979, 1990) laid the foundations of a theory on polysystems in literary traditions. His study moved from a general overview to the particular characteristics of a literary polysystem, composed of the stratification of texts that constitute the canon within a specific culture. Even-Zohar suggested that the higher level of such stratification influences the others below: if the higher literary level is innovative the others tend to be conservative, on the contrary if the higher level is crystalized and conservative then the others may adopt different degrees of innovation to influence the core of the system. Higher levels and lower levels reciprocally influence one another, provided the positions of the respective literary genres change, otherwise the system falls into stagnation.

Among the lower systems Even-Zohar (1978) included translated literature and its role within the polysystem. He posited that the two activities that take place in a polysystem can be *primary*, and therefore innovative for the literary system, or *secondary*, aimed at maintaining the literary standard of a culture. In a system where translated literature plays an innovative role (primary), then it actively concurs in shaping the centre of the polysystem to the extent that translated literature is considered equal to non-translated (original) texts. For example, established writers who are also translators can introduce innovative elements to the core and influence the canon of the central system. This core-modeling role of writers-translators allows for the acceptance of foreign writers into the receptive culture and possibly influences its “language, [...] matrices, techniques, intonation” (Even-Zohar, 1978: 22)¹⁰³.

¹⁰³ An Italian case in point is the group of writers Elio Vittorini, Natalia Ginzburg, Primo Levi who translated American, French/Russian, and German 19th century authors respectively for Einaudi, thus contaminating the Italian post-war literary system with foreign authors (Cicala & La Mendola, 2009)

When translated literature operates on a secondary level, its main function is to preserve the dominating characteristics of a specific genre and is also moulded on the basis of the pre-existing rules of the genre in the core system. Even-Zohar (1990) identified a paradox here: translation can be used to introduce innovative elements in the receptive literary system, but at the same time it helps to maintain the standard characteristics of a genre. The relationship with the original works is negative in the sense that the translator adheres to the rules of the receptive culture to preserve the balance inside the system, and the translation will therefore point to acceptability rather than adequacy¹⁰⁴ to the source text¹⁰⁵.

Acceptability seems to be the case of translated literature inside the English-speaking literary polysystem, even more so in the case of translated children's literature. The overview presented in Chapter 1 of the present research outlined the marginal position of translated literature for children within an established English local literature for children that allowed for the introduction of foreign authors in translation, provided they complied with the rules of the receptive system.

The polysystem theory was applied by Zohar Shavit (1986) in her analysis of the status of children's literature as a self-standing genre, shedding light on the dominant poetics of this literature. Shavit argued that the turning point between the image of the child as a 'miniature adult' and the moment in history when children became independent figures detached from adults was when the 'need' and 'demand' for children's books appeared. These books had a *specific target audience* and *purpose* in mind: the spiritual well-being of young readers who – according to the adult society that surrounded them – needed an organised educational system to support their development. Shavit suggested that children's literature developed in the same way as

¹⁰⁴ This dichotomy was introduced by Gideon Toury (1980) in terms of *translational norms*. For a fuller discussion see further on in this section.

¹⁰⁵ Toury (1980) resorted to the polysystem theory to define the decision making process guiding translators in the field of children's literature when it plays a secondary role in the target polysystem.

its young readers did: it had to first separate itself from adult literature before being recognised as a self-standing genre with its purposes and target readers.

The establishment of a literary typology starts from the institution of prizes, according to Shavit “[A]warding prizes is one of the major means by which “people in culture” attribute high status to writers” (Shavit, 1986: 35) pointing out that the awards dedicated to high literature were never attributed to writers for children, and only with the introduction of the IBBY Prize (the Hans Christian Andersen Prize) did those who wrote for the young finally achieve the recognition they deserved¹⁰⁶. So far, the presence of children is passive in a system where the mediation of adult readers is pervasive¹⁰⁷. Shavit argued that prizes are given by adults, reviews are written by adults, and adults are those who sell books for children, where “the criteria for a positive evaluation of a children’s book [...] is its success in appealing to adults.”¹⁰⁸ (Shavit, 1986: 38)

According to Shavit, this dual readership made up of adults and children stands at the basis of the translational choices of translators when they rewrite books for children by foreign authors. The higher the level of adaptation and rewriting, the younger the public: this equation is accepted by the target system (Shavit, 1986: 113) because

¹⁰⁶ The importance of prizes in the field of children’s literature (on an international and local level) has been described in 1.1.1. The institution of prizes and awards also allowed for the translation and dissemination of works from foreign authors into the English-speaking context, providing these authors the status needed to be accepted as ‘canonical’.

¹⁰⁷ This aspect has been defined as a “deeply seated [...] continuing foundational investment of adult readers in their childhood reading” (Maybin & Watson, 2009:1), implied in ‘children’s literature’ which defies any standard definition: “What does it mean to write a book ‘for children’? If it is a book written ‘for children’, is it then still a children’s book if it is (only) read by adults?” (Lesnik-Oberstein, 1996: 15) Adults also gravitate around the business of children’s literature as “bibliographers and historians, librarians and teachers, theorists and publishers, reviewers and prizegivers, writers, designers, illustrators [...]” (Hunt, 1996: x) all influencing the social, economic and literary system produced for children in any given period and country.

¹⁰⁸ The dual children/adults appeal is what characterises children’s literature even today. Barbara Wall (1991) discussed the writer/reader interrelation in children’s literature starting from the question: “Is it really a children’s book?” in order to reveal the difficulty of writing exclusively for children, without taking adults into consideration. Riitta Oittinen (2000) based her critical view on translating literature for children (discussed in section 2.3 of the present research) on the reading public as being the only key issue in defining whether a book can be categorised as ‘children’s book’ or ‘adults’ book’.

children's literature occupies a peripheral position in the literary polysystem. The educational purpose of children's literature seems to justify any changes in translation, as long as they contribute to making the text

[...] more appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend. (Shavit, 1986: 113)

This is "the systemic affiliation of the text" (Shavit, 1986: 113) which calls for any rewriting deemed necessary on the basis of two criteria: "first, the norms of morality accepted and demanded by the children's system; second, the assumed level of the child's comprehension"¹⁰⁹ (1986: 122), assumed by adults, of course, who are always the initiators of the production process targeted at children. Once again, adults mediate content and monitor production in children's literature, a peripheral system where the socio-cultural and literary rules of the dominant centre shape the translation of foreign authors to adapt to the demands of the receptive culture and (young) public¹¹⁰.

In a similar vein, the status of translated texts and the norms they are subject to in translation had already been discussed by Toury (1980), with specific reference to the

¹⁰⁹ These criteria are close to the issue of parental 'control' of what children read discussed by Torben Weinreich (2000): in the 20th century society, the child is still seen as an individual who "1) needs to learn something, for example, in order to develop into a full member of society and mature and independent individual, and equally 2) needs protection." (2000: 15) This may justify the censorship criteria adopted by mediators (e.g. publishers, translators, reviewers) in translated literature, for example by eliminating problematic chapters in translation, or omitting references to death and murder in jacket blurbs.

¹¹⁰ Also Veronica Smith (2000) commented on the general assumption that children's literature is seen to "fulfil an important role in the acquisition of reading maturity" (2000: 252), therefore the translator operating in this field should take into consideration three aspects: the young reader is supposed to acquire a large vocabulary through reading, to be able to decode complex syntactic structures to cope with everyday life, and to understand "moral and didactic principles". In order to address these issues, the translator adopts *naturalisation*, "[A]n extreme form of domestication" that responds to the norms dominating translation in the receiving culture.

case of *Max und Moritz* by Wilhelm Busch translated from German into Hebrew¹¹¹. The two poles that define the *initial norm* for a text to be translated are either the need to produce a text that fulfils the demands of the target system, or a text that adheres to the characteristics of a pre-existing text in some other language that occupies a specific position in another system. These two possibilities are identified with translational *acceptability* in the first case, and translational *adequacy* in the second. Toury suggested that when children's literature occupies a secondary position in the target polysystem¹¹² the choice of translators falls on acceptability rather than adequacy as they subject their "decisions and solutions to the norms which draw on what has already become institutionalized in the target pole, with an almost automatically lessened extent of heed to the source's textual relationships." (Toury, 1980: 142)

So far, the theoretical standpoints in the field of translation studies and in translated children's literature have shown that translations can influence the development of a literary system according to the position they occupy (primary or secondary), but also that the target audience of a translation becomes a fundamental component in the choice of strategies adopted by translators producing literature for children¹¹³.

2.3 Implications in the mediation of translated books for children

The most recent study specifically dedicated to the translation of children's literature from the point of view of translational approaches and aims of the target text was carried

¹¹¹ Originally published in German in 1865, this book is considered the precursor of modern comic strips and tells the story of two brothers (Max and Moritz) who constantly play jokes on the people and animals that surrounded them. Toury, in his contextual analysis of this text, also takes into consideration the visuals accompanying the rhymes

¹¹² The secondary level described by Even-Zohar, discussed in the present research at the beginning of section 2.2.

¹¹³ Reader-oriented strategies have been categorised by Nord (1991) in terms of *loyalty* and *fidelity* according to the purpose for translation. The first is the case when the translator rewrites a target text that conforms to the expectations of target audience. The second case is when the translator produces a translation for the same audience as the original text, with the same function, thus producing a faithful translation.

out by Reinbert Tabbert in 2002. In the time span between 1960 and 2000 he identified four main aspects common to all studies related to translated children's literature that link up to the theoretical standpoints presented in 2.2. Firstly, books for children are meant to 'build bridges' between cultures¹¹⁴; secondly the translation of books for children poses specific textual problems to the translator; thirdly, the position of children's literature is defined as "a subsystem of minor prestige", or peripheral to the core of the literary polysystem; and fourthly, the importance of addressees as real or implied readers and their age range. The issues identified by Tabbert in relation to the second point is particularly important for the identification of the strategies generally recognised as standard in translations for children, especially in view of the fact that the most recent theoretical studies in children's literature have shifted from a prescriptive to a descriptive approach focussing on the inherent characteristics of the target text, rather than its dependency on an 'ideal original' to produce the 'ideal translation' (Tabbert, 2002: 305).

The difficulties the source text posed the translator as identified by Tabbert¹¹⁵ were grouped according to the nature of the translational problem. For example in comics, picture books and illustrated books, the main difficulty of translators is the "indeterminacy" of the textual material¹¹⁶, which is integrated and specified by the accompanying picture. The tendency is "a carefree attitude towards the source text" on the part of the translator, who "put[s] bits of information into the target text which in the original book is only conveyed by the pictures." (Tabbert, 2002: 318) This tendency is

¹¹⁴ This is one of the main reasons why the Munich Library was instituted by Jella Lepman, as was the International Board of Books for Young People: namely, in order to cross cultural borders through the dissemination of translated texts and the promotion of foreign authors around the world (for a more detailed discussion, see section 1.1)

¹¹⁵ These sources were collected from several sources including doctoral dissertations on books for children in translation.

¹¹⁶ Susan Hirschman for the publishing house Greenwillow identified the same problem in intralingual translations from British English to American English: "what is left unsaid [...] can be a problem "in translation"" (quoted in Donovan, 1976: 81)

justified by the attitude of publishers in dealing with a young public: for them explicitation is necessary to fill in the assumed knowledge gaps of target readers.

On the other hand, “culture-specific phenomena” are interpreted within the framework of children’s literature as a means to build bridges between cultures. Tabbert discussed these phenomena on the basis of ‘local context adaptation’, the term coined by Göte Klingberg (1986) in the field of translation for children¹¹⁷. Local context adaptation is similar to domestication, where the foreign elements of a source text are changed to adapt to the expectations and cultural background of the target public. The translator, by preserving, adapting or eliminating these elements, intentionally “create[s] or avoid[s] the impression of cultural distance” (Tabbert, 2002: 323)

Finally, Tabbert recognised the impact of Toury’s target-oriented approach to translation as being particularly relevant in the field of children’s literature. The production context of translations becomes fundamental to understand the shifts that occurred in the target text, especially under the influence of political or economic factors¹¹⁸.

The article by Tabbert shows the variety of approaches that flourished in regard to translation for children¹¹⁹, providing a general overview of the crucial difficulties that stand at the basis of translating for children. Coherently with these difficulties, Göte Klingberg developed a structured analysis of both the contextual and textual problems related to children’s literature in translation (1979, 1986). He addressed the matter of translating fiction for children seen as a form of abridgement and adaptation. His *Children’s Fiction in the Hands of the Translator* is the first systematic linguistic approach to this genre, with special attention to “books of literary merit which in translation will mean a valuable addition to the literature available to children and young people.” (Klingberg, 1986: 7) He categorised research in the field of translation for

¹¹⁷ Klingberg’s position will be discussed below.

¹¹⁸ All elements that formed the systemic structure of Lefevere’s theory of “patronage” introduced in Chapter 1 of the present research.

¹¹⁹ With an extensive bibliography that covers 40 years of criticism in the field.

children in five groups: (1) statistical studies to track the dissemination of specific source texts around the world in different target languages; (2) studies related to the economy and technique of translation production (e.g. costs, translator selection, market distribution, etc.); (3) studies on the selection process of books to be translated (including awards and prizes for the category); (4) the linguistic problems related to translation practice; (5) reception and influence studies on the target language and culture that involve mainly critics and readers of books for children.

With specific reference to (4), Klingberg defined the nature of adaptations: whenever a text is produced with a focus on “the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers” (1986: 11) then it is a matter of adaptation. But this purpose can go as far as to ensure that readers understand culture-specific elements of the source text through the rewriting or clarification of obscure passages in the target text. The result of this process falls under the category of *cultural context adaptation*, where “[T]he most radical way to pay regard to the understanding and interest of the intended readers is to move the whole scene of the source text to a place closer to the readers of the target text.” (Klingberg, 1986: 14) This approach is reminiscent of Nord’s (1991) concept of *loyalty*, where translators rewrite a source text in view of the expectations of target readers, in favour of a more familiar context for the receiving culture.

Klingberg adopted a prescriptive approach that criticised cultural context adaptation and localisation because they take away from children the possibility of catching a glimpse of a different culture through translated texts. His aim was to support the cause of translated children’s literature that offers a wider range of books for young readers beyond the limits of the local production, with the aim of “giving the readers a text that they can understand” and at the same time “to contribute to the development of the readers’ set of values” to open up new horizons for children to foreign cultures (Klingberg, 1986: 10). Therefore, in Klingberg’s view, translation appears to be ancillary to the pedagogical aim inherent in children’s literature. On the contrary, Riitta Oittinen (2000) discussed a different approach to adaptations in the translation of books

for children that focussed above all on young readers, and their need to socialise and forge their own personality through reading. She sided with domestication in *Translating for Children*, to “demonstrate how the whole process of translation takes precedence over any efforts to discover and reproduce the original author’s intentions as a given.” (2000: 3) The process of translation involves readers as active receivers, and in her view domestication or adaptation is inherent to all translations. According to her, translation theories (such as Nord’s (1991) interpretation of the skopos theory) did not take into consideration target-language readers as human beings reading with a purpose, nor did they consider the role of translators as readers¹²⁰. Her reception-focused/translator-centred approach, unlike Klingberg’s text-oriented approach, took into consideration the aesthetic aspects of reading, the read-aloud qualities of children’s literature and the pleasure deriving from the interpretation of illustrations and text by readers.

Target readers’ needs justify all adaptations and rewritings, as Oittinen points out: that “[A]ll translators, if they want to be successful, need to adapt their texts according to the presumptive readers” (2000: 95). Each translator, when translating for children, inevitably creates an image of the reading child that is reflected in the linguistic characteristics of the target text, as well as in its paratextual elements that are often meant to invite young readers to buy books. Oittinen’s analysis offers a wide array of contributions to translation in the field of children’s literature, and is based on her personal experience as illustrator and translator. Translators, in Oittinen’s terms, are called to loyalty towards the receiving public and their experience as readers within the target culture becomes of pivotal importance in translation in bringing the source text closer to its new readers.

The opposing views of Klingberg and Oittinen place emphasis on the production context in terms of relationship between the main actors involved in children’s literature

¹²⁰ In Oittinen’s words, translators “bring to the translation their cultural heritage, their reading experience, and, in the case of children’s books, their image of childhood and their own child image.” (2000: 3)

in translation, namely readers, the publisher, the translator, and the illustrator. Both scholars analysed translation practices: Klingberg from a quantitative point of view, Oittinen from a qualitative point of view. The aim of Klingberg was to lay bare the characteristics of rewriting strategies in translated children's literature through a systematic approach divided in categories, where cultural context adaptation of source texts for a target audience becomes a negative intervention of translators that limits the possibility of young readers to open up to foreign cultures. Oittinen argued against translation theories which focused only on texts and strategies rather than on the needs of real readers. Especially in children's literature, the needs of young readers dictate the approach that the translator is to adopt, and according to Oittinen s/he should make use of her/his own childhood reading background in the target culture when translating to make the source text more accessible for the receiving public.

Translators and publishers as mediators in the creation and distribution of translated children's literature often shaped the way children's books were received by target cultures¹²¹. The image of translators of children's literature as a presence in target texts has been analysed in terms of voice in prefaces to share their translating experience with target readers (Lathey, [2006] 2014), together with the ability to produce "reading aloud" translations intended for collective reading between children, parents and educators (Dollerup, 2003; Hansen, 2005). Few studies have concentrated on the elements that characterise the voice of translators: Hermans (1996), O'Sullivan (2005), and Lathey (2010) discussed this aspect from different points of view, presented in section 2.4 below.

¹²¹ The impact of publishers, rewriters and translators in the reception of *Nild Holgersson* stories from Swedish into German was discussed at length by Isabelle Desmidt (2003) taking into consideration the norms that influenced rewriting from a diachronic point of view. O'Sullivan (2005a) has shown how the different translations of the picture book *Rose Blanche* by Roberto Innocenti reveals cultural shifts in narration inscribed in the rewritings of the same text in the interest of readers.

2.4 The voice of the (in)visible translator

The focus on the voice of the translator in Translation Studies, introduced by Theo Hermans in 1996, addressed the context of narratology¹²² and translated fiction. Each translated work of fiction contains an “other voice”, which Hermans considers as the mark of “the Translator’s discursive presence”. The narratological framework provides the context within which this voice leaves “visible traces of a discursive presence other than the ostensible Narrator” (Hermans, 1996: 28). The elements that reveal this presence derive first from the time gap between source and target text, with the latter communicating to a “temporally and/or geographically removed [audience] from that addressed by the source text” (Hermans, 1996: 28), which calls for the translator to mediate historical, and topical references for the target reader. Second, the presence of the translator becomes evident whenever the original author resorts to play on words: notes and brackets inserted by the translator are visual devices that show the reader that the text at hand is, in fact, a translation. In both cases, the translator’s voice rewrites the target text to cater for the needs of the target readers, and Hermans suggests that the translator’s presence should find its space in narratology, or rather, “in translated narrative which accounts for the way in which the Translator’s voice insinuates itself into the discourse and adjusts to the displacement which translation brings about.” (1996: 43).

Hermans’ theory invited further analyses on the way the voice of the translator makes itself heard by target readers in translation, an issue that was explored in children’s literature by Emer O’Sullivan in 2005. O’Sullivan posited that translators are visible in narrative for children, a standpoint that she discussed in terms of the complex

¹²² Hermans refers to the works of, among others, Wayne Booth (1991) and Seymour Chatman (1978), emphasising that they do not distinguish between original and translated narrative. Hence the originality of Herman’s study in the field.

unequal relationship that occurs between author and reader¹²³. Unlike adult narrative, in children's literature there is an asymmetrical communication that takes place between the adult writer and the child reader, which occurs first and foremost outside the text:

The principles of communication between the adult author and the child reader are unequal in terms of their command of language, their experience of the world, and their positions in society, an inequality that decreases in the course of the young reader's development. Children's literature is thus regarded as literature that must adapt to the requirements and capabilities of its readers. (O' Sullivan, 2005: 14)

The aspect of the supposed capabilities and life experience of the intended audience in children's literature becomes even more evident in translation, when the voice of the translator as mediating agent in the communication process between author and child reader steps in at some point in time to speak to a different audience often distanced from the original audience in terms of time and cultural background.

To account for this presence, O'Sullivan identified the communicative role of the translator in the narrative process as illustrated in Figure 14¹²⁴ as an active mediator:

¹²³ In the first decade of the 21st century Emer O'Sullivan analysed children's literature in translation from a comparative point of view, with reference to the German and English production context and the voice of translators (1993, 2003). Lathey (2010) studied the historical development of children's literature in translation also through the declared strategies adopted by translators through time in English-speaking countries, namely the UK and the US. Both studied the effects of the presence of the translator in target texts, whose choices were often aimed at catering for a supposed lack of knowledge of target readers about the source culture.

¹²⁴ O'Sullivan resorted to Seymour Chatman's model of narrative communication (1978) intended as a continuum between author and reader. This model was further developed by Giuliana Schiavi (1996) to introduce the figure of the translator in the process of translating fiction.

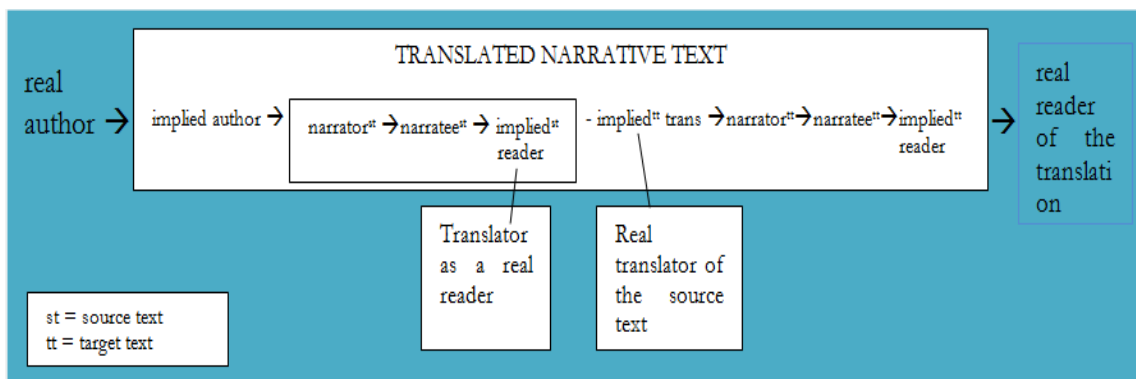


Figure 14. O'Sullivan's structure of a translated narrative text (2005: 108)

The view proposed by O'Sullivan differentiates between source narrative and target narrative, where there is the presence of an implied translator that is the counterpart of the implied author¹²⁵ in the source text. The translator actually plays two different roles that show the complex process that stands at the basis of translation for children. When the translator reads the source text, s/he becomes part of the group of implied readers intended for the source text: the further away in time the source text is from the translator, the more difficult it becomes to understand – for example – cultural or topical references present in the narrative. On the other hand, once the translational process begins, the translator becomes the initiator of the narrative exchange to rewrite the source text in view of a different implied reader from the original. Thus, the translator experiences the narration from a vantage point:

[A]s someone familiar with the source language and culture, the translator is in a position to assume the role of the implied reader of the source text and, above and beyond that, to try to identify the natures of the implied author and the implied reader(s). (O'Sullivan, 2005: 105)

¹²⁵ In Chatman's words, the implied author is "[...] not the narrator, but rather the principle that invented the narrator, along with everything else in the narrative, that stacked the cards in this particular way, had these things happen to these characters, in these words or images." (1978: 148) He is made of a multiplicity of voices, all those that construct the narrated events as a whole. O'Sullivan recognises this difference in her discussion, going further on in defining the implied author of children's literature as the entity that makes presuppositions on "interests, propensities and capabilities of readers at a certain stage of their development" (O'Sullivan, 2005: 15), and writes accordingly.

The translator is an ‘ideal reader’ able to communicate with the implied author in order to create new meaning and produce another text (the translation) derived from the original, yet conceived to be meaningful to the implied readers of the target culture¹²⁶.

As shown in Chapter 1, translations for children are the result of the initiative, intuition and curiosity of a group of initiators including publishers, translators, and illustrators. Therefore the figure of the implied translator in Figure 14 cannot be represented by the translator only, but by all those who contribute to the creation and distribution of the target text. Their mediation impacts on the reception of translated works throughout the process from selection to distribution by anticipating the reaction of intermediaries between children and translated literature (namely parents, teachers, etc.)¹²⁷.

But “*the voice of the narrator of the translation*” (2005: 109, italics in the original) according to O’Sullivan can be detected in the translated narrative speaking to the implied reader in a different culture at a different time from the source text. The voice of the narrator of the translation can be heard on a metalinguistic level in paratextual

¹²⁶ The notion of implied reader has been discussed by Alexandra Assis Rosa with an overview article on defining the target text reader in *Descriptive Translation Studies* (2006). First of all, she diverges from Giuliana Schiavi’s (1996) and Hermans’s identification of a “target culture implied reader” as a collective entity for readership. Rosa posits that the target text implied reader is analogous with the implied reader of general literary theory (Chatman and Booth) and this can be detected in translated texts through specific language features that occur regularly. Moreover, the implied reader “seems to be more the translator’s expectations of the expectations of a given reading community that seem to play a role as motivation or constraint of his/her activity” (Rosa, 2006: 103), thus dictating the norms that the translator will take into consideration or not in the translation process. Rosa’s further research (2009) concentrated on the dichotomy of implied translator and narrator in translation as existing at two different levels of enunciation, unlike O’Sullivan’s work which considers the narrator in translation as the voice of the implied translator. Moreover, Rosa provides a complex framework of communication between addressers and addressees in literary texts, working on a polyphonic multi-level transaction. Her linguistic analysis on the power of ‘voice’ in translated fiction (2013) is based on corpus linguistics and tokens of speech within the framework of Critical Discourse Analysis, Appraisal Theory and Narrative Theory in terms of “ideology and relations of power” (Rosa, 2013: 228).

¹²⁷ Anticipated problems relate to the already mentioned moral conventions accepted in the target culture, therefore initiators tend to delete “elements regarded as unsuitable or inappropriate in the target culture, especially accounts of supposedly unacceptable behaviour which might induce young readers to imitate it.” (O’Sullivan, 2005: 82).

material, when it explains the choice of that particular text for translation, or even giving some pieces of information about the original author to bring him/her closer to the target readers and provide some background to the translated text. In the narrative, this voice may speak directly to the implied readership to make the voice of the source narrator more explicit than it was originally, or, for example, be less evocative in terms of intertextual references through reductions in narration. This last aspect is called by O'Sullivan "drowning out" (2005: 118) the voice of the original narrator through rewriting. The translator becomes the initiator of the narrative relationship with target readers, the only one responsible for the choice of the narrative voice to be adopted in translation:

[...] the translator may wish to tell the story differently from the narrator of the source text; may have difficulty in mimicking that particular voice; may think that children should be addressed in a way other than that adopted by the source text; or may be guided by narrative methods of children's literature more familiar to the target culture. (2005: 118)

If the translator is guided by target narrative methods s/he is domesticating the text to marginalise the original voice of the author in order to make the target text acceptable to the receiving public. O'Sullivan calls this translation method "monologic", and has the effect of eliminating the voice of the original narrator to the point that it cannot be heard anymore in the text, in favour of the voice of the translator: the reader perceives the familiarity of the context, but cannot be challenged by the original implied author because everything has already been laid bare for him/her by the translator. On the other hand, and more closely related to foreignisation strategies, when the translator is able to remain as close to the voice of the original author as possible, then the translation

becomes dialogic¹²⁸ and the two entities have a balanced presence in the text as two voices speaking in turn.

O'Sullivan provides examples of this “drowning out” of the voice of the original narrator by the translator from a variety of sources including a picture book, but there is no specific linguistic analysis that, for example, relates these choices to the full text to understand whether the translator drowned out the voice of the original narrator consistently or only occasionally. O'Sullivan's main interest is to account for the ‘audibility’ of the voice of the translator in children's literature: “the translator as s/he becomes visible or audible as a narrator is often more tangible in translated children's literature than in literature for adults” (O'Sullivan, 2003: 198). Basically, this voice is less audible if the target book is intended for an adult public, more audible if children are expected to read the book; in other words, domestication strategies are adopted in view of young readers, foreignising strategies target for an adult public.

Gillian Lathey's (2010) diachronic analysis of children's literature dedicated to “invisible storytellers” discusses the role of translators in Anglophone countries with special attention to the UK. Following Venuti's terminology, Lathey posits that translators are invisible presences in the history of children's literature, providing evidence from various authors. Lathey identified that, from a historical point of view, the tendency of translations in English “has been to move the source text towards the reader in a process of linguistic and cultural domestication that results in a fluent English text” (2010: 117). Her research sets out to investigate examples of retranslations and also picture books, to account for the translators' motivations and methodologies behind any translation for children, trying to bring to light the “invisible storytellers” mentioned in the title of her book.

¹²⁸ The term is borrowed from the Russian scholar Michail Bakhtin. O'Sullivan extends the concept of dialogic narrative to translation: “[D]ialogic translation is [...] when the translator tries to allow not only the unavoidable presence of his or her own voice to be heard in the text, but also the various other voices as they were heard in the original.” (2005: 80-81)

Lathey studied the receptive side of translations, identifying the elements that characterised translations in English through translators' prevalent strategies as well as the presence of the adult mediators who actively promoted and disseminated translated fiction for children, editors and publishers in particular. More importantly, the cultural and professional background of translators seemed fundamental to hypothesise the processes that brought such works of art into being. The chapter dedicated to translators' voices highlights the relationship between publishers, editors and translators, as well as the methodologies followed by professional translators in the 20th century through interviews with three of the most famous translators for children in the UK, Anthea Bell, Patricia Crampton, and Sarah Ardizzone. The interview is one among the various analysis tools that Lathey used to outline the presence of the translator in children's literature, which includes the paratextual material available in introductions, prefaces/postfaces, articles, but also from a study of the forces within the social system that catered for translations to reach young readers - in contrast with the Anglocentric vision of children's literature in English-speaking countries.

To conclude this section dedicated to the voice and presence of translators in children's literature, the discussion that follows in Part 2 of this research is dedicated to the voice of Gianni Rodari in English translation. It takes steps from Lathey's contextual analysis of the reception of translations in Anglophone countries in order to analyse the paratextual material that surrounded Rodari's works in the UK and in the US. The following chapters will present first the changing image of Rodari as mediated by publishers, reviewers and scholars, but also by giving some indications on the background of translators to see whether it eventually influenced their 'voice' in the translation of Rodari. The analysis of paratexts cannot be complete without a linguistic analysis that investigates in depth a selection of works by Rodari from Italian to English, with reference to O'Sullivan's intuition on the audibility of the translator as mediator in children's literature. The discrete linguistic analysis is based on the translation trajectories proposed by the linguist J. L. Malone in 1988, with the objective of defining

the predominant domesticating or foreignising strategies that the translators of Rodari's works adopted through time, in view of the receiving public of their translations.

PART 2: Gianni Rodari in English Translation through Paratextual Materials and Corpus Analysis

[...] translation has traditionally been viewed as a derivative rather than creative activity. The implication is that a translator cannot have, indeed *should not* have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original.

Mona Baker (2000: 244)

Part Two of the present research is dedicated to the *images* and *voices* of Gianni Rodari, and how they changed in the receiving culture over time together with the voices of his numerous translators. The present case study of Rodari's works is based on a translational perspective, and offers firstly a descriptive study of the paratextual material that surrounded his works in the English-speaking context of the UK and the US, and secondly a linguistic analysis of four of his works in English.

The image of a writer can reach cultures other than his/her own through the work of initiators, namely translators and publishers. The original image inevitably changes through the spectrum of the target culture, according to both the historical period in which the translation is produced and to the intended receiving public for that specific translation. The change of image was called by Lefevere a "refracted image":

A writer's work gains exposure and achieves influence mainly through "misunderstandings and misconceptions," or, to use a more neutral term, refractions. Writers and their work are always understood and conceived against a certain background or, if you will, are refracted through a certain spectrum, just as their work itself can refract previous works through a certain spectrum. (Lefevere, 2000: 234)

According to Lefevere, "refractions" include all types of rewritings of a work of literature written for "a different audience, with the intention of influencing the way in

which that audience reads the work” (2000: 235). The study of refractions can help to understand the status gained by the foreign author among target readers, especially “in establishing the reputation of a writer and his or her work.” (Lefevere, 2000: 235)

Closely linked to this concept of “reputation” of foreign writers in translation is the theoretical line followed by Venuti (2013), who described the “image” that these writers gain when they move from one literary system to another. Translations detach the foreign author’s work from the originating culture, from the social, political and economic factors that prompted the creation of the work itself at a given time. The reading experience of the original text is obliterated in translation as it becomes the reading experience of a target text produced through “linguistic patterns, literary traditions, and cultural values in the receiving situation” (Venuti, 2013: 161). Venuti recognises that the image of a writer in translation is destined to be incomplete if his or her body of work is not fully translated for the receiving culture, mainly because the target public will fail to see the evolution of the poetics of that author. Given that it is highly improbable that a publisher is willing to invest in the translation of the full body of work of a single author, Venuti suggests that “publishers must restore in English **at least part** of what constituted the originary context for the source text” (2013: 163, emphasis added) by investing in translations “more than one text and more than one author from the same language” to help target readers understand the importance that a specific author had in his or her own source literary system. The image of the foreign author then becomes more intelligible to the informed reader, and publishers too can make informed choices about prospective translations to be published with the help of other professionals in the field such as writers, translators and scholars.

Publishers and translators become visible (or invisible) mediators through the paratextual material that surrounds the work of authors in translation. The “paratext” is “what enables a text to become a book and to be offered as such to its readers and, more generally, to the public.” (Genette, 1997: 1) It includes a wide array of materials defined in terms of ‘distance’ from the text, for example the information on the book jacket or an introduction to the book (peritext), or the reviews and commentaries that contain critical

evaluations of works of an author and that appear in different sources independently of the text itself (epitext)¹²⁹. Genette discussed paratexts from several points of view (spatial, temporal, physical, functional) to show how they are mainly a pragmatic means of influencing the reading experience that the public will have of a specific book, defined *a priori* by initiators. Genette did not explicitly refer to paratexts for translations, but he referred to translations several times through the book as ancillary elements to an ‘original’ that serve the purpose of building the identity of the original text. Translation then, is yet another paratext that would not exist without a source text in another culture. Such an assumption negates the very existence of translations as independent texts in the receiving culture. Translation research today aims to confute this assumption by incorporating paratextual data combined with textual/linguistic analysis of translations and reveal the presence of the agents that made the translation possible in the receiving culture. This combined research strategy (paratexts, textual/linguistic analyses) can prove the independent nature of target texts worth studying as products of the target culture (Gürçağlar, 2011)¹³⁰.

The paratextual material that introduced the works of Gianni Rodari in the UK and the US is described in Chapter 3 in sections 3.1 and 3.2 of this research. The aim is

¹²⁹ Genette (1997) poses a series of questions that may help identify the nature of paratextual material. For example where such material was published, the date of appearance (or disappearance), how was the material disseminated (e.g. through interviews, in print, etc.), the sender and addressee of the message, and finally for what purpose it was initially conceived. More precisely, the peritext is the text ‘inside’ the text like titles, notes, prefaces and postfaces; the epitext is composed of the elements ‘distanced’ from the text, unattached to the book and generally conveyed through the media.

¹³⁰ In Translation Studies, paratexts have been analysed for a variety of purposes. For example, to better understand the mediation of publishers, translators and critics in the creation and promotion of foreign authors’ reputations in specific target cultures (Woods, 2012), or to discuss changes in the image of the original author in children’s literature in view of the literary norms of the receiving culture (Ben-Ari, 1992), as well as to assess the degree of acceptability of translations in the receiving culture through the analysis of reviews (Venuti, 1995; Munday, 2001). The influential role of reviews has recently been discussed also in relation to the choice of prospective books to be translated, as indicated by Pireddu (2013: 147, emphasis added): “Publishers consider reviewing as part of their marketing strategies and especially useful in launching new authors or refreshing the work of well-known ones at home and abroad. **Foreign publishers may ground their decision to translate a book on the basis of reviews as much as on sales figures.**”

to bring to the fore the elements that assimilated Rodari to the receiving context or marked him as a ‘foreign’ author through the mediation of publishers and reviewers of his works in specialised magazines for the lay public¹³¹. The analysis is diachronic as it shows the refracted image of Rodari in reviews of his works in English translation through paratexts as they developed over the years and in different countries (the US and the UK) up to 2011. Subsection 3.3 completes the description of the refracted image of Rodari in the work of specialised resources that contributed to the definition of the author’s “originary context” (Venuti, 2013: 163) to create a reputation for Rodari in the eyes of the receiving public.

Chapter 4 analyses the image of Gianni Rodari from a linguistic point of view, aiming to study the degree of foreignisation or domestication his works went through in English translation. The mediation of the translator is particularly important, especially when source linguistic patterns or cultural elements have to be communicated to a mixed receiving public of children and adults. This mediation is introduced in subsection 4.1 within the framework of Translation Universals (Baker, 1993; Chesterman, 2004, 2004a, 2011), as the tendencies or features that have been found to occur more frequently in translated texts rather than original, non-mediated texts with special reference to simplification, explicitation and normalisation (Laviosa, 2008; Anselmi, 2011). These general tendencies are studied from the point of view of *S-Universals*, or features that can be detected in the analysis of translations from source text to target text (Chesterman, 2004), then discussed in linguistic terms by means of a discrete analysis of four books by Rodari in English translation (4.2). The comparative linguistic model proposed by J. L. Malone (1988) stands at the basis of the analysis of examples from Italian to English to investigate the strategies that mediated the original voice of Rodari for the receiving public first in the UK and then in the US. The discussion of the results (4.3) completes the second part of the present research with a discussion on whether the

¹³¹ On the other hand, this assimilation/differentiation of the foreign author in the receiving culture can be seen from the different perspective of how invisible/visible the fact of translation is in the target culture (see Venuti, 1995:1-2)

strategies adopted by the different translators through time fit in with the mediating framework of Translation Universals, thus contributing to the research in this field with examples from children's literature from Italian to English.

3. Who is Gianni Rodari? Constructing an image for the British and American public

3.1 Rodari's books published in the UK

3.1.1 *Telephone Tales/Favole al telefono*

Gianni Rodari was first published in the UK with *Telephone Tales: Bedtime Stories by Gianni Rodari* in 1965 by George G. Harrap & Co., translated by Patrick Creagh.

The reasons behind the choice of Gianni Rodari as an author that could be distributed on the English-speaking market for children may be related to his success in Italy as a prizewinner in this category¹³², one of the elements that characterised foreign writers translated in English: the selection of foreign authors to be translated in English was based on whether they were successful in their own country and abroad, prizes established this kind of success in the eyes of publishers¹³³. Moreover, the active participation of the Italian publishing house Einaudi in international book fairs (Cicala & La Mendola, 2009) may have contributed to the purchase of translation rights by G. Harrap & Co.

George G. Harrap & Co. Ltd was founded in 1905 and played a particularly active role in the promotion of languages through dictionaries, the first being *Harrap's Standard French Dictionary* published in 1934 (Room, 2004). Harrap's interest towards other cultures is reflected in its general production, with authors translated from French and Italian for the adult public, but also in the breadth of its book distribution that reached other English-speaking countries such as Australia and Canada. Harrap indeed contributed to building the "originary context of the source text" (Venuti, 2013: 163) that helped the receiving public gain an insight especially into the Italian literature of the time, with such authors as Luigi Pirandello, Carlo Levi, Giuseppe Antonio Borgese,

¹³² In Italy, Rodari won the Prato Prize in 1960 with his first book edited by Einaudi, *Filastrocche in cielo e in terra* (1960).

¹³³ For a detailed discussion see section 1.1.1 of the present research.

often distributed in bilingual English/Italian editions. This was the preparatory background where the first book by Rodari in English translation came into being, when Harrap created a special series for young boys and girls that also included foreign writers.

Telephone Tales was translated by Patrick Creagh (1930-2012), a native speaker of English and professional translator who dedicated part of his career to the diffusion of Italian writers in English translation in the 20th century. Rodari was among these, and Creagh worked on three books out of five of Rodari's books published in this period, although Creagh soon turned to Italian writers for adults, also winning prizes for these translations¹³⁴. His knowledge of the Italian language and culture came from the long periods he spent in Italy in 1954-1960 and in the late 1960s, in Rome and Tuscany respectively¹³⁵. His particular taste for the sound and fluency of the English language is reflected in his numerous books of poetry¹³⁶, as well as translations from French authors such as Tristan Corbière in the 1960s. The knowledge of the Italian context and language, combined with the writing career as poet and translator, may have contributed to his being chosen as the ideal candidate to translate Gianni Rodari for the British public¹³⁷.

The peritextual material for *Telephone Tales* includes the publishing information with a clear reference to the original book (*Favole al telefono* published by Einaudi in

¹³⁴ Creagh won the John Florio Prize in 1972 and 1990, see section 1.2.

¹³⁵ Creagh moved with his family in the area of Chianti in the 1960s and remained there until the end of his life. He was immersed in the culture and language he used to translate from, an aspect to be taken into consideration in view of his translating habits. Mona Baker (2000) suggested that the environment where translators operate is crucial to interpret their "subconscious use of certain linguistic patterns and modes of interpretation" (2000: 259) in translation, especially in view of an analysis of the style of translators.

¹³⁶ The Gale Contemporary Authors Online Encyclopaedia lists 9 books by Creagh, 4 of which are collections of poems.

¹³⁷ Interestingly, in the obituary published in *The Telegraph* (2012) there is no mention of Creagh's work on Rodari. Other writers are indicated, such as Bufalino, Calvino and Tabucchi. On the contrary, Rodari is mentioned in Creagh's obituary next to Ungaretti, Magris, Brancati and Calvino, as published in the Italian press by Adnkronos (http://www.adnkronos.com/IGN/News/Spettacolo/Scrittori-addio-a-Patrick-Creagh-traduttore-in-inglese-di-Bufalino-e-Tabucchi_313857344036.html last access 26/08/2015).

1962), and of the translator Patrick Creagh. The illustrator Dick de Wilde¹³⁸ is mentioned under the jacket blurb on the front flap of the book. Here the reader can find a short summary of the content mixed with information about Rodari, and the mediation of the publisher in introducing the author is emphasised in bold:

These are the stories that Mr Bianchi tells his little daughter at bedtime. But Mr Bianchi is a commercial traveller, only home on Sundays. So he rings her up and tells her the tales by telephone.

They are the most surprising stories.

Gianni Rodari's work is much praised in Italy where a collection of his tales and verses in 1960 won the Prato Prize; and the present book was runner-up for the first City of Caorle European Children's Book Prize. It shows a highly original talent, and a delightfully deft touch. His stories will be just as popular in the English-speaking world as they are in Italy and many other countries.

Gianni Rodari knows that children are many things: frivolous and serious, boisterous and secret, bossy and affectionate. Here is something for every mood. If you have enjoyed these tales, it's too far to telephone Italy and tell him so, **but you can write (c/o Harrap). Mr Rodari loves to have letters from his young readers.**

The mention of the two Italian prizes (the Prato and Caorle) communicates to the public the high quality of the author, emphasised by a comment of the publisher on Rodari's "highly original talent" and "delightfully deft touch". The publisher mentions that Rodari "will be just as popular in the English-speaking world as [...] in Italy and many other countries", showing the need to reassure the readers that the book they have in their hands matches the quality of local authors. The presence of the publisher as

¹³⁸ De Wilde specialised in books for young readers, and he was the favourite illustrator of Harrap publishing house. Between 1957 and 1966 he illustrated 10 books for the same publishing house. (Source: internet query on the British Library Online Catalogue, search keywords 'Dick de Wilde', <http://explore.bl.uk> last access 3/11/2015)

mediator is even more evident in the last sentence, where Harrap acts as a go-between for any comments that readers may have about Rodari's work.

The back flap and the back jacket cover are the showcase to promote other books from the series *Harrap Books for Younger Boys and Girls*, with short descriptions of the plots. This showcase is another peritextual hint to the public and publishing context where Rodari first appeared in the UK¹³⁹. Among these authors only one (Claude Cénac) is foreign, but in the short description it is not clear that this book is a translation. The reasons may be related to the norms that regulate the distribution of foreign authors in the British book market for children, which present them without any explicit indication of the fact that these books are translations, nor mention of the name of the translators. The book does not have a table of contents; illustrations are in black and white, interspersed within the stories. In the introductory paragraph is mentioned that the book includes 44 stories overall.

The epitextual material includes mainly reviews of Rodari's *Telephone Tales*, but also advertisements that account for the painstaking advertising campaign carried out by Harrap in a number of magazines and newspapers. The first two advertisements that included Rodari's *Telephone Tales* were published within a month's distance from one another first in November 1965 in *The Listener*, and the other in December in the *Times Literary Supplement* in the section "Happy Books". Neither of them mentioned the translator, only the latter included the illustrator Dick de Wilde, together with comments from notable critics (Naomi Lewis) and magazines (*Good Housekeeping*). The emphasis is on "Short, amusing bedtime stories" ideal for younger children, thus indicating the potential readership for this work. Also *The Junior Bookshelf* and *Children's Book News* advertised Rodari's book in October/December 1965. Only the first review criticised the translation as one of the possible reasons for the negative impression that *Telephone Tales* had on the reviewer:

¹³⁹ Genette (1997) categorises this as an element of the peritextual material produced specifically by the publisher. Other elements include the format of the book, the cover and "appendages" such as book jacket and prize ribbon, and the typesetting or number of issues.

I do not know what to make of Gianni Rodari's short stories. The publisher tells us that he has won awards and is highly thought of in Italy and indeed some of the stories show a highly imaginative talent. Perhaps Italian children are different from British ones or perhaps the stories have lost in the translation, but I can not see many of this collection appealing to young children. [...] (*The Junior Bookshelf*, 1965: 283)

The facts that Rodari won awards and is much appreciated in Italy are not enough to convince the reviewer of the validity of his work as suitable to children. The reviewer suggests that the negative impact of these stories may stem from cultural reasons (difference between British and Italian children) or translational reasons (the translator did not do his job well).

Naomi Lewis included a short review of Rodari's *Telephone Tales* in *Best Children's Books of 1965*, from which the quotation in the TLS advert was drawn. The added bold type in the extract shows the attitude of the critic to the work:

A collection of **dazzling little stories** supposedly told by father to child over the telephone. **Nothing comes amiss to the author's fancy**: museums, partisans, roads made of chocolate, bygone tears; a man in the market sells things like comets, or Mont Blanc, or the Indian Ocean; real mice encounter a comic-strip mouse, and can't understand his language. He has a dreadful time until he meets a friend at last – a comic-strip cat as out of place as himself. **Quick impact; much to think over.** (Lewis, 1965: 33)

The three elements of content-author-impact characterise this review in terms of brevity ("little"), creativity ("fancy"), and food for thought for the reader ("much to think over"). There is no indication of Rodari's country of provenance, only one cultural reference to Italy and Europe may be picked up by the informed reader ("partisans"), and the fact that this book is translated is not mentioned anywhere.

On the contrary, the review in *Good Housekeeping* in 1965 presents an explicit reference to Italy, emphasised in bold:

An unusual and original book – despite a rather garish cover – is *Telephone Tales*, **translated from the Italian of Gianni Rodari** [...]. A father who has to go off on business telephones a light-hearted tale each night to his little daughter – and he has to be quick and to the point before his pennies run out. (*Good Housekeeping*, 1965: 5)

The reader in this case is informed that the book is a translation, even though the translator remains invisible. Again there is a reference to the brevity of each story, thus suggesting the short reading time required on the reader's part; there is no reference to the content of stories. The fact that the book is a translation and the mention of the reading time may account for the public that was supposed to read this review. Parents are informed of the foreign origin of the text, but also that it is an “unusual and original book” suggested for reading together with children. The reviews presented in this section have shown how reviewers highlighted different aspects of Rodari's first text on the British market according to the supposed interests of the public, primarily composed of adults as parents and scholars in the field of children's literature.

3.1.2 *The Befana's Toyshop/La freccia azzurra*

The Befana's Toyshop: A Twelfth Night Story was published in 1970 as the second book by Rodari in English translation. The publishing house changed, from Harrap to J.M.Dent and Sons, whereas the translator remained Patrick Creagh. The book in Italian was published by Editori Riuniti in 1964¹⁴⁰, with a 6 year gap between source and target text.

1970 was an important year for Rodari as he was awarded the Hans Christian Andersen Award after a few years as a runner-up for this prize (for a fuller discussion see 1.1.1). After the Award, four books by Rodari in English translation appeared on the

¹⁴⁰ The first version of this novel *Il viaggio della Freccia Azzurra* was published in Florence in 1954, and a revised version of the novel was published by Editori Riuniti in 1964 (Boero, 2010: 264). The English translation was based on the 1964 version.

British market, and a short story crossed the ocean to appear in *Cricket* magazine for children in the US (a commentary on the stories published in this magazine is given in 3.2.1).

J.M.Dent & Sons¹⁴¹ was founded in 1888 in London, and soon distinguished itself as a publishing house that promoted high literature for the lay reader at an affordable price. *The Everyman's Library*¹⁴² started in 1906 and soon valued for its “unprecedented [...] breadth, coherence, and beautiful design” (Rose, 2004) It included classics (Greek, Roman) but also English, American and western European authors in translation from Italy, France, Norway and Germany. The Library included classics for children such as Andersen's fairy tales, yet it was with the *Temple Library* that Dent started to promote books for young people on a steadier basis, also including translated authors. J.M.Dent also had an interest in Italian culture having been a constant visitor to Italy himself through the years. The publishing house contributed, like Harrap, to providing the British public with samples of Italian classics (e.g. Alessandro Manzoni) also from Latin (e.g. Virgilio) and 20th century authors (Massimo Bontempelli), a choice that may justify the interest of the publishing house in a new children's author like Rodari.

The peritextual material for *The Befana's Toyshop*, distributed as a hardback book, shows some additions in terms of information about the author, and an extended description of the plot compared to the Harrap edition of *Telephone Tales*. On the front flap the intervention of the publisher on the presentation of the book to the public is indicated in bold:

¹⁴¹ As shown in the survey in 1.1.3, Dent was one of the most active publishing houses in the field of translated children's books, with a preference for German and Italian writers.

¹⁴² This collection was meant to appeal to “the worker, the student, the cultured man, the child, the man and the woman”, a “democratic library at the democratic price of one shilling” (Dent, 1938: 123-126). A revolutionary aspect of Dent publishing house is that it was the first to introduce book-jackets on the market, with an indication of other books published by Dent, and only around the 1930s did Dent begin to include the descriptive piece on the book, called blurb (Armstrong Ross, 1976).

GIANNI RODARI

Hans Christian Andersen Award winner, 1970

The Befana's Toyshop

A Twelfth Night Story

To the Italians the Befana is the counterpart of Father Christmas. She is, however, a rather disconcerting broomstick-riding old lady who brings presents to children on Twelfth Night.

In this story she keeps a shop with a display of toys in the window, of which the most wonderful of all, in the eyes of little Francesco, is the train called 'The Blue Arrow'. But Francesco's parents are poor. There is no hope of his ever having such a present.

The toys, who have seen Francesco's wistful face at the window so often, decide to run away and find him. Rag, the toy dog, can sniff out the way for them. So they all set off on their great adventure.

The General is always imagining enemies and wanting to send his soldiers into battle. Captain Halfbeard commands unchallenged from the bridge of his ship – which travels in a goods wagon. Indian Chief Silver Feather takes the pipe out of his mouth to speak rare words of wisdom whenever things grow tense – as when the soldiers have to build a Meccano pontoon bridge over a puddle, when the cannons disappear down a drain, or when they all have to hide from the Befana.

While the toys bravely struggle on, Francesco has his adventures too – ending unexpectedly in the police station. The toys fail to find him, and Rag, the dog, is in despair. But justice triumphs and Rag's devotion finds a reward beyond his wildest dreams.

This is an enchanting tale for children in the seven-to-ten age group.

The sentences emphasised show the pragmatic function of the peritext that focuses on the importance of the author as an award winner, on the Italian context where the story is set ("To the Italians") together with a clarification of who the Befana is through the familiar figure of Father Christmas, and finally on the prospective public for the book.

There is no mention of the translator, only the indication of the illustrators Janet and Anne Grahame Johnstone.

The back flap presents a short biography of Rodari, who is introduced to the British public through the cultural filter of the editor, emphasised in bold:

Gianna [*sic*] Rodari was born in Piemonte, Italy, in 1920. His first job was in teaching; later he entered journalism and became director of *Il Pioniere*, a magazine for children. For the past two years he has been director of *Il Giornale dei Genitori* (*Parents' Journal*). He started writing books for children in 1950 and has since completed a number of such volumes of a quality that has made **his name famous throughout Italy – he is the favourite children's author there** – and to an increasing extent **in other countries too**. His books of verbal fun and rhymes (**unfortunately untranslatable**) are much quoted, **just as Alice's sayings are in Britain**. Signor Rodari won the important Hans Christian Andersen Award, presented at Bologna in 1970, for the contribution of his writing to the development of children's literature.

Rodari's experience as a journalist and director of a magazine for children is accompanied by his long-standing career in children's literature (since 1950). The editor emphasised the fact that Rodari is "famous throughout Italy" as the "favourite children's author there" and around the world, suggesting an appeal that crosses the barriers of cultural difference. Nevertheless, part of his work is "unfortunately untranslatable" and the editor quickly reassures the readers that Rodari's humour is comparable to "Alice's sayings" in Britain, a familiar reference that brings Rodari back to the common denominator of the readers' national canon. The Andersen Award closes the biography, and all other Italian prizes won by Rodari suddenly disappear. The description above shows the need to resort to familiar references for the British public to bring Rodari closer to the receiving culture.

This need is emphasised on the back jacket cover. It promotes three authors published by Dent, two of whom are foreign (Paul Biegel and Bohumil Riha¹⁴³). For both these foreign authors the editor wished to make readers feel comfortable with the foreignness of these writers for children: Biegel's story "has been awarded high honours in Holland and Germany", whereas Riha's novel "is by one of Czechoslovakia's best-selling authors, but it contains nothing that would seem at all strange to an English child". The pragmatic function of this peritext may be to suggest that foreign authors have something to offer to English-speaking readers, given their successful career in their home countries.

In *The Befana's Toyshop* there is a table of contents with 21 chapters, against the 22 of the original book. The chapter that was eliminated in translation narrated the death of an old woman on a cold winter's night, therefore it is possible that it was omitted to avoid any reference to death in the novel in English. The first chapter was expanded in translation because it included a description of who the Befana is for Italian children, an addition required to make the text (and especially one of the main characters of the story) intelligible to the young target readers. The translator added a description in the first chapter to begin with a tour of the world and of the various figures that bring gifts to children, to come back to Italy with the Befana in the end. This insertion, not present in the source text, was to become useful for reviewers as shown in the following description.

The Befana's Toyshop was advertised in the TLS in October 1970, with the indication of "Hans Christian Andersen Prize, 1970" under the name of the author. Rodari is the only foreign author on the page. In another advert that appeared in *The Listener* in the same year Rodari is advertised together with Gunnel Linde, a well-known Swedish author especially in the US (together with Karin Anckarsvärd, as discussed in 1.1.2), and for each book there is a suggestion of the age range of readers

¹⁴³ Paul Biegel was a German writer, among the most translated authors from this language in the UK. His translators include Gillian Hume and Patricia Crampton, a reference to Biegel is present in 1.1.3. Bohumil Riha was a Czech writer for children; he won the Andersen Award in 1980, ten years after Gianni Rodari.

(7-10 years old in the case of Rodari's book). Neither of the two advertisements refers to the fact that the book is a translation, nor does it indicate the name of the translator or illustrator as part of the advertisement. Other advertisements appeared in *The School Librarian*; in line with the other advertisements, there is only a reference to the Andersen Prize but no indication of the translator or to the fact that the book is a translation from Italian.

Reviews of the book are dated 1971, starting with *The Junior Bookshelf* which dedicates a long review to Rodari's second book in English. The first part follows the rewritten first chapter as mentioned earlier on, an explicitation of who the Befana is to Italian children. Throughout the review there is no indication of the translator, but a few elements point to the foreignness of Rodari, emphasised in bold:

Signor Rodari is **Italy's leading writer of stories for children**, and at the 1970 Bologna Book Fair he was awarded the international Hans Christian Andersen award for his contribution to children's literature. This story of delicacy and charm is filled with the joy and goodness which are so essential a part of Christmas. (*The Junior Bookshelf*, 1971: 44)

The epithet 'Signor' follows the biographical details adopted by Dent on the book back flap, again with reference to his success in Italy as "leading writer of stories for children" but also of his worldwide recognition as an important contributor to children's literature with the Andersen Prize. The universality of his message is emphasised at the end, where Christmas becomes synonymous with "joy and goodness" which pervade the book in the words of the reviewer.

Probably the most extensive review of this work by Rodari was written by Ann Lawson Lucas (2006). Her essay aimed at introducing Rodari as an unknown writer to the English-speaking public¹⁴⁴, presents *The Befana's Toyshop* as an example of the

¹⁴⁴ This aspect was emphasised in the introduction to *Beyond Babar: the European tradition in children's literature*. Rodari is presented here as one of "the most important twentieth-century children's authors" (Beckett, 2006: vii), more specifically "the most significant Italian children's author of the twentieth-

scant success that he had in the UK. The reasons for this were listed by Lucas starting from the “more learned and specialized-sounding” (2006: 101) title that includes the foreign word *Befana*, which called for an extensive explanation in the voice of the translator of the importance that this figure has at Christmas time for Italian children. Moreover, it seems that the episodic structure of the book – where chapters do not have numbers, only titles – recalls a collection of stories bound together by a ‘frame’, deeply rooted in the Italian tradition but not in the English one. Lucas presented Rodari as the master of subversion¹⁴⁵, providing a contextualisation of Rodari in Italy and a description of the main characteristics of *The Befana’s Toyshop* in terms of characters, setting, and plot. There is little reference to the experience of Creagh as writer and translator, nor to the British context that actually welcomed Rodari’s book in translation with an account of other Italian authors. Her concern is also to show the link between Rodari and Collodi, the latter being a more familiar ground for the English-speaking public.

Compared to *Telephone Tales*, *The Befana’s Toyshop* included some biographical details on Rodari, but still no indication of the translator beyond the publishing details at the beginning of the book. *The Befana’s Toyshop* was advertised through newspapers and specialised magazines in children’s literature, and gained a spot in one of the reference magazines that reviewed children’s books: the details on the foreignness of Rodari were limited to his nationality. The emphasis is mainly on his international recognition as winner of the Andersen Award, and his ability to address ‘universal’ topics that would appeal to children from all over the world. The pair Rodari/Andersen Prize was to become a constant in the peritext of Rodari’s books in English translation after *The Befana’s Toyshop*, starting from *A Pie in the Sky*.

century (that is to say, he is surpassed only by Carlo Collodi)”, still showing the international reputation of Collodi in the English-speaking world.

¹⁴⁵ Lucas makes extensive reference to *La Grammatica della fantasia/The Grammar of Fantasy* to show the creative character of Rodari but also with an eye to the objective of *Beyond Babar*, which is to provide “instructors of children’s literature” but also the lay public with references to literature classics for children from the European tradition translated in English.

3.1.3 *A Pie in the Sky/La torta in cielo*

A Pie in the Sky was published by J.M.Dent & Sons in 1971, the original book *La torta in cielo* was distributed by Einaudi in 1966. The translator is again Patrick Creagh, the illustrator A. R. Whitear changed from the previous book.

The peritextual material for this hardcover book presents an illustration of two children on a balcony pointing to an enormous pie floating in the air on the front jacket cover. The information here includes the title *A Pie in the Sky* and the name of the author Gianni Rodari. To find who translated the text it is necessary to read the printed information about the book on the inside, but Creagh does not appear anywhere else in the peritext.

The front jacket flap presents the usual blurb opening on the name “Gianni Rodari, winner of the Hans Christian Andersen Prize, 1970” and the name of the illustrator this time embedded in the text and not isolated at the end of the blurb as in the previous books. The blurb is composed of a plot description with a minimal comment by the editor at the end, in bold in the text:

Seeing a large round object in the sky, the people of the Trullo believe the Martians have come. Paolo thinks the UFO is a space station. The military authorities declare a Space Emergency, but Paolo’s sister Rita, on – one must admit – strong evidence, affirms that the Thing is – a pie. But, an enormous pie floating in the air...? Incredible! Meanwhile the object comes gently to rest among the grazing sheep and is immediately cordoned off. This does not stop Paolo and Rita sneaking past the guards and exploring it. Inside they find a mysterious scientist who has been working on a project which went wrong. He is now a ruined man, and the only thing to do is to destroy the evidence of his miscalculation. Fortunately flocks of children, mobilized by Rita, are only too happy to help. **In fact it is the children who triumph all along in this light-hearted, quick-moving comedy.**

There is an indication of setting, the “Trullo” suburb, but the reader has to begin the book to know that Trullo is close to Rome, in Italy. The names of the two main protagonists are given, both retained in their Italian form as happened for the two previous books by Rodari in English translation. The pivotal aspect of this story concludes the blurb, where the content is “light-hearted” and the language gives the idea of a “quick-moving comedy” that suggests fluent reading by the target public.

The back jacket flap presents a revised version of the biography already mentioned for *The Befana’s Toyshop*, with some major changes that provide less information about the author to leave more space to the editor to advertise further books by Rodari in English:

Gianni Rodari is the favourite author of Italian children today. His books of verbal fun and rhymes (unfortunately untranslatable) are much quoted – just as Alice’s sayings are here. He writes for adults too – as a newspaper columnist – but children inspire his most original work. Dent will publish further books by this winner of the Hans Christian Andersen Award – the most important international prize for children’s literature. His *The Befana’s Toyshop*, in the words of *Teachers World*, ‘puts Mr Rodari in a class of his own. The book is sheer delight.’ It is described on the back of this jacket.

The reader is informed that Rodari writes for an Italian public, he is now a more general “newspaper columnist” – compared to ‘director’ in the description on *The Befana’s Toyshop* – without any indication of the type of newspapers he wrote for. It is indicated that Rodari wrote for a mixed public of adults and children, and there is again the indication that he won the Hans Christian Andersen Award. The pragmatic objective of this blurb is less centered on giving information about the author, and more on publicising future and past books distributed by Dent in the UK. *The Befana’s Toyshop* is advertised through reviews that concentrate on the uniqueness of Rodari’s writing, without any reference to the translator.

The analysis of the peritextual material concludes with the table of contents given at the beginning, this time it corresponds to the Italian version of the book without structural changes. Illustrations are all in black and white, distributed in between the text.

The epitextual material includes first of all advertisements for *A Pie in the Sky* that appeared in *The Times Literary Supplement* and *The Listener* (1971), in *The Junior Bookshelf* (1971), in *The School Librarian* (1971) all with a suggested target public between eight and twelve years old. The age of readers has moved forward from the previous book, and the reviews that appeared in 1971 all emphasised a balance of playful tone and serious moral of the story that also characterised the development of Rodari's narrative skills¹⁴⁶. *The Junior Bookshelf* included a review where a more precise setting of the story is mentioned: "the suburb of Trullo in Rome" but the Italian names of the main characters do not appear, nor does the name of the translator Patrick Creagh. The fluency of language¹⁴⁷ is considered a benefit for the reader, marked in terms of "dialogue and fast-moving pace" of narration "very suitable for children [...] who are able to read for themselves" (1971: 383). *Children's Book Review* in 1972 reviewed this book from a more general point of view: "the Italian provincial town in which the story is set" (1972: 11), with reference to the fluency of language because "as

¹⁴⁶ Boero (2010: 105-106) discussed the creation of the novel *La torta in cielo* as the result of collaborative writing between Rodari and a class of children from primary school in the Trullo suburb in Rome. The first version of the novel was published in instalments in the magazine for children *Il Corriere dei Piccoli* before becoming a book in 1966. Rodari worked on the plot in order to address serious issues such as war and the atomic bomb using the narrative devices of the fairy tale, where the impossible becomes possible in the everyday life of people. Rodari at this stage of his career was looking for an immediate feedback on his stories from children, in order to write stories that could appeal the young generations of Italian children and open a dialogue with them. This collaboration was to result in the radio game *Tante storie per giocare*, one of which was translated in English in 1987 in *Cricket* magazine in the US by Lucy Gordan Rastelli (for a fuller description, see 3.2.1).

¹⁴⁷ Fluency is a crucial issue in reviews about books translated in English. Venuti (1995: 1-5) posits that the reference to a fluent, natural style in reviews marks the limits of translation as a task aimed at giving the reader an illusion of transparency. The translator is required to be at the service of the original author to give the reader "unobstructed "access to great thoughts", to what is present in "the original"" (1995: 5) and disappear as an invisible mediator.

a book it reads aloud exceptionally well” thanks to the translator “who manages to retain the flavour of the Italian speech without any artificiality in the English.” The exception here is given by the fact that the book is recognised as a translation, actually a good one as the translator was able to preserve a supposed “flavour” of the Italian language that the reviewer felt it did not impact on the readability of the English version of the story.

To conclude the analysis of the paratextual material for *A Pie in the Sky*, the marketing strategy of the publisher Dent aimed at promoting more books by the same author in subsequent years, with a series of advertisements in specialised magazines and newspapers about books in general and books for children in particular. Reviewers constantly ignored the fact that the book was a translation from Italian, all except one in 1972, which mentioned an unnamed translator that was able to communicate some kind of “flavour” of the Italian language through English. The image of Rodari was still linked to the Hans Christian Andersen Prize, and less information was being given on jacket covers about his background as a writer apart from the “untranslatable” rhymes so successful in Italy. The chain of translations from this author published by Dent was to conclude with *Mr. Cat in Business* published in 1975.

3.1.4 *Mr. Cat in Business/Gli affari del signor gatto*

Mr. Cat in Business was published by J.M. Dent & Sons in 1975¹⁴⁸, only three years after the first edition of *Gli affari del signor gatto* distributed in Italy by Einaudi. The book contains a short story about a cat who wants to start a business selling mice in tin cans. Once he opens his shop, hires a cashier and a delivery boy, buys the tin cans he needs to sell his goods, he sets out to find the mice to sell. Unfortunately, every mouse he meets is far too smart and they realise that the cat wants to sell them as food. They refuse the polite offer of Mr. Cat to join his business, and in the end the protagonist of

¹⁴⁸ In 1975 Dent also published Italo Calvino’s *Italian Folk Tales* illustrated by Emanuele Luzzati and translated by Sylvia Mulcahey (for a full discussion of the publishing context for this book, see 1.1.3).

the story is forced to turn his business from selling mice in tin cans to selling poison for mice.

The peritextual material for this book is limited to an indication inside the book and on the back cover of previous works by Rodari published by Dent (*The Befana's Toyshop* and *A Pie in the Sky*). All illustrations are by Jan Brychta¹⁴⁹ and there is no indication of the translator anywhere in the book. The reason for this might be that this is the first book by Rodari sold in co-production between Germany and the UK. It was first distributed in German translation with the same cover and illustrations in 1974 by Thienemann, translated by Ruth Wright. As discussed in the historical overview in 1.2, the co-production of short stories with shared pictures was already a widespread practice in the 1980s with the primary objective to save money. The cover and illustrations were the same in the German and English version. *Mr. Cat in Business* does not present any jacket blurb or biographical details about Gianni Rodari, thus giving the impression that this book was less carefully planned in its conception than the previous books published by Dent were.

On the contrary, the epitextual material for this book is varied and spreads into the 21st century with recent reviews. *Mr. Cat in Business* was reviewed by Ann Thwaite for the TLS in December 1975 as a book that can be approached by “six and seven-year-olds to read aloud to younger siblings.” (1975: 1446) The magazine *Growing Point* by Margery Fisher reviewed Rodari’s book in 1976 as “a satire on modern methods, smart in style and clear in its application” (Fisher, 1976: 2786) suitable for eight-year-olds and older children “who like to feel they can see through advertising techniques” and enjoy the “sardonic humour” of the author. The reviewer does not make any reference to the Italian origins of Rodari, or to the fact that the book is a translation, just like the review by M. R. Hewitt in *The Junior Bookshelf* in 1976. This review concentrates on the characterisation of the protagonist and on the aural effects of the language used, “a story

¹⁴⁹ Jan Brychta illustrated 13 books for Dent, for authors such as Margaret Mahy (in 1969 and 1975), Gwen Marsh, Paul Biegel (in 1978) and Hans Bauman (1977). This information was retrieved manually by surveying the British Library online catalogue at <http://explore.bl.uk/>, last access 4/11/2015.

which many adults will enjoy reading aloud as much as the young listener will enjoy the hearing” (1976: 29).

Rodari’s production in English translation in the UK was reviewed in 2013 on the website *Outside in World*¹⁵⁰ which presented selected works by Rodari in translation including *Mr. Cat in Business*¹⁵¹ with an extended abstract of the plot. From a critical point of view, it is still Rodari’s style that is mentioned (emphasis added): “The story is **easy to read** and **Rodari’s sense of humour** shines through”, again focussing on humorous effects but especially on the readability of the text in English. Given that *Outside in World* is dedicated to foreign authors in translation, in some cases unavailable on the market, *Mr. Cat in Business* made the reviewer express the hope that a new translation of this story would come out soon:

Sadly, it has been out of print for many years but the original language edition is still selling well in Italy, so maybe a new translated and illustrated edition is now due in the UK, particularly as Rodari is one of the all time favourite children’s authors in his own country and has been translated into many languages all over the world.

According to the reviewer, the reasons why Rodari should be re-translated are because he is still famous in Italy and because his stories in translation reached the four corners of the world. Actually, a new translation of this story was distributed in 2008 by The Caserom Press based in the UK, written in American English by Jack Zipes¹⁵².

¹⁵⁰ This website, together with the project *Outside In* by Zaghini and Hallford, is presented in the present research in section 1.4 as an innovative project to promote foreign works for children in English translation.

¹⁵¹ The book can be searched on *Outside in World* website at <http://www.outsideinworld.org.uk> (last access: 3/07/2015)

¹⁵² This aspect is discussed in depth in section 3.1.6.

3.1.5 *Tales Told by a Machine/Novelle fatte a macchina*

Tales Told by a Machine followed *Mr. Cat in Business* in 1976, this time published by Abelard-Schuman in the *Grasshopper Series for Children*¹⁵³. The original *Novelle fatte a macchina* was published by Einaudi in 1973, only three years before its distribution in the UK. The translation was by Sue Newson Smith¹⁵⁴ and illustrations by Fulvio Testa.

Abelard-Schuman is included in the present research as one of the most active publishing houses in the field of translations for children in the UK. Abelard-Schuman was the convergence point between the US and the UK as it promoted foreign authors in English translation, especially from German and French (see 1.1.2 and 1.1.3), in both countries in the period between 1968 and 1980. Klaus Flugge worked as editor for this publishing house between 1961 and 1975 before founding Andersen Press in the UK, still pursuing the market of translations without achieving the success he expected (for a detailed discussion, see 1.2.2). The permanence of Flugge with Abelard-Schuman also marked a peak in the production of books translated from other languages, namely German, French, Swedish and also Hebrew. Unlike Harrap and Dent, Abelard-Schuman did not invest much in translations from Italian¹⁵⁵, and among children's books Gianni Rodari was the only Italian author among well-known writers such as Preussler, Nostlinger, Goscinnny and Sempé, to name but a few.

The peritextual material on *Tales Told by a Machine* shows the visibility given to translation by the publisher. First of all, the publishing information inside the book clearly indicates the source text, and that the book translated in English is “Selected

¹⁵³ The *Grasshopper Series* was divided by colour to indicate a different age for readers of each book. *Tales Told by a Machine* belonged to the blue group, for readers aged 9-11.

¹⁵⁴ A personal e-mail exchange with Klaus Flugge in 2014, editor in chief at Abelard-Schuman at the time, did not satisfy my request for more information about the translator of Rodari's book, Sue Newson Smith. The identity of Newson Smith remains obscure. The only pieces of information about her refer to a collaborative project with Arlington Book Publishers in 1977 and 1978, of which only the first was a translation from the Italian of a minor author for children.

¹⁵⁵ Among adult books written by Italian writers there was Federico Fellini in 1974, Dacia Maraini in 1973, both translated by Nina Rootes (source: British Library Online Catalogue, <http://www.bl.uk/>, last access 2/09/2015)

from *Novelle fatte a macchina*". The name of the translator does not appear on the front cover – which bears the names of Gianni Rodari and Fulvio Testa – but on the front jacket flap, where Sue Newson-Smith is placed between Rodari and Testa. The jacket blurb summarises the seven stories in English translation:

The following seven tales were selected from a series of stories inspired by the answers of hundreds of Italian school children to the question: "What would happen if...?"

If, for instance, millions of empty tins and bottles arose from the world's dustbins and grew so big that park benches, bridges and whole cities were enclosed like ships in bottles...If people could turn into cats when their families got them down...If the canals in Venice rose so high that everyone had to become fish and to sell insurance, teach geography, get engaged, etc., in the water?

The most unexpected heroes feature. There's a piano-playing cowboy who rides hard with his piano behind him, also mounted. There's an opera singer who records himself playing and singing every single part in *Aida*, and a fisherman so obsessed by fishing that he leaves his mournful vigil on the Garibaldi Bridge neither day nor night, although he never catches a single fish.

These amazing and extremely funny stories, by their illogical juxtaposition of ideas, turn upside down accepted concepts of life. Gianni Rodari is a firm believer in the educational value of surreal humour and fantasy – and so it seems, are children.

One story is missing from the description, "One for Each Month", which is a collection of twelve nonsense stories (one for each month of the year), the shortest of which is told in two lines. In the review the only reference to Rodari's country of origin is in the first line with the "Italian school children" who were the starting point for the creation of the *Tales*. The rest is concentrated on the content of stories and on the style of Rodari, who is "a firm believer in the educational value of surreal humour and fantasy", both

characteristic elements of his writing from the English perspective already mentioned for *Telephone Tales* and *Mr. Cat in Business*.

The Hans Christian Andersen Award is not mentioned here, but it appears in the biography on the back jacket flap:

GIANNI RODARI was born in Omegna, Italy in 1920. A writer and journalist of many years' standing, he has contributed to several newspapers and children's magazines. He is the author of numerous children's books, some of which have been translated into several languages giving him an international reputation. In 1960 he was awarded a top Italian book prize and in 1970 the Hans Christian Andersen Medal for children's literature.

The image of Rodari changed in terms of details: here he was born in Omegna (as opposed to the more general Piedmont), he was a writer and journalist that contributed to newspapers and children's magazines (a more vague description than the first one for *The Befana's Toyshop*), whose books (only some) were translated all over the world. A vague reference to an Italian book prize is made here (the Premio Prato or *Prato Prize* mentioned in Rodari's biography for *The Befana's Toyshop*), followed by the renowned Hans Christian Andersen Prize. This short biography emphasised the experience of Rodari as a writer "of many years' standing", without further indication of other books by Rodari in English translation or even in the original Italian as happened for the biography that appeared in 1970 on *The Befana's Toyshop*. The book was distributed in hardcover, and it presented a table of contents, with a series of illustrations by Fulvio Testa in black and white for each of the seven stories.

The epitextual material dedicated to *Tales Told by a Machine* covers advertisements and reviews from a variety of sources. Abelard-Schuman advertised Rodari's book in *The Junior Bookshelf* in 1976 with this tagline: "Seven fantastic stories inspired by the answers of a hundred school children to the question 'What would happen if...'" (1976: 238). Interestingly, the reference to "Italian" was deleted in

the expression “a hundred school children”, thus eliminating the only reference to the country of origin of the text.

Reviews appeared in *The Listener* in November 1976, in the same year in *Growing Point*, and in 1977 *The Junior Bookshelf*. The first review by John Naughton lists Rodari’s books among others by various authors, Rodari being the only foreigner and accompanied in the description by the name of the translator. The review is a copy of the jacket blurb, without further reference to translation or foreign elements that characterise the text.

On the other hand, Margery Fisher in *Growing Point* dedicates a long review to *Tales Told by a Machine*, with a critical appraisal of each story and few remarks about the English-Italian clash of cultures in translation, emphasised in bold in the text:

Humour does not always travel well but one country’s jokes are more easily understood by another when satire is in question. The almost universal problem of hiding the detritus of civilization (so neatly aired in the Wombles books) is stated with freakish humour in “**A Tinned World**”, one of seven stories taken from “**Novelle Fatte a Macchina**” [...] If I have any doubts about how far the tales will be appreciated by young English readers, they have been provoked by the last story [...] because behind the verbal and situation humour there is an unusually strong affirmation of belief. I hope the deepening of the satirical voice will be heard as the author intended. (*Growing Point*, 1976: 3010-11)

Four elements characterise this review: the difficulty of communicating humour between different cultures, the reference to a local well-known book series, the comparison between English and Italian children, and the voice of the author in English translation. To the English-speaking reader, humour is a characteristic of Rodari’s writing as already mentioned in the paratextual material presented for his other books in translation. Fisher added another facet to Rodari’s writing, namely satire, which became a “satirical voice” speaking to the English reader hopefully in the same way as it did to

Italian children. The reference to the Wombles¹⁵⁶ should help readers understand the social problem at the basis of the short story by Rodari “A Tinned World”, cited alongside the Italian name of the collection of stories it came from. At the end of the review, Fisher concentrated her comments on the potential target readership and how “the deepening of the satirical voice” of Rodari would suit the tastes of the receiving public.

The reviewer of *The Junior Bookshelf* opens the review with a reference to the country of origin of Rodari:

Seven stories have been selected from a series written by this versatile Italian author. They try to answer the question “What would happen if?” [...] Such propositions sound like a kind of science fiction, but as they increase in improbability, so the humour becomes semi-adult in style. All children may not appreciate this, but for those who do, the books will prove a feast of enjoyment.” (*The Junior Bookshelf*, 1977: 226)

Humour reappears here, but it seems to target mature readers as it “becomes semi-adult”. It seems that the voice of Rodari in reviews is growing older like his readers, aged between nine and eleven according to the Grasshopper series where *Tales Told by a Machine* was included.

On the *Outside in World* website there is a full page dedicated to *Tales Told by a Machine*¹⁵⁷. Each tale is described through a brief summary, but this time the reference to translation opens to a supposed typical tendency in translations into English:

There is a tendency in translations to change the names of characters and of places as well as to anglicise them for a UK audience. This translation, despite

¹⁵⁶ These characters were created by Elisabeth Beresford in 1968 and became immediately famous throughout the UK. The Wombles are furry animals that live in the burrow of Wimbledon Common in London and their main ability is to make an effective use of ‘bad rubbish’ to fight pollution. The official website of the Wombles is available at: <http://www.thewomblesbooks.com/> (last access 03/09/2015)

¹⁵⁷ The book review can be found on the website of *Outside in World* at <http://www.outsideinworld.org.uk> (last access 3/07/2015)

being done in 1976, has kept faithful to its original Italian version and all the names of characters and places are as they are in the original language.

The reviewer focussed the attention of readers on proper names, which in this translation remained as they were in Italian¹⁵⁸. The reviewers here also suggest that up to 1976 the tendency to “anglicise” names was well-known, and the translation by Newson Smith went against the current. The last paragraph in the review emphasises the “very Italian” context where each story takes place, possibly to promote some sort of ‘Italian flavour’ that the English-speaking audience can enjoy:

This collection of stories by Rodari is very Italian in its context as there are strong connections in some of the tales with Italian cities such as Rome, Livorno and Venice. The particular surreal humour of Rodari and the non-sense is consistent throughout the book and children (and adults) will certainly enjoy these engaging stories.

Like in the review for *The Junior Bookshelf*, Rodari is recognisable for his humour, in this case surreal and the nonsensical in narration, which can entertain adults and children.

In brief, the image of Rodari that emerges from the paratextual material of *Tales Told by a Machine* is that of an Italian author well known at home, whose humour in narration seems to be the most striking aspect of his narrative style. Despite the limited advertising campaign for the book, *Tales Told by a Machine* collected a series of reviews that emphasised Rodari’s narrative development which also resulted in a change of readership from very young children (e.g. *Telephone Tales*) to eleven year olds and adults in *Tales Told by a Machine*.

¹⁵⁸ But this is not the only case, as will be shown in the analysis in Chapter 4, which sheds light on the strategies used by different translators to deal with proper names as part of the voice of the narrator.

3.1.6 *Tales to Change the World*

Tales to Change the World was published by The Caserom Press in 2008, translated and adapted by Jack Zipes and illustrated by Robert Mason. It is a book project that collects stories from Rodari's *Gli affari del Signor gatto*, a selection from *Venti storie più una* published by Einaudi Ragazzi in 2009¹⁵⁹, and from *Altre storie* published by Einaudi Ragazzi in 1996.

After 33 years Rodari reappeared on the British book market with a book promoted by the independent publishing house The Caserom Press, founded by Barrie Tullett and Philippa Wood. This publishing house “explores the function and format of the book, from single limited editions to multiple copies; from poetry to prose; from the artists’ book to traditional print; from stencils, to typewriters; from wood and metal type to litho and digital print processes”¹⁶⁰, not necessarily in books for children. The objective is to create works of art through books and collaborate with renowned writers, scholars, designers and illustrators mainly from the UK and the US. In the case of *Tales to Change the World*, Tullett declared that “one of the nicest things about this project for me, was that I got to work with Jack Zipes, who I’ve admired for such a long time, and Rob Mason who taught me at Chelsea.” (private letter from the publisher, 14/08/2013) Tullett was the first to contact Zipes because he wanted to print a bilingual book. Zipes accepted the proposal and selected some of Rodari’s stories that he translated and adapted, the illustrations by Robert Mason came after the stories were translated¹⁶¹. In brief, the concept was initiated by Tullett, but Zipes was fully responsible for the selection process, the translation, the editing, and the introduction to the text.

¹⁵⁹ Previously published by Editori Riuniti in 1969, then frequently republished up to Einaudi’s 2009 edition.

¹⁶⁰ From the official website of The Caserom Press: <http://www.the-case.co.uk/about.html> (last access 03/09/2015)

¹⁶¹ This information was gathered by me in a personal interview with Jack Zipes in Richmond, Virginia, on 20th June 2015. The full text of the interview is provided in the Appendices to this thesis.

Jack Zipes¹⁶² is Professor Emeritus at the University of Minnesota, USA. His position as Professor in the Department of German, Scandinavian, and Dutch helped him perfect his knowledge of the German language and culture, with special attention to the world of folklore and fairy tales. His numerous translations of the Brothers Grimm's *Kinder-und Hausmärchen* became a reference point in the Anglophone world to understand the development of this collection of folk tales from a scholarly point of view. His interest for languages led him to discover the work by Gianni Rodari first in French translation¹⁶³, then in Italian as Zipes set out to learn Rodari's native language to be able to translate his works from the original texts. Interestingly, the first book that Zipes read in French translation was the only book that Rodari actually wrote for an adult public, *La grammatica della fantasia* (1973)¹⁶⁴.

The peritextual material for *Tales to Change the World* reveals the mediation of Zipes as initiator and academic. The book is intended to “[...] be read in either English or Italian – with the right hand page consistent (*sic*) for each language. The reader simply turns the book over in order to read the version they want”¹⁶⁵. Figure 15 shows this unusual characteristic of ‘book turning’ adopted for *Tales to Change the World*.

¹⁶² Zipes also has an entry in the database *Contemporary Authors Online* (2014) published by Gale. In the same database there is an entry dedicated to Gianni Rodari, discussed in 3.3 of the present research.

¹⁶³ See the interview with Zipes in the appendices of the present research.

¹⁶⁴ See 3.2.2 for a descriptive analysis of the paratextual material of the translation of this book in English by Zipes.

¹⁶⁵ The Caserom Press, *Tales to Change the World*: <http://www.the-case.co.uk/Rodari.html> (last access 03/09/2015) It is also stated that the “original concept, translation and editing” is by Zipes.

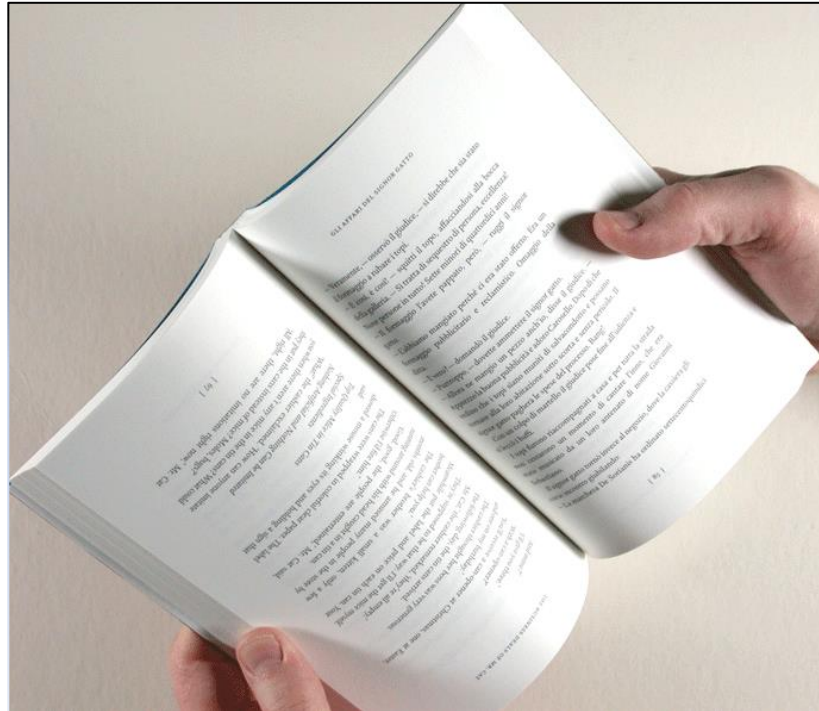


Figure 15. *Tales to Change the World* in Italian and English.

The book does not present any blurb or biography of Rodari on the jacket flaps, only the title (in English and Italian) with the name of the translator and of the illustrators below the name of Gianni Rodari. *Tales to Change the World* presents a double Table of Contents in English and Italian, and an introduction to the English translations of Rodari's stories written by Zipes himself. In the introduction, Zipes provided a short biography of Rodari with an indication of his most important works for children from 1950 to 1980. Zipes compares the work of Rodari with English writers for children such as Edward Lear (for his nonsense rhymes and limericks) and Lewis Carroll (already mentioned in the back jacket flap of *The Befana's Toyshop*), though emphasising Rodari's ability to approach pivotal social problems in a playful way to help children understand the world around them. In the introduction, Zipes provides the source texts that he used for the translations collected in *Tales to Change the World*, indicating the purpose at the basis of the selection:

[T]hey [the stories] are typical of the many fairy tales Rodari wrote over the course of some thirty odd years. His settings were generally modern, and the incidents of the tales were ‘timeless’ and could take place anywhere in the world. (Zipes in Rodari, 2008: xiv)

This book was intended for both American and British audiences, and the stories in translation do not mention (except for *The Heavenly Blue Caravan*) a precise geographical setting that show a relation with the original source story in Italian. After the introduction, a page is dedicated to the presentation of Robert Mason (illustrator) and Jack Zipes, who as translator, becomes the visible initiator of the project.

Unfortunately, the only epitextual material related to this book is available on the official website of The Caserom Press and on the official website of the illustrator Robert Mason. No reviews were found, nor advertisements in specialised magazines that could account for the reception of this book by the English-speaking public.

The information gathered reveals the purpose of the initiators to offer a book intended for a mixed audience of adults and children, with special emphasis on the first. The elements that differentiate this book from the others produced in the British context are the double presentation¹⁶⁶ (Italian-English), the presence of an introduction by the translator, the biographical information on the illustrator and on the translator, and finally the original concept of the book as a design project which could only be affordable for a small imprint like The Caserom Press. On Robert Mason’s website¹⁶⁷ the description of these tales indicated that this was “the first, published English translation” (it seems that *Mr. Cat in Business* translated in the UK in 1975 was already

¹⁶⁶ This term was used by Anthony Pym (2004) to show the visibility of the translator in textual analysis: “If a translation is presented alongside the untranslated text and the two are visibly non-identical, then the space in which the translator has worked is there for all to see.” (2004: 89) In the case of Zipes, he chose to signal his translation of Rodari’s stories in terms of adaptation on the book jacket flap: “Translated and adapted by Jack Zipes”.

¹⁶⁷ <http://www.robertmason.bigcartel.com/product/tales-to-change-the-world> (published in 2014, last access 08/09/2015)

unavailable at that time) but most interestingly informed prospective buyers that only twelve copies were available.

In the interview released by Jack Zipes reproduced in the appendices of the present research, he recalled that after he had discovered Rodari in French translation he found that Rodari had already been distributed in the US in 1973, in *Cricket* magazine for children as discussed in 3.2.1.

3.2 Rodari's books published in the US

3.2.1 *Rodari's Stories in Cricket magazine*

Three stories by Gianni Rodari in English translation appeared in the US in the intermediary stage between the distribution of Rodari in the UK (1965-1976) and his reappearance in the US (1996-2011). The magazine that selected Rodari's stories was *Cricket*, founded by Marianne Carus in 1973 with the aim of collecting "[W]riters known for their distinguished contributions to children's literature" whose "[M]aterial from their published works is sometimes reprinted or adapted, encouraging children to read the entire books." (Richardson, 1990: 15) *Cricket* published many works in translation, as shown by its pilot issue in 1973 which included Rodari together with Astrid Lindgren, and Isaac Bashevis Singer among others. The editors are willing to confront children with different cultures, as stated by Clifton Fadiman in the introductory letter to the magazine's young readers in 1973, emphasised in bold:

What will *Cricket* be like? [...] It will have riddles and puzzles and tongue-twisters. It will have rhymes for fun, and verses that are just nice to read out loud, or that make you dreamy, or that make you form pictures in your head. **It will have tales from far countries and strange people.** [...] (Fadiman quoted in Anthony, 1975: 71)

The foreignness of some stories is stated in playful terms, told by "strange people" that may be the authors themselves.

Translation becomes evident only in the peritextual material that refers to publishing data in the first pages of the magazine. In the case of Rodari, the first story to be translated in 1973 and reprinted in 1990 was *Little Green Riding Hood* illustrated by Walter Lorraine. The text was originally published by George G. Harrap & Co in the UK in the collection *Telephone Tales*. Harrap's copyrights were stated in *Cricket*, but the name of the translator was omitted. A comparison with Patrick Creagh's story indicates that the story has not been changed, only the title and the currency *pence*¹⁶⁸ are different in the American version. In 1979 the story *On the Beach at Ostia*¹⁶⁹ was published, illustrated by Fritz Wegner, without any indication of the translator, nor any changes to the text translated by Patrick Creagh. The last story written by Rodari to be published in *Cricket* was *The Day it Rained Hats in Milan* in 1987, translated by Lucy Gordan Rastelli¹⁷⁰ and illustrated by Friso Henstra. Unlike the two previous stories, this was a brand new translation introduced by the editor, who made reference to the original context of production and function of the text (italics in the original text):

Most stories have one ending, but this one has several. The Italian author Gianni Rodari wrote "The Day It Rained Hats in Milan" with three possible endings. Then he decided which conclusion he liked best and told us why. He wants you to pick out your favorite ending, too. Or better yet, write your own!
(*Cricket*, 1987: 35)

The editor mentioned Rodari's country of origin, and to keep on playing with readers as Rodari had done in the original book *Tante storie per giocare*¹⁷¹, he launched a contest among young readers to propose their own ending. The Italian setting of the story is

¹⁶⁸ The original title of the story was *Telling Stories Wrong*, whereas the currency was 'penny'.

¹⁶⁹ Also included in *Telephone Tales*.

¹⁷⁰ The only information that refers to Lucy Gordan Rastelli in the field of translation is in the book by Joseph Farrell *The Voices of Carlo Levi* (2007). Rastelli also translated Verga's *Storia di una capinera* in English as *Sparrow* in 1997. Her full curriculum, including the reference to her translation of Rodari's *The Day it Rained Hats in Milan* is available at: <http://www.lucygordan.com/literary.php> (last access 03/09/2015)

¹⁷¹ Published by Editori Riuniti in 1971 further republished in 2011 by Einaudi.

Milan, and an illustration of the Duomo is present on page 37, which confronts children with a foreign monument. Other foreign elements appear in the text, from both Italian and British cultures (e.g. *busbies*, *tam o'shanter*, *panettone*, *torrone*). These elements were explained in the peritextual material for the story in balloons spoken by three characters called Ant, Ladybug, and Cricket, who guided young readers through each text with clarifications on the stories in each issue, functioning like glosses to the main text.

The epitextual material can be summarised in a series of scattered references about Rodari in the interview with Clifton Fadiman, senior editor of *Cricket*, by Arthur Anthony (1975), but no reference was directed to translations or the translators.

This lack of a consistent number of epitextual sources for Rodari's stories included in *Cricket* shows that Rodari's first appearance in the US before 1996 went almost unnoticed. From the point of view of the peritextual material, it is interesting to notice that for the first two stories originally published in the UK the translator was not mentioned, whereas the new translation in 1987 also presented the name of the translator as a visible mediating presence between Rodari and the American public. The appearance of Rodari in *Cricket* was detected by Jack Zipes, mentioned in 3.1.6 as translator of *Tales to Change the World*, whose first translation of a text by Rodari was the *Grammar of Fantasy* in 1996, specifically for a public of adults.

3.2.2 *The Grammar of Fantasy*

The Grammar of Fantasy: An Introduction to the Art of Inventing Stories was published in 1996 by Teachers and Writers Collaborative, translated by Jack Zipes. This book was the first by Rodari to appear on the American market; the original book was published by Einaudi in 1973 as *La grammatica della fantasia: introduzione all'arte di inventare storie*.

In order to better understand the nature of *The Grammar of Fantasy* and how this translation came into being, it is necessary to introduce the book from the standpoint of

the original text that Gianni Rodari published in 1973 in Italy. *La grammatica della fantasia* is not a novel or a collection of short stories for children; it was the first book that Rodari wrote for a public of adults dedicated to the art of inventing stories for children. It was conceived over eleven years (from 1962 to 1973) as Rodari drew inspiration from the work of the German philosopher and writer Novalis about the possibility of inventing a grammar of fantasy to discover how the creative instinct is shaped through literature. Boero (2010: 197) discusses Rodari's inspiration from the work of Novalis in order to describe how stories can be constructed in close collaboration with children, inspired by the everyday reality that they encounter together with their teachers, parents, educators. *La grammatica* is a talking book ("libro che parla") because it seems to constantly engage the reader in the discussion of the different ways to create stories suggested by Rodari. Rodari himself in the introduction to *La grammatica della fantasia* illustrated the origins of the book, and the possibility he had to test the practices he illustrated in *La grammatica* with a group of teachers from a number of nursery schools in Reggio Emilia in 1972. This book was destined to "a chi crede nella necessità che l'immaginazione abbia il suo posto nell'educazione; a chi ha fiducia nella creatività infantile; a chi sa quale valore di liberazione possa avere la parola."¹⁷² (Rodari, [1973] 2010: 10)

The Grammar of Fantasy was published following the spirit of the original text by the non-profit association Teachers and Writers Collaborative, founded in 1967, whose purpose was to "educate the imagination by offering innovative creative writing programs for students and teachers, and by providing a variety of publications and resources to support learning through the literary arts."¹⁷³ According to the translator Jack Zipes, he himself initiated the publishing process starting from the selection of the book, the editing phase, and finally the collaboration with the appropriate publishing

¹⁷² "those who believe in the need to introduce imagination into education; those who believe in children's creativity; those who know the liberating power of words." (my translation)

¹⁷³ From the official website of the association, <https://www.twc.org/about-us/> (last access 03/09/2015)

house that could distribute *The Grammar of Fantasy* in the US.¹⁷⁴ This shows the proactive approach to translation by Zipes, whose academic background led him to find new teaching resources from foreign writers, and at the same time allowed him to propose innovative publishing projects with small associations interested in teaching¹⁷⁵.

The peritextual material in *The Grammar of Fantasy* presents, after the contents page, a foreword by Herbert Kohl which recontextualises Rodari's work in the American framework of education, with specific references to "Goals 2000"¹⁷⁶ and the US educational policy that was being developed in the last decade of the 20th century. Kohl also mentions the original production context of Rodari's book, with an emphasis on the word 'collaboration' related to the network of collaborative teaching and learning community where children could explore the art of inventing stories. This foreword is followed by a translator's note and acknowledgments which define the aim of the translation and the reasons why some chapters were omitted for the American public:

I omitted two chapters from this text – "Utilità di Giosuè Carducci" and "Il falso indovinello" – because they are of interest only to Italian readers. Otherwise, I have tried to render a faithful translation of Rodari's text in his spirit, which means that I have at times adapted and played with his notions so that they can be more readily grasped and appreciated by an English-speaking audience. (Zipes in Rodari, 1996: xii)

Zipes's translation was primarily shaped by the intended audience, namely and English-speaking public. In Venuti's terms, Zipes's translation is aimed at 'fluency', possibly

¹⁷⁴ Zipes discussed the origins of *The Grammar of Fantasy* and his first encounter with Rodari's books at the ChLA conference in 2015 in Richmond (VA), in a talk entitled "Encounters with Gianni Rodari". A reference to this talk is also in the interview in the appendices to this research.

¹⁷⁵ And also with independent publishing houses such as The Caserom Press (see *Tales to Change the World* in 3.1.6)

¹⁷⁶ A list of educational aims provided by the US Congress in 1990 in the field of standards-based education reforms, available at: <http://www2.ed.gov/legislation/GOALS2000/TheAct/index.html> (last access 03/09/2015)

domesticated to “be more readily grasped and appreciated” by the intended readership of the text.

Considering that the original text by Rodari was deeply rooted in the Italian historical context when it was created, Zipes justified the references to the Italian context retained in the translated text:

Due to the fact that Rodari sought to intervene in the pedagogical debates in Italy during the 1960s and 1970s, some of his remarks are closely tied to the debates about reform education in Italy. Nevertheless, his overall theory and method, influenced by American and European thinkers, are still highly relevant and applicable to present-day debates about education in English-speaking countries. (Zipes in Rodari, 1996: xii)

Rodari’s thought is still relevant “and applicable to present-day debates about education in English-speaking countries” and above all was influenced by American and European thinkers. Zipes brings Rodari closer to the target reader in terms of social impact and critical references, also by including a bibliography at the end of the book that was not present in the original text, in order to create that “originary context” (Venuti, 2013: 163) needed to show (1) the competence of Rodari as writer and critic (in a short biography for each of the authors cited by Rodari); (2) the importance of Rodari in his home country (with Selected Bibliography of Works by Gianni Rodari); and finally (3) the presence of Rodari in the English-speaking book market for children (in Books in English¹⁷⁷).

The translator’s note is followed by an introduction by the translator himself. It includes a statement on the popularity of Rodari in Italy that recalls the peritextual material encountered in the translations for the UK (see especially 3.1.2 and 3.1.3, where on the jackets of *The Befana’s Toyshop* and *A Pie in the Sky* Rodari is considered

¹⁷⁷ In this list of books *Mr. Cat in Business* was not present.

the most famous Italian author for children and also the favourite author for children in Italy):

In Italy, Gianni Rodari would need no introduction. A household name among educators and parents, not to mention children, he is already considered by many literary historians to be Italy's most important writer of children's literature in the twentieth century. (Zipes in Rodari, 1996: xiii)

Zipes completed his introduction with a detailed biography of Rodari that justifies Zipes's opening statement on the pivotal role played by this Italian author in his own time, concluding with a remark that seems to echo Boero's (2010) impression of a 'talking book': "In *The Grammar of Fantasy*, one can almost hear Rodari testing each one of his words, waiting for a response, and trying to incorporate that response into his next provocative suggestion." (Zipes in Rodari, 1996: xx). Zipes's approach to the translation of *The Grammar of Fantasy* appears to have been shaped by his interests as an academic active in the field of teaching practices, with special reference to the field of children's literature.

To conclude the analysis of the peritextual material, on the back cover of the book there is a brief overview of the content, the rewarding career of Rodari as writer for children in Italy, with explicit reference to translation (emphasis added):

The Italian author Gianni Rodari not only wrote many beloved children's books and **was awarded the prestigious Andersen Prize**, he was also an educator and activist who truly understood the power of the imaginative life. In this delightful **classic – now translated into English for the first time** – Rodari presents numerous and wonderful techniques for creating stories. [...] **Translated by Jack Zipes, one of America's foremost experts on children's literature**, this book will interest teachers of writing and literature at all levels; parents who want to foster their children's creativity; and anyone interested in writing and the mysterious joys of fantasy.

The book is already a “classic”, and the Andersen Prize appears as a prestigious award in the field of children’s literature. The translation is groundbreaking (the first in English) and its uniqueness appeals to the public also because it was done by “one of America’s foremost experts on children’s literature”. The authoritative support given by Zipes can be seen as a further justification for the selection of this foreign author for translation. The presentation on the back cover was followed by a citation from a review in the professional journal *Kliatt*, which considered *The Grammar of Fantasy* as a must-read for specialists in the field of education as well as lay readers.

The epitextual material for this book is limited. *The Grammar of Fantasy* was reviewed in *Marvels & Tales* (a specialised journal) and in a blog post by James Guida. The review by Luisa Del Giudice in *Marvels & Tales* (1997) concentrated on the relevance of Rodari’s book even for the American public at the time she was writing. She keeps Rodari closer to the American culture to help readers catch a glimpse of his importance in Italy with sentences like: “(he is as well known in Italy, as Dr. Seuss in the U.S.)” (Del Giudice, 1997: 213) or “(one supposes he [Rodari] would have applauded recent works such as *Everybody Poops.*)” (Del Giudice, 1997: 216). Del Giudice also makes reference to Zipes’s translation, and especially appreciated the glossary of authors cited by Rodari throughout the book, as well as the support of the bibliographical material added by the translator.

James Guida’s review (2012) quotes several passages from *The Grammar of Fantasy* to account for Rodari’s interest in collaborative writing, and his “ability to stimulate and empower children”. This review intertwines the biography of Rodari (as presented in *The Grammar of Fantasy*) with his experiences as storyteller and writer for children speaking to a public of teachers and educators. Guida mentions that Rodari was active in Italy “[D]uring a period of educational reform” that led him to contribute to the debate on education with a book on the art of inventing stories. This background information is important to the target reader as it helps to build the social and cultural context where Rodari lived and produced his books.

To conclude, Gianni Rodari was the first author to be introduced to the American public of adults through a manual on the art of inventing stories for children, 13 years after its first publication in Italy. The initiator was the translator and academic Jack Zipes, who also edited the paratextual material to introduce the figure of Rodari to the American public. The publishing house, a small collaborative association dedicated to the advancement of educational approaches to children, offered a description of Rodari's *The Grammar of Fantasy* that revealed the importance of the translator as an authoritative presence behind the original author. Zipes acknowledged this presence in his translation of the book through the translator's note, a space he used to illustrate to the reading public the structural differences between the translation and its original source.

Gianni Rodari was further translated for the American public, this time through one of his short stories, *One and Seven*, in the form of a picture book.

3.2.3 *One and Seven*

One and Seven was published in its English edition in 2003 by Mariuccia Iaconi, from the original Italian story *Uno e sette*¹⁷⁸ published in the 1993 edition of *Favole al telefono* by Edizioni EL. The translator was David Anglin, and the illustrator Beatrice Alemagna.

Mariuccia Iaconi is a specialised publisher of books for children founded in 1955. Its list includes primarily bilingual books in Spanish-English for children to promote the literary culture of Spain and Latin America in the US.¹⁷⁹ The limited information available on this publisher does not help in the definition of the reasons why Gianni Rodari was chosen for translation and publishing; no information on other

¹⁷⁸ This story was included in the collection *Favole al telefono* (Einaudi, 1963) but did not appear in the English translation of the book by Patrick Creagh (see 3.1.1, where it is stated that Creagh translated 44 stories out of the 70 in the original version of Rodari's book).

¹⁷⁹ See Atkinson Smolen & Oswald (2011) where Mariuccia Iaconi is considered "a pioneer in the identification and dissemination of books written in Spanish" (2011: 203).

translation projects is available for the translator David Anglin or his background experience as professional translator.

One and Seven is a picture book that followed the rules of co-production illustrated in 1.2, and the initiator of the project was the illustrator Beatrice Alemagna.¹⁸⁰ Her name in the field of illustrations for children's books is renowned all over the world; her books are mainly picture books in French, for the majority of which she is the author of both text and illustrations. Her works have been translated into multiple languages¹⁸¹, sometimes in co-production with publishers in different countries as happened with *Un et Sept*, the original concept behind *One and Seven*.

The fact that Alemagna was the initiator is evident from the paratextual material. The book was published under the name of Gianni Rodari and Beatrice Alemagna, both presented as authors.¹⁸² The publishing information inside the book shows a dedication by Alemagna; the copyright for the illustrations is held by Editions du Seuil (France) in 2001, whereas the rights for the Italian text rest with Edizioni EL in 1993. Editions du Seuil distributed the book in French to sell the rights for the illustrations to Mariuccia Iaconi who distributed *One and Seven* on the American market¹⁸³. On the back cover there is a short statement that refers to Rodari as: "one of the world's greatest contemporary writers." Rodari is known worldwide, he is "contemporary" and he is generally a "writer". There is no indication of his nationality, nor why he is "one of the greatest" writers around the world.

One and Seven was reviewed negatively in *Publishers Weekly* in 2003. The unknown reviewer included the details necessary to recognise this book as a translation: in the book information the translator is mentioned, and in the text he or she indicates

¹⁸⁰ Private e-mail exchange on 8th September 2015 with Beatrice Alemagna.

¹⁸¹ See Alemagna's official website: <http://www.beatricealemagna.com/bio--expos/> (last access 08/09/2015). The website mentions 14 languages.

¹⁸² There is no mention of "illustrated by".

¹⁸³ In the list of books illustrated by Alemagna there is another book by Rodari in French translation: *La promenade d'un distrait* published in 2005 by Seuil Jeunesse. This edition included the illustrated book and an animated movie.

that it is “a translation of a short story by Italian writer Rodari”. This is as far as the review can reach in defining the image of Rodari, whose voice in this story is described as “hardly all-inclusive”, offering a “disappointedly restricted dream for a common humanity in this paper-over-board, oversize volume.”¹⁸⁴

In conclusion, the limited information collected on this book through the peritextual material may indicate that this book was primarily produced to promote the illustrations by Alemagna, rather than the literary production of Rodari. Mariuccia Iaconi is specialised in Spanish books, with a limited or non-existent previous production of Italian books for children in translation. Rodari’s story is decontextualised both geographically and textually, and its being detached from the rest of his production shows the limits of a project meant to rely on illustrations only.

One and Seven is the only picture book translated in English from a single short story by Rodari, and distributed on the American market. Eight years went by before a new book, a novel this time, appeared on the US book market: the story of Baron Lamberto.

3.2.4 *Lamberto Lamberto Lamberto*

Lamberto Lamberto Lamberto was published in 2011 by Melville House Publishing, translated by Antony Shugaar and illustrated by Federico Maggioni. The original novel by Gianni Rodari *C’era due volte il barone Lamberto* was published with Einaudi in 1978. Melville House Publishing is an “independent publisher” in Brooklyn, New York¹⁸⁵ that started from “an art project”.¹⁸⁶ It was founded in 2001 for the purpose of publishing a book about the terrorist attack on 11th September, and Melville’s booklist ranges from nonfiction books characterised by strong political and social analyses on

¹⁸⁴ The review is available online: <http://www.publishersweekly.com/978-0-9628720-6-8> (last access 08/09/2015)

¹⁸⁵ <http://www.mhpbooks.com/about/> (last access 08/09/2015)

¹⁸⁶ Stated by one of the founders, Dennis Loy Johnson, in an interview for *Publishers Weekly* by Rachel Deahl (2012: 8).

urgent issues in the 21st century, to a series of fiction books also by foreign writers,¹⁸⁷ to cookbooks. As Melville is an independent publisher, the founders Dennis Loy Johnson and Valerie Merians are free to decide which books to translate and publish according to their personal tastes.¹⁸⁸

The translator Antony Shugaar is a writer, translator, and journalist. He perfected his skills as a translator from Italian while working in the 1980s for Franco Maria Ricci and his art magazine FMR in Milan, under the guidance of William Weaver.¹⁸⁹ His career as a professional translator started shortly after, specialising in translations from Italian 20th-21st century authors.¹⁹⁰ His deep knowledge of Italian culture and language is attested by his translations dedicated to social issues (the *mafia* and the holocaust in Italy), literature and politics (Niccolò Machiavelli's works and life), key judicial cases in the late 20th century (the Calabresi murder in 1972). Among Shugaar's translations there are no books for children, and Gianni Rodari's *Lamberto Lamberto Lamberto* seems to be a special case. According to Kelly Burdick¹⁹¹, who edited *Lamberto Lamberto*

¹⁸⁷ Nonfiction books include translations from authors like Bernard-Henry Lévy (French), Giancarlo Bonini and Giuseppe d'Avanzo (Italian); fiction books span from German authors (Hans Fallada, Irmgard Keun) to the Hungarian Nobel prize Imre Kertész, to French authors (Jean Christophe Valtat, Benoit Duteurtre). Among children's books it is worth mentioning the 2010 edition of *The Hunting of the Snark* by Lewis Carroll, illustrated by Mahendra Singh.

¹⁸⁸ Interview for *Publishers Weekly* (Deahl, 2012: 8).

¹⁸⁹ Weaver (1923-2013) was a well-known translator from Italian who worked on the translation of *Il nome della rosa* by Umberto Eco in 1983. This translation, together with other translations of Eco's books, was often quoted by Eco in *Dire quasi la stessa cosa: esperienze di traduzione* (2003) to show how a skilled translator is able to negotiate meaning with the original author to produce a linguistically and semantically rich text in the target language. Weaver also translated other Italian 20th century writers such as Giorgio Bassani, Italo Calvino, Carlo Emilio Gadda, Elsa Morante, Alberto Moravia, Pier Paolo Pasolini, Luigi Pirandello, and Italo Svevo.

¹⁹⁰ Among the most famous are Giorgio Faletti (2012), Stefano Benni (2006, 2008), Diego De Silva (2012), Carlo Levi (2005), and Gianrico Carofiglio (2011). Carofiglio had already been translated in English by Patrick Creagh with *Involuntary Witness* (2005): the rich vocabulary of legal terms in the book was recently studied in terms of domesticating or foreignising strategies in a paper by Gianluca Pontrandolfo (2012).

¹⁹¹ Interview released to *Publishing the World* in 2012 and available online at: <https://publishingtheworld.wordpress.com/2012/08/27/5-questions-with-kelly-burdick/> (last access 08/09/2015)

Lamberto for Melville House, it was Shugaar who suggested Rodari's book for translation into English.¹⁹² As editor, Burdick asked for a sample from the book, to decide whether it was worth going ahead with the project, and Shugaar succeeded in having *Lamberto Lamberto Lamberto* published in 2011. Therefore the initiator of the whole process was the translator, who was aware of the limited number of translations of Rodari's works in the US and found the right publisher who could support his idea.

The peritextual material for *Lamberto Lamberto Lamberto* shows the importance of the figure of the translator. Shugaar's name does not appear on the book jacket, but on the inside cover of the book together with that of the illustrator, Federico Maggioni.¹⁹³ A short biography for Shugaar is present on the back jacket cover, where he is described as "an author and translator" of authors like Paolo Sorrentino, Nanni Balestrini and Massimo Carlotto. It appears under Gianni Rodari's biography, emphasised in bold:

Gianni Rodari (October 23, 1920 – April 14, 1980) was an Italian writer and journalist, most famous for his books for children. The recipient of the Hans Christian Andersen Award in 1970, **Rodari is a household name among educators and parents, not to mention children, he is already considered by many literary historians to be Italy's most important writer of children's literature in the twentieth century.** Influenced by French surrealism and linguistics, Rodari advocated poetry and language play as a way to recover the rhythm and sound of oral tradition and nursery rhymes. He is the author of *The Grammar of Fantasy*, a classic manual for teachers, as well as many books for children.

¹⁹² More specifically, Burdick states in the same interview that Shugaar is "a great champion of Rodari and thought it was a major oversight that the book had not been published in English." (*Publishing the World*, 2012).

¹⁹³ Maggioni is an Italian illustrator famous worldwide. The illustrations for the US edition of *C'era due volte il barone Lamberto* are the same of one of the Italian editions of the novel, published by Einaudi Ragazzi in 1992.

This biography is extremely precise in terms of birth/death dates, writing background and country of origin, literary influences, and references to other books available by the same author. There is no indication of other books by the same author published out of the US, and it can be said that whoever wrote this biography was acquainted with *The Grammar of Fantasy*. The section in bold in the text was taken from Zipes's introduction to that book (commented in the present research in section 3.2.2), thus showing a link between the peritextual materials of *The Grammar* and *Lamberto*.

The front jacket flap presents the reader with the usual blurb, emphasised in bold:

A modern fable **for children and adults**: a story of life, death, and **terrorism** – in the grand tradition of **Exùpery's The Little Prince**. [...]

A hilarious and strangely moving tale that seems ripped from the headlines – although actually written **during the time the Red Brigades were terrorizing Italy** – Gianni Rodari's *Lamberto, Lamberto, Lamberto* has become one of Italy's most beloved fables. **Never before translated into English**, it's a reminder, as Rodari writes, that "there are things that only happen in fairytales."

The extracts in bold show the interest of the editor towards making Rodari familiar to the reader. First of all, the reference to *The Little Prince* links Rodari to a famous story deeply rooted in the American heritage of children's literature, a book translated from French¹⁹⁴. Secondly, the reference to terrorism anticipates an event in the story that is actually the kidnapping of the Baron by a group of bandits, and the political reference to the Red Brigades takes for granted that the public has a previous knowledge of the historical situation in Italy at the end of the 1970s. The uniqueness of

¹⁹⁴ *The Little Prince* became "one of the icons in children's literature" (Lathey, 2010: 147). From the data of the survey carried out in Chapter 1, Saint Exupéry's book appeared twice: in the UK in a translation from 1974 by unknown and in the US in 1994 translated by Katharine Woods for its 50th Anniversary Edition. The case of *The Little Prince* is special because it was originally written and distributed in the US; it reached the home country of the writer (France) later on to enjoy an equal success in the two countries (Beckett & Nikolajeva, 2006: vii).

this translation is emphasised by the fact that the book had “never before [been] translated into English”, and it justifies the quotations on the front and back cover of *Lamberto* by Italo Calvino, praising Rodari’s imaginative and inspired writing style¹⁹⁵.

The epitextual material for *Lamberto Lamberto Lamberto* spans from interviews (e.g. with Kelly Burdick¹⁹⁶), literary blogs¹⁹⁷, specialised online magazines¹⁹⁸. There are several elements that resurface from these sources related to the original context (both geographical and literary) of Rodari’s books or his assimilation to the target culture, and the recognition of the presence of the translator. First, the presence of references to the Italian historical context where Rodari wrote the novel is worth considering. The book blurb served as a starting point for some reviews to discuss the historical period of the Red Brigades, more specifically the murder of the politician Aldo Moro. *Booklover* review even mentioned a link with the Colombian M19 movement that may have been more familiar to the target public than the Red Brigades.¹⁹⁹ The assassination of Moro appears several times (in *Shelf Awareness*, *Flavorwire*, *New York Journal of Books*) possibly because of the coincident date of the event with Rodari’s book release in Italy (1978). Second, the reviews present a more or less detailed biography of Rodari based sometimes on the information given on the *Lamberto Lamberto Lamberto* book jacket, and sometimes expand on Rodari’s life and works with a mention also of his militancy

¹⁹⁵ Italo Calvino is not only a famous writer and critic in Italy, but he is also well-known in the US especially for his *Six Memos for the Next Millennium* translated by Patrick Creagh in 1988, which were written before Calvino’s death as he was preparing for a series of lectures in the US. Therefore Calvino represents a contact point between the Italian and the American culture, possibly familiar to both adult publics.

¹⁹⁶ In *Publishing the World*, 2012.

¹⁹⁷ James Guida (2012), *The Lit Pub* (Gibert, 2011), *Fiction Advocate* (Gasbarra, 2011), *Booklover* (2012), *Flavorwire* (Temple, 2011), *Barnes&Noble* (Mustich, 2011).

¹⁹⁸ *Shelf Awareness* (DiMartino, 2011), *New York Journal of Books* (Floyd Durante, 2011), *The Complete Review* (Orthofer, 2011).

¹⁹⁹ This reference was taken from Melville House’s book catalogue for 2011, which says that *Lamberto Lamberto Lamberto* is “based on the true-life terrorism of the Colombian M19 movement and the Red Brigades’ kidnapping and murder of Aldo Moro [...] an adroit, witty, and poignant reflection on what happens when terrorism strikes.” (Melville House Publishing, 2011: 12) Actually, this is not the kind of reflection that Rodari invited, but rather a ‘sensational’ interpretation of the reviewer.

in the Communist Party²⁰⁰. Third, some reviews compared Rodari's writing with authors familiar to the target public of English-speaking readers, primarily to Roald Dahl who is mentioned in five reviews as being the closest equivalent to Rodari in his writing. Other authors included Saint Exupéry (as mentioned in the blurb), Maurice Sendak, William Steig, the Marx Brothers (for the "sense of comedy"), Norton Juster, and Dr. Seuss²⁰¹. Fourth, the references to the book as a translation from Italian and to the translator. Two reviews indicate that *Lamberto* is the first English translation of the original Italian novel (*Flavorwire, The New York Journal of Books*), another mentions the original title *C'era due volte il barone Lamberto* translated as *Twice Upon a Time there was Baron Lamberto* (Guida, 2012). Shugaar's translation is "impressive", "sprightly and faithful", "deft" especially for his ability to translate play on words, idioms and play on numbers. Shugaar's name appears in five reviews out of ten, although all reviews state that *Lamberto Lamberto Lamberto* is a translation.

Finally, the reviews analysed here may refer to other English translations of Rodari's works. The receptive context is seen by reviewers as lacking previous works by Gianni Rodari in English: "After finishing *Lamberto*, I was hungry to find some of Rodari's other works, but I learned of only one other, hard-to-find title in English" (Guida, 2012), namely *The Grammar of Fantasy* translated by Zipes. Others recognised that Rodari is "mostly unknown in the States", or that "few of [his] books have appeared in the U.S.", without any reference to the Rodari's works already published for the UK public between 1963 and 1976.

This overview of the paratextual material that surrounded *Lamberto Lamberto Lamberto* shows the influence that the peritextual sources had on epitextual sources. The epitextual sources suggest a positive acceptance of the book by the American

²⁰⁰ In this sense, the most precise review is the one by James Guida, who indicated that Rodari "joined the Resistance and became a Communist Party member", and remained "a Communist until the revelations about Stalin surfaced".

²⁰¹ The latter is not new, it was also mentioned in Del Giudice's review for *The Grammar of Fantasy* in section 3.2.2 of the present research.

public, in consideration of the large number of reviews (aimed at lay and/or specialised readers) it received from different magazines.

Section 3.3 analyses other epitextual sources aimed at the specialised public to show how the image of Rodari was outlined for the English-speaking public.

3.3 Rodari's image for the specialised public

Gianni Rodari's refracted image (Lefevere, 2000: 234) was filtered through a series of critical sources destined primarily for the specialised public of researchers, scholars, professionals in the field of children's literature between 1978 and 2006. Articles, anthologies, encyclopaedias diffused an image of Rodari that became more and more defined according to the initiators of the critical sources analysed here diachronically.

The first introduction to Rodari's works in English translation appeared in an article written by the translator Anthea Bell in 1978 for the volume *Twentieth Century Children's Writers*. Rodari is part of the group of Italian authors for children translated into English between 1957 and 1975, which included Emanuele Luzzati, Bruno Munari, Renée Reggiani and Mario Soldati. Bell considered Rodari's works written "for rather older children" and "international representatives of Italian children's literature" (Bell, 1978: 1482). The works mentioned by Bell were all those that appeared on the British market between 1963 and 1975 (presented from 3.1.1 to 3.1.4 of this research) and no reference is made to Rodari's translators in the booklist provided at the end of the article. The presence of Italian writers is discussed by Bell in the wider perspective of children's literature in translation, a field where Bell was well-versed considering her status as an experienced translator.

In 1984 *The Oxford Companion to Children's Literature* dedicated a very brief entry to Gianni Rodari mentioning *Telephone Tales* translated into English in 1965 as "one of his most popular books" (Carpenter & Prichard, 1984: 459). No indication is given about the translator, or of any other English translation distributed on the market up to the publishing date of the *Oxford Companion*. The lack of basic information on

Rodari may be justified by the purpose of the *Companion* as stated by its authors Carpenter and Prichard, a purpose that changed as they were composing the book. They initially intended “to mention only such non-English-language children’s literature as had, in translation, been entirely assimilated into English-language publishing then, however, we saw a need for more extensive articles on foreign children’s books” (1984: viii) which saw the appearance of Gianni Rodari. He is considered here as “[O]ne of the few authors to have any reputation outside his own country” (1984: 272), but no other information is given about his reputation in English-speaking countries.

A more structured and rationalised collection of sources that included a long and detailed presentation of Gianni Rodari from the point of view of biographical information, author’s commentaries, and Rodari’s body of work commentaries was provided by the 1991 *Children’s Literature Review* edited by Gerard J. Senick²⁰². This source collects information on writers and illustrators for children and young adults from all over the world. The biographical section was the first to provide specialised readers with the information about Rodari’s militancy in the Communist Party, an element that in the peritextual material of his books had never been mentioned to the lay public²⁰³. The text indicates that “[A]lthough most of Rodari’s books are as yet untranslated, they have received coverage in English-language publications.” (1991: 201) Only three works are mentioned (*Telephone Tales*, *A Pie in the Sky*, and *Tales Told by a Machine*)

²⁰² The collection was published by Gale publishing, founded by Frederick Gale Ruffner in 1954 in Detroit, MI. The declared objective of the publisher was to circulate information among specialists (namely universities and businesses) and libraries, as at the time there no library network existed that gathered and distributed knowledge in specialised fields. In 2007 Gale joined Cengage Learning to expand this network.

²⁰³ This component of Rodari’s life was considered by Giulia Massini (2011) as one of the reasons why Rodari was not further diffused in the UK. The other reason was that the UK already had a strong tradition of children’s literature that did not need to be enriched by translating foreign authors (Massini, 2011: 77). Jack Zipes (2002) also agrees with the first reason for the lack of translations in the US market: “[...] la sua [di Rodari] ideologia era profondamente comunista, ma non nel senso stretto. Tutto ciò non era facilmente accettato dagli editori americani che si dimostravano piuttosto conservatori.” (2002: 88) (“his [Rodari’s] ideology was deeply Communist, but not in a strict sense. This was not positively accepted by American publishers who were generally conservative.” My translation).

completely omitting the rest of Rodari's works published in the UK as well his translators.

The General Commentary on Rodari's Italian body of work is presented through reviews in English by Carla Poesio and Lucia Binder in the specialised journal *Bookbird*²⁰⁴ respectively in 1968 and 1980 (Senick, 1991). The purpose of the first was to introduce the poetics of Rodari to the public of specialists in the field of children's literature; the aim of the second was to provide a retrospective overview of Rodari's works to celebrate the importance of his role as a writer for children in Italy on the year of his death. Coherently with these two different purposes, only Binder approached the topic of translation:

[T]heir [*Rodari's stories*] themes and subjects predestine Gianni Rodari's books for translation, but his subtle use of language makes it difficult. His writing style is simple and straightforward, but he loved to play with words and expressions. In fact, he often invented his own words, which have very lucid meanings but which also call for a translator who is as inventive and creative with language as the author. (Binder quoted in Senick, 1991: 205)

She seems to suggest that Rodari's works are suitable for translation in terms of themes, but his linguistic creativity hinders the process unless an equally "inventive and creative" translator is selected to carry out the task. Binder concludes her article with a bibliography of Rodari's works that accounts for the different languages in which those works were translated, but the list is inaccurate. According to Binder's research, *Le avventure di Cipollino*, *Favole al telefono*, *Gip nel televisore* were translated into English. In fact, only *Favole al telefono* became *Telephone Tales*, the other two never entered the English-speaking world and Binder seems unaware of the existence of another four books translated by Creagh and Newson-Smith.

²⁰⁴ The official refereed journal published quarterly by IBBY, the International Board of Books for Young People.

The last section in *Children's Literature Review* on Rodari was the Title Commentary, which collected selected reviews on his works in English translation, all of which have been dealt with as epitextual material to reveal the presence of the translator and shape the English voice of Rodari in 3.1.1 to 3.1.5.

In 2004, the encyclopaedia *Contemporary Authors Online*, again distributed by Gale publishing, provided an entry on Gianni Rodari. It is divided in a short section with biographical information on Rodari, his career and awards; Writings by the author; Sidelights, a summary on Rodari's body of work in English translation; and lastly Further readings on the author that mainly refer to other encyclopaedias including *Children's Literature Review*. Rodari's work for leftist parties deserved a brief mention in the biographical section, whereas in Writings by the author there curiously appears a mixture of Rodari's works in English translation and in the original Italian. For example, *Favole al telefono* is presented as "(title means "Telephone Tales")" with 1965 as the publishing year, which actually refers to the UK translation and not to the original. On the contrary, *The Befana's Toyshop, Tales Told by a Machine*²⁰⁵, and *The Grammar of Fantasy* appear with the English title, where only the last has an indication of the translator Jack Zipes. Rodari's body of work in English in Sidelights illustrates the content of each book. Once again, this section is inaccurate: firstly the editor mentions that "[S]everal of Rodari's books have proven popular in English translation" before mentioning all the books translated in the UK from 1965 to 1976 excluding *Mr. Cat in Business*²⁰⁶, secondly he describes *A Pie in the Sky* with its original title *La torta in cielo*. Not so for the other books, all described with their English title and reviewed following the sources selected in *Children's Literature Review* edited by Gale in 1991, which is mentioned as further useful reading on Rodari.

Finally, the last source that added some more information to the image of Gianni Rodari in specialised sources is the 2006 *Oxford Encyclopaedia of Children's*

²⁰⁵ This book is presented as published by Abelard-Schuman in New York in 1976. An archival online research on WorldCat did not retrieve any result about this edition printed in the US.

²⁰⁶ This book disappeared from the list in *Contemporary Authors Online*.

Literature edited by Jack Zipes. A long and detailed biographical section compiled by Ann Lawson Lucas (Lucas, 2006a)²⁰⁷ presents Rodari from the year he started his career as a journalist in post-war Italy in 1947 up to *C'era due volte il barone Lamberto*, the last novel he published before his death in 1980. A large section of this description is dedicated to his works, and all the books that appeared in English translation were named with their original title followed by the English with the publication year in brackets. Even in this section, not all the books in English were mentioned, *The Befana's Toyshop* and *Tales Told by a Machine* were omitted. A short paragraph is dedicated to *La grammatica della fantasia*, presented as “an extraordinary book for parents and teachers”, almost an advertisement to invite the adult readers of the encyclopaedia to look for the English translation. In the Bibliography, among books in Italian dedicated to Rodari, appears *The Grammar of Fantasy* with an indication of the translator Jack Zipes. There is no bibliography on the body of work by Rodari, and the other translators that worked on Rodari's books for the English-speaking public disappeared.

To conclude this section dedicated to the refracted image of Rodari for the specialised public, it can be said that an overview on the information available on this Italian author for children improves in terms of biography, but in some cases lacks precision regarding his body of work in translation. All the sources were in English, which means that whenever translation was mentioned it was for an English-speaking public without reference to translations in other languages. From the first article by Bell, more details resurfaced on the pivotal social, political and educational role that Rodari played in post-war Italy, thus offering a wider perspective on the “original context” of production of his works in relation with other Italian authors for children in the same period. The publishers that collected and distributed the information on Rodari were distributed both in the UK and the US. The Gale edition of 1991 seems to be the

²⁰⁷ Lucas also wrote an essay on *The Befana's Toyshop* and its distribution on the UK market (a fuller discussion is in section 3.1.2 of the present research).

most accurate as it provided readers with different points of view on Rodari from various actors in the field of children's literature including Italian scholars such as Poesio and Pino Boero. The most inaccurate source was the 2004 edition of *Contemporary Authors Online* because the works by Rodari were presented as a mixture of original works and translations in English, and the description of Rodari's works is a patchwork of comments selected from the 1991 *Children's Literature Review* again published by Gale.

With regard to translation, none of these sources mentioned Patrick Creagh or Sue Newson-Smith for the UK editions of Rodari's works. On the contrary, Jack Zipes is named every time *The Grammar of Fantasy* appears in the text.

3.4 Discussion

The image of Gianni Rodari for the English-speaking public was constructed mainly by the initiators of translations that included primarily publishers, with translators in most recent times, and a group of reviewers that helped in the dissemination of Rodari's reputation in the UK and the US.

In the period between 1965 and 1975 the publishing houses that translated and distributed Rodari's works contributed to the definition of the originary²⁰⁸ literary Italian context where Rodari was writing his books. They all had an interest in Italian literature, which may have helped the assimilation of Rodari in the target reading community for children. Patrick Creagh was a translator well-versed in the Italian culture and language, whose background as writer and poet helped in the interpretation of the creative language made of linguistic inventions that characterise Rodari's texts. The same can be said for Rodari's mediators in the US between 1987 and 2001, with a background as freelance translators (Lucy Gordan Rastelli), authors and illustrators (Beatrice

²⁰⁸ In Venuti's words, the originary context is the context where any book was originally produced, its author and intended public in a specific historical period. For a fuller discussion, see the introductory paragraph in Part 2.

Alemagna), scholars (Jack Zipes) and professional translators (Antony Shugaar), who became the channels through whom the voice of Rodari reached the American public (also in visual terms, with the picture book *One and Seven*). Moreover, for Zipes and Shugaar, it was their knowledge of the Italian literary culture that initiated the translation and publishing process for Rodari's works in the US, an indication of the growing importance of the figure of the translator on the book market.

The diachronic analysis of the paratextual material (peritextual and epitextual) has shown a variety of critical sources that commented on Rodari's works in English translation for a diversified public of educators, parents, and teachers. The circle of initiators for Rodari's books in English made use of all sources at their disposal to diffuse translations in the UK and the US, the most recent editions being also available online.

The peritextual material for the UK editions between 1965 and 1976 rarely referred to Rodari's books as "translations": the name of translators only appeared in the publishing information inside each book. The US editions, on the contrary, gave more visibility to translators, also in view of their status in the field of adult literature. It is necessary to mention that the UK editions of Rodari's books in English were primarily aimed at children²⁰⁹ except for *Tales to Change the World* selected and adapted by the American scholar Jack Zipes, whereas the US editions targeted an adult readership given the presence of an introduction and translator's note (*The Grammar of Fantasy*) or the biography of the translator (*Lamberto Lamberto Lamberto*). The biographical information on Rodari changed on book jackets the moment he won the Hans Christian Andersen Award in 1970, actually presenting him as an international author not confined only to his homeland, Italy. From then, each and every book offered a short biography on Rodari with reference (in the case of Dent) to previous and future books in translation by the same author to show continuity in Rodari's production. This marked a

²⁰⁹ As indicated by the advertisements for Dent, for example, where also the age of the prospective public was suggested.

growing interest in Rodari's works before his temporary disappearance from the UK market between 1976 and 2008, which corresponded to the negative trend in translations analysed in section 1.2.

The epitextual material provided information mainly on Rodari, with rare references to translation. Whenever reviewers attested the presence of a translator (seldom mentioned by name), it was for comments related to the ability or inability to communicate the voice of the original. Whenever the translator worked well, Rodari's texts became fluent and the supposed interference of Italian elements, such as proper names for characters or geographical names in Italian, did not hinder the readability of the English text. This may account for the expectations of the target culture towards translation, which should be able to blend foreign traits with the target language in such a way as to make readers feel comfortable with the text. In reviews, Rodari is also often paired with other well-known authors to give readers a taste of what his writing sounded like. *Alice*, *the Wombles*, *The Little Prince*, served the purpose of guiding the reading experience onto familiar ground and of bringing Rodari closer to established writers for the target public.

If the image of Rodari for the lay public was shaped through the paratextual material in books and in dedicated magazines, the specialised public had access to other sources that highlighted other aspects of Rodari's life. These sources described the Italian writer in different ways, either against the background of his native social and literary context (*Children's Literature Review*, *The Oxford Encyclopaedia of Children's Literature*), or on the basis of English sources (*Twentieth Century Children's Writers*, *Contemporary Authors Online*). The common objective of these sources was to provide an overview of the life and literary career of one of the "international representatives of Italian children's literature" (Bell, 1978: 1482). Excluding *Twentieth Century Children's Writers* and the *Oxford Companion to Children's Literature*, which accounted only for some of the works by Rodari and not his life, the other sources all gave a description of Rodari's life sometimes including his active political life in Italy. Particular relevance was given to the Hans Christian Andersen Prize, as well as the other prizes he won in

Italy for his works. The information provided depended much on the declared purpose of each encyclopaedia, but also on the initiators that edited the volumes. This was true especially in the case of the *Oxford Encyclopaedia of Children's Literature* edited by Jack Zipes, where Zipes's name appears as translator for *The Grammar of Fantasy* but no mention is made of the translators who worked on Rodari's texts in the UK.

These premises provide an introduction to the linguistic analysis in Chapter 4, where the general tendencies of translated texts known as Universals of Translation are introduced before studying specific examples taken from four of Gianni Rodari's books in English translation. The categories analysed have been selected to see how the Italian voice of Rodari was preserved or "drowned out" (O'Sullivan, 2005: 118) by the voice of the different translators, in the UK in 1965 and in 1971, and in the US in 2008 and 2011.

4. Translating Gianni Rodari into English in the UK and the US

4.1 Universals of translation

As discussed in Chapter 2 of the present research, in children's literature the expectations and supposed cultural background of the receiving public are the first step towards the translation of any foreign text (Oittinen, 2000). The translator is one of the actors that 'bridges the gap' between cultures and chooses whether to foreignise the target text and make his/her presence visible in the target text and at the same time broaden the horizons of young readers, or domesticate the source text to make young readers approach the unfamiliar (or foreign) through the familiar channel of a fluent target language. As a general tendency, domestication seems to be the preferred rewriting strategy in children's literature, whether it is seen in terms of cultural context adaptation (Klingberg, 1986), domestication in view of the target public (Oittinen, 2000), or "drowning out" the voice of the original author by the translator who mediates all foreign traces to fill in the knowledge gap with young target readers (O'Sullivan, 2005). These strategies share the purpose of explicating meaning and linguistic patterns in the target text that is one of the categories of mediation generally known as translation 'universals' (Baker, 1993).

Universals have been investigated starting from the premise that translations can be distinguished from original, non-mediated texts on the basis of linguistic elements that are either 'unique' or occur with a higher or lower frequency as a result of the mediation of translators. Universals like *explicitation*, *simplification*, *normalisation* and *levelling-out*²¹⁰ were first investigated using corpus linguistics tools by Mona Baker

²¹⁰ *Explicitation* is the tendency to make implicit cohesive markers in the source text explicit in the target language at lexical and grammatical level; *simplification* results in a less redundant translated text at syntactic, lexical and textual level especially in comparison with non-mediated texts in the target language; *normalisation* occurs when the target text is produced according to conventional (or governed by *norms*) textual characteristics accepted by the target culture with the aim of producing a grammatically and syntactically fluent text; *levelling-out* is the tendency of translated texts to imitate non-mediated

(1993) as “features which typically occur in translated texts rather than original utterances and which are not the result of interference from specific language systems” (1993: 243). Toury’s descriptive approach (2012) investigated universals in terms of laws, identifying the *law of growing standardisation* and the *law of interference* as potentially typical features occurring more often in translated texts as compared to source texts. Among the features identified by Baker and Toury, explicitation seems to be the feature that has been most widely studied and tested as a potential translation universal so far (Blum-Kulka, 1986; Séguinot, 1988; Saldanha, 2008; Beikian et al., 2013). Further studies by Andrew Chesterman categorised universals as S (source)-universals, or “generalisations about a difference between translations and source-text”, and T (target)-universals or “typical differences between translations and non-translations in the target language” (2011: 176). In the category of S-Universals, Chesterman (2011) identified *lengthening*, *interference* (related to Toury’s law of interference), *standardisation* (also conventionalisation or normalisation), *explicitation*, *retranslation hypothesis*, *reduction of repetition*²¹¹ as recurrent features in translations compared to their source texts. The *lengthening* universal, as the name suggests, considers translations as being longer than their source texts, although this is strictly dependent on the two language systems at play in translation²¹². *Interference* occurs when features of the source text seep into the language of the target text, but the conditions under which interference is detectable can change over time and according to

original texts from the quantitative point of view of average sentence length or lexical density (Baker, 1993).

²¹¹ Chesterman offered a more detailed set of categories in his study of S-universals in two other papers on the topic of universals of translation (2004, 2004a). This set was eventually reduced to the four categories presented above.

²¹² Lengthening was considered a proof of explicitation or target context adaptation in children’s literature by Klingberg (1986). His hypothesis was based on a calculation of the number of words in the source text compared to the number of words in the target text, taking into consideration the standard sentence length for English and Swedish, in order to detect right from the beginning of the analysis whether instances of adaptation could be identified.

the translator²¹³. *Standardisation* is the tendency of translations to simplify the language of the source text, for example by using a less varied vocabulary or by preferring high-frequency words or syntactic structures in the target language. *Explicitation* can be explained in terms of explicit clause connectors resulting, for example, in enhanced cohesion in translated texts versus source texts. The *retranslation hypothesis* purports that “later translations of a given (literary) work into a given target language tend to get closer to the target text” (Chesterman, 2011: 177); *reduction of repetition* can be detected through the elimination of redundant vocabulary and lexical patterns in translated texts compared to their source texts.

In the field of children’s literature, the scholar who studied translation universals most extensively through the use of corpus-based linguistic analysis is Tiina Puurtinen. Her studies comparing English and Finnish languages (1998; 2003; 2004) dealt with characteristic features of translations compared to target language originals (in Chesterman’s terms, T-universals) as a form of *translationese*²¹⁴, indicators of the presence of the translator, or to test the hypothesis of explicitation in terms of a high or low frequent use of connectives in translated texts in Finnish. Puurtinen’s studies confirm the difficulty of providing definitive results in support of specific features that characterise translated texts from target-language originals (more specifically literature for children), although when these features are present, they may have been used by translators to enhance the readability of the target text for the receiving public. This attention to the needs and expectations of the target public seems to characterise “universal features of mediated discourse” as identified by Ulrych (2014: 27) in:

²¹³ Pym (2008) discussed Toury’s law of interference in terms of positive or negative interference from the point of reference of standard practices in the target translation system. In the first case, when the translation does not deviate from standard practices, the result is a fluent text for readers in the target language, a standardised version of the language used in the source text. In the second case, when the translation deviates from common practices, the result is a text that bears the foreign traces of the source text, visible to the reader.

²¹⁴ This term is used by Puurtinen with a neutral connotation, “simply meaning translation-specific language” (2003: 391) such as lexical items and syntactic structures that occur with a higher or lower frequency in translations than in target language originals.

- A conscious or subconscious attempt to simplify language;
- A tendency to make texts more accessible to target audiences;
- The manipulation or re-writing of texts in the interests of normalisation, naturalization, standardisation.

In the wake of Chesterman's S-Universals (2011) and his call for the formulation of restricted hypotheses on universals for subsets of translations²¹⁵, the present study of Gianni Rodari's works in English translation compared to the source texts may provide a useful contribution to the field. In applying a discrete linguistic study on the basis of specific categories described by J. L. Malone (1988), the current analysis may reveal traces of S-Universals in the subset of translations of Rodari's works from Italian to English selected for the present analysis.

4.2 Corpus selection criteria and discrete corpus analysis tools

The discrete linguistic study for the present research was carried out on a corpus selected in terms of time-bound criteria (from 1965 to 2011), translator (three translators are involved), and text typology (one collection of short stories and one novel each for the UK and the US) that illustrate specific characteristics of Gianni Rodari's narrative voice from source text to target text. It may be hypothesised that S-Universals are also applicable in the case of Gianni Rodari's voice in English, and that these can be found "regardless of language pairs, different text-types, different kinds of translators, different historical periods [...]" (Chesterman 2004a: 3). The objective is to identify to what extent the Italian voice of Gianni Rodari changed in English translation through the translators' mediation, and whether the issues of time and country had any impact on translation practices for Rodari's works.

²¹⁵ Universals can be studied on a small scale according to the size of the corpus under analysis. The claims that may follow the analysis will necessarily be limited in scope, but useful to propose "restricted descriptive hypotheses" (Chesterman, 2004: 44)

The selection of the four books included in the discrete linguistic analysis began with a preliminary reading of all of Rodari's works in English translation. The first impression on how the voice of Rodari in English changed came from the culture-bound features present in the texts such as geographical names and food. Further analyses of the paratextual material for each book helped to diversify the corpus according to translator, publishing house, date of publication (and related time gap between source and target texts), country of publication and intended audience. For the UK the same translator – Patrick Creagh – was selected because he is so far the most prolific translator of Rodari's works, and the linguistic analysis of two different text typologies (short stories and a novel) was considered useful to verify whether any changes in the voice of Rodari were systematically pursued by the same translator or not. A collection of short stories and one novel were translated in the US by two different translators included in the corpus: Jack Zipes and Antony Shugaar respectively. For these two translators it is interesting to note their completely different background and relationship with the Italian culture: the first learned Italian specifically for the purpose of translating Rodari for the American public, the second worked in an Italian environment for a long time before returning to the US and specialising in the translation of Italian authors for the American literary market.

The text typologies for Rodari's books in English translation include short stories, novels, and one manual (*The Grammar of Fantasy*). In order to provide comparable text typologies in British English and American English, the texts selected for the former were *Telephone Tales* translated by Patrick Creagh in 1965 (a collection of short stories, original title *Favole al telefono* published in 1963) and *A Pie in the Sky* translated by Patrick Creagh in 1971 (original title *La torta in cielo* published in 1966); for the latter *Tales to Change the World* translated by Jack Zipes in 2008 (a collection of short stories from different books by Rodari) and *Lamberto, Lamberto, Lamberto* (original title *C'era due volte il barone Lamberto* published in 1978) translated by Antony Shugaar in 2011.

The discrete linguistic analysis was based on the categorisation of translation strategies proposed by J.L. Malone in 1988 in *The Science of Linguistics in the Art of Translation*. Malone's scientific approach provided the tools to investigate the extent to which the Italian voice of Rodari changed in translation with special reference to the elements that characterised his voice as deeply rooted in in the Italian context where his books were originally written. To provide a comparable set of categories among the four texts, the analysis of translations is presented in seven categories (A to F) that best illustrate Rodari's Italian narrative voice. These categories refer to the strategies used to translate: (A) proper names, (B) geographical references, (C) food, (D) intertextual references, (E) the voice of the narrator in addressing the reader, and finally (F) the voice of the narrator in descriptions. All these categories share the characteristic of being strongly connected to the social and cultural background of the original author speaking to a specific public in a given time period. Thus, the linguistic analysis based on Malone's model investigates how these categories have been translated in order to verify the different degrees of domestication used by translators from the 1960s to 2011. Section 4.3 will discuss the results of the full analysis of all the categories for each of the four books, within the framework of domestication and foreignisation strategies, and S-Universals.

In his categorisation of translation strategies in the form of trajections, Malone separated the primary and secondary organisational components of language. The primary components are Semantics and Syntax (Plerematic components), Phonology and Phonetics (Cenematic components). The secondary components are Morphology, Lexicology, Pragmatics, and Orthography, also called Paralinguistic areas. For the study of written texts, Malone presented five categories or *generic trajections* which can be described as "any of a number of basic plerematic [...] translational patterns into which a given source-target pairing may partially be resolved" (1988: 15):

1. Matching (Equation and Substitution)
2. Zigzagging (Divergence and Convergence)

3. Recrescence (Amplification and Reduction)
4. Repackaging (Diffusion and Condensation)
5. Reordering

The terms in brackets are *simple trajections* subsumed by the generic trajection, responding to specific strategies adopted by translators to mediate the source text for target readers. Each generic trajection and related simple trajections are presented below from a prospective point of view of source language to target language, from Italian to English and from English to Italian to better illustrate how these trajections work in the framework of these two languages. The examples are taken from various literary sources to highlight the range of the trajections, these will be applied to the corpus of Rodari's works and then translations in sections 4.2.1 to 4.2.4.

I. Equation and Substitution

Equation (EQU) is rarely to be found and usually involves small language units. The most common categories included in this strategy are loan words (e.g. *spaghetti* from Italian). Malone also recognised that Equation “is rarely or never found to obtain between source and target texts for long, continuous stretches” (1988: 19), and especially from Italian to English “literal translation is a default mechanism and that in most translations of more than two or three words some other strategy must be brought into play” (Taylor, 1998: 52) to convey the message of the source text.

IT	EN
E per caso, per puro caso, si mise a sfogliare una rivista. Era una rivista letteraria, che però aveva anche una sezione di filosofia. (Tabucchi [1996] 2004: 7)	And by chance, purely by chance, he started leafing through a magazine. It was a literary review, though with a section devoted to philosophy. (tr. Creagh 2011: 2)

The necessary reorganisation of some elements is related to the different structure of the two languages, in English “leafing through” is a phrasal verb that

conveys the meaning of the Italian verb “sfogliare”. Besides, the premodifying adjective “literary” cannot occur after the adjective in standard English. The passage can be considered as an example of equation with minimal shift from one language system to the other.

Substitution (SUB) is the strategy that comes into play when Equation is not possible. The cases when a translator has to use this strategy include grammatical constraints (for example premodifying adjectives in English to translate predicative adjectives in Italian: “Union of Anglo-Prussian Banks” for “Unione delle Banche Angloprussiane), differences in idiomatic or set expressions (“on pins and needles” in American English for the Italian expression “sulle spine”), cultural differences (“a graph-paper notebook” for the Italian “quaderno a quadretti” typically used at school to study maths), and the *intermodular pressure* that is a “feedback from one linguistic or textual component onto another” (Malone, 1988: 20). This “intermodular pressure” can be exemplified with the *incantational verse* typical of fairy tales, where the rhythm or rhyming pattern is preferred in translation over the semantic content of the verse:

IT	EN
Ritrovata la bella Bargagliina il pastorello <u>cominciò a crescere, a crescere, e la bella</u> Bargagliina cresceva insieme a lui. (Calvino 2002: 92, emphasis added)	Thanks to the rediscovery of lovely Bargagliina, the shepherd <u>grew by leaps and</u> <u>bounds</u> , and lovely Bargagliina along with him. (tr. Martin 1980: 25-26, emphasis added)
Vissero in pace e in carità E a me mai nessuno niente dà. (Calvino 2002: 259)	Happily from then on did they live, But nothing to me did they ever give. (tr. Martin 1980: 141)

The example taken from *Italian Folktales* by Italo Calvino emphasises the incantational verse in both languages: the Italian repetition of “a crescere, a crescere” is substituted by the fixed expression in English “grew by leaps and bounds” a familiar linguistic reference for English-speaking readers.

In the second example the substitution occurs in terms of rhythm and rhyme. In order to retain the two-line rhyming verse of the Calvino’s story, Martin deviated from the semantics of the first line in the source text in order to retain the rhythm in the target text.

II. Divergence and Convergence

Divergence (DIV) is a strategy used for linguistic, situational, or stylistic purposes, and can be described as the choice “of a suitable term from a potential range of alternatives” (Taylor, 1998: 53).

Linguistic divergence is used when the original grammatical context offers clues about the correct alternative for a specific word. Malone provides the example of ‘See’ in German, which can be translated as ‘sea’ or ‘lake’ in English depending on the gender indicated by the words adjacent to ‘See’ in the original context (in German, sea is feminine whereas lake is masculine). In the reverse case, when translating ‘sea’ from English to German, a case of convergence would occur.

Situational divergence is used when the semantics of the sentences adjacent to the word or expression to be translated help in defining the correct choice in context. The example below shows this kind of divergence:

IT	EN
<p>Il giorno che ero arrivata – tanti anni prima – Hussain Khan, il padrone, aveva preso una <i>lavagna</i> pulita, ci aveva tracciato sopra dei segni e mi aveva detto:</p> <ul style="list-style-type: none"> - Questo è il tuo nome. - Sissignore. - Questa è la tua <i>lavagna</i>. Nessuno può toccarla. Solo io. [...] <p>(D’Adamo 2015: 21, emphasis added)</p>	<p>The day I arrived, many years before, Hussain Khan had taken a clean <i>slate</i> and had made some signs on it. “This is your name.”</p> <p>“Yes, sir.”</p> <p>“This is your <i>slate</i>. Nobody can touch it. [...]</p> <p>(tr. Leonori 2003: 4, emphasis added)</p>

The situation takes place in a carpet factory in Pakistan, where the boss Hussain Khan talks to one of his child slaves, Fatima. The word ‘lavagna’ in Italian can be translated with ‘blackboard’ in English but also ‘slate’. In this case it is the situational context that guides the translator towards the correct choice: a blackboard recalls a large black panel and a classroom environment, which is not the case in the example above where a smaller board is needed, namely a slate.

Stylistic divergence comes into play when the translator wishes to adhere to the rhyming or rhythmic pattern of the original.

IT	EN
<i>Fum, fum, sento odor di cristianum.</i> (Calvino 2002: 143, emphasis added)	“ <i>Human, human, I smell a human.</i> ” (tr. Martin 1980: 59, emphasis added)

The rhyming pattern in Italian created with onomatopoeic words (“fum fum” recalls the act of sniffing air) and the dialectal word for “human” (“cristianum”) in northern Italy is explicitated in English with the repetition “human” that retains the rhyming pattern of the source text.

Convergence (CONV) is the opposite of Divergence, and it occurs, for example, when co-hyponyms in the original text are reduced to a single term (e.g. “pesche, banane e ciliegie” are translated with the hypernym “fruit”). Malone provides the exemplary case of appellatives from Italian to English, where “voi/lei/tu” can be translated in English with “you”.

III. Amplification and Reduction

Amplification (AMP) is considered by Malone as “probably the single most important STRATEGIC trajectory for bridging anticipated gaps in the knowledge of the target audience – that is, for providing the target audience with extra explicit information not

required by the source audience.”²¹⁶ (1988: 41, emphasis in the text) There are various options in the case of amplification, and are linked to the level of expected shared knowledge on the part of the reading public.

EN	IT
<p>I said if he wanted to <u>take a broad view of the thing, it really began with</u> Andrew Jackson. If General Jackson hadn't run the <u>Creeks</u> up the creek, Simon Finch would never have <u>paddled up the Alabama</u>, and where would we be if he hadn't? (Lee 2010: 3, emphasis added)</p>	<p>Ma allora, ribattevo io, se si voleva proprio <u>risalire alle origini, perché non dire che la colpa era</u> di Andrew Jackson? Se il generale Jackson non avesse incalzato gli <u>indiani creek</u> lungo il ruscello, Simon Finch non avrebbe <u>risalito l'Alabama con la sua piroga</u>, e dove saremmo noi, a quest'ora? (tr. D'Agostino Schanzer 1964: 5, emphasis added)</p>

The example from English to Italian shows the explicitation process that occurred in translation. D'Agostino Schanzer amplified the first sentence to clarify the subject of the argument between two of the protagonists of *To Kill a Mockingbird* Jean-Louise and her brother Jem. Therefore what was implied in English in “the *thing*, it really began” is explained in terms of “origini” (lit. ‘origins’) and “colpa” (lit. ‘fault’) related to the ancestors of the Finch family. In the following line, the explicitation is even more evident as the translator had to amplify the noun “Creeks”, which for an American reader probably sounded familiar, but for an Italian reader the question remains about who these Creeks may be. Amplification is necessary to clarify this cultural gap by inserting the word “indiani”. The same can be said for the verb “paddled”: in Italian it

²¹⁶ This strategy clearly domesticates the source text because the translator explicitates content words to make the reading of the target text clear and unobstructed by unknown information. It may be related to the S-Universal of lengthening rather than explicitation because Amplification does not refer to the explicitation of clause connectors to enhance the cohesion in the target text. Diffusion strategy may be considered as explicitation in this sense, as illustrated in the next section dedicated to Diffusion and Condensation.

was deemed necessary to specify the kind of boat where General Jackson sailed, and in this case – from a range of alternatives – a typical ‘pirogue’ was chosen as it referred specifically to the setting of the novel²¹⁷.

Reduction (RED) is used to avoid a cultural gap that may occur from source text to target text, or to reduce redundant features in the target text. The translator anticipates the shared knowledge with his public and the cultural context where the translation will be received, or adheres to the translation norms of the target language.

EN	IT
<p>A liberated boy, Iqbal starts school. A smart boy, <u>he flies through his studies.</u> A brave boy, <u>he speaks out for children like him.</u> Threats from factory owners don't scare <u>this ten-year-old boy.</u> (Winters 2014, emphasis added)</p>	<p>Finalmente libero Iqbal comincia ad andare a scuola. È bravo e intelligente e denuncia con coraggio lo sfruttamento minorile. Le minacce dei fabbricanti di tappeti non gli fanno paura. (tr. Barigazzi 2014)</p>

In this example from English to Italian, the translator chose to reduce both the repetition of adjectives in thematic position (A liberated/smart/brave boy) and the adjective “brave”, in the last case to substitute it with a nominalisation “con coraggio” (lit. with bravery). In the last sentence the English version mentions the age of Iqbal, omitted in Italian. In this example there is also a case of amplification where the translator tells the reader that Iqbal “denuncia lo sfruttamento minorile” (lit. denounces the exploitation of child labour), instead of the less connoted expression in English “he speaks out for children like him”. This shows how in the same brief passage two or more trajections can coexist, in this specific case the generic trajection of Recrescence composed of Reduction and Amplification.

²¹⁷ *To Kill a Mockingbird* is set in the county of Maycomb in Alabama, close to Louisiana where pirogue were the typical boats used to sail on marshes.

IT	EN
<p><u>Appena tornato dal suo lungo viaggio, Iqbal partì di nuovo. Il suo villaggio, mi hanno detto, non è lontano da Lahore, appena qualche decina di chilometri.</u> Doveva rivedere la sua famiglia e festeggiare la Pasqua, <u>che è una festa dei cristiani, in cui ricordano – mi pare – un loro Dio che venne messo a morte, ma poi risorse.</u></p> <p>(D’Adamo 2015: 135, emphasis added)</p>	<p>At Easter, the Christian festival, Iqbal went home to his village. He went there to visit his family and celebrate.</p> <p>(tr. Leonori 2003: 116)</p>

The example from Italian to English is more complex, as Reduction takes place for a large chunk of text. This is an excerpt from the novel dedicated to Iqbal Masih, precisely from a letter written by one of the child protagonists of the story, Maria. She is reporting what happened before Iqbal was assassinated in 1995. The Italian narration is redundant as it is supposed to follow the thought of a child, telling that Iqbal came back from a long trip to leave once again, this time for his village only ten kilometres far from Lahore. This part is reduced in translation, where a concise version of narration is preferred. Moreover, the vague reference to the origins of Easter for Christian people – literally, “un loro Dio che venne messo a morte, ma poi risorse” (lit. one of their Gods, who was put to death, but later resuscitated) – is reduced in the English version.

IV. Diffusion and Condensation

Amplification and Reduction, Diffusion (DIF) and Condensation (COND) involve a difference in size but the main characteristic of the second pair of simple trajections corresponds to the inherent semantic features of the source text that are explicitly or implicitly expressed in the target text. The lexicographic definition offered by bilingual dictionaries is an example of the variance of specific expressions in the two languages involved in translation, and a Diffusion strategy implies some sort of semantic or

grammatical compensation to make the source text clear and unambiguous to the target reader.

IT	EN
A mezzanotte mangiava seduto a tavola, quando dalla cappa del camino sentì una voce: - <u>Butto?</u> E Giovannino rispose: - E butta! (Calvino 2002: 60, emphasis added)	At midnight he was sitting at the table eating, when he heard a voice in the chimney. “ <u>Shall I throw it down?</u> ” “Go ahead!” replied Little John. (tr. Martin 1980: 3, emphasis added)

The example above presents Diffusion with a pragmatic meaning. The Italian “Butto?” (lit. Throw?) cannot be translated as a one-word verb in English, and the diffused expression in translation used the modal auxiliary verb ‘shall’, charging the question with a polite intention that was not explicit in the original Italian.

Malone also mentions another interesting example of Diffusion that can be found at sentence level, whenever a different use of punctuation fragments the target text. It is often the case of coordinate clauses in Italian separated by commas, which are generally diffused in English translation using full-stops that increase the number of sentences in the target text. On the contrary, when an English text is characterised by several short sentences separated by full stops, in Italian they may be condensed in a single stretch of coordinate clauses.

Condensation (CON) strategy achieves a greater economy of language in the target text at a syntactic and cohesive level, for example with the use of pronouns or deictics for anaphoric reference.

EN	IT
“I’m <u>resourceful,</u> ” Price is saying. “ <u>I’m creative, I’m young, unscrupulous, highly motivated, highly skilled.</u> [...]” (Ellis 1991: 3, emphasis added)	- Sono un tipo <u>pieno di risorse,</u> - sta dicendo Price. - <u>Creativo, giovane, senza scrupoli, supermotivato, superqualificato.</u> [...]” (tr. Culicchia 2001: 3, emphasis added)

IT	EN
Suonò alla portiera perché non aveva voglia di cercare le chiavi del portone, <u>e la portiera</u> , che gli faceva anche da <u>donna di servizio</u> , venne ad aprirgli. Dottor Pereira, disse <u>la portiera</u> , le ho preparato una braciola fritta per cena. (Tabucchi 2004: 15)	<u>There</u> he rang <u>the bell</u> for the caretaker because he couldn't be bothered to hunt for the key of the street door, <u>and she</u> , who was also his <u>daily</u> , came to open it. Dr Pereira, said <u>she</u> , I've fried you a chop for supper. (tr. Creagh 2011: 10)

Both examples show the coexistence of Diffusion and Condensation under the generic trajectory of Repackaging. In the first extract from *American Psycho*, the speaker refers to himself as “resourceful”, diffused in Italian with “pieno di risorse”, the lexicographic definition in Italian for the single-word adjective in English. Shortly after, the Italian version is more concise, eliminating the repetition of “I’m” – but “unscrupulous” is diffused, coherently with “resourceful” – and “highly”, for the latter using the prefix “super” to match the emphasis in the English original.

The second example again presents Repackaging as a generic trajectory. Diffusion in the first sentence of the English version is necessary, because if the object of the Italian verb “suonò” in this context can only be a doorbell, in English the verb “rang” without an object may be interpreted as a phone call at first reading. Condensation occurs in the successive references to the caretaker, used for cohesion in the case of the pronoun “she” and for greater economy in the narrative language with “daily”, which translates the noun “donna di servizio” (lit. cleaning lady).

V. Reordering

The last strategy to be introduced is considered by Malone as both a general and simple trajectory. Reordering (REO) embraces small language units as well as sentences and paragraphs, in order for the translator to achieve different narrative purposes.

Malone identifies four major groups of Reordering to (1) achieve greater comprehensibility, (2) preserve the narrative flow of the original text, (3) reproduce

stylistic patterns present in the original that do not have a counterpart in the target language, and finally (4) the more general reordering of sentence components related to the target language system. The following excerpts may only show part of these categories, which will be exemplified in translations from Rodari's works in English in the linguistic analysis further on in this research.

EN	IT
<p>Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. (Lee 2010: 6)</p>	<p>Maycomb era una vecchia città, e quando la conobbi io era una città vecchia e stanca. Nei giorni di pioggia le strade si trasformavano in una fanghiglia rossa, sui marciapiedi cresceva l'erba, e il palazzo del Tribunale sprofondava a poco a poco nella piazza. (tr. D'Agostino Schanzer 1964: 8)</p>
IT	EN
<p>Baciccin Tribordo si nascose sullo scoglio, lui e la barca. Dal mare uscì il polpo, ed era enorme e con ogni branca poteva fare il giro dell'isola, e s'agitava con tutte le sue ventose, perché aveva sentito che c'era un uomo sullo scoglio. (Calvino 2002: 63)</p>	<p>Samphire Starboard hid his boat and waited out of sight on the reef. From the sea emerged the octopus, which was so large that it could reach clear around the island with its tentacles. All its suckers shook, having smelled a man on the reef. (tr. Miller 1980: 6)</p>

The first example from Lee illustrates the cohesive element that is the city of Maycomb within the main clause and its subordinate in the first sentence. “[W]as an old town, but it was a tired old town” is reordered in Italian in view of a plain structure to increase comprehensibility and anticipate the subject in the subordinate. In the description that follows, Lee presents the streets, the square and the courthouse of Maycomb, but the second sentence is unmarked in English because the grass becomes the direct subject for the verb ‘to grow’. In Italian the order is reversed to retain the coherent listing of environments at the beginning of each sentence, thus there are “le strade [...] sui

marciapiedi [...] e il palazzo del Tribunale” (the streets, on the sidewalks, the courthouse).

The second example from Calvino’s folktales shows a subordinate structure in the original Italian, and a coordinate sentence in English. Miller anticipated the boat and the reef in order to reproduce a stylistic pattern in Italian that could not be transferred in English, thus avoiding the risk of an unnatural form in the target language: lit. *Samphire Starboard hid himself on a reef, himself and the boat. In the next sentence, Miller translated following the natural flow of the English language leaving the “tentacles” at the end of the clause that create a link with the “suckers” mentioned immediately after. This pattern was not present in Italian as Calvino preferred a long series of coordinate clauses to describe the appearance of the octopus, which would have been too long a sentence in English translation.

The examples presented so far, taken from different sources, illustrate the shifts that occur in translation from and to Italian to English to clarify the use of Malone’s terminology in sections 4.2.1 to 4.2.4. The linguistic analysis that follows investigates the extent to which the Italian voice of Gianni Rodari changed in English translation based on a comparative linguistic perspective. The source language (IT) is shown on the left and the target language (EN) on the right of each set of examples²¹⁸. The analysis on the source texts was carried out on the most recent editions of Rodari’s books²¹⁹.

The descriptive part that illustrates examples shows how Malone’s trajections point to domestication or foreignisation depending on the text. For example, Reordering strategy may be used as a domesticating strategy if it follows target language standard syntactic norms, but it can also deviate from these norms and point to a foreignising strategy instead. Amplification/Reordering generally indicate a domesticating strategy

²¹⁸ In the description of examples, the translations provided in curly brackets for Italian extracts are mine.

²¹⁹ Since the original editions can only be found in libraries and considering that (1) the manual linguistic analysis requires some time to be carried out, and (2) during the drafting stage of the present thesis there was a constant need to re-check and cross-check references, it was necessary to refer to more easily acceptable editions. However, the original editions of Rodari’s books were compared with the most recent ones to make sure that only illustrations were changed and not the text itself.

because they are meant to add extra information in the target text to make it more accessible to the receiving public, or eliminate references that may be of difficult interpretation by target readers. Nevertheless, domestication does not exclude foreignisation, because a domesticated target text can still contain foreignising elements that give an idea of the voice of the original author of the source text. Domestication does not necessarily mean that the target text has been simply subjected to target language norms without any trace of originality, because it might show unexpected levels of creativity by the translator.

4.2.1 *Favole al telefono (1962)/Telephone Tales (1965)*

From a macro-structural point of view, *Telephone Tales* translated by Patrick Creagh in 1965 is a collection of 44 short stories, 16 fewer than the original book. This choice may be related to a publishing strategy aimed at promoting the work of Gianni Rodari in his first appearance on the British book market for children. At this stage Rodari was well-known in Italy because he had won the European Prize “Città di Caorle” in 1962 for *Favole al telefono*, but his international fame was to arrive only eight years later with the Hans Christian Andersen Award. *Telephone Tales* was marketed for a public of young children, with adults acting as mediators in reading tales aloud, as was discussed in the paratextual analysis of this book in 3.1.1, where reviews on *Telephone Tales* make explicit reference to the aural character of these stories as one of the book’s most notable features.

The idea of a voice telling stories aloud in *Telephone Tales*, is exemplified in the opening page. Mr. Bianchi from Varese is a travelling salesman, so he spends a large portion of his working time travelling around Italy. He has a young daughter at home, and to make sure that she can hear his voice every evening as though he was there with her, he calls her on the phone to tell a story. This fictitious framework suggests that the original medium for these stories was oral and that they were written later on. This needs to be taken into consideration when analysing the linguistic elements characterising the

voice of the narrator and his relationship with the narratee throughout the stories. In the introduction to the book the voice of Rodari as implied author addresses the implied reader directly:

IT	EN
<p>[...] Vedrete che sono tutte un po' corte [...]. Mi hanno detto che quando il signor Bianchi chiamava Varese le signorine del centralino sospendevano tutte le telefonate per ascoltare le sue storie. Sfido: alcune sono proprio belline. (GR 2010: 11)</p>	<p>[...] You will notice that they are all on the short side. [...] I have heard that it was no good trying to make a phone-call in Varese at seven o'clock in the evening, because all the telephonists were listening in to one of Mr Bianchi's stories. I can well believe it. There are 44 of them in this book. Turn the page and begin. (PC 1965: 5)</p>

Rodari declares that the book is a collection of stories told by “ragionier Bianchi”, and the implied author lures the reader to the narration by giving his personal appreciation “alcune sono proprio belline”²²⁰. Creagh’s voice as translator superimposes that of Rodari in this introduction and informs the reader about the number of stories in the book, an amplification that was not present in the original text because a table of contents was provided. The Italian setting for the stories is maintained in translation with the original name of Mr Bianchi and also the name of Varese. The direct address to the reader is discernible in the first sentence of the translation with “you will find” and “You will notice”, the voice of the author enters the dialogue with “I have heard”. The exclamation “Sfido” in Italian is diffused through a paraphrase: “I can well believe it”, but the appreciative remark has been omitted in translation. Finally, Rodari concludes the introduction with a sentence that carries the pragmatic function of an implicit invitation to readers to like the stories just as the implied author did; Creagh mediated this with a direct reference to the physical book the readers have in hand, “turn the page”

²²⁰ “some are very good indeed.” (my translation)

and start reading, thus directly addressing the real reader. The dichotomy between implied author and narrator is blurred in the paratextual material, because the receiving public (real reader) is invited to write to Harrap if they liked the stories (not to Mr Bianchi). Moreover, the implied author directly addresses the implied readers in some of the story endings as will become evident in the section below.

A) Trajections adopted for the translation of proper names

Proper names in children’s literature are a challenging feature in translation²²¹, especially when they communicate a specific characteristic of the characters that becomes immediately recognisable by readers. Proper names are the first element that the reader notices as familiar (or unfamiliar, if they have been maintained the same as in the source text), a memorable element especially if a story is meant to be read aloud.

The examples below offer an overview of the trajections detectable in Creagh’s translation for the main characters in *Telephone Tales*, with an abbreviation on the right-hand column of the linguistic trajections adopted in each case (with reference to Malone’s categories presented in 4.2):

No.	IT	EN	Trajec.
1 TT	Giovannino Perdigiorno	Johnnie Wanderer	SUB
2 TT	Giuseppe	Joe	SUB
3 TT	Alice Cascherina	Tina Tumbleover	SUB
4 TT	Martino	Little Bob	SUB
5 TT	signor Delio	Mr Perbacco	SUB
6 TT	ragionier Gamberoni	Mr Prawn	SUB
7 TT	Martino	Little Bob	SUB
	Martino Testadura	Obstinate Bob	

²²¹ Various scholars have dealt with the translation of names in children’s literature from the point of view of read-aloud qualities (Dollerup, 2003), a functional perspective categorizing the various strategies adopted by translators (Van Coillie, [2006] 2014), and cultural context adaptation (O’Sullivan, 2005a).

8 TT	Claudio	Michael	SUB
9 TT	Giacomo	James	SUB
10 TT	Romoletto	Peter	SUB
11 TT	Pulcinella Colombina Arlecchino	Punchinello Columbine Harlequin	SUB
12 TT	Vincenzo Di Giacomo	Vincent	SUB
13 TT	Gennaro	Billy	SUB
14 TT	Tibolla	Tibolla	EQU
15 TT	Gino	Chris	SUB
16 TT	Stragenerale Bombone Sparone Pestafracassone	Super-General Bombalot Shellfire	SUB
17 TT	Mortesciallo Von Bombonen Sparonen Pestafrakasson	Field Martian Mortabomb Von Howitzer	SUB

Creagh translates almost all the names and nicknames into English through Substitutions. Of the only two names that retain their Italian flavour, one (Mr Perbacco, 5 TT) substitutes the original Italian “signor Delio”, whereas the other is an Equation of the family name “Tibolla” (14 TT). Particularly interesting is the Substitution of “Alice Cascherina” with “Tina Tumbleover” (3 TT): this nickname characterises the young Tina as a girl who “has been falling into things all her life” (Rodari, tr. Creagh, 1965: 22). Creagh preserved the descriptive element of the nickname but also added the rhyming initial sound /t/ to make it memorable for readers, even though this substitution fails to explore the intertextual reference to Alice as a well-known name from *Alice in Wonderland* for the British public. In the last two proper names (16 TT and 17 TT) the aural element is particularly important both in English and in Italian, as is the case of names reflecting the characteristics of the two military men starring in *The War of the Bells*. Creagh also maintained the interlinguistic influence with German in “Von Howitzer” already present in the original Italian with “Pestafrakasson”. The predominant trajectory adopted by Creagh in the translation of proper names in

Telephone Tales is Substitution, a domesticating strategy for the voice of the original narrator that in English translation resulted as memorable as it was in the source text for young readers for the book.

B) Trajections adopted for the translation of geographical references

Boero (2010: 13) recognised the descriptive ability of environments and the constant reference to Italian geography as one of the main characteristics of Rodari’s writing. This geography covers all of Italy, and in *Favole al telefono* the choice is justified in the foreword by the implied author because Mr. Bianchi, as a travelling salesman, has the chance to visit the whole peninsula. Since all of Rodari’s works have some sort of relation with the real world as he wished to make children believe that everything around them can ignite their fantasy, the aspect of geography is important to discover how this specific aspect of his voice and experience as a writer shifted in translation.

The examples below show the geographical references present in the original and translated text. In longer narrative extracts (26-29 TT) emphasis has been added in the text to facilitate the identification of each strategy as abbreviated in the right-hand column.

No.	IT	EN	Trajec.
18 TT	Bologna	Bologna	EQU
19 TT	Roma	Rome	EQU
20 TT	Modena	Modena	EQU
21 TT	Gavirate	Gavirate	EQU
22 TT	Piombino	Piombino	EQU
23 TT	Torino	Torino	EQU
24 TT	Cremona	Clapham	SUB
25 TT	Cesenatico	Cesenatico	EQU

In *Telephone Tales* Creagh partially maintained the Italian setting of some of the stories, as evident by his choice to use Equation in the name of cities around Italy. The

only exception is Cremona, which has been substituted with Clapham, an area of Greater London, at the end of the story *The famous rainstorm of Piombino* in order to introduce a familiar element for English-speaking readers and involve them in the fantastic story (for a fuller presentation, see 29 TT below).

No.	<i>La coperta del soldato</i>	<i>The Soldier's Blanket</i>	Trajec.
26 TT	Gennaro riempiva pagine e pagine col nome di ANCONA , o con quello di PESARO , [...] (GR 2010: 145)	Billy filled up his book with the names of this town and that , [...] (PC 1965: 91)	CONV
	<i>Case e palazzi</i>	<i>Building Buildings</i>	
27 TT	" L'America , eh? Ci sono stato anch'io, tanti anni fa, chissà quanti. Sono stato a Nuova York, a Buenos Aires, a San Paulo, a Montevideo . Sempre a fare case e palazzi e a piantare bandiere sui tetti. E in Australia ci sei stato?" (GR 2010: 149)	" America , eh? I was there too, many years ago. I went to New York, Buenos Aires, São Paulo, Montevideo , and so on. There was a lot of building going on in those days. Have you ever been to Australia ?" (PC 1965: 103)	EQU
28 TT	"[...] Bei palazzi, che facevamo, belle case robuste. Chissà se sono ancora in piedi. <u>E ad Algeri ci sei stato?</u> Ci sei stato al <i>Cairo</i> , in Egitto ?" (GR 2010: 149)	"[...] We built a lot of fine houses there. I wonder whether they're still standing. And what about North Africa? Have you been to <i>Algeria</i> or to Egypt ?" (PC 1965: 103)	SUB <i>DIV</i> EQU

In 26 TT there is a case of Convergence which simplifies the text into the more colloquial expression “this town and that”, therefore avoiding any mention of specific Italian city references. 27 TT shows examples of North and South American cities well known to the English-speaking public, where Creagh adopts an Equation trajectory that does not deviate from the source text. In the same example, Creagh translates the foreign

names of world capitals using the correct English spelling, coherently with the narrator in Rodari’s original text who uses the standard spelling of foreign cities as it was used in the 1960s: “Nuova York” and “San Paulo”. This shows Creagh’s tendency to normalise the target text in view of the target norms of correct spelling in English as expected in a book aimed at young readers. From the same story *Building Buildings*, in 28 TT the person who is speaking travelled the world as a builder and mentions the cities he visited. In the first question Creagh substitutes the original “Algeri” with the geographical area of North Africa, to compensate “Algeria” in the subsequent question together with the Equation for Egypt (the most natural equivalent for “Egitto” in Italian) for greater coherence in the text moving from general (country) to specific (states).

Favole al telefono is a collection of tales marked by the everyday reality that children experience, interspersed with real geographical references and situations that they can find in every corner of the world, narrated “come se fossero visti in uno specchio leggermente deformante, che imprime loro un sapore particolarmente comico.”²²² (Zagni, 1975: 59) This aspect has been retained in translation, especially when the Italian city is the setting of the whole story. Substitution in 29 TT may be described as an accessory strategy to communicate shared knowledge with the reader:

No.	<i>La famosa pioggia di Piombino</i>	<i>The Famous Rainstorm of Piombino</i>	Trajec.
29 TT	Anche adesso molta gente aspetta che dal cielo piovano confetti, ma quella nuvola non è passata più né da Piombino né da Torino , e forse non passerà mai nemmeno da <u>Cremona</u> . (Rodari 2010: 43)	People are still waiting for that cloud to come back and bring a shower of sweets, but it has never happened again at Piombino , or even at Torino , and perhaps it will never happen even in <u>Clapham</u> . (Creagh 1965: 30)	EQU <u>SUB</u>

²²² “[...] as though reflected by a slightly deforming mirror, which gives them a particularly comical flavour” (my translation)

In the extract above, the Substitution of “Cremona” with “Clapham” provides a well-known reference to the English-speaking public in the UK, as though the narrator wished to give a wider perspective to the possibility that a shower of sweets is not something that can only happen in Italy but also in the place where the receiving public lives. This shows the ability of Creagh to expand the far reaching message provided by Rodari in the first place, as he wanted to communicate with his readers through familiar places and everyday situations as explicated by Zagni (1975). This is the end of the story, and the importance of this narrative part as well as the translation strategies brought into play by Creagh will be discussed in the section dedicated to communicating the voice of the narrator in *Telephone Tales*.

The trajections adopted by Creagh in the translation of geographical references are mainly Substitution and Equation, where the preference for the latter shows a tendency towards foreignisation.

C) Trajections adopted for the translation of food

Food is indicated by Klingberg (1986) as the most commonly transformed category in cultural context adaptation. The voice of the narrator in *Favole al telefono* is characterised by a rich culinary vocabulary that includes the most typical foods around Italy as a distinctive element of the book (Boero, 2010: 30-31). The examples that follow are investigated to show to what extent this distinctive element has been retained in English translation, and which of Malone’s strategies prevail.

No.	<i>Il cacciatore sfortunato</i>	<i>The Unlucky Hunter</i>	Trajec.
30 TT	- Prendi il fucile, Giuseppe, prendi il fucile e vai a caccia, - disse una mattina al suo figliolo quella donna. – Domani tua sorella si sposa e vuol mangiare <u>polenta e lepre</u> . (GR 2010: 13)	“Take your gun and go out hunting, Joe,” said the old woman to her son one morning. “Your sister’s getting married tomorrow, and she wants me to cook <u>hare stew and dumplings</u> .” (PC 1965: 6)	<u>SUB</u>

31 TT	<p>– Hai fatto buona caccia, Giuseppe? – gli domandò la mamma, al ritorno.</p> <p>- Sì, mamma. <u>Ho preso tre arrabbiate belle grasse</u>. Chissà come saranno buone, con la <u>polenta</u>. (GR 2010: 15)</p>	<p>“Have you got anything, Joe?” his mother asked when he arrived home.</p> <p>“Yes, mother,” he said. “<u>The biggest, thundering great temper you ever saw!</u>”</p> <p>“Now then,” said his mother severely.</p> <p>“There’s no need to get into <u>such a stew about it</u>.”</p> <p>“Same to you!” said Joe. “With <u>dumplings!</u>” (PC 1965: 8)</p>	SUB
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In *The Unlucky Hunter*, the reader is introduced to Joe who has to go hunting for food for his sister’s “wedding breakfast”. The dish suggested is “polenta e lepre” {polenta and hare} (30 TT), which Creagh substitutes with a more familiar food for the English-speaking public, “hare stew and dumplings”. This choice can be justified in view of the full text of the story, as shown in 31 TT. Joe and his mother conclude the story with a repartee and Creagh is consistent in substituting food in English: *polenta* in Italy recalls a very nutritious food that often substitutes bread in rural areas; in English it is transformed into “dumplings”, small balls of dough. However, the two specialties are similar to one another as they can both be served with meat and become a single course meal. The translator, through Substitution, is able to find a cultural equivalent for the English speaking community and convey the same image of the food in the source text, evoking an equivalent effect in the target readers. In the source text there is also a play on food words²²³ that is translated by Creagh with a fixed expression in English involving food (“into such a stew”). This is a typical expression in English, and is certainly well known to the adult public, maybe less familiar to children. Nevertheless, given the intended target public for this text that involves adults playing a mediating role as readers of these stories, they may resolve the play on words for their young listeners.

²²³ A characteristic of Rodari’s writing, discussed in the peritextual material for *Telephone Tales* in 3.1.1.

No.	<i>Il paese senza punta</i>	<i>The Country Without a Point</i>	Trajec.
32 TT	[...] che con quel sorriso avrebbe potuto benissimo essere <u>l'omino di burro che portava Pinocchio al Paese dei Balocchi.</u> (GR 2010: 25)	[...] said the policeman, with a smile like a <u>strawberry milkshake.</u> (PC 1965: 14)	<u>SUB</u> <u>RED</u>
33 TT	[...] rispose la guardia, <u>con tanta gentilezza che le sue parole si dovrebbero scrivere tutte con la lettera maiuscola.</u> (GR 2010: 25)	[...] said the policeman in a voice like <u>peaches and cream.</u> (PC 1965: 14)	<u>COND</u>
34 TT	Giovannino spalancò la bocca come se dovesse inghiottire <u>una torta intera.</u> (GR 2010: 26)	Johnnie's mouth opened so wide he could have swallowed a whole <u>Christmas pudding.</u> (PC 1065: 14)	<u>DIV</u>

In the examples above, Creagh resorts to Substitution as the preferred strategy, with Reduction of an intertextual reference to the man of butter in Pinocchio's story (32 TT). The Reduction is not compensated for anywhere in ex. 32 TT, where the policeman shows a "strawberry milkshake" smile that does not appear in the source text. The sweet image of the policeman is emphasised in 33 TT, where his voice is described with a Repackaging trajectory that condenses into a food-related binomial expression in English ("like peaches and cream") the figurative meaning expressed by the long Italian sentence "con tanta gentilezza che le sue parole si dovrebbero scrivere tutte con la lettera maiuscola" {with such kindness that all his [*the policeman*] words should all be written in capital letters}. It may well be that Creagh opted for a more economical figure of speech consistent with the previous description of the policeman's smile, with the objective of eliminating redundant narrative passages through Reduction and Condensation in favour of fluent reading aloud. 34 TT shows a case of situational divergence (Malone, 1988: 29) where Creagh adopts a hyponym of the superordinate "torta" {cake} used by the original narrator of the story. The translator adopts a domesticating strategy to give readers an idea of Johnnie's open mouth, using a dessert familiar to the English-speaking public.

No.	<i>A inventare i numeri</i>	<i>Making up Numbers</i>	Trajec.
35 TT	<p>tre per uno <u>Trento e Belluno</u></p> <p>tre per due <u>bistecca di bue</u></p> <p>tre per tre <u>latte e caffè</u></p> <p>tre per quattro <u>cioccolato</u></p> <p>tre per cinque <u>malelingue</u></p> <p>tre per sei <u>patrizi e plebei</u></p> <p>tre per sette <u>torta a fette</u></p> <p>tre per otto <u>piselli e risotto</u></p> <p>tre per nove <u>scarpe nuove</u></p> <p>tre per dieci <u>pasta e ceci.</u></p> <p>"Quanto costa questa <u>pasta</u>?"</p> <p>(GR 2010: 35)</p>	<p>Three times one, a <u>hot cross bun</u>.</p> <p>Three times two, a <u>monkey at the zoo</u>.</p> <p>Three times three, a <u>pot of tea</u>.</p> <p>Three times four, <u>cakes galore</u>.</p> <p>Three times five, <u>honey in a hive</u>.</p> <p>Three times six, a <u>box of tricks</u>.</p> <p>Three times seven, <u>pennies from heaven</u>.</p> <p>Three times eight, <u>an empty plate</u>.</p> <p>Three times nine, <u>prickles on a porcupine</u>.</p> <p>Three times ten, <u>start again</u>.</p> <p>"How much does this <u>cake</u> cost?"</p> <p>(PC 1965: 18)</p>	<u>SUB</u>

35 TT is a nursery rhyme following a pattern of two juxtaposed sentences in a sequence meant to be read aloud. The aural characteristics of this text take precedence over meaning (in Malone's terms, the Cinematic component of phonology is preferred), therefore Creagh adopts Substitution to invent a series of rhyming elements within sentences: one-bun, two-zoo, three-tea, and so on. The references to food are scattered throughout the text and they are ancillary to the spoken features of the nursery rhyme. Creagh prefers elements that are familiar to the receiving public such as "hot cross bun", "tea", "pennies", and the general term "cake" to substitute local Italian food, the cities of "Trento e Belluno", "bistecca di bue" {fillet steak}, "piselli e risotto" {peas and risotto}, "pasta e ceci" {pasta with chickpea sauce}. Creagh uses his own narrative voice in translation through domestication, showing a high degree of creativity that focuses on the original narrator's intention: namely, to invent a nonsense nursery rhyme to

remember numbers and entertain adults as well children in their reader-listener interaction.

No.	IT	EN	Trajec.
36 TT	<u>servizi da caffè</u> (GR 2010: 21)	<u>Teacups</u> (PC 1965: 35)	<u>SUB</u>
37 TT	- ti piace di più il <u>parmigiano</u> o il <u>groviera</u> ? (GR 2010: 50)	“do you prefer <u>plain cheese</u> , or <u>gorgonzola</u> ?” (PC 1965: 31)	<u>SUB</u>
38 TT	- [...] Somiglia al <u>parmigiano</u> o al <u>gorgonzola</u> ? (GR 2010: 100)	“[...] Is it like <u>cheese</u> ?” (PC 1965: 69)	<u>SUB</u>

36-38 TT come from different examples all sharing the same Substitution trajectory aimed at introducing limited foreign references, with “gorgonzola” being the only Italian cheese in 37 TT. This cheese is not retained in 38 TT because Creagh simplified the direct speech using the hypernym “cheese” instead of the specific Italian cheeses that are *parmigiano* and *gorgonzola* because this specification was probably deemed redundant in the narration. The all-present tea is mentioned as “teacups” in substitution of coffee cups in the original Italian to present once again a familiar environment to English-speaking readers.

Creagh uses different trajectories when translating cheese and pasta in the *The Comet Seller* story where the most fantastic machines to make food are mentioned:

No.	<i>Il mago delle comete</i>	<i>The Comet Seller</i>	Trajec.
39 TT	[...] una macchina per <u>tagliare il brodo</u> [...] (GR 2010: 91)	[...] an ordinary <u>coffee-grinder</u> [...] (PC 1965: 44)	<u>SUB</u>
40 TT	[...] una macchina al mercato, per fare gli spaghetti più fini [...] (GR 2010: 91)	[...] whether it is a machine for making longer spaghetti [...] (PC 1965: 45)	EQU
41 TT	<i>caciottella Toscana</i> (GR 2010: 92)	<i>Cheddar cheese</i> (PC 1965: 45)	<i>DIV</i>

Substitution in 39 TT has the effect of simplifying the food vocabulary of the original story, and the “macchina per tagliare il brodo” {broth-cutting machine} becomes a “coffee-grinder”. *Spaghetti* appears as in the original Italian in 40 TT, giving a foreign flavour to the target text to vary the food described in the story. Divergence in 41 TT lends a typically English voice to the original narrator, with reference to a well-known type of cheese in the UK which is also functionally equivalent to the choice of the sweet cheese typical of Tuscany in the original.

Further examples of Substitution occur in idiomatic similes involving food:

No.	<i>The Giant's Hair</i>	<i>I capelli del gigante</i>	Trajec.
42 TT	[...] li legò <u>come salami</u> [...] (GR 2010: 68)	He trussed them all up <u>like chickens</u> [...] (PC 1965: 47)	<u>SUB</u>
43 TT	[...] ma i tre furbi fratellini se ne stettero <u>buoni buoni</u> al loro posto [...] (GR 2010: 68)	But the three little brothers lay in the guard's van <u>as helpless as puddings</u> , [...] (PC 1965: 48)	<u>DIF</u>
	<i>Il re che doveva morire</i>	<i>The King who was going to Die</i>	
44 TT	[...] altri somigliavano al re <u>come un'arancia somiglia a un'altra</u> nella cassetta del fruttivendolo, [...] (GR 2010: 89)	Others were as like the king as <u>two peas in a pod</u> [...] (PC 1965: 59)	<u>SUB</u>

42 TT is a substitution of a simile due to cultural constraints: in Italian the expression “legare come un salame” {to be tied up like a salami} can only be understood if the reader knows how the cured meat called “salame” is produced. In the context of the story, the translator conveys the image of people tied up through a Substitution that retains in English both the image and the reference to food. 43 TT adopts Diffusion of the idiomatic expression, not involving food in Italian, “buoni buoni” {very quiet}. Creagh adopts a food-related expression involving another well known recipe for the English-speaking reader “as helpless as puddings”, a familiar image that conveys a slightly different effect in the target text, more humorous than the original.

44 TT is from *The King Who Was Going to Die*, where Creagh substitutes the unusual simile from Italian into the standard fixed expression “as two peas in a pod” in English. The original simile in Rodari’s text is normalised by the translator to convey the message of “resembling one another” as immediately as possible. However, the Substitution adopted by Creagh picks up the food reference that was in the Italian version, although the idiomatic expression that results does not deviate from the linguistic norms of the target language as it did in the source text.

In *The History of the Kingdom of Gobbleguts* the title itself coins a new word by blending ‘guts’ with ‘to gobble’, a connoted verb suggesting someone who swallows food hurriedly. In the original version (*Storia del regno di Mangionia*) Rodari invented a humorous name by attaching the suffix *-onia* to the word ‘*mangiare*’ {to eat}, where a verb that in Italian does not have any specific connotation immediately conjures up the image of a kingdom made of food.

No.	<i>Storia del regno di Mangionia</i>	<i>The History of the Kingdom of Gobbleguts</i>	Trajec.
45 TT	Sul lontano, antico <u>paese di Mangionia</u> , a est del <u>ducato di Bevibuono</u> , regnò per primo <u>Mangione il Digeritore</u> , così chiamato perché dopo aver mangiato gli <i>spaghetti</i> sgranocchiava anche il piatto, e lo digeriva a meraviglia. (GR 2010: 53)	The ancient <u>Kingdom of Gobbleguts</u> lay far away on the other side of the world, to the east of the <u>dukedom of Drinkwell</u> . The first king to reign there was <u>Gobbleguts the Great Digestor</u> , so called because when he had finished his <i>dinner</i> he used to chew up the dish as well and digest it perfectly. (PC1965: 64)	<u>SUB</u> <u>DIV</u>

In 45 TT the first paragraph orients the reader on where the kingdom is and who its first king was, then Creagh sets the tone by expanding the first sentence introducing the coordinates of space for Gobbleguts, a reminiscence of classic fairy tales where

kingdoms are far away and in an undefined ‘other world’. Proper names here involve food²²⁴ and follow the word-formation pattern of the original language (Drinkwell for *Bevibono*, Gobbleguts the Great Digestor for *Mangione il Digeritore*) but later on in the text Creagh resorts to Divergence for “spaghetti”, a variety of pasta that he retained as it was in Italian in *The Comet Seller* (40 TT). It is difficult to understand why Creagh did not use “spaghetti” also in 45 TT. Nevertheless, throughout the history of the kingdom, Creagh consistently eliminates all specific references to Italian food, to substitute them with more familiar dishes in the receiving culture. The translated version points to a cultural context adaptation that rewrites the text on the basis of a shared knowledge with the public.

No.	<i>Storia del regno di Mangionia</i>	<i>The History of the Kingdom of Gobbleguts</i>	Trajec.
46 TT	Mangione Terzo, detto <u>l’Antipasto</u> ; Mangione Quarto, detto <u>Cotoletta alla Parmigiana</u> ; Mangione Quinto, il Famelico; Mangione Sesto, <u>lo Sbranatacchini</u> ; Mangione Settimo, detto “Ce n’è ancora?” [...] Mangione Ottavo, detto <u>Crosta di Formaggio</u> [...]; Mangione Nono, detto Ganascia d’Acciaio [...]. (GR 2010: 53)	Gobbleguts the Third, otherwise known as <u>Hors d’Oeuvre</u> , <u>because he swallowed half France before he was put to flight at the sight of pig’s trotters</u> . Gobbleguts the Fourth, or <u>Prime Sirloin</u> . Gobbleguts the Fifth, or Gobbleguts the Hungry. Gobbleguts the Sixth, or Gobbleguts <u>Rip-Chicken</u> . Gobbleguts the Seventh, or More-More-More, [...] Gobbleguts the Eighth, or <u>Welsh Rabbit</u> , [...] Gobbleguts the Ninth, or The Iron-Jaws [...] (PC 1965: 65)	<u>AMP</u> <u>SUB</u>

²²⁴ Creagh adopted mainly Substitution in the translation of proper names for *Telephone Tales* (see p. 179 of the present research). Also in this case, where the proper names of the kings of Gobbleguts involve food, Creagh coherently adopted Substitution.

The first sentence in 46 TT is crucial to understanding how Creagh constantly recalled a shared knowledge with the public by referring to France (which influenced the English language but also cooking habits) in the amplified passage underlined in the example, and the *hors d'oeuvre* still used today to indicate small portions of food served before the main course of a meal. Creagh substitutes all references to Italian food: “cotoletta” becomes “Prime Sirloin”, where the focus is on quality rather than on the fact that it is an elaborate recipe. Further on, Gobbleguts the Eighth is called Welsh Rabbit to substitute a simple cheese rind that was present in the source text. Welsh Rabbit is another instance of familiar food for the target reader, based on cheddar-type cheeses. As in 41 TT, Creagh found a functionally equivalent food for the cheese rind (“Crosta di Formaggio”) of the original narrator, with the purpose of bringing the source text closer to the culture of target readers while at the same time using the same creative language of Rodari.

This creative language is rich in examples related to food, especially in terms of vocabulary and word formation.

No.	<i>La febbre mangina</i>	<i>The Doll Doctor</i>	Trajec.
47 TT	"Un po' di raffreddore, un po' di raffreddino e <u>due etti di fragolite acuta.</u> " (GR 2010: 112)	"A bit of a cold, half a chill, and a <u>pound of cherries.</u> " (PC 1965: 74)	<u>SUB</u>
48 TT	"Gravissimo. Gli dia da bere questo <u>sciropo di matita blu</u> e gli faccia dei massaggi con <u>la carta di una caramella all'anice.</u> " (GR 2010: 112)	"Very serious. Make her take this <u>blue-pencil mixture</u> <u>three times a day after meals</u> , and before she goes to sleep give her a thorough massage <u>with a toffee-paper.</u> " (PC 1965: 74)	<u>AMP</u> <u>RED</u> <u>COND</u>

In *La febbre mangina/The Doll Doctor* a little girl's doll falls ill and the girl's grandfather pretends to be a doctor who cures the doll prescribing invented medicines. 47 TT is a Substitution of an invented illness in Italian or “fragolite acuta” {acute strawberritis} with “a pound of cherries”, repeating the /tʃ/ sound in “chill” and imitating

the sound of a sneeze if read aloud. 48 TT presents an Amplification trajectory where Creagh amplified the voice of the original narrator to imitate the typical doctor's orders "three times a day after meals", not present in the Italian version, together with the Condensation of "blue-pencil mixture" that is the invented medicine for the doll. At sentence level, Creagh compensated for the Amplification that lengthened the passage using conciseness through Condensation, and also eliminating through Reduction the flavour "anice" {anise} in the last sentence. This choice may be linked to Creagh's overall strategy of avoiding redundant features in the text to the benefit of the reader/listener interaction when the story is read aloud.

Towards the end of the book, the creative language related to food goes beyond the limits of imagination in *Space Cooking* or *Cucina Spaziale*. From a compartmentalised text such as a restaurant menu, with courses rigidly presented in sections, Rodari conjures up a reference chain, an echo of references that allow the construction of the menu for *Space Cooking*. Each dish served on Planet X213 is linked with the following through a series of synonyms, repeated sounds, and hyponyms.

No.	<i>Cucina spaziale</i>	<i>Space Cooking</i>	Trajec.
49 TT	<u>Antipasti</u> : ghiaia di fiume <u>in salsa di tappi</u> ; crostini di carta asciugante; <u>affettato</u> di carbone. Minestre: rose in brodo; garofani asciutti al sugo d'inchostro; gambe di tavolini al forno; <u>tagliatelle</u> di marmo rosa al burro di lampadine tritate; gnocchi di piombo. (GR 2010: 155)	Hors d'oeuvres: gravel salad; Boiled blotting-paper <u>with cork sauce</u> ; Chopped coke <u>flambé</u> . First Dishes: Rosewater broth; Dried carnation with ink sauce; Roast table legs (<u>done on the spit</u>); Marble <u>macaroni</u> with candlelight sauce; Lead dumplings. (PC 1965: 85)	<u>SUB</u> <u>AMP</u> <u>RED</u> REO
50 TT	Piatti pronti: Bistecca di cemento armato; <u>Tristecca ai ferri</u> ; Tristezze alla griglia; <u>Arrosto di mattoni</u> con insalata di tegole; <u>Do di petto di</u>	Main Dishes: Concrete steak (<u>mixed on the premises</u>); <u>Red herrings on toast (5 minutes delay)</u> ; <u>Sorrows on toast (soft or hard)</u> ;	<u>SUB</u> <u>AMP</u> <u>RED</u>

	<p><u>tacchino</u>; Copertoni d'automobile bolliti con pistoni; Rubinetti fritti (caldi e freddi); <u>Tasti di macchina da scrivere</u> (in versi e in prosa). (GR 2010: 155)</p>	<p>Baked bricks with tile salad. Car bonnets boiled with pistons; Fried bath taps (hot or cold); <u>Half-baked books</u> (in verse or prose). (PC 1965: 85-86)</p>	
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There are a number of trajections involved, as shown in the right-hand column. Creagh is consistent in the use of *hors d'oeuvre* recalling the Kingdom of Gobbleguts (46 TT), substituting “antipasto” {starters}. Overall, the translated text is close to the original with the succession of invented names for dishes served on Planet X213. Creagh retained all the elements of the menu as far as possible using Recrescence as a generic trajection (in 49 TT “in salsa di tappi” is added to the second element of the English menu instead of the first as in Italian), and also played with the original language in 50 TT by amplifying serving indications in parenthesis. The rhyming sound of “Tristecca” and “Tristezze” in Italian has been retained by Creagh in translation with the repetition of “on toast”, although it fails to explore the play on words that is in the source text. The only reduction that has not been compensated for with Amplification is “do di petto di tacchino” (50 TT). The aural characteristic of the source text composed by repeating sound patterns has been retained in translation, coherently with 35 TT where the rhyming structure of the nursery rhyme is preserved. Creagh emphasises the sound /d/ in ‘salad’ and ‘boiled’, /c/ and /k/ in ‘cork’ and ‘coke’, /m/ in ‘marble macaroni’, /b/ in ‘boiled blotted’, ‘baked bricks’, ‘car bonnets boiled’ and ‘half-baked books’. The translator creates a fluent succession of invented food by domesticating the text, bearing in mind the objective of *Telephone Tales* that is meant to be read aloud by adults to children.

The food “spaghetti”, which Creagh translates using Equation in 40 TT and Divergence in 45 TT, appears once more in the source text:

No.	<i>La fuga di Pulcinella</i>	<i>Punchinello runs away</i>	Trajec.
51 TT	Pulcinella sognava montagne di spaghetti e pianure di mozzarella , ma non si arrendeva. (GR 2010: 138)	He dreamed of eating mountains of spaghetti and <u>drinking whole lakes of cool wine</u> , but he didn't give up. (PC 1965: 83)	EQU SUB
	<i>Storia universale</i>	<i>The History of the World</i>	
52 TT	[...] mancava la pentola e il fuoco per cuocere i <i>maccheroni</i> , anzi a guardare bene mancava anche la <i>pasta</i> . (GR 2010: 170)	[...] and if you wanted to cook <i>spaghetti</i> there was no pan, and no fire to put it on, and come to that there was no <i>spaghetti</i> either. (PC 1965: 108)	<i>DIV</i>

51 TT shows that Creagh does not always use the same strategy to translate “spaghetti”. Here he adopts Equation, and substitutes the specific reference to “mozzarella” cheese with an altogether different category, with cool wine. In 52 TT, an example from the last story that appears in both *Favole al telefono* and *Telephone Tales*, Creagh diverges from the Italian “maccheroni” and “pasta” to translate “spaghetti” twice, as a co-hyponym in the first case and a hyponym in the second. This choice may be justified by the need to retain in English the humour present in the Italian text, and also to normalise the text by converging to the repetition of the same word to avoid ambiguity.

The examples presented here in relation to food have shown a preference for trajections like Substitution, Amplification, Divergence, and Convergence. The objective of the translator is to remain close to familiar British food and recipes, with the elimination of redundant features and the normalisation of language in narration indicative of the presence of S-Universals²²⁵ in translation. The Italian food “spaghetti”

²²⁵ S-Universals as discussed by Chesterman (2011) include *lengthening*, *interference* (related to Toury’s law of interference), *standardisation* (also conventionalisation or normalisation), *explicitation*,

is the only foreign presence in the target text, suggesting that Creagh did not wish to burden the reader with unknown food references but rather to constantly recall a base of shared knowledge that would help retain the fluency of reading. This fluency is also evident in Creagh’s ability to recreate the spirit of the original narrator in the use of rhyming patterns. Creagh invented his own language in translation with the repetition of sound patterns that make the text memorable to young readers/listeners. The strategy adopted for the translation of food thus points to domestication, with a very limited presence of foreign recipes but a high degree of creativity in narration.

D) Trajections adopted for the translation of intertextual references

Among the features typical of Rodari’s narrative that show his strong bond with Italian traditions is the use of folk tales (Boero, 2010: 126-128) as an inexhaustible source of shared knowledge with his readers. Rodari included various references to the tradition of Italian folk tales in *Favole al telefono*, some of which have been domesticated in translation to retain the same level of shared knowledge between the implied translator in English and the British public. For example, in 32 TT Creagh reduces intertextual references present in the original (Pinocchio and the man of butter), but more elements appear throughout *Telephone Tales* that may help identify to what extent the voice of the original narrator changes in the case of intertextual references.

No.	<i>Il palazzo da rompere</i>	<i>The Smashing-House</i>	Trajec.
53 TT	[...] il palazzo fu costruito <u>in quattro e quattro otto e due dieci.</u> (GR 2010: 20)	[...] and the house was built before you could say <u>Jack Robinson, his wife Sarah, and any two of his many children.</u> (PC 1965: 34)	<u>SUB</u>

retranslation hypothesis, reduction of repetition. For a fuller discussion of these features, see section 4.1 of the present research.

	<i>A inventare i numeri</i>	<i>Making up Numbers</i>	
54 TT	unzi donzi trenzi, quale qualinzi, mele melinzi, riffe raffe e dieci. (GR 2010: 36)	umpty dumpty thumpty, fiddledy frumpty, horrible lumpty, dong dang din. (PC 1965: 19)	DIV

The trajections used by Creagh in translation mainly cover the strategies of Substitution and Amplification. 53 TT in Italian does not present an intertextual reference but a fixed expression meaning ‘very quickly’. Creagh focuses on meaning and substitutes it with an idiomatic expression in English that is functionally equivalent to the original “in quattro e quattro otto e due dieci” (which means in a very short time, very quickly or suddenly). The intertextual reference in English is embedded in the idiom, and refers to the British literary tradition and Fanny Burney’s *Evelina* (1778) where it appeared for the first time. The translation choice, through Substitution of the original idiomatic expression from Italian, enriches the English text because it helps young readers memorise a fixed expression in their own language.

54 TT is another example of a rhyming pattern typical of Rodari’s language (the other was the nursery rhyme in 35 TT), which imitates the nonsense rhymes of folk tales. In 54 TT Creagh adopts a stylistic divergence (Malone, 1988) for the whole rhyme inventing his own language in translation with the objective of retaining the aural quality of the source text. There is an evident reference to a well-known British nursery rhyme, Humpty Dumpty, which is still familiar to contemporary English-speaking children. As in the menu for *Space Cooking* (49-50 TT), Creagh emphasises in 54 TT the Cinematic component (phonology) of the passage with the repetition of the final sound pattern /(p)ti/, and each group of nonsense words shares a common sound. Creagh domesticates the original text to invent a nonsense verse in the target language where readers can pick up the intertextual reference to Humpty Dumpty and at the same time remember this new rhyme.

No.	<i>Alice Cascherina</i>	<i>Tina Tumbleover</i>	Trajec.
55 TT	[...] e quando la tirarono fuori aveva fatto in tempo a impiastricciarsi tutta la faccia giocando con la penna a sfera. (GR 2010: 33)	And before he could fish her out again she had smeared herself with ink from his fountain-pen <u>and was blue all over like an ancient Briton.</u> (PC 1965: 23)	<u>AMP</u>
	<i>La strada che non andava in nessun posto</i>	<i>The Road that Led Nowhere</i>	
56 TT	[...] come quei castelli delle favole dove dormono le belle addormentate <u>o dove gli orchi ammassano le loro ricchezze.</u> (GR 2010: 74)	[...] like the castles in fairy tales where Sleeping Beauties sleep. (PC 1965: 55)	<u>RED</u>

55 TT is an Amplification at the end of the story of *Tina Tumbleover*, and is the last image that the reader remembers before moving on to the next story. In this example the translator introduces an intracultural – rather than intertextual – reference to “ancient Britons” who used to smear their faces with paint, unlike the Italian text where no intracultural reference was present. With this Amplification Creagh wishes to provide an image of Tina that can be easily recognised by readers thanks to the reference to the “ancient Briton”, emphasised by the picture by Dick the Wilde of little Tina at the beginning of the story, where she is winking at the reader with her face painted with ink pen.

56 TT is a Reduction of an intertextual reference present in the original Italian text. Rodari’s narrator mentions Sleeping Beauties but also ogres greedily gathering their riches. Creagh eliminates the ogres either because the reference was superfluous in the

economy of the text, or because he wishes to omit scary images in a target text aimed at young children²²⁶.

The trajections adopted by Creagh in the translation of intertextual references do not show a preference for one in particular. Where Substitution is used the aim of the translator is to retain the meaning of the source text in the target text using standardised expressions familiar to the target public that sometimes include intertextual references (e.g. “Jack Robinson” in 53 TT). Where Creagh adopts stylistic Divergence his main purpose is to recreate the same phonetic pattern in the target text and domesticate the voice of the original narrator by inventing a new nonsense rhyme in English, in order to produce a fluent text to be read aloud and easily remembered by readers. Amplification is used in 55 TT for the same purpose, to create a memorable image for the reader also in connection with the illustrations by Dick de Wilde in the book. Finally, Reduction is used in the case of the elimination of problematic passages (“ogres”, in 56 TT) and the omission of redundant intertextual references. All trajections share the same aim of domesticating the source text to satisfy the expectations and needs of the receiving audience for *Telephone Tales* in terms of readability and familiar references, and eliminating unknown intertextual references that may interfere with the accessibility of the target text.

E) Trajections adopted in addressing the reader

Rodari constantly strived to involve his readers in an active exchange²²⁷, even looking for feedback from them when possible. Zagni (1975) emphasised this aspect in Rodari’s writing process, as he tested some stories live in class to see the reactions of his young

²²⁶ The elimination of problematic chapters or characters in children’s literature is considered standard practice in the 20th century. See Weinreich (2000) in note 109, p. 92 of the present research.

²²⁷ The book *Favole al telefono* selected and collected some stories previously published in “Il Corriere dei Piccolissimi”. Rodari himself gives instructions to his young readership on how to read these stories: “Da leggere seduti su un panchettino, lontano dai fratelli maggiori.” {To be read sitting on a small bench, away from older brothers and sisters}. (Rodari cited in Boero, 2010: 47).

public and rewrite his texts accordingly. For Rodari, there was nothing – no television or technological equipment – that could substitute the close relationship that exists between the adult reader and the child listener when they are involved in an active exchange process. The exchange that takes place in the oral form by telling stories aloud has been emphasised in the previous categories as being one of the characteristics of *Favole al telefono*, and in translation Creagh retained the same aural characteristics in the English text whenever possible.

In the translation of *Telephone Tales*, Patrick Creagh adopts different trajections that change the voice of the original narrator in addressing readers, as shown in the following examples.

No.	<i>I capelli del gigante</i>	<i>The Giant's Hair</i>	Trajec.
57 TT	[...] e poi tutti i lavori li facevano fare a lui, che era tanto forte, e loro stavano a guardarlo e intascavano il guadagno. (GR 2010: 66)	<u>And who do you think pocketed all the money he earned? You can be sure</u> it was the three cunning brothers. (PC 1965: 46)	<u>AMP</u>

In 57 TT, taken from a story where three cunning brothers take advantage of the stupidity of their giant sibling, the English-speaking narrator poses a rhetorical question to his readers, amplifying the original narrative structure that did not address the reader at all. In the Italian version the narrator objectively describes the unbalanced relationship between the characters through parataxis (“e poi tutti i lavori li facevano fare a lui [...], e loro stavano a guardarlo e intascavano il guadagno” {and he [*the giant*] had to do all the hard work [...], and they [*the three brothers*] just sat and stared, and pocketed all the money}), where it is up to readers to see the unfair treatment the giant is receiving. The English voice of the narrator in 57 TT involves readers directly in the story, a strategy pursued consistently by Creagh in other stories such as *The Merry-Go-Round at Cesenatico* and *Punchinello Runs Away*:

No.	<i>La giostra di Cesenatico</i>	<i>The Merry-Go-Round at Cesenatico</i>	Trajec.
58 TT	Ma appena l'ometto cominciò a far girare la giostra, <u>che meraviglia</u> : [...] (GR 2010: 44)	But as soon as the little man started to push them round, <u>what do you think happened?</u> (PC 1965: 61)	<u>SUB</u>
59 TT	Ma non ci fu il tempo di contarli: al loro posto già gli indiani d'America facevano segnali col fumo, ed ecco i grattacieli di Nuova York, [...] (GR 2010: 45)	There was no time to count how many there were, for - <u>look!</u> - the Red Indians were sending up smoke signals, and there are the skyscrapers of New York, [...] (PC 1965: 62)	<u>AMP</u>
60 TT	Uno stregone quell'ometto da due soldi? Una giostra magica quella buffa macchina traballante al suono di un brutto <i>cha-cha-cha</i> ? (GR 2010: 46)	<u>Could he really be</u> a magician, that down-at-heel little man? <u>Could he really send you round the world</u> to the tune of a <i>cha-cha-cha</i> ? (PC 1965: 63)	<u>AMP</u>

The Merry-Go-Round at Cesenatico is a story where a skeptical old man accompanies his grandson on a ride on a much sought-after merry-go-round in the city of Cesenatico. But this merry-go-round is magical, and the narrator guides readers in the discovery of its secrets through the eyes of the old man. In the English version of the tale there are several examples of direct address to the reader, as in 58 TT: the narrator poses a rhetorical question to the reader, who is invited to read on and discover the secret of the merry-go-round. Creagh substitutes the implicit exclamation of surprise of the Italian narrator (“che meraviglia” {how beautiful}) with a direct involvement of the implied reader, emphasising the oral interaction between the reading adult and the child as real readers. Once the ride has begun, the old man in the story begins a tour of the world and in 59 TT the voice of the narrator in translation accompanies the reader on this journey, interrupting narration with the address “look!” which is not present in the Italian original text. This Amplification results in the generic trajectory of Recrescence at the end of the story (60 TT), where the narrator still wonders how its owner (“un ometto da due soldi”,

a “down-at-heel little man”) could be a magician, and how the merry-go-round could be magical. Creagh amplifies this passage with the repetition of the expression “Could he really” in both questions to create cohesion in the text, and in the second clause the voice of the narrator restates the magical power of the merry-go-round (“send you round the world”) with the aim of clarifying the text for readers in a direct rhetorical question.

No.	<i>La fuga di Pulcinella</i>	<i>Punchinello runs away</i>	Trajec.
61 TT	Venne l'inverno, il giardino sfiorito aspettava la prima neve e la povera marionetta non aveva più nulla da mangiare. <u>Non dite che avrebbe potuto riprendere il viaggio:</u> le sue povere gambe di legno non lo avrebbero portato lontano. (GR 2010: 138)	Winter came, and there were no flowers left in the garden. Poor Punchinello had nothing to eat, and soon he was so weak that he couldn't have left the garden even if he had wanted to. (PC 1965: 84)	<u>RED</u>
62 TT	Se sarete voi a trovarlo, non attaccategli un filo in testa: <u>ai re e alle regine del teatrino quel filo non dà fastidio, ma lui non lo può proprio soffrire.</u> (GR 2010: 139)	If one day you happen to find him, don't tie a string to his head! <u>Leave his arms and legs free! The other puppets don't mind so much, but Punchinello would rather die than be a prisoner again.</u> (PC 1965: 84)	<u>SUB</u> <u>AMP</u> DIF (sentence)

61-62 TT appear in the story of three puppets who wish to be set free from their puppeteer. Only Punchinello manages to get away, but since he does not know how dangerous the world is and how to survive, he ends up in a field and eats flowers until he falls asleep and dies. The end of the story is positive because Punchinello seems asleep rather than dead, and since he ate so many flowers, he lives on buried in the ground with a flower growing above his head. It is interesting to notice that Creagh, contrary to examples 57 to 60 TT, never addresses the reader directly throughout the story of Punchinello, whereas Rodari does (61 TT). Creagh reduces the voice of the Italian

narrator here in favour of a direct causal relation in English narration (winter came → no more flowers → Punchinello is left without food → he becomes weaker and weaker), in contrast with the original narrator who anticipates his readers' reaction to the story ending ("non dite che avrebbe potuto riprendere il viaggio", don't say he could have continued his journey). It is in the ending that the narrator speaks directly to readers, both in English and in Italian (62 TT).

Creagh uses a series of trajections that involve first of all Amplification in his appeal to the reader to leave Punchinello's legs and arms free, but also in the final sentence that explicates the moral of the puppet's story: all people should live with no strings attached, free to make their own mistakes. The Italian ending is open to interpretation, because it says "lui [*Pulcinella*] non lo [*il filo*] può soffrire" {he [*Pulcinella*] couldn't stand that string}, Creagh superimposes his voice to that of the original narrator to clarify the ending. The English version is also syntactically standardised as Creagh diffuses the passage at sentence level. The direct address to the reader is stronger because the voice of the translator uses an imperative and two exclamation marks, which in reading aloud require more emphasis in comparison with the Italian text. These examples from the story of Punchinello show a Recrescence trajection in the voice of the narrator in the target text, as Creagh reduces the involvement of readers in the story narration (61 TT) to amplify it at the end in the form of a stronger address that becomes more effective if read aloud (62 TT).

No.	<i>Case e palazzi</i>	<i>Building Buildings</i>	Trajec.
63 TT	<p>Sì, così va il mondo, ma non è giusto.</p> <p>(GR 2010: 150)</p>	<p>Yes, that's the way the world goes, but it's not right. <u>Change it!</u></p> <p>(PC 1965: 103)</p>	<u>AMP</u>

In *Building Buildings* (63 TT) the speaker is an old man who was a builder. He discovers – too late in life – that he had built a lot of fine houses but he never had time to build one for himself, therefore he is bound to end his life in an almshouse. The translation of the story ending shows an Amplification trajection that addresses the

reader directly through the imperative “Change it!”. This explicit invitation is not present in the source text, where the narrator concludes with the bitter remark: “Sì, così va il mondo, ma non è giusto” (“Yes, that’s the way the world goes, but it’s not right”). It is up to the reader to feel the need to change the things that are wrong, an implied invitation that results in the domestication of the voice of the narrator in the translation through Amplification at the end of the story.

No.	<i>Storia Universale</i>	<i>The History of the World</i>	Trajec.
64 TT	Ti volevi sedere? Neanche l'ombra di un panchetto. Cascavi dal sonno? Non esisteva il letto. (GR 2010: 170)	<i>If</i> you wanted to sit down <u>there was</u> no bench. <i>If</i> you were tired <u>there was</u> no bed <u>to go to</u> . (PC 1965: 108)	<u>DIF</u>
65 TT	C'erano solo gli uomini, con due braccia per lavorare, e agli errori più grossi si poté rimediare. (GR 2010: 170)	There were only men, <u>men with strong arms</u> to work with, <u>and a mind</u> to put right all the things which were wrong. (PC 1965: 108)	<u>AMP</u>
66 TT	Da correggere, però, <u>ne</u> restano ancora tanti: rimboccatevi le maniche, c'è lavoro per tutti quanti! (GR 2010: 170)	But there is still <u>a lot wrong with the world</u> , so roll up your sleeves <u>and begin</u> . There's work for everyone! (PC 1965: 108)	<u>AMP</u> DIF (sentence)

An explicit invitation to change the way of the world appears in both the Italian and English texts in the last story of the collection, *Storia universale/The History of the World*. In Italian, Rodari wrote a story where each sentence has an internal rhyme or end rhyme, as shown in 64-66 TT (panchetto-letto, lavorare-rimediare, tanti-quant). The rhyming pattern is not present in the English translation of the story, because Creagh had to choose between adequacy to the original text and retain its stylistic characteristics and message at the same time, and acceptability for the target culture towards a standardised

text. Since the stories presented in this section dedicated to the translation of *Telephone Tales* only occasionally included rhyming verse (e.g. *Making up Numbers*, 35 TT, or *Space Cooking*, 49-50 TT), it may be argued that Creagh preferred acceptability as the initial norm (in Toury's terms)²²⁸, and *The History of the World* is no exception. Creagh adopts strategies that ensure conciseness, immediacy and clarity in view of the target readers of the book. 64-66 TT show how Creagh repeats the structure "If you [...] there was no [...]" that diffuse the original rhetorical sentence in a second conditional form in English, a standard structure in the target language. 65 TT shows a compensatory strategy of Amplification to clarify the subjects of each sentence, with anadiplosis in the first two ("There were only **men, men** with strong arms") and the introduction of the relative clause ending in "wrong" that is repeated in the subsequent sentence (66 TT). This sentence explicitly invites the reader to change the world, and has been translated in English using the trajections of Diffusion and Amplification. Interestingly, the same structure that concluded the introduction to the book "Turn the page and begin"²²⁹ also ends the final story: "roll up your sleeves and begin" linking beginning and conclusion in a narrative circle. These examples from *The History of the World* show a tendency to explicitate cohesive sentence patterns, repetitions and amplifications in favour of a fluent language and ease of reading for the intended public of the target text.

This series of examples illustrating the direct/indirect address to the reader show how in the target text Creagh rewrote the passages where the voice of the original narrator addressed the implied reader with preference for Amplification. The target text adheres to the initial norm of acceptability in order to satisfy the expectations of the target public for a clear narrative pattern using the explicitation of cohesive markers, and a standard sentence structure that suggest the presence of S-Universals (Chesterman, 2011). With regard to rhetorical questions or imperatives addressed to readers, they are predominant in the target text where the narrator's voice is more audible especially

²²⁸ For a full discussion of initial norms in translation, see section 2.2 of the present research.

²²⁹ Discussed at the beginning of this section 4.2.1 on *Favole al telefono/Telephone Tales*.

when stories are read aloud. In general, the strategy adopted for the translation of the address to the reader is domestication, precisely with the aim of bringing the original narrator closer to the receiving public.

F) Trajections adopted in communicating the voice of the narrator

The examples that follow show the strategies adopted by the translator in communicating the voice of the narrator in the target text, especially in story endings and descriptive passages that guide readers through the development of each story.

No.	<i>Una viola al Polo Nord</i>	<i>A Violet at the North Pole</i>	Trajec.
67 TT	All'alba <u>fu vista appassire</u> , piegarsi sullo stelo, perdere il colore e la vita. [...] <u>Tradotto nelle nostre parole e nella nostra lingua il suo ultimo pensiero dev'essere stato pressappoco questo:</u> [...] (GR 2010: 62)	By daybreak <u>the little flower</u> had lost all its colour. <u>It</u> was bent on <u>its</u> stem. <u>It</u> could no longer hold its head up. <u>And the violet said:</u> [...] (PC 1965: 42)	REC (AMP + <u>RED</u>) DIF (sentence)

67 TT show the use of Recrescence in this extract from *A Violet at the North Pole*, aimed at conveying the original message as clearly as possible. The violet in the title of the story, to the amazement of all the animals in the North Pole, survives the cold weather until it finally dies, but its strong perfume lives on. The example describes the last moments of the violet's life with instances of Reduction and Amplification. The first sentence in the Italian version presents a detached attitude on the part of the narrator, who describes the situation as though he is reporting someone else's point of view: "fu vista appassire" {it was seen withering}. The English voice of the narrator describes the scene directly, as the translator amplifies the original voice by explicitating the subject in the first sentence ("the little flower"), using anaphoric references and possessives in subsequent sentences. This explicitation, together with Diffusion at sentence level,

results in a more redundant text in translation compared to the original Italian version. But Creagh compensates redundancy with conciseness in the next sentence, where the Italian narrator anticipates the translation of the last words of the violet in the language shared by the original narrator and his readers, a language expressed with the use of a possessive adjective emphasised in bold: “tradotto nelle **nostre** parole e nella **nostra** lingua [...]” {translated in **our** words and in **our** language [...]}. The Italian narrator in this sentence is detached from the scene he is describing and marks his presence as he translates the violet’s thoughts in Italian. On the contrary, the English narrator does not mediate the language of the violet which speaks directly to the reader: direct speech seems to be more important than the voice of the narrator here, especially because it conveys a crucial passage in the story (the violet’s last words).

No.	<i>Ascensore per le stelle</i>	<i>Stars to the Lift</i> [sic]	Trajec.
68 TT	[...] e la terra, <u>laggiù laggiù</u> , in fondo <u>all'abisso celeste</u> , ruotava <u>su se stessa</u> trascinando nella sua corsa il marchese Venanzio che aspettava le quattro birre e il tè ghiacciato. (GR 2010: 128)	<u>Down below</u> him, as at the bottom of a <u>dark-blue sea</u> , he could see the earth <u>as small as an orange</u> , <u>turning round and round</u> , <u>and somewhere on it</u> , <u>far too tiny to be seen from up there</u> , the <u>terrible</u> Marquis Venanzio was waiting for four beers and a cup of iced tea. (PC 1965: 79)	<u>SUB</u> <u>AMP</u> <u>REO</u>

Ascensore per le stelle/Lift to the Stars is a story about Romoletto/Peter the errand boy (10 TT) who is delivering drinks to the Marquis Venanzio in Rome, “the terror of all tradesmen” (Rodari, tr. Creagh, 1965: 81). When Peter enters the lift of the nobleman’s palace he actually enters a lift that opens its door on absurd worlds up in space. 68 TT refers to Peter’s last journey in the lift before he finds a way to return to earth. The narrative passage in Italian is concise and makes use of the incantational verse (in Malone’s terms) “laggiù, laggiù” {down there, down there}. In English this

verse is substituted with “Down below”, which eliminates the repetition present in Italian. But this is compensated by Creagh using another Substitution for “ruotava su se stessa” {turned on itself} translated with “turning round and round”. The earth in English translation is postponed in the sentence, reordering the syntactic elements to focus on Peter through anaphoric references (“Down below **him** [...] **he** could see”). This shift of focus is evident because of the unmarked sentence structure which shows a tendency to standardisation, in contrast with the source text that never mentions the protagonist Romoletto once in 68 TT. In the same example, Creagh substitutes the original “abisso celeste” {the azure abyss} with a concrete image, “a dark-blue sea”, and amplifies the vision of the earth which becomes “as small as an orange”. The description in English is longer and tends to give readers specific reference points: Creagh amplifies it to introduce the image of Marquis Venanzio, who is “far too tiny to be seen from up there [from space]”. In 68 TT Substitution, Amplification and Reordering trajections contribute to creating a more concrete and detailed language in view of the receiving public, showing a tendency of the translator to domesticate the voice of the original narrator in this descriptive passage.

No.	<i>La fuga di Pulcinella</i>	<i>Punchinello Runs Away</i>	Trajec.
69 TT	Pulcinella era la marionetta <u>più irrequieta</u> di tutto il vecchio teatrino. (GR 2010: 137)	Punchinello, <u>Harlequin, and Columbine were three of the puppets</u> in an old-fashioned puppet-show, and Punchinello was the <u>unhappiest</u> puppet in the world. (PC 1965: 82)	<u>AMP</u> <u>SUB</u> REO
70 TT	[...] ma Pulcinella non aveva intenzione di portarsi dietro anche quella <u>smorfiosa</u> , che <u>in teatro gli aveva giocato centomila tiri</u> . (GR 2010: 137)	Punchinello, for his part, refused to take her along, for <u>every time he opened his mouth Columbine gave him a good box on the ears. He'd had quite enough of that</u> . (PC 1965: 83)	<u>SUB</u> <u>AMP</u> RED DIF (sentence)

69 to 71 TT come from the story of Pulcinella/Punchinello, the same already presented in 61-62 TT dedicated to translation strategies in addressing the reader. 69 TT is the opening sentence of the story, where the English version is longer than the Italian. Coherently with 68 TT from *Lift to the Stars*, Creagh amplifies the voice of the Italian narrator to provide the main points of reference to the reader, and introduces right from the beginning all three characters in the story. Moreover, the reordering of sentences allows for the anticipation of the story setting: “an old-fashioned puppet show”. The purpose is to achieve a logical development of the story to help readers follow the main plot. A change in the voice of the original narrator in the description of Pulcinella is evident in the translation of the superlative “più irrequieta” {the most vivacious}, which Creagh substituted with “the unhappiest” marking a shift in the attitude of the character in the eyes of readers.

70 TT is another example that shows how Creagh in his translation modifies characters’ descriptions, where he amplifies the Italian adjective “smorfiosa” {simpering} referred to Colombina. Creagh translates this in a paraphrase that lengthens the target text: “every time he [*Punchinello*] opened his mouth Columbine gave him a good box on the ears”. The attitude of Punchinello about this situation is amplified at the end: “had quite enough of that” (Columbine’s behaviour), an aspect that is left implicit in the original version. The translator constantly intervenes in the text to describe situations and characters as clearly as possible, a choice that in the case of Punchinello’s story results in the lengthening of the English text as evident in the last example from this story below (71 TT).

No.	<i>La fuga di Pulcinella</i>	<i>Punchinello Runs Away</i>	Trajec.
71 TT	Era diventato secco secco, ma così profumato che qualche volta le api si posavano su di lui per suggerire il nettare, e <u>si allontanavano deluse solo dopo aver tentato invano di</u>	He grew thinner and thinner, <u>but from eating so many flowers he began to smell more and more like them, until he gave off an odour of roses and carnations. Even the bees</u>	<u>AMP</u> <u>RED</u>

	<u>affondare il pungiglione nella sua testa di legno.</u> (GR 2010: 138)	<u>mistook him for a flower</u> , and used to land on his head to suck the honey from him. <u>But of course they didn't find any.</u> (PC 1965: 84)	
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71 TT shows a preference for Amplification. The translator clarifies the text for the reader and amplifies the Italian sentence “ma così profumato” {but so fragrant} to explicitate information that is only implied in the source text: “but from eating so many flowers he began to smell more and more like them, until he gave off a smell of roses and carnations.” Moreover, Creagh eliminates the image of bees in the Italian text that stuck their stings in Pulcinella’s wooden head, possibly in view of the target readers that may consider this as a frightening picture. In the English version the bees try to suck honey from Punchinello but cannot not find any, without mentioning how they do it. All examples from Punchinello’s story point to lengthening strategies (namely Amplification) to explicitate implicit information in the source text and help readers follow the plot easily.

The trajections to communicate the voice of the narrator in *Telephone Tales* show a predominance of Amplification, sometimes compensated for by Reduction under the generic trajection of Recrescence. The tendency of the implied translator is to superimpose the voice of the original implied narrator especially in descriptive passages. The purpose is to mediate events in line with the level of knowledge of the supposed public of the book, therefore clarity of language and an unambiguous plot have been preferred over implied meaning and redundancy, especially when a key message is conveyed (e.g. 67 TT). The English narrator’s voice appears to be more intrusive than the original voice. In general, Creagh domesticates the target text through lengthening achieved with sentence Reordering, aiming at normalising sentence structure and increase readability thus indicating the presence of S-Universals (Chesterman, 2011) in translation.

4.2.2 *La torta in cielo (1966)/A Pie in the Sky (1971)*

A Pie in the Sky was the second novel by Rodari translated in English by Patrick Creagh, published by J.M. Dent and Sons in 1971.

The English version of the novel appeared a year after Rodari won the Hans Christian Andersen Prize, as mentioned on the front jacket flap of the book²³⁰. His fame became international and in the 1970s in the UK three translations from Rodari came out in print with J.M.Dent and Sons²³¹. *A Pie in the Sky* is divided into ten chapters, with a table of contents provided at the beginning of the book. According to the paratextual material, the age group suggested for *A Pie in the Sky* is eight to twelve years old.

The story of *A Pie in the Sky* begins with a gigantic disk that flies over the sky of the Trullo suburb in Rome, causing immediate panic among people. Constable Meletti's son Paolo and his sister Rita are the only children that realise that the flying saucer is actually a pie, and set out to explore it. Unexpectedly, they find the creator of the pie living inside it, the mysterious Professor Z, whom none of the adults in the story believe really exists until they meet him at the end of the story.

A) *Trajectories adopted for the translation of proper names*

The examples of proper names for the main protagonists of the novel are presented below, with an indication of the translation trajectories adopted by Creagh:

No.	IT	EN	Trajec.
1 PS	Sor Meletti/l'astuto Ulisse	Constable Meletti/the Wily Ulysses	EQU/SUB
2 PS	Argo	Argus	EQU
3 PS	sora Cecilia	Signora Cecilia	EQU/SUB
4 PS	Rita	Rita	EQU

²³⁰ For a full discussion of the paratextual material, see section 3.1.3 of the present research.

²³¹ The books published by J.M Dent are *The Befana's Toyshop*, *A Pie in the Sky* (both translated by Patrick Creagh), and *Mr. Cat in Business* (translated by an Anonymous translator). See the appendices for a full list of Rodari's books translated into English.

5 PS	Zorro	Zorro	EQU
6 PS	Paolo	Paolo	EQU
7 PS	Dedalo/Diomedede	Daedalus/Diomedes	EQU
8 PS	Il Professor Rossi e il Professor Terenzio	Professor Rossi and Professor Terence	EQU
9 PS	Il misterioso signor Geppetto	The Mysterious Rumpelstiltskin	SUB
10 PS	Maria Grazia	Maria	RED
11 PS	sor Gustavo	Signor Gustavo	EQU/SUB
12 PS	sora Matilde	Signora Matilde	EQU/SUB
13 PS	sora Rosa	Signora Rosa	EQU/SUB
14 PS	Il professor Zeta	Professor Zeta	EQU
15 PS	Lucrezia	Lucrezia	EQU

The two predominant trajections are Equation and Substitution, where proper names for people remain intact from source text to target text (4, 6, 15 PS); in the case of the appellatives “sor/sora” (which is a dialectal form for *signore/signora*, Mr./Mrs.) Creagh normalises them in translation but does not use the most natural equivalent in English as he did in his translation of *Telephone Tales*. 10 PS shows a case of Reduction for the double name “Maria Grazia” simplified as “Maria”; surnames, where they appear, have generally been retained as they were in Italian. The appellative “sor” for one of the protagonists, Meletti, is substituted with a familiar police figure in English “Constable”, an example of Substitution towards standardisation from Italian to English. 2 PS and 5 PS are respectively the real name and the nickname of Constable Meletti’s dog, and Creagh adopts the English version of the real name (2 PS) for a contextual reason that is the intertextual reference connecting Argus and Constable Meletti’s nickname. He is known around Trullo as *l’astuto Ulisse/the Wily Ulysses* for his ability to find curious ways to fine people, therefore Creagh adopts Equation using “Argus”, the most natural equivalent in English of “Argo” in Italian, thus preserving the reference to the Odyssey. Another reference to mythology that has been retained is in 7 PS with the two code-names of the participants in “Operation S.E.” (Space Emergency) to save the Trullo

suburb from the flying pie. Creagh translates the Italian names with their immediate equivalent in English: Daedalus, the pilot of the helicopter that monitors every movement of the pie, and Diomedes (in mythology, a great warrior and excellent ruler) which is the name for the operation team that takes all military decisions. An intertextual reference to Pinocchio's story is present in Rodari in 9 PS, as the mysterious Professor Zeta is nicknamed by Paolo and Rita "Geppetto". Creagh, consistently with his elimination of all references to Pinocchio also in *Telephone Tales* (ref. 32 TT), substitutes "Geppetto" with a more familiar character to the British public taken from one of Grimm's tales, "Rumpelstiltskin"²³².

The results of the analysis of the translation of proper names show a predominance of Equation, with the normalisation of the Roman dialect for appellatives to the standard Italian "Signor/Signora", suggesting the presence of S-Universals (Chesterman, 2011). The overall strategy is a tendency to introduce more foreign elements in proper names to bring target readers closer to the original context of the story starting with the main protagonists.

B) Trajectories adopted for the translation of geographical references

The setting of the novel is anticipated to the reader in the summary provided on the front jacket flap of the book ("the people of the Trullo believe the Martians have come", see the paratextual analysis in 3.1.3). The fact that the Trullo is near Rome becomes clear only in narration, right from the beginning, and only in English translation:

²³² Anthea Bell, well-known professional translator especially from German and French, emphasised the importance of naming characters correctly, also in intertextual references to other well-known stories in the target culture: "Names, as everyone knows, are magic: many is the tale, from Odysseus on the island of the Cyclops to Rumpelstiltskin and Tom Tit Tot, that depends upon the correct or incorrect naming of a name." (Bell, 1985: 11).

No.	IT	EN	Trajec.
16 PS	Una mattina d'aprile verso le sei, al Trullo, i passanti che attendevano il primo autobus per il centro, alzando gli occhi a studiare il tempo, [...] (GR 2011: 13)	One April morning, at about six o'clock, the early birds waiting for the bus from the Trullo suburb to the centre <u>of Rome</u> looked up to study the weather. (PC 1971: 7)	<u>AMP</u>

This opening statement already shows an example of Amplification by the translator, who anticipates the knowledge gap for the English-speaking reader and explicitates the contextual information “of Rome” to help the implied reader find his/her reference points. The following examples show the trajections that Creagh adopts with references related to the Trullo suburb, where the whole story of *A Pie in the Sky* takes place:

No.	IT	EN	Trajec.
17 PS	Da qualche momento guardava <u>dalla parte della Magliana</u> , [...] (GR 2011: 39)	For some time he had been looking down <u>the deserted road</u> , [...] (PC 1971: 24)	<u>SUB</u>
18 PS	Ci furono perfino degli audaci che scesero il Tevere in barca, <u>da Ponte Milvio alla Magliana, attraversando tutta Roma</u> ; e di là si buttarono per i prati verso il Monte Cucco, [...] (GR 2011: 103)	There were even some bold spirits who rowed all down the Tiber in tiny boats, <u>from one end of the city to the other and then right out the other side</u> , and <u>when they got within striking distance</u> of Monte Cucco they set off across the fields. (PC 1971: 78)	<u>SUB</u> <u>AMP</u>

In 17 PS Creagh eliminates the reference to the “Magliana” suburb, adopting Substitution to emphasise a visual characteristic of the road (“deserted”), not mentioned by the narrator in the original passage. The original narrator mentions Magliana once more, together with “Ponte Milvio” in 18 PS, where the translator visually interprets the geographical references in a paraphrase adopting Substitution and Amplification. The

image that results is a flood of children coming “from one end of the city to the other and then right out the other side”, thus eliminating specific references to “Ponte Milvio” and “Magliana”, not familiar to the target public. Moreover, in 18 PS the original narrator mentions Rome, a reference substituted with “the city” in English taking for granted that the implied reader is by now aware that the general setting is a suburb of Rome. The “Tevere” river is translated with its immediate equivalent in English, “Tiber” and “Monte Cucco” as a recurring geographical item in the story has been retained. Another reference to suburbs in Rome appears in 19 PS, where Creagh adopts different trajections:

No.	IT	EN	Trajec.
19 PS	In meno di mezz'ora i suoi squilli, moltiplicandosi a catena, portarono la notizia da Trastevere a Torpignattara, dal Testaccio a San Giovanni, dai Parioli al Quadraro: [...] (GR 2011: 102)	--	RED
20 PS	Un ragazzo dei Parioli - che è il quartiere di lusso - tirò fuori il suo go-kart e suscitò una grande invidia, [...] (GR 2011: 103)	One boy from Parioli - which is the richest district - got out his go-kart and made everyone wild with envy as he sped along, [...] (PC 1971: 77)	EQU

19 PS is a descriptive passage where the original narrator mentions a series of suburbs near Rome that the Italian average reader would recognise: the same may not be inferred for the English-speaking reader, as Creagh resorts to Reduction to leave out this passage completely in translation and ensure a fluent, quick-paced narration²³³ that focuses on action rather than local geographical details. Nevertheless, an Equation occurs in 20 PS where the translator retains the Italian suburb of “Parioli”. In this case,

²³³ Identified as one of the book’s most notable characteristics by reviewers, see the discussion of the paratextual material for *A Pie in the Sky* in 3.1.3.

the original narrator added a gloss to the text to the benefit of those who may not know that Parioli is the richest district in Rome, a gloss that also appears in the English version.

The examples provided for the translation of geographical names have shown a preference for trajections that eliminate specific references to local districts in Rome to emphasise the description of actions, and retain key references through Equation (Monte Cucco), or local districts only where an explanation in the text is added in the source text (e.g. for Parioli in 20 PS). A few foreignising elements appear in the case of geographical settings, in view of the expected level of knowledge for the intended public of the book (children from eight to twelve years old).

C) Trajections adopted for the translation of food

Although a *pie* appears in the title of the story²³⁴, food in *La torta in cielo* is mostly an ancillary element to narration. Nevertheless, the analysis of food in this section investigates the ability of Rodari to present a rich vocabulary of culinary terms in the field of desserts and sweets, as well as his use of food as an architectural element of the pie when Paolo and Rita explore it to discover the presence of the mysterious Geppetto. In the source text Rodari describes the inside of the pie in visual terms, a narrative strategy that Creagh tried to follow as closely as possible in translation, as shown in examples 25-36 PS and 39 PS in this section dedicated to food.

Starting with the culinary vocabulary used by Rodari, some references are typical of Roman cuisine, others are included in fixed expressions involving food.

²³⁴ In an interview included in the documentary *Un sasso nello stagno* (Cappa, 2012), Rodari declared that the idea for this novel came from the fixed expression in English “pie in the sky”, which was suggested by an English-speaking friend as a translation of the Italian expression “castelli di carta” {castles in the air}.

No.	IT	EN	Trajec.
21 PS (*italics in the text)	Intanto, dal retrobottega del vapoformo, uscì il <u>cascherino</u> che tutte le mattine, a quell'ora, faceva il giro dei bar con <u>il rifornimento</u> <u>dei maritozzi e dei cornetti.</u> (GR 2011: 14)	Meanwhile <u>the baker's boy</u> emerged from the back of the bakery. Every morning he made the rounds of the bars, bringing them <u>buns and croissants* for breakfast.</u> (PC 1971: 9)	<u>SUB</u> <u>AMP</u>
22 PS	Appoggiò la cesta traboccante e profumata al manubrio della bicicletta, alzò la gamba destra per montare in sella, alzò meccanicamente anche gli occhi: <u>patapumfete</u> , giù per terra lui, la bicicletta e la cesta. (GR 2011: 14-17)	On this occasion he balanced the high-piled sweet-smelling basket on his handlebars, raised his right leg to throw it over the saddle, thoughtlessly raised his eyes, and: <u>pompatapatacake!</u> down fell the baker's boy, bicycle, <u>buns and all.</u> (PC 1971: 9)	<u>SUB</u>

In 21 PS the main subject is a baker's delivery boy called in Italian "cascherino". Creagh substitutes this common noun in Italian to clarify for the reader that the delivery boy is one that takes buns and *croissants* (in italics in the English text, presented as a foreign reference) around the suburb in the morning. The Italian narrator does not add any gloss to the noun "cascherini" because the origin of the name is explained in 24 PS, Creagh prefers to make the job explicit to readers so as to avoid ambiguities later on. Another Substitution is adopted with "buns and *croissants*" for the typically Roman "maritozzi" and the Italian version of *croissant* that is "cornetti". Creagh adopts a functional equivalent to "maritozzi" that is "bun", a Substitution that recalls to the British reader the category of hot-cross buns or currant buns, eliminating a reference to the pastry that is the symbol of Rome. 21 PS shows that Creagh amplifies the text to explain why the baker's boy makes the round of bars, to deliver pastries "for breakfast", which may be an unusual custom in the British environment. Also in this case the choice is based on the need to avoid ambiguities in narration.

22 PS shows the baker’s boy ready for delivery. Creagh’s ability to find substitutes for onomatopoeic expressions²³⁵ is evident in “*pompatapatacake!*”, which also incorporates the word “cake” recalling the buns and croissants the boy is carrying. Creagh substitutes the anaphoric reference in Italian “e la cesta” (which carries pastries) with the explicitation of its content: “buns and all”. This last Substitution is closely linked to 23 PS below:

No.	IT	EN	Trajec.
23 PS	Maritozzi e cornetti rotolarono nella polvere in ordine sparso. (GR 2011: 17)	--	RED
24 PS	I cascherini romani sono famosi perché non cascano mai: ma succede in un minuto quel che non è successo in mille anni. (GR 2011: 17)	Now, Roman baker's boys are famous for never falling off, <u>and never</u> <u>dropping buns</u> , but it happened then for the first time in a thousand years. (PC 1971: 9)	<u>AMP</u>

With the expression “buns and all” Creagh managed to repackage the information in 23 PS to avoid the repetition of “maritozzi e cornetti”, in order to achieve a precise narration of events and domesticate the text for greater conciseness.

In 24 PS Creagh adopts Amplification for textual coherence. In Italian the narrator tells the narratee that “cascherini”, which comes from the root verb “cascare” {to fall}, in Rome are famous because they never fall (“non cascano mai”), but the fact that they never drop the content of their baskets is only implied in the sentence “ma succede in un minuto quello che non è successo in mille anni”. In English translation it may be difficult for readers to understand the anaphoric reference in “but **it** happened then for the first time in a thousand years” without the Amplification “and never

²³⁵ This ability comes from his background as a poet (see section 3.1.1 of the present research) and has been already described in the translation of *Telephone Tales* with rhyming patterns and nonsense rhymes (35 TT, 49-50 TT).

dropping buns”. Therefore Creagh adopts this Amplification to avoid ambiguities in this narrative passage.

Other references to food show minimal shifts in translation:

No.	IT	EN	Trajec.
25 PS (*italics in the text)	grosse ciliege candite (GR 2011: 27)	huge <i>glacé*</i> cherries (PC 1971: 19)	EQU
26 PS (*Italics in the text)	ciliege candite più grosse che paracarri [...] (GR 2011: 45)	a <i>glacé*</i> cherry as big as a door [...] (PC 1971: 31)	EQU
27 PS (*Italics in the text)	marrons glacés (GR 2011: 46)	<i>marrons glacés*</i> (PC 1971: 31)	EQU

25-27 PS refer to the same sweet both in English and Italian. It should be noted that so far all French terms for food appear in italics in the English text (*croissants* in 21 PS, and *glacé* or *marrons glacés* in 25-27 PS), emphasising the foreign origins of these terms but at the same time shifting as little as possible from the source text.

The set of examples below come from Chapter 3 of the book, when Paolo and Rita begin an adventurous discovery of the gigantic pie that had gently rested on Monte Cucco.

No.	IT	EN	Trajec.
28 PS	Rita, che tendeva l’orecchio in attesa del richiamo, si sentì invece piovere addosso grossi pezzi di marzapane e di pasta frolla , una cascatella di uvette dolci , un ruscelletto di rosolio . (GR 2011: 44)	Rita was waiting, straining her ears for Paolo’s voice, when she noticed large chunks of marzipan and puff pastry dropping all round her, a rainfall of raisins , a rivulet of rosolio . (PC 1971: 30)	EQU

29 PS	- Ecco come sei tu. Abbiamo almeno mezzo metro di cioccolato sotto i piedi, ci troviamo in una grotta di pastafrolla , più al sicuro di Pinocchio nel ventre del pescecane, e tu pensi a esplorare. (GR 2011: 45)	'You're crazy. We're standing on chocolate a yard thick in a cave made of puff pastry , and safer than Pinocchio in the belly of the whale, and all you can think about is exploring.' (PC 1971: 30)	EQU
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In 28 PS the translation of food follows the strategy of Equation, but only “rosolio” may be considered a foreign element in the description. Marzipan, puff pastry, raisins and rosolio suggest the variety of sweets surrounding Rita in her exploration of the cake. In 29 PS Rita mentions “cioccolato” and “pastafrolla”, translated by Creagh through Equation with “chocolate” and “puff pastry”. The latter appears twice on the same page in Italian and in English, in order to describe the architecture of the cave providing concrete points of reference for the reader repeated throughout the text²³⁶. The domesticating instances shown in these examples illustrate the constant effort on the part of Creagh to describe the sweet environment precisely to readers using a fluent and concise language, while at the same time communicating the voice of the original narrator.

No.	IT	EN	Trajec.
30 PS	I due fratelli attraversarono senza difficoltà diversi filoni di crema, di panna, di pasta mandorlata . Scavalcarono ruscelli di zabaione ,	The two children had no difficulty in making their way through various layers of cream and jam and almond paste . They leapt over	EQU <u>SUB</u> REC (<u>AMP</u> +

²³⁶ In 29 PS there is an intertextual reference to Collodi’s *Pinocchio*. This may seem in contrast with Creagh’s overall strategy of eliminating all references to Pinocchio in Rodari’s works in translation, but although the name Pinocchio appears in 29 PS, Creagh substitutes the Italian “pescecane” {shark} with a “whale”. This can be considered an instance of domestication as the Substitution may be related to Disney’s animated movie *Pinocchio* released in the UK in 1940, probably more familiar to British readers in the 1970s than Collodi’s book in translation.

	affondarono fino al ginocchio in pozzanghere di sciroppo al ribes , illuminarono con la loro pila piccole grotte scavate nelle viscere della torta da correnti sotterranee di liquore , [...]. (GR 2011: 45)	streams of blackcurrant juice , walked with care over <u>fragile layers of meringue</u> , and shone their torch into tiny caves cut deep in the belly of the cake by subterranean rivers of liqueur . (PC 1971: 31)	RED)
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In 30 PS the translator opts for a less redundant text with reference to food. Jam substitutes “panna” {whipped cream} probably to avoid the close repetition of cream/whipped cream; in the Italian version the children literally sink to their knees in rivulets of “zabaione” (a Reduction in the target text), where in English translation they swiftly leap “over streams of blackcurrant juice” (Equation). “[S]ciroppo al ribes” {blackcurrant juice} comes in “streams”, and “zabaione” is part of a Recrescence trajectory because it is reduced in the English version to be amplified in “fragile layers of meringue”, possibly a more familiar sweet for the English-speaking implied reader. The choice of trajectories point to domestication because Creagh eliminates the only reference to Italian food that may have caused difficulties to readers, to maintain an uninterrupted reading flow in respect to Paolo’s and Rita’s exploration.

No.	IT	EN	Trajec.
31 PS	[Rita] si portava alla bocca una noce farcita grossa come una zucca , faceva l’inventario delle strane pietre su cui camminava, che erano per lo più mandorle tostate e noccioline <u>abbrustolite</u> . (GR 2011: 46)	[Rita] grasped a walnut as big as a pumpkin . Her eyes made a list of the strange stones under her feet, which were for the most part sugared almonds and <u>Smarties</u> . (PC 1971: 31)	EQU <u>SUB</u>
32 PS	- [...] Uhm...in questo punto hanno messo troppo liquore . <u>Senti</u> , non ci ubriacheremo mica?	‘[...] I think they put a bit too much liqueur in just here. <u>Is it rum or brandy?</u> Well anyway, I hope we	EQU <u>SUB</u> <u>AMP</u>

	<p>Ahi! Adesso piove...fammi provare...Volevo ben dire: non è acqua, è <u>marsala</u>. Aiuto, si sprofonda! Ah, no, meno male. Siamo camminando sui <u>savoiard</u>. Sotto i piedi, a dire la verità, io preferisco i <u>croccanti</u>: sono più solidi.</p> <p>(GR 2011: 46)</p>	<p>don't get drunk. Gosh, it's raining...! No, let me taste it. ... There you are, what did I say? It's not water, it's <u>Marsala wine</u>. Help! I'm sinking! No, it's all right, <u>the pastry's firm enough</u>. All the same, I'd prefer a layer of good <u>hard toffee</u> or something, just to be sure.' (PC 1971: 31-33)</p>	
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In 31 PS Equation is preferred in the translation of sweets as Rita continues her culinary exploration of the cave. The simile “a walnut as big as a pumpkin” is functionally equivalent to Italian, just like “sugared almonds” equate “mandorle tostate”. A Substitution occurs at the end of the sentence, where Creagh translates “Smarties” instead of “nocioline abbrustolite” {roasted peanuts}. This is an instance of domestication by the translator, and his voice substitutes that of the narrator with the introduction of a much loved confectionery product in Britain since 1937²³⁷, especially for children.

In 32 PS Rita keeps exploring the pie in her very personal way, talking to herself loudly describing the environment bit by bit. Creagh recreates this monologue and respects punctuation as far as possible, substituting the vocative “Senti” addressed to Paolo in the Italian version with “Is it rum or brandy?” to expand the varieties of liqueur enumerated by Rita in her exploration. Creagh substitutes the typical Italian sweet “savoiard” with the hypernym “pastry”, showing the constant effort to use a vocabulary that can be understood by the expected public of the book in order to visualise the cave where Paolo and Rita are walking. Amplification has been chosen to translate “Marsala”, in order to avoid ambiguity with the liqueurs mentioned earlier on by Rita. Substitution concludes the monologue with the vague expression “hard toffee or

²³⁷ Originally called “Chocolate Beans” in 1882, they were re-branded *Smarties* in 1937.

something” translating the Italian “croccanti”, which are crunchy almonds coated in sugar. Creagh aimed at giving the idea of something firm on which Rita could continue walking, a substitution that suggests an overall strategy of domestication for food where the description of the cake is involved.

The exploration continues in examples 33 to 35 PS below:

No.	IT	EN	Trajec.
33 PS	Senza aprire bocca [Paolo] catalogava mentalmente i materiali che venivano a contatto con la sua paletta: « Marmellata di lamponi...uva sultanina...crema...gelato di pistacchio... ». (GR 2011: 46)	Without a word he was cataloguing every substance that his spade touched: ‘ Raspberry jam...raisins...cream...strawberry ice-cream... ’. (PC 1971: 33)	EQU <u>SUB</u>

In 33 PS it is Paolo who is exploring the cake. The language of food as described by the voice of the translator shows an adherence to the voice of the original narrator (Paolo, in this case) using Equation for the first three elements in the list (“Raspberry Jam...raisins...cream”) but Substituted the flavour of ice-cream in English. In *La torta in cielo* “gelato al pistacchio” {pistachio ice-cream} is the only flavour that is mentioned by the narrator, and this instance has been substituted by Creagh in translation showing a domesticating pattern that creatively reproduces in English the original architectural description of the cake, an example being 33 PS where it appears as “strawberry ice-cream”. 34 PS is another instance of Substitution for pistachio ice-cream:

No.	IT	EN	Trajec.
34 PS	Ma Paolo era come inchiodato al pertugio. Non se ne staccò nemmeno quando il «signor Geppetto» vi incollò a sua volta gli	But Paolo was glued to the hole in the wall. He did not budge even when Rumpelstiltskin in turn put his thick glasses to the same hole.	<u>SUB</u>

	occhiali. Di qui e di là dalla parete (gelato di pistacchio, a quanto sappiamo) quattro occhi curiosi si fissarono nelle rispettive pupille. (GR 2011: 49)	In either side of the wall (<u>lemon ice-cream</u> , as far as we know) four curious eyes gazed fixedly into each other. (PC 1971: 34)	
35 PS	Poi, via, a gambe, a quattro gambe, lui e Rita, a quattro zampe e una coda ritta per aria Zorro, via tutti e tre a rompicollo, per la lunga galleria, pesticciando affannosamente nello <u>zabaione</u> , nel rosolio , nelle paludi di marmellata , urtando nelle pareti di panna e di <u>pasta frolla</u> . (GR 2011: 50)	And then, with all the eight legs they had between them going madly, and one tail stuck straight up in the air, the three of them dashed at breakneck speed down the tunnel, wading through marshes of jam , streams of rosolio , bumping against the walls of cream and <u>pastry</u> . (PC 1971: 35)	EQU RED <u>COND</u>

In 34 PS Creagh adopts “lemon ice-cream”, a Substitution in visual terms (pistachio ice-cream is green, lemon ice-cream is pale yellow) that again suggests an attempt of the translator to follow the description of the cake along the lines of the original narration, providing readers with a visually rich architecture.

In 35 PS the voice of the translator describes the flight of the two siblings and Zorro the dog from the cake, and resorts to Equation and Reduction to describe the surrounding environment. The translation of food here is coherent with the predominant domesticating strategy detected in the examples analysed so far in this section, where the translator consistently eliminates “zabaione” to retain only one drink as an absolute equivalent to Italian in the whole story that is “rosolio”²³⁸, already present in 28 PS. Preferring quick-paced reading over repetition, Creagh substitutes “panna” with “cream” and condenses “puff pastry” in the hypernym “pastry”.

²³⁸ There is another absolute equivalent “Marsala”, but in translation Creagh amplifies it to show that it is a liquid adding “wine” (see 32 PS).

The narrative passages related to the mysterious “Rumpelstiltskin”, or “Geppetto” in the Italian version, all involve sweets and desserts. The translation trajections adopted by Creagh are diverse, as shown in the examples that follow.

No.	IT	EN	Trajec.
36 PS	C'era una grotta, di là...E in mezzo alla grotta, seduto per terra, un uomo scriveva febbrilmente su alcuni fogli che teneva appoggiati alle ginocchia, alla luce di una torcia elettrica infilata in un <u>arancio candito</u> . (GR 2011: 47)	There was a kind of cave, and sitting on the ground in the middle of the cave was a man. He was writing away furiously on some sheets of paper which he held on his knee, and the only light was provided by a torch stuck at an angle into <u>a lump of ice cream</u> . (PC 1971: 33)	<u>SUB</u>
37 PS	- [...] Credevo di avere delle <u>allucinazioni al cioccolato, alla crema, al pistacchio, eccetera</u> . [...] (GR 2011: 77)	'[...] I thought I was suffering from hallucinations: <u>chocolate hallucinations, cream hallucinations, hallucinations of ice-cream and candied peel</u> . [...]' (PC 1971: 56)	<u>SUB</u> <u>DIF</u>

36 PS is the moment when Rumpelstiltskin makes his appearance in the story. He looks like a journalist to Paolo and Rita as he is writing on sheets of paper, and Creagh adopts Substitution to put the torch Rumpelstiltskin is using “into a lump of ice-cream”, giving the reader a precise image of how the torch was kept in position. This image is different in comparison to the Italian version, where a candied orange is the torch-holder, but Substitution here shows Creagh’s high level of creativity in inventing his own language as he domesticates the source text with the use of the most varied food vocabulary possible that can be easily understood by target readers.

37 PS presents a diffused direct speech where sweets are paired with the repetition of hallucination, the head noun, which is either pre- or postmodified. Here

Rumpelstiltskin is telling Paolo (the narratee) that he thought that the cake was actually a hallucination, but Paolo is telling him otherwise. Chocolate and cream are both Equations from Italian, being the closest possible equivalent in translation, but the postmodification “hallucinations of ice-cream and candied peel” substitute the concise Italian version “al pistacchio, eccetera” {pistachio [*hallucinations*], and so on}. Creagh consistently substitutes pistachio throughout *A Pie in the Sky* (in this case with the hypernym ice-cream), but he also compensates whenever possible for the elimination of other instances of food from previous passages: the candied peel used as torch-holder in Italian in 36 PS eventually reappears in 36 PS in English translation. Substitution in these examples is used to domesticate the source text to make sure that readers follow the description of the environment. Creagh domesticates other instances of food to clarify key passages in the plot:

No.	IT	EN	Trajec.
38 PS	- [...] Ricordo la cerimonia dell'inaugurazione...Bandiere, <u>coppe di sciampagna</u> , pasticcini. Una festa commovente. Il ministro non la finiva più di stringermi le mani. A un certo punto, per l'entusiasmo, lasciò perfino cadere <u>un pasticcino</u> nella bomba. Sai, uno di quei pasticcini alla crema e al cioccolato. [...] (GR 2011: 80)	'[...] Well I remember the inauguration ceremony...flags, <u>champagne</u> , <u>fairy cakes</u> , a really moving ceremony. The minister just couldn't stop shaking my hand. And then at a certain moment I was so excited that I dropped <u>one of the fairy cakes</u> into the bomb. Well, <u>to be precise, it wasn't a fairy cake.</u> It was more like a chocolate éclair. [...]' (PC 1971: 59-61)	EQU SUB COND AMP

38 PS presents a Substitution for “pasticcino” {small pastry} in Italian with the more specific “fairy cakes”, typical desserts in the British tradition similar to cupcakes. Creagh repeats this term three times coherently with the source text to retain the same cohesion as in the original narration. Creagh adopts different strategies to retain the

same variety of food as in the original: he condenses the redundant expression in Italian “coppe di sciampagna” {champagne glasses} in “champagne” to be able to amplify the penultimate sentence and introduce the Equation of “pasticcini alla crema e cioccolato” with “chocolate éclair”. The co-existence of different domesticating trajections (Substitution, Amplification, Reduction, Diffusion) so far indicates that Creagh constantly guides readers in visual terms, following the same descriptive narrative strategy of the original narrator, using familiar food that target readers can easily imagine as they read the story.

No.	IT	EN	Trajec.
39 PS	Il professor Zeta si alzò e prese a passeggiare su e giù per la galleria, senza badare alle <u>pozzanghere di rosolio e di menta</u> in cui ficcava i piedi. (GR 2011: 83)	Professor Zeta got up and started pacing up and down the tunnel, paying no attention to the <u>puddles of jelly and marshes of marzipan</u> in which his feet were sticking. (PC 1971: 63)	<u>SUB</u> <u>AMP</u>

39 PS presents a nervous Professor Zeta (or Rumpelstiltskin) who is looking for a solution to make the cake disappear. As he paces along the tunnel, the English narrator describes an environment made of “puddles of jelly and marshes of marzipan”. Creagh amplifies the description using “marshes” that is not present in the original Italian, but also substitutes liquids “rosolio e menta” {rosolio and peppermint syrup} with more solid ingredients such as jelly and marzipan to make the text coherent with the verb “sticking” at the end of the passage. The image conveyed by the description changes from Italian to English, showing Creagh’s ability to occasionally reuse different combinations of the same vocabulary he adopts throughout the translation to achieve greater coherence of language in the target text. The Substitution of “rosolio” is not consistent with the Equation trajection adopted in 28 PS and 35 PS, precisely because in this case Creagh wishes to describe to his readers a different scene with sticky ingredients.

The last example on food in this section and how it is translated *A Pie in the Sky* is related to sticky ingredients (similarly to 39 PS above). In the final chapter, Rita is eating the cake away with thousands of other children from Trullo suburb and Rome, and at some point her mother Signora Matilde finds her:

No.	IT	EN	Trajec.
40 PS (*italics in the text)	- Figlia mia, bellezza mia! Ma tu non eri all'ospedale? - Sì che c'ero, guarda, - rispose Rita, additando il pigiama, le vestaglie e le camicie da notte macchiate di <u>cioccolata e di zabaione</u> che la circondavano. (GR 2011: 116)	'Rita, <i>bellezza mia!</i> *' she cried. 'I thought you were in hospital.' 'So I was, look' said Rita, pointing a <u>sticky</u> finger at her pyjamas, all covered in <u>syrup and raspberry jam</u> . (PC 1971: 84)	<u>SUB</u> <u>AMP</u>

In 40 PS Rita is showing her pyjamas, covered with different sweet flavours, to her mother. Creagh substitutes the Italian “cioccolata” {chocolate} and “zabaione” {zabaione cream} with “syrup and raspberry jam” for coherence. If Rita is pointing a “sticky finger” (the adjective is an Amplification by the translator) then the food is supposed to be sticky in order to make the description of Rita credible for readers. “cioccolata” and “zabaione” are not sticky, therefore they have been substituted in favour of a coherent text in translation.

The trajections adopted by Creagh in the translation of food items include Equation, Substitution, Amplification and Reduction (sometimes under the generic trajection of Recrescence), Diffusion and Condensation. In the case of Equation, few elements are retained as absolute equivalents of the Italian, namely “rosolio” and “Marsala”, other typical Italian food has been consistently substituted throughout *A Pie in the Sky*, such as “zabaione”, “gelato al pistacchio”, and “savoardi”. The predominant trajection is Substitution, although a number of examples show Equation as a translation strategy that domesticates the text to find the most natural equivalent to Italian food in English. The

overall translation strategy adopted by Creagh in the translation of food items is domestication aimed at describing the environment of the cake as precisely and coherently as possible to target readers. Creagh has also been able to introduce a large variety of food in line with the creative language of Rodari previously detected in *Favole al telefono*.

D) Trajections adopted for the translation of intertextual references

So far the examples have shown the trajections and overall strategies for the translation of proper names, geographical references, and food items that characterised the Italian narrator's intention to describe characters and setting. But *La torta in cielo* also presents intertextual references, a particular element of this novel²³⁹. The examples below present these references in translation, with the aim of investigating the strategies that Patrick Creagh adopted to communicate this feature to English-speaking readers.

No.	IT	EN	Trajec.
41 PS	- Ma quello è <u>Geppetto!</u> – bisbigliò Rita. - Sì, e tu sei <u>la Fata dai capelli turchini</u> ... Non dire sciocchezze. Lasciami riflettere. (GR 2011: 47)	'It must be <u>Rumpelstiltskin!</u> ' whispered Rita. 'Oh yes, and you're <u>the Sugarplum Fairy</u> ...! Don't talk nonsense. Let me think...' (PC 1971: 33)	<u>SUB</u>

In 41 PS two Substitutions occur. The first has already been discussed in the section dedicated to proper names (9 PS), and is the name of the mysterious scientist who lives in the pie (Geppetto/Rumpelstiltskin). The other Substitution occurs in the line where Paolo is speaking: this is a more subtle reference related to the ballet version of *The Nutcracker* by Tchaikovsky. These two references in the target text are unrelated,

²³⁹ While Rodari was writing it, in collaboration with the class of Luisa Bigiaretti in the Trullo suburb in Rome (for a full discussion, see section 3.1.3), he decided to include references to well-known fairy tales, either hidden or explicit in the plot. His intention was to make child readers live the atmosphere of a multiplicity of other tales within a single story that is *La torta in cielo* (Rodari, 1982).

contrary to the Italian version where “Geppetto” and “la Fata dai capelli turchini” belong to the story of Pinocchio. Given the overall strategy so far adopted by Creagh in the translation of references to Pinocchio, namely domestication, here too the Substitution trajectory helps the translator to avoid a direct reference to Collodi’s story, resulting in a coherent text that includes a different intertextual reference from the source text.

No.	IT	EN	Trajec.
42 PS	<p>- Allora preferisco chiamarla professor <u>Geppetto</u>. E' stata Rita a pensare a questo nome.</p> <p>- <i>Chi è Geppetto?</i></p> <p>- <u>Come, non conosce la storia di Pinocchio?</u></p> <p><u>Il professor Zeta dovette confessare che non ne aveva mai udito parlare.</u> Paolo, <u>senza perdere tempo, gli raccontò la storia del celebre burattino.</u> Ma il professore non lo ascoltò a lungo. (GR 2011: 77)</p>	<p>'We called you <u>Rumpelstiltskin</u>. Rita thought of it.'</p> <p><i>'And who may he be when he's at home?'</i></p> <p>Paolo began to tell him the story, but the professor did not listen for long. (PC 1971: 56)</p>	<p><u>SUB</u></p> <p><u>DIF</u></p> <p><u>RED</u></p>

There are several examples related to Pinocchio, as 42 PS shows. Creagh reduces a large portion of the source text where Paolo mentions the puppet and begins to tell this story to Geppetto. Reduction has been adopted here for two reasons: the first is to eliminate a reference to a story that has been, in almost all examples, omitted in translation; the second is to eliminate a passage from the source text that has been considered superfluous in the main plot of the story. Creagh avoids mentioning Geppetto a second time by resorting to Diffusion in the voice of the scientist, who wonders about the origin of his nickname as given by Rita. Creagh domesticates the passage to ensure

that the dialogue proceeds smoothly in narration, avoiding misleading intertextual references for the reader.

No.	IT	EN	Trajec.
43 PS	<p>- Chi sarebbe questo signor <u>Geppetto</u>?</p> <p>- Non lo so, andateglielo a domandare, chi è. Sta dentro nella torta, proprio nel mezzo, e se la mangerà tutta, beato lui.</p> <p>[...]</p> <p>- I signori hanno udito? La poverina delira. La sua mente malata mescola l'immagine di quel dolce fatale e <u>le avventure di Pinocchio</u> in una tremenda confusione. [...] (GR 2011: 92)</p>	<p>'And who would Mr <u>Rumpelstiltskin</u> be?'</p> <p>'I don't know. Go and ask him who he is. He's inside the cake, right in the middle, and he'll eat the whole lot, lucky fellow.'</p> <p>[...]</p> <p>'Did you hear that, gentlemen? The poor little thing is delirious. Her poor mind is full of confusion of magic cakes <u>and fairy tales</u>. [...]'</p> <p>(PC 1971: 70)</p>	<u>SUB</u>

To conclude the series of intertextual references to Pinocchio, 43 PS shows again a Substitution aimed at simplifying the dialogue. This extract describes the moment in the story when Rita is at the hospital and the doctors believe that she is delirious. Her confusion is translated in English with “magic cakes and fairy tales.” No explicit intertextual reference appears, because Creagh substitutes the original “le avventure di Pinocchio” {Pinocchio’s adventures} with the broad term “fairy tales”, in order to preserve the coherence in the passage where Rumpelstiltskin is named at the beginning.

A reference to the brothers Grimm’s collection of tales is present in 44 PS:

No.	IT	EN	Trajec.
44 PS	<p>Supponiamo infatti che quel famoso <u>pifferaio di Hamelin</u> si fosse messo a suonare il suo piffero nel bel mezzo di piazza San Pietro. Chi l'avrebbe sentito?</p> <p>Un piffero non ha molte probabilità di farsi sentire, in una città moderna. Poi il pifferaio, <u>per raggiungere le orecchie di tutti i bambini di Roma</u>, avrebbe dovuto fare il giro della città.</p> <p>Nemmeno a camminare due giorni di fila, e di buon passo, <u>avrebbe potuto far sentire la sua canzone in tutti i rioni del centro, in tutti i quartieri della periferia, e in tutte le borgate, e in tutti i borghetti che circondano la capitale in ogni direzione, giungendo fin quasi ai colli, da una parte, fin quasi al mare dall'altra.</u></p> <p>I bambini avrebbero finito col perdere la pazienza e l'avrebbero mandato a quel paese, ad Hamelin, insomma, <u>nel paese delle favole</u>, dove il telefono non esiste. (GR 2011: 101-102)</p>	<p>Imagine if the famous <u>Pied Piper</u> had stood in the middle of Piazza San Pietro, <u>in front of the biggest church in the world, with the traffic roaring round him</u>: who would have heard him?</p> <p>A pipe is not easily heard in the din of a modern city.</p> <p>And then, the piper would have had to walk round the entire city. He'd have to keep going for two days and nights on end, and at the double.</p> <p>And even then, the children would have got fed up before he'd finished, and packed him off home to Hamelin, where they have no telephones. (PC 1971: 75)</p>	<p><u>COND</u> REC (<u>AMP</u> + <u>RED</u>)</p>

In 44 PS the intertextual reference to the Pied Piper of Hamelin is embedded in the text of *La torta in cielo*, it is explicit, and the voice of the narrator imagines what would have happened to the piper if he had lived in Rome in the 1970s. The English version translated by Creagh begins with an anaphoric Condensation that does not repeat the full name of the Piper because it appeared a few lines before²⁴⁰. This is a coherent choice as Creagh eliminates redundancies in terms of references and narrative passages that might

²⁴⁰ For a full discussion of this passage, see the analysis of strategies for the translation of the narrator's voice in this section.

have burdened the reading flow with superfluous information. Creagh resorts to a generic Recrescence trajectory as he amplifies and reduces parts of the source text in English translation. The first Amplification refers to “Piazza San Pietro”, where the translator, in order to make target readers understand the new context where the Pied Piper is moving, fills the gap by saying that it is the biggest church in the world surrounded by a very busy square. This Amplification is compensated for with Reduction to avoid long narrative passages. In the source text, the narrator resorts to the typical language of fairy tales in the use of the incantational verse: the Pied Piper has to reach the ears of all children in Rome, in all its *rioni, quartieri, borgate, borghetti* in a list of hyponyms from the biggest to the smallest part of a city. In the English version of this passage there is no such reference, not even to Hamelin as “il paese delle favole” {a fairy tale place} which is taken for granted as implied knowledge on the reader’s part in the English version. The narrator’s voice in the description of this new version of the story of the Pied Piper of Hamelin has been domesticated to retain a quick-paced narration, in line with the elimination of the story of Pinocchio as shown in previous examples.

To conclude this section dedicated to intertextual references in the English translation of *La torta in cielo*, it can be said that the main trajections adopted by Patrick Creagh are Recrescence (Amplification and Reduction), and Substitution. These trajections show that the translation is oriented towards the overall strategy of domestication, where the translator acts as mediator of shared knowledge with his English-speaking audience anticipating problematic foreign references that might have hindered a smooth narrative progression in reading.

E) Trajections adopted in addressing the reader

This category is related to the direct relationship between narrator and narratee in the story. There are some cases where the voice of the implied author or of the narrator communicates with the reader with the aim of either guiding him/her through the

description of a scene, or to refer to a shared knowledge that may be intratextual (related to the text) or metatextual (related to the cultural background of the author/reader).

No.	IT	EN	Trajec.
45 PS	Egli era contento, <u>si capisce</u> , che Diomede non prendesse sua figlia per una spia; intanto, però, gli dispiaceva che Rita passasse per una bugiarda. (GR 2011: 65)	<u>You understand</u> that he was very relieved that Diomedes did not think his daughter was a spy, but at the same time he didn't like to have her taken for a liar. (PC 1971: 47)	<u>SUB</u> REO

In 45 PS Creagh adopts Substitution and Reordering to emphasise the voice of the narrator speaking directly to the narratee. The subordinate interjection in Italian “si capisce” is translated with the expression “You understand”, resulting in an immediate invitation to readers to share the state of mind of Constable Meletti, who at this point found out that Rita had had contact with the Martians. Creagh emphasises the address to the narratees by Reordering it in thematic position at the beginning of the sentence, calling for the attention of readers.

No.	IT	EN	Trajec.
46 PS	Non so se avete presente la storia del pifferaio di Hamelin, che col suo piffero magico liberò la città dai topi, e poi non gli vollero dare la sua paga, e allora ricominciò a suonare il suo piffero, e tutti i bambini della città gli andarono dietro, anche quelli che erano ancora troppo piccoli per camminare a due gambe, e lo seguirono gatton gattoni. (GR 2011: 44)	I don't know if you remember the story of the Pied Piper of Hamelin, who rid the town of rats, and then went to the mayor for his pay and he was refused. <u>But in case you don't remember, I will tell you that he was very angry, and he stepped into the street</u> and started to play his pipe again. And this time all the children in the town followed him, even those who were too young to walk, and had to crawl on all fours. (PC 1971: 30)	<u>EQU</u> <u>AMP</u>

46 PS is the opening paragraph of the chapter including 44 PS mentioned in the section dedicated to intertextual references. In 46 PS the translator adopts Equation for a

direct address to narratees “I don’t know if you remember”, before introducing the supposedly shared background with the fairy tale of the Pied Piper of Hamelin. The original narrator summarises the story in a few lines, and in English his voice is amplified in this passage. In English the narrator adheres to the source text by saying “I don’t know if you remember”, but then addresses the narratees with “But in case you don’t remember” to justify the short summary of the story plot that appears shortly after. Creagh lengthens the text in order to achieve greater coherence for readers and to explain the narrative deviation of the Pied Piper story from the adventures of Paolo and Rita. This example demonstrates how Creagh guides readers through the narration, even when it diverges from the story of *A Pie in the Sky*. The example that follows illustrates an instance of intratextual reference that point to this tendency of the translator to mediate knowledge for readers.

No.	IT	EN	Traject.
47 PS	La conversazione qui trascritta si svolgeva, verso le diciotto di quella famosa sera, tra l’ufficiale esploratore alla guida di un elicottero che sorvolava il Monte Cucco e il comando dell’Operazione E.S. (Emergenza Spaziale) situato, come già sapete , nell’ufficio del direttore delle scuole. (GR 2011: 110)	This conversation took place at about six o’clock that famous evening, between the pilot of the helicopter hovering over Monte Cucco and the headquarters of Operation S.E. (Space Emergency), which as you know was situated in the headmaster's study <u>at the Trullo school</u> . (PC 1971: 81)	EQU <u>AMP</u>

The shared intratextual knowledge with readers in 47 PS is indicated by the subordinate “come già sapete” {as you already know} that in English is translated through Equation. In both source and target text the information about the headquarters of Operation S.E. has already been given in a previous chapter of the story, but Creagh at this point amplifies the final sentence to include a very specific reference to “the

Trullo school”. In Italian the narrator simply says that the headquarters was situated in the school headmaster’s study, a piece of information that Creagh probably deemed insufficient for the English-speaking readers who would need further details to recall this information. The voice of the translator amplifies the text in order to help readers find their reference points in narration, and also retain their attention as the plot unfolds.

The examples related to the strategies in addressing readers presented above show few instances of Equation, with a predominance of Amplification. These indicate that the voice of the translator acts as a guide for the young readers who were supposed to read this novel (from eight to twelve years old), integrating the shared knowledge between implied author and implied readers whenever it was deemed necessary to ensure coherence in narration and retain the focus of reader as the story progressed.

F) Trajections adopted in communicating the voice of the narrator

The examples for this section illustrate the voice of the narrator in passages used to describe characters and situations to the narratee, and the strategies adopted by the translator that indicate whether any change in voice occurred in English translation.

No.	IT	EN	Trajec.
48 PS	- Secondo me, - sentenziò Rita, indicando la gran macchia rotonda in cielo, - quella è una pizza. Secondo voi, probabilmente, Rita avrebbe dovuto dire « <i>una torta</i> ». Ma al Trullo esiste una parola sola per indicare <u>la pizza al pomodoro e la torta al cioccolato</u> , e questa parola è « <i>pizza</i> ». <u>Qualche volta si può dire « pizza dolce », per distinguere le due « pizze »</u> . E se	‘If you ask me,’ declared Rita solemnly, pointing to the great disk in the sky, ‘that thing there’s a pie.’ Now very likely you think that Rita should have said ‘ <i>cake</i> ’. But in the Trullo they only have one word to cover everything from <u>shepherd’s pie to chocolate cake</u> , and that word is ‘ <i>pie</i> ’. And if cakes, those noble products of the pastrycook’s art, are offended at being called	EQU <u>SUB</u> RED <i>DIV</i>

	le torte, nobili figlie della pasticceria, si offendono a esser chiamate « pizze », <u>come le loro più umili sorelle</u> , peggio per loro. (GR 2011: 25)	pies, so much the worse for them. (PC 1971: 16)	
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48 PS shows the voice of the narrator that guides readers in understanding the language used by Rita. In Italian the use of occasional words and expressions in Roman dialect never interrupts the flow of narration for the source audience. In English, on the contrary, it may have been difficult to retain references to the Roman dialect without causing an interruption of the reading flow for the target public. In consideration of the predominant domestication strategy identified for all the categories so far, including the normalisation of the Roman dialect to follow standard Italian (e.g. in the translation of appellatives discussed in the section on proper names), the voice of the narrator here has been domesticated to clarify to readers the reason why Rita recognises the flying object as a pie and not as a cake. The address to readers is the same in Italian and in English, with a Reordering of sentence parts due to the different language system (“Secondo voi, probabilmente” → “Now very likely you think that”). The dichotomy *pizza/torta* in Italian is translated with the use of Divergence in *pie/cake*, a trajectory that together with Substitution (*pizza al pomodoro* → *shepherd’s pie*) and Equation (*torta al cioccolato* → *chocolate cake*) conveys a direct address to readers to help them better understand the difference between pies and cakes that will be used throughout the novel. The Italian narrator is more specific as he tells readers that it is possible to distinguish a salty pizza and a sweet pizza using the disambiguating expression “*pizza dolce*” {sweet pizza}. But to preserve fluent reading, Creagh reduces this specification to accept “pie” as the name of the flying saucer in English, thus retaining only the information strictly necessary to the narration.

No.	IT	EN	Trajec.
49 PS	Vestiva una lunga palandrana grigia, <u>qualcosa fra il camice di un magazziniere e il grembiule di un droghiere</u> . Dal colletto sbottonato e ciancicato gli usciva un brandello storto di cravatta. (GR 2011: 49)	He was wearing a long grey sort of overall with an open rumped collar from which the contorted stump of a tie poked out. (PC 1971: 34)	EQU RED

In 49 PS the narrator presents the narratee with the figure of Geppetto/Rumpelstiltskin by describing his clothes. Unlike the original voice of the narrator, Creagh reduces part of the description without making any specific reference to the clothes generally used by a warehouse worker or a grocer (“magazziniere” and “droghiere” in Italian respectively). Creagh simplifies the description, thus eliminating one of the most characteristic elements of Rodari’s voice in narration: his vivid language able to communicate with young readers through images they encounter in their everyday life. Probably precisely because this kind of clothing has been deemed unfamiliar to British children, it is reduced in translation to retain the Equation of the “rumped” collar that partially communicates the same image of the scientist as in Italian. The overall domesticating strategy also justifies this trajectory, where Creagh ensures that only the significant information in narration in this descriptive passage reaches target readers. But the voice of the narrator in the description of characters changes from Italian to English after direct speech, as shown in the examples below:

No.	IT	EN	Trajec.
50 PS	- Presto, scappiamo! – gridò Paolo. Fece qualche passo all’indietro, senza perdere di vista il volto inquadrato nella parete verdastra, illuminato dalla pila <u>curiosa</u> e tremante di Rita. (GR 2011: 50)	‘Quick, let’s get out!’ yelled Paolo. He took a few steps backwards, still keeping his eyes fixed on the face that was framed in the yellow ice-cream wall, lit up by the torch in Rita’s trembling <u>hand</u> . (PC 1971: 35)	REC (AMP + RED)

50 PS is the passage that occurs between 34 and 35 PS described in the section dedicated to translation strategies for food. Paolo and Rita meet the mysterious scientist, and in 50 PS the Italian voice of the narrator personifies the torch in Rita’s hand saying that it was “curiosa e tremante” {curious and trembling}. In English the voice of the translator reduces the adjective “curiosa” to amplify the descriptive passage under the Recrescence general trajectory, where the verb “trembling” relates to Rita’s hand. The omission of “curiosa” reduces the way the reader perceives the character of Rita, who seems above all scared in English, leaving out the unconscious desire of the girl to know more about the scientist as appears instead in the source text.

No.	IT	EN	Trajec.
51 PS	<p>Naturalmente furono trovati molti piedini adatti alla scarpina, e ogni volta il sor Meletti apriva l’interrogatorio.</p> <p>- Dov’è l’altra?</p> <p>- Ma quale altra? <u>Mia figlia non ha mai avuto scarpe come queste.</u></p> <p>- Dov’eri ieri sera alle dieci?</p> <p>- Sor Melè, - rispondeva la madre per la figlia, - era andata a fare una capatina a Parigi in Francia. [...]</p> <p>(GR 2011: 56)</p>	<p>Of course a lot of little feet were found to fit the shoe, and then Constable Meletti would open the interrogation:</p> <p>‘Where’s the other?’</p> <p>‘What other?’</p> <p>‘<u>The pair of this one.</u>’</p> <p>‘Where were you at ten o’clock yesterday evening?’ <u>Constable Meletti wheeled on the hapless child.</u></p> <p>‘Signor Meletti,’ the mother spoke up for her. ‘She had just popped up to Greenland to see an Eskimo friend of hers...! [...]’</p> <p>(PC 1971: 39)</p>	<p>REC</p> <p>(<u>AMP</u> + <u>RED</u>)</p>

The voice of the narrator changes also in 51 PS, this time in relation to a Reduction in direct speech in the English text. A small child’s shoe was found that probably belonged to a spy of the Martians, so Constable Meletti is questioning all

children who could wear that shoe in the Trullo suburb to see whether they had contacts with the pie. 51 PS is an example from one of these interrogations. The Italian narrator concentrates on a succession of questions and answers in direct speech, where even though Meletti is speaking to one child, the replies come from the child’s mother, as indicated by the sentence “Mia figlia non ha mai avuto scarpe come queste” {my daughter never had shoes like these}. Since Creagh reduces this sentence in English, and he amplifies direct speech with Recrescence adding a clarification (“The pair of this one”), the repartee up to this point seems to occur between Meletti and the child. Creagh gives more emphasis to Meletti’s character in the voice of the narrator: “Constable Meletti wheeled on the hapless child”, a more vivid description of the scene compared to the Italian version. In English, a threatening Constable Meletti questions a “hapless” child that was not mentioned in the source text where it was the child’s mother who answered the interrogation throughout. The translator here emphasises the description of Meletti to give him a more police-like tone of voice, domesticating the text to lend a different descriptive voice to the narrator in the translation.

A similar emphasis in the description of a character occurs in 52 PS below:

No.	IT	EN	Trajec.
52 PS (*italics in the text)	- Ma come fa la patria a essere in pericolo per una pizza? - gridò Rita, pestando i piedi. (GR 2011: 63)	'But how do you think the country's in any danger from a <i>cake</i> ?*' yelled Rita, stamping her feet <u>with rage</u> . (PC 1971: 46)	<u>AMP</u>

In 52 PS Rita is at the hospital speaking to the doctors, and in this example her feelings have been amplified in English translation. As the doctors do not believe her when she says that the flying saucer is a pie, Rita yells and stamps her feet to convey a stronger emphasis to her statement. In Italian, there is no indication of how Rita feels: she may be angry or even distressed, but the narrator does not say. In 52 PS the voice of the translator in English deems it necessary to indicate clearly to readers that Rita is angry, and amplifies the last sentence to make readers aware of Rita’s feelings at this

point in the narration. This trajectory shows a domesticating strategy that marks a shift in the voice of the narrator to make it more coherent with the scene described. These examples (50-52 PS) show the tendency of the translator to describe characters differently from the source text through Recrescence (50 PS), and to emphasise a character's voice or feelings (51-52 PS), and eventually changing the way target readers perceive the main protagonists of the story.

The elimination of redundant passages in narration together with the standardisation of the Roman dialect (e.g. 48 PS) introduced at the beginning of this section are exemplified in 53 PS:

No.	IT	EN	Trajec.
53 PS	- Vogliamo la torta! - gridavano i ragazzini. <u>Ma più probabilmente gridavano in dialetto: - Volemo la pizza! Datece 'a pizza!</u> (GR 2011: 104)	'We want the cake!' cried the children. 'We want the cake!' (PC 1971: 78)	<u>RED</u>

Reduction in 53 PS is justified in the light of conciseness in narration and the elimination of dialectal forms in the target text. Creagh omits all references to the Roman dialect in the use of *pizza*, and converges towards cake or pie; he also normalises the dialect in the target text towards standard English with “We want the cake!”, repeated twice to retain the emphasis of the source text. The voice of the original narrator is reduced to focus on action and leave out redundant details in the target text.

The trajectories adopted by Creagh in the translation of the voice of the narrator in descriptive passages for characters's speech, appearance and actions show a predominance of Amplification over Reduction, Equation, and Divergence. The general strategy for this category is domestication, which results in the normalisation of Roman dialectal forms in the target text, an unambiguous and vivid language in the description

of characters' feelings, and the elimination of redundant information²⁴¹ in the source text to focus on concise and quick-paced narration in the target text for the receiving public.

4.2.3 *Tales to Change the World (2008)*

Tales to Change the World is an editorial project initiated by the American translator and scholar Jack Zipes in collaboration with The Caserom Press and the illustrator Robert Mason. This book is composed of six short stories written by Rodari at different stages of his career, and this is the first time they are collected in a single bilingual volume²⁴². The originality of this book, together with the paratextual material discussed in 3.2, may help hypothesise the translation strategies adopted by Zipes. It was Zipes who suggested that The Caserom Press publish a bilingual version based on Gianni Rodari's stories. Zipes "translated and adapted" (quoted from the book jacket) each story in view of a mixed receiving public of adults and children, writing an introduction to inform readers about the life of Rodari and the concept behind the book. The *fil rouge* that links the stories is suggested by the title of the collection: each tale illustrates a different way of changing the world.

A) *Trajectories adopted for the translation of proper names*

The six stories in the book are not populated by many characters. They include historical characters as elements of extratextual reference and these constitute a feature of shared knowledge with the public.

²⁴¹ Normalisation and reduction of repetition are both instances of S-Universals in translation (Chesterman, 2011).

²⁴² The book comprises six stories in Italian and in English translation: Nino e Nina/Nino and Nina; La roulotte celeste/The Heavenly Blue Caravan; Gli affari del signor Gatto/The Business Deals of Mr. Cat; Teresín che non cresceva/Tinarina, the Runt, who Wouldn't Grow; La guerra delle campane/The Battle of the Bells; L'armonica del soldato/The Soldier's Harmonica. The Business Deals of Mr. Cat had already been translated as Mr. Cat in Business in 1976 by an unknown translator for Dent publishing, whereas The War of the Bells was translated by Patrick Creagh in the UK in the collection Telephone Tales (1965) for G. Harrap & Co.

No.	IT	EN	Trajec.
1 TCW	Anselmo	Anselmo	EQU
2 TCW	Teresa Teresín	Tina Tinarina	SUB
3 TCW	Nino Nina	Nino Nina	EQU
4 TCW	lo Stragenerale Bombone Sparone Pestafracassone	the four-star general 'Bing-Bang' Bombardi	SUB
5 TCW	Mortesciallo Von Bombonen Sparonen Pestafrakasson	General Storm	SUB
6 TCW	Galileo Cristoforo Colombo	Galileo Galilei Christopher Columbus	AMP EQU
7 TCW	Alberto Andrea	Tommy Big Bob	SUB

Only 1 and 3 TCW are Equations, the others suggest the tendency of the translator to mediate proper nouns in the interests of fluent reading through Substitution and Amplification. 2 and 4 TCW are Substitutions used to match the rhyming names presented by Rodari: as Teresa's nickname is Teresín, Zipes found a matching trajectory using Tina and Tinarina to increase the memorability of the name for young readers. 4 and 5 TCW come from *The Battle of the Bells*, where the protagonists' names point to their personality, substituted by Zipes to match the characterisation devised by Rodari²⁴³. 6 TCW shows the degree of expected shared knowledge with the respective source and target public: the implied author in Italian referred to Galileo by his first name because this is how he is best known in Italy, whereas the implied translator amplifies the name including the surname Galilei. Cristoforo Colombo is translated with an Equation using his English name for immediate reference within the target culture.

²⁴³ For the sake of comparison, Patrick Creagh in his translation of the same story also substituted these names with Super-General Bombalot Shellfire and Field Martian Mortabomb Von Howitzer respectively in 16-17 TT of section 4.2.1 in the present research.

The proper names in 7 TCW are substituted in English translation, going as far as to choose a nickname for “Andrea” which in Italian is not a nickname. The trajections identified for the translation of proper names in *Tales to Change the World* point to an overall domesticating strategy aimed at anglicising the text by eliminating references to the Italian language, retaining only the names of historical characters that are well known both in the US and in Italy.

B) Trajections adopted for the translation of geographical places

The examples below show the trajections used to translate geographical places and monuments for the English-speaking public.

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
8 TCW	- E che fa? Molti cantanti hanno una voce da cani e diventano ricchi come pescicani. Ah, ah, buona questa! [...] (GR 2012: 7)	'So what? Many singers start out by meowing in <u>the alleys of Broadway</u> and become the richest and fattest cats you've ever seen! Hah, hah. That's a good line! [...]' (JZ 2008: 63)	<u>AMP</u>
9 TCW	- Fa' così: apri una tabaccheria a <u>Capri</u> . Magnifica isola. Tempo buono tutto l'anno. [...] (GR 2012: 8)	'Well, then, do something like this: open a small coffee and souvenir shop in <u>Hawaii</u> . It's a magnificent island. Beautiful weather all year round. [...]' (JZ 2008: 63)	<u>SUB</u>

8 to 11 TCW all come from the short story *The Business Deals of Mr. Cat*. In 8 TCW Zipes amplifies a joke told by one of Mr. Cat’s uncles to make it more comprehensible for the target public, with reference in English to a worldwide-known site for musicals such as Broadway in the US. According to the interview presented in the Appendices of this research, Zipes included specific references to American cities or

traditions only when he assumed they were known all over the world. The same probably happens in 9 TCW where the island of “Hawaii” substitutes “Capri” following an overall domesticating strategy aimed at bringing the source text closer to the target public by eliminating references to Rodari’s Italian background.

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
10 TCW	- [...] ho già il biglietto per <u>Palermo</u> . Non vorrei offendere le ferrovie dello Stato, mandando all'aria il viaggio. [...] (GR 2012: 12)	'[...] I've already bought a ticket for <u>Hawaii</u> . I don't want to be late and offend the other mice who are going on this tour. [...] (JZ 2008: 73)	<u>SUB</u>
11 TCW	- [...] Io sono il portiere della squadra, sa. Paro i calci di rigore con la coda. Forse l'anno venturo giocherò nella <u>Pro-Forlimpopoli</u> . (GR 2012: 21)	'[...] I'm the goalie of the team, you know. You should see how well I can kick! Maybe next year I'll play for <u>one of the pro teams</u> .' (JZ 2008: 93)	<u>SUB</u>

In 10 TCW Zipes retains the internal coherence in the English text by substituting “Palermo” with “Hawaii”, limiting the varied Italian geographic vocabulary adopted by Rodari in the source text. In 11 TCW one of Mr. Cat’s employees is speaking, and in Italian he refers to a non-existent soccer team bearing the name of a city. Zipes substitutes the reference in line with his overall domesticating strategy for geographical references, and the character in the English version mentions that the team is professional (pro team), a generalisation that eliminates the reference to Italy.

No.	<i>La roulotte celeste</i>	<i>The Heavenly Blue Caravan</i>	Trajec.
12 TCW	Andrea, direttore del camping e addetto al chiosco delle bibite, era del <u>Casalino</u> , quelli di <u>Castello e del Casalino</u> non si potevano vedere, perciò Alberto era	Big Bob was the director of the campground, and at this moment, he was working at the drink stand. He was from <u>the town of Castleton and tough</u> . The people from	<u>SUB</u> <u>AMP</u>

	<p>particolarmente contento di quel che sarebbe capitato ad Andrea. (GR 1996: 15)</p>	<p><u>Castleton didn't particularly appreciate the campers, even though they made a living off them</u>, so Tommy was especially curious to see how Big Bob would handle the situation. (JZ 2008: 35)</p>	
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12 TCW is taken from *The Heavenly Blue Caravan*. In this example the protagonist Alberto is spying on Andrea, a camping site manager, who lives in the village of Casalino. Alberto is from Castello, another village in Italy, and the narrator says that the people from these two villages hate each other. In his translation, Zipes rewrites the passage: the voice of the translator superimposes that of the original narrator as it eliminates the reference to Casalino and Castello is translated as “Castleton”. Moreover, in the English story Big Bob (Andrea in the original version) is from Castleton, not from Casalino. Thus a different situation is presented to readers: the implied English narrator says that the people from Castleton did not appreciate the campers, and since the situation does not seem plausible (Big Bob, as a villager from Castleton, dislikes the people that actually bring him money, the campers) Zipes amplifies the passage adding a clarification that justifies the inconsistency: “[the people from Castleton] didn’t particularly appreciate the campers, even though they made a living off them”. The Amplification is used to lend a coherent voice to the narrator in English from the point of view of plot, while at the same time maintaining an English-speaking environment with references to the story setting.

The trajections identified for the translation of geographical references point to a domesticating strategy that makes the text familiar to English-speaking readers through the elimination of all references to Italy. The following section investigates the trajections adopted by Zipes in the translation of food, a typical feature of Rodari’s writing that poses specific challenges to translators as shown in 4.2.1 and 4.2.2.

C) Trajectories adopted for the translation of food

The majority of references to food are included in the short story *The Business Deals of Mr. Cat*, one is in *Nino and Nina*.

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
13 TCW	- Per forza: è <u>parmigiano</u> . [...] (GR 2012: 87)	'It must be a <u>Parmesan</u> cheese! [...]' (JZ 2008: 18)	<u>DIF</u>
14 TCW	- Grana o groviera? (GR 2012: 81)	'Parmesan or Swiss?' (JZ 2008: 14)	DIV
15 TCW	- <i>Grana, groviera o pecorino</i> fa lo stesso, purché ci possano scavare delle gallerie. Anche il <u>caciocavallo</u> è buono. (GR 2012: 81)	' <i>Parmesan, Romano, or Swiss</i> , it's all the same, just so that they can tunnel through it. <u>Parmesan</u> cheese is very good.' (JZ 2008: 14)	<u>SUB</u> DIV
	<i>Nino e Nina</i>	<i>Nino and Nina</i>	
16 TCW	Michette (GR 2010: 19)	Buns (JZ 2008: 96)	DIV

The predominant trajectory in the translations of food items in Zipes's English version from 13 to 16 TCW is Divergence. Where Rodari differentiates between Parmigiano-Reggiano cheese and Grana Padano, Zipes resorts to "Parmesan" which is the all-purpose American English word for these two kinds of cheeses. Zipes also standardises Rodari's food vocabulary in the Substitution of "caciocavallo" with "Parmesan", limiting the varieties of cheeses mentioned in the source text. The examples of Divergence that are functionally closer to Italian are "Swiss" and "Romano", where the latter is the only culture-bound item related to Italy that appears in the whole book. The standardising tendency of the translator towards Rodari's vocabulary is emphasised in the Divergence in 16 TCW, where the small-sized type of bread typical in the north of Italy "michette" (plural noun) becomes a more familiar "bun" in American English, thus pointing to a domesticating strategy for the translation of food items.

The trajections adopted by Zipes in the translation of food are coherent with those described for the translation of proper names and geographical references. He resorts to an overall domesticating strategy for the varied vocabulary originally used by Rodari in order to bring the stories closer to the receiving public using a standardised language, an indication of the presence of S-Universals in translation (Chesterman, 2011).

D) Trajections adopted for the translation of intertextual references

In consideration of the *fil rouge* that ties all the stories in *Tales to Change the World* (namely, change the world), and in line with the overall strategy identified for the translation of proper names, geographical references and food items, it can be hypothesised that the translation of intertextual references will point towards acceptability in terms of shared information with readers. The only intertextual reference present in the target text is in *The Business Deals of Mr. Cat*:

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
17 TCW	- Lei non sa mai niente, - fece il gatto irritato. – Su, faccia un saltino; entri in questa bella scatoletta colorata e vedrà. - Che cosa vedrò? - Vedrà che ho ragione io. - A me piace di più vedere i cartoni animati. A proposito mi viene in mente che alla TV ne stanno per trasmettere uno. Tanti saluti. (GR 2012: 11)	‘You don’t know anything,’ said the Cat, who was irritated. ‘Just jump into this beautifully colored tin can, and you will see.’ ‘What will I see?’ ‘You’ll see that I’m right.’ ‘I prefer animated cartoons like <i>Tom and Jerry</i> ’, the mouse replied ‘and I just remembered that there’s going to be a good one on the TV right now. Good-bye!’ [...]’ (JZ 2008: 71)	<u>DIF</u>

In 17 TCW Mr. Cat is trying to convince a mouse to jump into one of his tin cans in order to sell the canned mouse in his store. Unfortunately for him, the mouse is smart

enough to see the trap and finds an excuse to slip away from the cat. The intertextual reference appears in the target text only: the mouse in the Italian version states that he loves animated cartoons, but in the English translation he says that one of his favourite cartoons is *Tom and Jerry*. The reader may become aware of the Amplification only if s/he reads the Italian version of the story in the same book. This translation is coherent with the overall strategy adopted by Zipes using supposedly well-known references to the American culture as shared information between translator and prospective public. Although it is true that this cartoon is known by the majority of English-speaking readers, the Amplification to the text lends a particularly comical effect to the repartee, because the protagonists in *Tom and Jerry* are a cat and mouse that constantly argue with each other. Domestication in this case enriches the source text with extra-textual information that shows the ability of the translator to reformulate Rodari's creative language with reference to existing TV shows familiar to the receiving public.

E) Trajectories adopted in addressing the reader

In *Tales to Change the World* the implied author/narrator addresses the implied reader/narratee to guide him/her through narration, especially in descriptive passages that imitate the language of fairy tales as shown in the examples that follow.

No.	<i>Nino e Nina</i>	<i>Nino and Nina</i>	Trajec.
18 TCW	Anche le colonne parevano formare un grande bosco, e l'occhio non arrivava a distinguere, in alto in alto, i loro rami che si incrociavano a sostenere il soffitto. (GR 2010: 91)	The pillars, too seemed to form a huge forest, and <u>you</u> couldn't tell with the naked eye how high their branches reached and interlaced with each other to hold up the ceiling. (JZ 2008: 7-9)	<u>AMP</u>

	<i>La guerra delle campane</i>	<i>The Battle of the Bells</i>	
19 TCW	Perché dovete sapere che [...] aveva avuto l'idea di fabbricare un cannonissimo con le campane del suo paese. (GR 2012: 59)	<u>Why this noise?</u> Well, I must tell you that [...] had also come up with the idea of building an enormous missile with all the church bells of his country. (JZ 2008: 129)	<u>AMP</u> <u>CONV</u>

18-19 TCW show the presence of the English narrator aimed at involving readers in the narration. In 18 TCW Zipes amplifies the Italian impersonal form “l’occhio non arrivava a vedere” {the eye could not see} and includes a direct address to the reader “you” that reduces the distance between narrator and narratee in the description of the environment. Another direct address is in 19 TCW, where the narrator speaks to the English narratee posing a rhetorical question (an Amplification) answered in the lines that follow. In Italian the question was not present, but most importantly, the original narrator spoke to an audience and not to a single reader with the use of the second person plural “[*voi*] dovete”. Convergence between Italian and English is a choice dictated by the different language systems, where “you” is used to address a single person or a group of people at once, and in this case simplifies the original multiple address. The reader is also addressed directly in 20 TCW below:

No.	<i>Teresín che non cresceva</i>	<i>Tinarina the Runt who Wouldn't Grow</i>	Trajec.
20 TCW	La gente, quando inventa un soprannome, lo dimentica malvolentieri. (GR 2010: 9)	<u>You see</u> , when people invent a nickname, they don't like to forget it. (JZ 2008: 111)	<u>AMP</u>

The voice of the translator in 20 TCW is amplified in the target text to emphasise the dialogue with the implied reader. “You see” in thematic position introduces an explanation to the narratees to help readers better understand why Tinarina was known as “the Runt”. In Italian the sentence is presented as an accomplished fact and the

narrator does not intervene to mediate this fact for readers. This shows Zipes’s tendency to use the voice of the translator to guide readers in narration, especially by softening peremptory statements in the voice of the original narrator.

No.	<i>L’armonica del soldato</i>	<i>The Soldier’s Harmonica</i>	Trajec.
21 TCW	Non ha il diritto di stancarsi. Non ha il diritto di perdere la pazienza <i>chi sa</i> che dipende da <i>lui</i> rendere il mondo più buono. <u>E tutti lo sappiamo.</u> (GR 2010: 88)	He feels that it's not right to get tired. It's not right to lose <i>your</i> patience <i>if you know</i> that the world <i>depends on you</i> to make it much better. <u>And everyone knows this.</u> (JZ 2008: 151)	<u>SUB</u> <i>DIV</i>

21 TCW is the most complex example in terms of shift of address. The subject of the sentence in both source and target text is the soldier, and this is the closing sentence of the story. As typical of many short stories by Rodari²⁴⁴, the narrator addresses the narratee directly to reveal the moral of the story. In the source text, the subject in the beginning is the soldier, and then the subject shifts to the relative pronoun “chi” in the following sentence. It seems that the task to make the world better belongs to somebody else: it is up to readers to pick up the implied invitation at the end of the story. In English the shift of subject is immediate: “he” (*the soldier*) becomes “you”, and the task of changing the world for the better rests on the shoulders of the readers. In the closing sentence of the Italian version the narrator and the narratee(s) are one, united under the common aim of changing the world “E tutti lo sappiamo” {and we all know this}; in English the subject shifts through Substitution to an impersonal “and everyone knows that” which eliminates the explicit common intention present in the source text. In this case the subject divergence in English domesticates the source text to make the common

²⁴⁴ For a comparison, see section 4.2.1 of the present research, 62-63 TT and 65 TT where the voice of the narrator in *Telephone Tales* often speaks directly to implied readers to explain the moral of the story.

will of implied author and implied reader appear more general and impersonal than in the Italian version of the story.

In general, the English narrator of the translation addresses the reader more often than the Italian narrator. This is achieved through multiple trajections which include Substitution, Amplification, Divergence, and Convergence. The English voice of the narrator is more intrusive in addressing narratees, acting as a guide to explain sections of the story (19-20 TCW) or to disclose the moral in story endings (21 TCW). This results in a domestication of the source text where Amplification is preferred over other trajections, showing the presence of *lengthening* as S-Universal (Chesterman, 2011).

F) Trajections adopted in communicating the voice of the narrator

The last category analysed for *Tales to Change the World* relates to the rewriting of the voice of the Italian narrator in English translation. The examples that follow illustrate the presence of the narrator in descriptive passages, to investigate whether his voice changed or not in the English translation. Descriptive passages guide readers in the discovery of the setting, situations and characters in each story, which may be perceived differently by target readers according to the trajections adopted by the translator.

No.	<i>Nino e Nina</i>	<i>Nino and Nina</i>	Trajec.
22 TCW	Non era soltanto bella, era immensa. Pareva che dovesse finire in fondo alla strada su cui correva il tram, <i>con un lieto fracasso</i> , e invece in fondo a quella strada <u>ne cominciava un'altra, e poi un'altra</u> , e grandi viali alberati partivano in tutte le direzioni, e in ogni viale, in ogni strada, in ogni piazza	It was not only beautiful, it was immense. Every street seemed to be the last, but the bus kept moving in <u>a city that seemed endless</u> and <i>filled with all kinds of noise</i> . There were large tree-lined boulevards that veered off in different directions, and in each boulevard, in each street, and at each square, there were	EQU <u>SUB</u> <i>DIV</i> <i>DIF</i> REO (sentence)

	correvano tram, automobili, camioncini e gente, <i>gente, gente</i> dappertutto. (GR 2010: 90)	<i>busses, cars, trucks, and people, tons of people</i> everywhere. (JZ 2008: 7)	
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22 TCW from *Nino and Nina* describes the moment when the children see the city for the first time. The opening sentence from Italian to English is translated through Equation, but the narration that follows is a complex description concentrating several trajections together. Reordering and Diffusion at sentence level simplify the source text with a different use of punctuation (two full stops in English, only one in Italian), and an unmarked sentence structure where the streets are the subject of the English version. In Italian the subject is omitted, and is to be subsumed from the first sentence: the city. The translator substitutes part of the description: where in Italian the narrator refers to streets that followed one another using the incantational verse (“in fondo a quella strada *ne cominciava un'altra, e poi un'altra*”), in English this maze of streets is substituted by “a city that seemed endless” compensating for the different order of subjects at the beginning of this sentence. The voice of the translator diverges from the original narrator because of the deletion of one of the repetitions of “gente” at the end of the extract, which simplifies the incantational verse present in Italian “e gente, gente, gente dappertutto”. The living city is described with positive adjectives in Italian: “un lieto fracasso” {a joyful noise}, eliminated in English in favour of the semantic Divergence “all kinds of noise”, lending a more objective and impersonal voice to the English narrator compared to the original. The reader is guided in the discovery of the city by the voice of the translator, who adopts domesticating strategies by way of a standardised language and a narration void of repetitions. The result is a more detached descriptive tone than in the source text.

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
23 TCW	Prese in affitto un locale al piano terreno di un palazzo di nuova costruzione, <u>ci sistemò il banco</u> , gli scaffali, la cassa e la cassiera. (GR 2012: 8)	He rented a place on the first floor of a newly constructed building, worked out the <u>finances with the bank</u> , <u>built</u> the shelves, <u>hired</u> the cashier, and <u>bought</u> the cash register. (JZ 2008: 63-65)	<u>SUB</u> <u>AMP</u>

Examples 23-26 TCW come from the story of Mr. Cat, showing trajections similar to those in *Nino and Nina* in communicating the voice of the narrator. Substitution in 23 TCW is probably due to a misunderstanding of the source text. In Italian the expression “ci sistemò il banco” literally means that Mr. Cat put a counter in his shop, but the translator in English may have confused “banco” with “banca” {bank}, and rendered the expression as “worked out the finances with the bank”. Later on in the sentence, the descriptive voice in English amplifies the original voice towards standard verb phrases: “**built** the **shelves**, **hired** the **cashier**, and **bought** the **cash register**”. In Italian, Rodari’s creative narrative language uses the same verb “sistemò” (past simple form of {to put}) for all three objects including an animate object: “la cassiera” {the cashier}. This results in a humorous play on words in Italian that is not retained in English. The voice of the narrator in the target text is amplified with the explicitation of verbs to increase readability in narration, suggesting an overall domestication strategy.

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
24 TCW	Il signor gatto, sempre facendo rotolare la forma come una ruota d’automobile, uscì dalla <u>cantina</u> e si avviò verso il tribunale. La gente si voltava a guardare e a <u>sentire</u> . - Strano, un formaggio che canta. (GR 2012: 18)	Mr. Cat continued to roll the cheese like the wheel of a car. He left the <u>shop</u> and made his way to the courthouse while people <u>stopped</u> , looked, and <u>smelled</u> . ‘Strange, a cheese that sings.’ (JZ 2008: 87)	<u>SUB</u> <u>AMP</u>

24 TCW is an example of syntactic discontinuity in the source text that is normalised in translation. Zipes resolves the discontinuity with a change in the punctuation (with a full stop after “car”) and the use of the personal pronoun “He” at the beginning of the second sentence. The translator substitutes the original setting of the scene, a cellar, with Mr. Cat’s shop. This is the moment when Mr. Cat traps a family of mice in a wheel of Parmesan cheese, and since the mice do not want to come out, he rolls the wheel to court and forces them to leave the cheese with the help of the law. The Substitution of the setting is an instance of standardisation to make the situation unambiguous for the reader. In the original Italian, it is difficult to define whether Mr. Cat is in the cellar of his shop or another unidentified cellar. Therefore Zipes rewrites the text to place the scene in his shop directly, which justifies the Substitution in 24 TCW. The Amplification in English of “stopped” with reference to people indicates the intention of the translator to make the text as clear as possible to target readers, as in Italian the reflexive verb *fermarsi* {stop (oneself)} is not mentioned by the narrator. The last example of Substitution probably derives from a misunderstanding of the source text. In Italian, the verb “sentire” could mean {to hear, to listen} (*sentì la mia voce?*, can you hear my voice?) but also {to smell} (*sentì un odore pungente*, I smell a pungent smell). In this scene, the mice trapped in the cheese sing an anthem to take heart, and in Italian the people turn to listen to the singing, wondering how cheese could produce music (they cannot see the mice inside it). In English this Substitution produces a break in the narration between what the narrator describes and what the people actually say: they turn and smell (the cheese), but they wonder about the singing. Nevertheless, the overall translation behaviour of the translator is to domesticate the voice of the original narrator to make it more coherent in descriptive passages also at sentence level in favour of an increased ease of reading for the target public.

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
25 TCW	I topi <i>furono riaccompagnati</i> a casa e per tutta la strada non cessarono un momento di cantare l'inno, che era stato musicato da un loro antenato di nome Giovanni Sebastiano. (GR 2012: 19)	As the mice <i>returned</i> to their home, they sang their anthem the entire way. It has been written by one of their ancestors <u>in the nineteenth century during the civil war between cats and mice.</u> (JZ 2008: 89)	<i>DIV</i> <u><i>AMP</i></u> REO DIF (sentence)

Diffusion at sentence level in 25 TCW shows how this trajectory has been adopted by Zipes to communicate the voice of the original narrator, in order to allow for fluent reading in the target text (another example is 22 TCW). Moreover, the way Zipes rewrites the source text through Divergence, Reordering and Amplification results in a different perception of characters by the target reader. Divergence occurs in the image of the mice returning home: in Italian, an implied subject escorts the mice to their home (“furono riaccompagnati” {were escorted}), whereas in English they return home on their own (“returned”). In English they are independent characters who do not need a bodyguard to escort them home. Zipes domesticates the source text in English translation with the explicitation of the anaphoric pronoun “they” as he reorders the second clause “they sang their anthem the entire way”, and postpones “the entire way” to the end of the sentence. In this case, Reordering suggests a standardisation of the target text narrative structure to give prominence to the subject rather than to the prepositional phrase, unlike the source text (“e per tutta la strada [i topi] non cessarono” {and the entire way [the mice] never stopped}). Zipes rewrites the final part of this scene: the anthem in the English version is written by an unnamed ancestor in memory of a “civil war between cats and mice”, absent in the source text. The original voice simply mentions the name of the ancestor without any indication of a specific occasion, although the name bears an extratextual reference for cultured readers: “Giovanni Sebastiano” is the Italian translation of Bach’s name, Johann Sebastian. In this example the voice of the original narrator has changed towards a standardised language that leads

to a different perception of the mouse characters in English, which justifies the shift in the story ending in 26 TCW below:

No.	<i>Gli affari del signor Gatto</i>	<i>The Business Deals of Mr. Cat</i>	Trajec.
26 TCW	Il topo diventò tanto ricco che cambiò nome e si fece chiamare Barone. (GR 2012: 23)	<u>Father</u> mouse became very rich and was eventually given the title of baron <u>when he was knighted by the queen for improving business in the city.</u> (JZ 2008: 99)	<u>AMP</u>

Similarly to 25 TCW, 26 TCW shows examples of Amplification in English. The narrator here characterises the Italian mouse as “father”, an explicitation that is not justified by the context, probably dictated by a social view of the father as being responsible for the family. No family of mice is mentioned at the end of the two texts, just a mouse that builds a house in Mr. Cat’s shop and makes money by selling tickets to other mice who want to enjoy the show of Mr. Cat and his wife arguing with each other. Zipes rewrites the ending and introduces the figure of the queen together with the business skills of father mouse. In Italian the story simply ends with the mouse who changes his name and becomes a Baron. Zipes’s Amplification about the queen is an example of coherence in rewriting: it may seem strange that anybody would decide to become a Baron without any official recognition, but especially without any justification (hence the Amplification of the mouse’s business skills, which fit the main topic of the story that is business). The examples from *The Business Deals of Mr. Cat* show a predominance of Amplification and Substitution as translation trajections. Reordering is adopted mainly to achieve greater clarity in narration in line with the overall domesticating strategy in the voice of the original narrator identified so far.

No.	<i>Teresín che non cresceva</i>	<i>Tinarina the Runt who Wouldn't Grow</i>	Trajec.
27 TCW	La mamma e la nonna si disperavano, abbracciandosi, e Teresín domandò: - <i>Perché piangete?</i> (GR 2010: 7)	<u>As time passed</u> , her mother and grandmother <u>became more and more</u> depressed and kept embracing each other. <u>Finally, Tinarina asked them why they were always crying.</u> (JZ 2008: 103-105)	<u>AMP</u> <u>DIF</u> (sentence)

27 TCW to 32 TCW are from the story of *Tinarina* where the voice of the narrator in descriptive passages seems to have changed considerably in English translation. 27 TCW shows that the voice of the English narrator amplifies time expressions to increase cohesion in the text, unlike the Italian version where the narrator connects the two sentences with a comma and the conjunction “and”. The English narrator also emphasises that Tinarina’s mother and grandmother are becoming “more and more depressed”, an explicitation that cannot be found in the source text. Moreover, the translator adopts Diffusion at sentence level with a shift from direct speech in the source text to indirect speech in the target text at the end of the passage. On the one hand, this choice gives importance to the voice of the narrator, but on the other hand, eliminates the voice of the character.

No.	<i>Teresín che non cresceva</i>	<i>Tinarina the Runt who Wouldn't Grow</i>	Trajec.
28 TCW	[...] ed era sempre Teresín che lo portava in braccio <u>a vedere i fiori</u> , a toccare la mucca, che è <u>grossa grossa</u> [...] (GR 2010: 7)	[...] and it was always Tinarina who carried him <u>outside</u> in her arms so he could touch the <u>enormous</u> cow, [...] (JZ 2008: 103)	<u>SUB</u> <u>COND</u>
29 TCW	Anselmo le arrivò al cuore, poi alla spalla. (GR 2010: 8)	<u>As for</u> Anselmo, <u>he kept growing so that his head soon reached</u> her heart and then her shoulders. (JZ 2008: 105)	<u>AMP</u>

In example 28 TCW the translator simplifies and normalises the voice of the original narrator using Substitution and Condensation: Zipes prefers the general term “outside” to the verb phrase “a vedere i fiori” {to see the flowers}, and also standardises the Italian expression “grossa grossa” {big, very big} into “enormous”, resulting in domestication to achieve greater conciseness in the voice of the narrator in the target text. In the opposite direction, 29 TCW shows Amplification of a concise passage in Italian, normalised in translation to clarify the situation in which Anselmo and Tinarina are involved. The two consecutive actions in Italian “le arrivò al cuore, poi alla spalla” ([Anselmo] reached her [Teresín] heart, then her shoulder) result in a longer sentence that explicitates the verb “growing” as well as clause connectors such as “As for” and “so that”. This shows a tendency of Zipes to achieve a narrative voice in the target text that is as clear as possible for the receiving public.

No.	<i>Teresín che non cresceva</i>	<i>Tinarina the Runt who Wouldn't Grow</i>	Trajec.
30 TCW	[...] pensava soltanto, come aveva sempre fatto , ad aiutare chi aveva bisogno di lei. (GR 2010: 11)	She only thought about helping those who needed her. (JZ 2008: 115)	<u>RED</u>
31 TCW	A ogni passo , Teresín perdeva un buon pezzo della sua tremenda statura. <i>Un passo dopo l'altro</i> , la gigantessa rimpicciolì, lasciò il posto alla bella Teresín di prima, tanto che essa poté entrare in casa [...] (GR 2010: 14)	<i>With each step that Tinarina took</i> , she lost a good chunk of her tremendous size <i>and became smaller</i> . Soon Tinarina was her own normal size so that she was able to enter the house [...] (JZ 2008: 121)	<u>COND</u> <u>RED</u>

The Italian narrator’s voice is partially reduced in 30 TCW, where the translator eliminates a clause characterising Teresín: she is used to helping people, “come aveva sempre fatto” {as she always did}. The omission of this detail results in a change of

perception of the character of Tinarina by the English-speaking public, as she seems to care this one time only about helping people: “She only thought about helping those who needed her”. The description in 31 TCW, again referring to Tinarina, is complex because it conjugates instances of Condensation and Reduction at a semantic level towards a more concise narrative text in English. The repetition in Italian of “passo” (“A ogni passo” {at each step}, “Un passo dopo l’altro” {one step after the other}) suggests the idea of movement in two adjacent sentences separated by a full stop. In English the translator adopts Condensation to avoid the repetition of “passo” and rewrites the source text using a single clause “With each step that Tinarina took” that introduces the action of becoming smaller. The narrator in Italian, in the second sentence, tells the reader that “la gigantessa [...] lasciò il posto alla bella Teresín di prima” {the female giant [...] disappeared into the beautiful Teresín she once was}. The female giant is reduced in the English version, as is the attitude of the narrator towards Teresín expressed in the positive adjective “bella” {beautiful}. The English translator condenses the meaning of the sentence into an impersonal “Soon Tinarina was her own normal size”. Eventually, the two versions are quantitatively identical (same number of words, 34) but qualitatively different. The English narrator is more detached from the characters and does not convey the same descriptive elements as in Italian (the female giant) to the reader of the target text, who can only perceive this change in voice if he/she can read the Italian version present in the same book.

No.	<i>Teresín che non cresceva</i>	<i>Tinarina the Runt who Wouldn't Grow</i>	Trajec.
32 TCW	Era sempre contenta. Camminava ballando e parlava cantando. - <u>Sei contenta Teresín?</u> Era contenta di stare al mondo. (GR 2010: 7)	She was always happy, <u>and</u> <u>whenever</u> she ran about, danced, <u>or</u> talked, <u>she</u> sang <u>songs to tell</u> <u>the</u> world how happy she was. (JZ 2008: 103)	<u>AMP</u> <u>RED</u> COND (sentence)

In the last example from the story of Tinarina, 32 TCW, direct speech is reduced in English to leave more space to the voice of the narrator in the story ending. The Italian version presents four sentences separated by full stops and a question mark (in direct speech); in English the same excerpt is condensed in a single sentence where direct speech is eliminated to explicitate Tinarina's behaviour in the voice of the narrator. The English story ending presents Tinarina's actions through the Amplification of correlative conjunctions ("danced, *or* talked"), sequencing ("and whenever"), and the repetition of the pronoun "she" to enhance cohesion. The object "songs" in the target text is amplified probably to standardise language towards a S+V+O sentence structure. In Italian the purpose of her singing is only inferred by the reader, as is Teresín's reply to the anonymous speaker who asks her: "Sei contenta Teresín?" {Are you happy Teresín?} at the end of the story. The examples from the story of Tinarina indicate that the predominant strategy adopted by the translator is Amplification, which results in an increased level of cohesion at sentence level (29 TCW and 32 TCW) to make the narration more straightforward for readers, and in a more objective voice of the narrator in the target text (31 TCW).

To conclude the analysis of the trajections adopted by the translator in communicating the voice of the original narrator to the English-speaking public, it can be stated that the predominance of Amplification over other trajections suggests an overall domesticating strategy that changes this voice in the target text. The use of Reduction, Condensation, and Reordering trajections at word and sentence level indicate a translation behaviour aimed at making descriptions in the English text more comprehensible for the receiving public through standardisation, an instance of S-Universals (Chesterman, 2011) in Zipes's translation.

4.2.4 *C'era due volte il barone Lamberto (1978)/Lamberto Lamberto Lamberto (2011)*

Lamberto Lamberto Lamberto is the most recent translation of a novel by Rodari for the English-speaking public, and the one that presents the most notable time gap with the

original. It was the second book published by an American publishing house specifically for the US market. *Lamberto Lamberto Lamberto* has 13 chapters; the last is an Epilogue where the narrator addresses readers directly to reveal the story ending. The plot of the novel can be summarised in a few words: the very old Baron Lamberto, with the help of his butler Anselmo, decides to follow the saying “The man whose name is spoken remains alive” literally, and hires six people to live in the attic of his villa on the Island of San Giulio on Lake Orta to repeat his name day and night, and make him grow younger day by day. Unfortunately, his penniless nephew Ottavio comes to visit with the purpose of killing his uncle and inherit his money. The same idea comes to a gang of bandits, who kidnap the Baron to steal him his wealth.

From the paratextual analysis presented in 3.2.4 of the present research, the prospective public for this book are adults.

A) Trajections adopted for the translation of proper names

Proper names in the story of Baron Lamberto have been divided into two groups: the first includes the main characters of the novel, the second includes names of historical, mythical, or invented characters which point to a certain degree of shared knowledge with the public. Translation trajections are presented in the right-hand column.

No.	IT	EN	Trajec.
1 LLL	il barone Lamberto	Baron Lamberto	EQU
2 LLL	Anselmo	Anselmo	EQU
3 LLL	Ottavio	Ottavio	EQU
4 LLL	Signorina Delfina	Signorina Delfina	EQU
5 LLL	Signor Armando	Signor Armando	EQU
6 LLL	Signor Giacomini	Signor Giacomini	EQU
7 LLL	Signora Zanzi	Signora Zanzi	EQU
8 LLL	Signor Bergamini	Signor Bergamini	EQU
9 LLL	Signora Merlo	Signora Merlo	EQU

10 LLL	Duilio	Duilio	EQU
11 LLL	Un santone arabo	An Egyptian fakir Arab fakir	SUB CONV

In examples from 1 to 10 LLL the predominant trajectory adopted by the translator Shugaar in his translation of proper names is Equation, also for appellatives such as “Signorina” used for unmarried - usually young - women. The only Divergence is in the description of a wise old man in 11 LLL: the Italian narrator names him three times in the novel; he is an Arab, a seer (“santone”) and also a magician (“mago”). Shugaar substitutes “arabo” with “Egyptian” once, and repeats the term “fakir”²⁴⁵ every time the person is mentioned. This choice suggests greater coherence in the English text for character names, because the vocabulary converges to a single term (“santone”, “mago” → “fakir”).

Extratextual references to real or imaginary people set the ground for the level of shared information expected between original author and his readers, and translator and his readers.

No.	IT	EN	Trajec.
12 LLL	<i>Variazioni di Beethoven su un valzer di Diabelli</i> (GR 2011: 23)	Beethoven's <i>Diabelli Variations</i> (AS 2011: 29)	EQU
13 LLL	<i>Piemonte</i> di Giosué Carducci (GR 2011: 36)	Giosué Carducci's <i>Piemonte</i> (AS 2011: 49)	EQU
14 LLL	"Giovanni Pascoli." (GR 2011: 36)	"Giovanni Pascoli." (AS 2011: 49)	EQU
15 LLL	Caronte (GR 2011: 37)	Charon (AS 2011: 50)	EQU

²⁴⁵ The Oxford Dictionary Online indicates that in American English a ‘fakir’ is “a Muslim (or, loosely, a Hindu) religious ascetic who lives solely on alms.” <http://www.oxforddictionaries.com/> (last access 10/09/2015)

16 LLL	l'inno di Garibaldi (GR 2011: 30)	<i>The Garibaldi Hymn</i> by Ponchielli (AS 2011: 41)	AMP
17 LLL	imperatore Ottone	Emperor Otto	EQU
18 LLL	San Giulio	St. Julius	EQU
19 LLL	San Francesco	St. Francis	EQU
20 LLL	Zorro o l'Uomo Ragno? (GR 2011: 57)	Zorro or Spider Man? (AS 2011: 82)	EQU
21 LLL	Emanuele Kant (GR 2011: 91)	Immanuel Kant (AS 2011: 137)	EQU
22 LLL	Sfinge (GR 2011: 111)	Sphynx (AS 2011: 168)	EQU

The majority of examples show a preference for Equation in the translation of proper names from Italian to English. Rodari's rich cultural background is evident in this wide array of references to historical people (13, 14, 17, 21 LLL), musicians (12 and 16 LLL), mythical characters (15 and 22 LLL), religious people (18 and 19 LLL) and philosophers (21 LLL), but also characters from comics (20 LLL), all included in the shared background with Italian readers. Shugaar retains these references and resorts once to Amplification (16 LLL) where he fills the gap for readers by adding the composer of the Garibaldi hymn. It is not possible to say whether English-speaking readers can pick up all references to key historical and cultural people for Italy (e.g. the poets Giovanni Pascoli and Giosuè Carducci), but in general it can be said that for the translation of proper names Shugaar never rewrites the choices of the original author, a mark of foreignisation in the target text.

B) Trajectories adopted for the translation of geographical references

A characteristic of the voice of the narrator in *C'era due volte il barone Lamberto* is the number of references to the geography that surrounds the island of San Giulio. Rodari wishes to integrate the fantastic story of Lamberto in the places that shaped his childhood, and to make his readers enjoy the description of the beautiful environment

around Lake Orta and Lake Maggiore.²⁴⁶ The examples that follow show the trajections adopted by Shugaar to convey the varied geographical vocabulary used by Rodari to the English-speaking reader, with special attention to the area around the island of San Giulio.

No.	IT	EN	Trajec.
23	lago d'Orta	Lake Orta	EQU
LLL	Cusio	Lake Orta	CONV
24	Omegna, Verbania e Domodossola (GR 2011: 43)	Omegna, Verbania, and Domodossola (AS 2011: 59)	EQU
25	Pettenasco [...]	Pettenasco [...]	EQU
LLL	Domodossola [...]	Domodossola [...]	
	Pella [...]	Pella [...]	
	Gignese (GR 2011: 47)	Gignese (AS 2011: 67-68)	

Equation is adopted for names of villages and cities (24-25 LLL). In the case of Lake Orta, Rodari often uses *Lago d'Orta* and its other name *Cusio* (23 LLL) alternatively. Shugaar never adopts *Cusio* as a synonym for Lake Orta, the only case of language normalisation of the voice of the original narrator through Convergence towards a single term which may otherwise have been difficult to understand for target readers.

No.	IT	EN	Trajec.
26	Pogno, San Maurizio d'Opaglio,	Pogno, San Maurizio d'Opaglio,	EQU
LLL	Alzo, Pella, Corconio, Lortallo e Vacciago; - il Belvedere di Quarna [...]	Alzo, Pella, Corconio, Lortallo, and Vacciago; - the Belvedere of Quarna [...]	

²⁴⁶ Mariarosa Rossitto (2011) traced the origins of Baron Lamberto's story through the articles and letters that Rodari wrote as he was working on the novel. Rodari completed *C'era due volte il barone Lamberto* after several years of work, and the novel is a landmark in the last period of his life. Boero (2010) noted that Rodari had already published a tentative plot for *Lamberto* in the magazine *Lo Strona*, indicating that the novel was to include - as much as possible - memories and references to Rodari's childhood.

<ul style="list-style-type: none"> - il santuario della Madonna del Sasso [...] - un'osteria della Valstrona [...] - la torre di Buccione [...] - il convento del monte Mesma [...] - il santuario della Madonna della Boccia; [...] - l'Alpe Quaggione (1150 metri sul livello del mare); - la vetta del Mottarone (1491 metri sul medesimo). (GR 2011: 54) 	<ul style="list-style-type: none"> - the sanctuary of the Madonna del Sasso [...] - a tavern in Valstrona [...] - the tower of Buccione [...] - the monastery of Mount Mesma [...] - the sanctuary of the Madonna della Boccia; [...] - the Alpe Quaggione (3,773 feet above sea level); - the summit of the Mottarone (4,892 feet above the same). (AS 2011: 77-78)
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26 LLL is the most complex list of places that can be found in the whole book. The voice of the narrator in translation remains close to the original voice, where the geography of the area follows a general foreignising strategy that preserves the original setting of the novel.

No.	IT	EN	Trajec.
27 LLL	Ameno Monte Rosa (GR 2011: 55)	Ameno Mount Rosa (AS 2011: 79)	EQU
28 LLL	[...] quelli di Gozzano, di Borgomanero, di Omegna e di Grvellona [...] (GR 2011: 57)	[...] people come in from Gozzano , Borgomanero , Omegna , and Grvellone [<i>sic</i>]: [...] (AS 2011: 81)	EQU
29 LLL	Spanna Miasino Stresa Laveno (GR 2011: 58, 60-61)	Spanna Miasino Stresa Laveno (AS 2011: 83, 86, 88)	EQU

27-28 LLL refer to mountains (27 LLL) and villages around Lake Maggiore (28-29 LLL), all foreignised by Shugaar in the target text using Equation for these geographical references.

No.	IT	EN	Trajec.
30 LLL	negli alberghi del Cusio , del Verbano e dell'Ossola . (GR 2011: 53)	the hotels of Lake Orta, Verbano, or Ossola . (AS 2011: 75)	EQU CONV
31 LLL	il piazzale del Sacro Monte (GR 2011: 78)	the open square of the Sacred Mount (AS 2011: 54)	EQU
32 LLL	Fiera di Crusinallo (GR 2011: 94)	Fair of Crusinallo (AS 2011: 63)	EQU
33 LLL	Val d'Ossola (GR 2011: 92)	Valle d'Ossola (AS 2011: 141)	EQU

The same convergence as in 23 LLL occurs in 30 LLL; in 31 LLL Shugaar adopts a partial Equation using the most immediate equivalent to the Italian “Sacro Monte” similar to 33 LLL where the translator translates “Val d’Ossola” adopting the full form of the name “Valle”. With reference to the setting of the novel, it can be said that Shugaar retains all Italian references as in the source text, showing a tendency towards foreignisation. References to famous monuments in Italy and around the world appear as well, occurring together with the name of the city where they can be found. The examples below show the translation trajectories adopted by Shugaar for each of them.

No.	IT	EN	Trajec.
34 LLL	[...] primo modello naturale del Pantheon , del <u>Cupolone di Michelangelo</u> e del casco da motociclista. (GR 2011: 21)	[...] nature's original model for the Pantheon , for <u>St. Peter's cathedral</u> , and for the motorcycle helmet. (AS 2011: 26)	EQU SUB
35 LLL	A Roma c'è la cupola di San Pietro. (GR 2011: 28)	In Rome stands the Dome of St. Peter's <u>cathedral</u> . (AS 2011: 37)	EQU AMP

36 LLL	Torre Eiffel di Parigi. (GR 2011: 55)	the Eiffel Tower in Paris. (AS 2011: 79)	EQU
37 LLL	Colosseo (GR 2011: 56)	Colosseum (AS 2011: 81)	EQU

34-35 LLL share a famous monument in Italy: the Dome of St. Peter's cathedral in Rome, which is also known by Italians as *il Cupolone*. In 34 LLL the "Pantheon" and the "Cupolone di Michelangelo" appear side by side; the Italian narrator takes it for granted that readers know these monuments are both in Rome. In English the "Pantheon" is retained but the reference to *Cupolone* is substituted by "St. Peter's cathedral" in order to provide readers with the explicit reference to this famous monument in Italy. In 35 LLL Shugaar retains the reference to St. Peter's, this time amplifying the source text with "cathedral" to clarify the target text and confirm the standardising tendency detected in 34 LLL. This tendency can also be found in 36-37 LLL where Equations are actually the most immediate equivalents in English of "torre Eiffel" and "Colosseo", translated in order to provide a clear reference to these famous monuments for target readers.

The trajections followed by Shugaar in the translation of Rodari's references to Italian and foreign monuments and to Lake Orta area show a predominance of Equation, with occasional Substitutions and Amplifications, suggesting an overall foreignising translation strategy that brings the receiving public closer to the source text culture.

C) Trajections adopted for the translation of food

Food in *C'era due volte il barone Lamberto* shows the high level of creativity of Rodari's language: not once does a dish appear twice in the story, with a food choice that covers Italian cuisine and foreign recipes.

No.	IT	EN	Trajec.
38 LLL	<p>Il Barone Lamberto possiede la più ricca collezione di camomille del mondo. [...] Ogni tipo è catalogato in appositi scaffali, con un cartellino su cui sono indicati il luogo, l'anno e il giorno della raccolta.</p> <p>- Suggestirei, - dice Anselmo, - una Campagna Romana del 1945.</p> <p>(GR 2011: 16)</p>	<p>Baron Lamberto has the world's greatest chamomile collection. [...] Every variety <u>of chamomile</u> is carefully catalogued <u>and stored</u> on special shelves, with an index card indicating the place, year, and day it was harvested.</p> <p>"I would suggest," said Anselmo, "a 1945 Campagna Romana."</p> <p>(AS 2011: 12-13)</p>	<p>EQU <u>AMP</u></p>

In 38 LLL the English version follows the same syntactic structure as the Italian, but with a more explicit thematic progression that culminates in the Amplification of "Every variety **of chamomile**" as subject of the second sentence. The focus of the passage is on the eclectic tastes of the Baron regarding chamomile, until the final choice falls on a "Campagna Romana", which foreignises the target text adopting Equation. The voice of the original narrator in English translation in 38 LLL retains the Italian flavour in the language of food.

No.	IT	EN	Trajec.
39 LLL	<p>- Questo lavoro, - dice Delfina, - non mi convince.</p> <p>- Io lo trovo facilissimo, - ribatte Armando. - Pensi se avessimo dovuto ripetere la parola «pterosauro». [...]</p> <p>- Cosa c'entra? Questo lavoro sarebbe misteriosissimo anche se dovessimo ripetere giorno e notte la parola «polenta», o «<u>pancotto</u>».</p> <p>(GR 2011: 17)</p>	<p>"Something about this work," Delfina is saying, "doesn't sit right."</p> <p>"I think it's easy," Armando replies.</p> <p>"Just think if they had asked us to repeat the word 'pterosaur.'" [...]</p> <p>"What does <u>the pronunciation have to do with it?</u> This work would be a mystery even if we just had to say 'polenta' or '<u>crème brûlée</u>' over and over day and night." (AS 2011: 15)</p>	<p>EQU <u>SUB</u> <u>AMP</u></p>

40 LLL	“[...] Il trattamento è ottimo. La cucina, di prima classe. Oggi, per esempio, il signor Anselmo ci ha servito risotto coi tartufi e anatra alla pechinese . Io ho lavorato dodici anni in una fabbrica di frigoriferi, ma sempre a <u>pane e mortadella</u> . [...]” (GR 2011: 18)	“[...] The fringe benefits are excellent. The food is first class. Just today, for instance, Signor Anselmo served us risotto with truffles and Peking duck . I worked for twelve years in a refrigerator factory, and I ate <u>bologna sandwiches</u> the whole time. [...]” (AS 2011: 18)	EQU <u>SUB</u>
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39 LLL is the moment when two of the six employees who work in Baron Lamberto’s attic discuss their mysterious job. Only Delfina is curious about the reasons why she has to repeat *Lamberto* day and night, Armando feels it is lucky they do not have to repeat a more difficult word. This discussion culminates in the mention of two dishes, the all-purpose “polenta” and “pancotto”, regional foods in Italy, with a repetition of the /p/ sound. In English this repetition is eliminated adopting Equation and Substitution for “polenta” and “pancotto” with “polenta” and “crème brûlée” respectively. The effect of these trajections in English is a cultured voice for Delfina’s character, who appears to have a good knowledge of food from different traditions (Italian and French). The two people continue their discussion in 40 LLL, where the cooking abilities of Anselmo the manservant also emerge. In this example the dishes are truly “first class”, since truffles are a very rare, seasonal and expensive food, whereas the origins of the recipe for Peking duck relate to a tradition within royal families in China. Equation for these recipes helps to retain the quality of the food, in contrast with “pane e mortadella” in Italian (cheap, street food) substituted with “bologna sandwiches” that in the United States and Canada are served in innumerable fashions and are particularly easy to cook. Shugaar adopts the trajections that respect the original voice of the author and retain the same play on words as in the source text.

The expected level of shared knowledge with readers is also evident in the translation of typically Italian foods and wines that appear further on in the novel. One

example has already been discussed (39 LLL) with “polenta”, but more can be found in the extracts below:

No.	IT	EN	Trajec.
41 LLL	<p>- Per me, dev’essere tutta pubblicità.</p> <p>- E di che cosa?</p> <p>- Che ne so: del dentifricio, <u>del panettone...</u></p> <p>- Cosa c’entra il <u>panettone</u>, che siamo d’estate.</p> <p>- Perché, alla televisione non fanno la pubblicità al gelato anche d’inverno? (GR 2011: 41-42)</p>	<p>“If you ask me, it’s all for the publicity.”</p> <p>“But publicity for what?”</p> <p>“I don’t know: toothpaste.”</p> <p>“What does <u>toothpaste</u> have to do with any of this? It’s the middle of summer.”</p> <p>“What are you saying? Don’t they advertise ice cream during the winter?” (AS 2011: 57)</p>	<p>EQU</p> <p><u>SUB</u></p> <p>RED</p>

41 LLL is a scene that takes place in Orta among citizens, tourists and journalists. The discussion revolves around advertisements, it starts with toothpaste and ends with ice cream. But in Italian there is a mention of “panettone”, which is reduced in English. Shugaar eliminates the reference for two possible reasons: to omit a secondary element in the dialogue, or to avoid a term that may have required an Amplification in the target text to explain to readers what *panettone* is. The translator bases the dialogue on the repetition of “toothpaste”, which is in line with the absurdity of the whole extract about food, seasons and advertisements. Even with the substitution of the second “panettone” with “toothpaste”, the dialogue is coherent with the situation, thus suggesting a domesticating strategy aimed at eliminating unfamiliar food items to ensure fluent reading by the receiving public. In this case the strategy is in contrast with the overall foreignising strategy adopted for the translation of food in *Lamberto Lamberto Lamberto* in view of a transparent text for target readers.

No.	IT	EN	Trajec.
42 LLL	<p>- il Belvedere di Quarna, dove la birra è sempre fresca; [...]</p> <p>- un'osteria della Valstrona, di dove non si vede niente, però ci si mangia un'ottima polenta e coniglio;</p> <p>- il convento del monte Mesma, dove i frati raccolgono ingegnosamente l'acqua piovana, ma offrono agli ospiti <u>un saporoso vinello</u>; [...] (GR 2011: 54)</p>	<p>- the Belvedere of Quarna, where the beer is always chilled; [...]</p> <p>- a tavern in Valstrona, where you can't really see a thing, but which serves an excellent polenta with rabbit; [...]</p> <p>- the monastery of Mount Mesma, where the monks are very clever about collecting rainwater, but offer their guests a <u>savory dessert wine</u>; [...] (AS 2011: 77)</p>	<p>EQU <u>DIF</u></p>

42 LLL is a mixture of geographical places around Lake Orta (in 26 LLL) and the excellent foods and drinks served there. The first Equation on beer is an absolute match in semantic and syntactic terms, as is the typical dish “polenta”. Here it is served “with rabbit”, “polenta e coniglio”, the same dish that was substituted with “hare stew and dumplings” in the 1965 British English translation of *The Unlucky Hunter* by Patrick Creagh²⁴⁷. The last part of 42 LLL involves wine, and in Italian the narrator does not specify what kind of wine is served, only that it is not sweet and much appreciated: the connoted word “vinello” is translated by Shugaar through Diffusion based on category (a *dessert* wine) rather than taste as in the original Italian text. Nonetheless, Shugaar succeeds in retaining the opposition in the text *rainwater/wine* as in the source text (*acqua piovana/vinello*), showing that he remains close to the language of the original narrator as far as possible. Equation and Diffusion show an overall translating strategy aimed at foreignising the language of food in the target text, and at the same time remain faithful to the voice of the original narrator.

²⁴⁷ In the collection *Telephone Tales*, see section 4.2.1, example 30 TT.

No.	IT	EN	Trajec.
43 LLL (*italics in the text)	« <i>Caciotta. Formaggio tenero in forma schiacciata e rotondeggiante, dell'Italia centrale</i> »*. Ottima per la merenda , ma inservibile per la fuga. (GR 2011: 84)	“ <i>Caciotta. A soft cheese from central Italy, rounded and flat.</i> ” Excellent for a snack , but unhelpful in terms of escape plans. (AS 2011: 127)	EQU <u>COND</u>

43 LLL is the last example related to typical food in Italy. The italics are already in the source text because this is an extract from a dictionary. Both Rodari and Shugaar resort to the standard language style used in dictionaries, with Shugaar adopting Equation for “caciotta”, and Condensation in order to emphasise the formal and concise qualities of lexicography. In this example, Italian food is foreignised to adhere to Shugaar’s overall strategy in the translation of food items.

The last set of examples refers specifically to Anselmo the butler and his cooking abilities, and offers an indication of the varied vocabulary of the narrator in the description of this character.

No.	IT	EN	Trajec.
44 LLL	Ogni tanto, giù in cucina, il maggior-domo Anselmo pigia il bottone giusto e ascolta le conversazioni che si svolgono in soffitta. Gli fanno compagnia, mentre prepara <u>il timballo di riso</u> o le <u>bracioline alla panna</u> . (GR 2011: 20)	Occasionally, down in the kitchen, the butler, Anselmo, pushes the appropriate button and listens to the conversations going on in the attic. They keep him company while he prepares the <u>timbale</u> or the <u>veal in cream sauce</u> . (AS 2011: 23)	REP (<u>DIF</u> + <u>COND</u>)

44 LLL describes Anselmo’s cooking time as he prepares a meal and listens to Baron Lamberto’s six employees chatting in the attic. Shugaar adopts Repackaging as a generic trajectory, where the “timbale” is condensed into a single word instead of

specifying the main ingredient (rice) as in Italian. The recipe with veal is a hypernym of the original food (“bracioline” is a diminutive of chops) and Shugaar adopts Diffusion for “cream sauce” in order to remain as close as possible to the source recipe that only mentions “panna” {cream}. These trajections suggest an overall translational behaviour focused on the initial norm of adequacy (remaining close to the source text culture²⁴⁸), to retain the same rich food language of the source text.

No.	IT	EN	Trajec.
45 LLL	<p>- Strano, - dice Delfina, dopo la prima cucchiata, - sa di cavolo, ma anche un po' di granatina.</p> <p>- Per me, - dice la signora Zanzi, - sa di <i>ribes</i>. Però è buona. [...]</p> <p>- Per secondo, come vedono, filetto di bue ai pistacchi, con contorno di cavolfiori al velluto e <i>melanzane in tortino</i>. Per finire, budino di pesche e cassata alla siciliana.</p> <p>- Sempre cassata, sempre cassata, - borbotta il signor Bergamini, - e mai polenta. (GR 2011: 77-78)</p>	<p>“That’s odd,” says Delfina, after tasting the first spoonful, “it tastes of cabbage, but also slightly of grenadine.”</p> <p>“To me,” says Signora Zanzi, “it tastes like <i>gooseberry</i>. But it’s very good.” [...]</p> <p>“For the main course, as you can see, we have filet mignon with pistachios, with a side dish of creamed cauliflower, and an <i>eggplant patty</i>. To finish, peach pudding and Sicilian cassata.”</p> <p>“Cassata, they always serve us cassata,” grumbles Signor Bergamini, “and never polenta.”</p> <p>(AS 2011: 115-116)</p>	<p>EQU</p> <p><i>DIV</i></p>

The same attention to food vocabulary is evident in 45 LLL where this time Ottavio (Baron Lamberto’s nephew) presents the meal cooked by Anselmo expressly for the Baron Lamberto’ six employees. Ottavio’s plan to kill his uncle Lamberto

²⁴⁸ This term was introduced by Toury (1980), opposed to *acceptability* in the discussion of initial norms in translation. For a detailed analysis see section 2.2 of the present research.

culminates here, when he puts these people to sleep with a sedative mixed to their food. When the employees taste the food, they have the most curious reactions. The variety of foods named here spans from vegetables to drinks, from meat to desserts. All courses of the menu are mentioned in the space of this dialogue, which concludes with the versatile *polenta* (also in 42 LLL). The closest possible equivalents to the original Italian menu are marked as Equations, showing a tendency to adhere to the source text menu. The translator adopts Divergence on two occasions: for “gooseberry” and for “eggplant patty”. Shugaar probably diverges to “gooseberry” for phonetic reasons. He adds a rhythm of its own to the succession of dishes: “gooseberry” and “good” insist on the /gʊ/ sound, “creamed cauliflower” on /k/, “eggplant patty” on /p/ linking to “peach pudding”, to conclude with the /tə/ sound of “cassata” and “polenta”. In Italian, the main repeated sound is /k/, ‘pistacchi’, ‘contorno di cavolfiori’, ‘pesche e cassata’. Thus, the English translation not only remains close to the original semantics of the food vocabulary under the overall strategy of foreignisation, but also contributes to the narration by retaining repeated sound patterns as in the source text with minimal shifts from the original vocabulary.

No.	IT	EN	Trajec.
46 LLL (*italics in the text)	<p>Anselmo ripescava l'ombrello che per la sorpresa aveva lasciato cadere in acqua, lo apre, lo richiude, non sa più quel che fa.</p> <p>Signor barone, - egli grida, - che cosa desidera per pranzo? Le andrebbero dei piccioni alla Cavour o preferisce un'anitra alla mantovana?</p> <p>Il barone non gli dà retta.</p> <p>(GR 2011: 101)</p>	<p>In his astonishment, Anselmo has dropped his umbrella. He fishes it out of the lake, opens it, refurls it, he no longer knows what he's doing.</p> <p>“Lord Lamberto,” he cries, “what would you like for lunch today? Would you prefer pigeons <i>à la</i>* Cavour or a duck alla mantovana?”*</p> <p>The baron pays no attention to him.</p> <p>(AS 2011: 154)</p>	EQU

At the climax of the narration, when Baron Lamberto appears to be dead and then unexpectedly resurrects during his funeral parade, Anselmo is so shocked that all he can think of is how to treat his master with one of his recipes. 46 LLL focuses on this unexpected reaction by Anselmo as he mentions two dishes from the Italian culinary tradition. Shugaar produces a target text that adheres to the source text through Equation. He adopts a foreignising strategy for recipes, which is also visible in the text with the use of italics for “à la” and “*alla mantovana*”. This is how Shugaar through Equation also preserves the Italian words that recall a famous politician from the Risorgimento (“Cavour”) and the place where duck is cooked in a special way (“*mantovana*” from Mantua).

The trajections adopted by Shugaar in the translation of food show a predominance of Equation. The examples related to Reduction (“panettone”) and Diffusion (e.g. “cream sauce”) can be justified by the expected level of shared knowledge of Italian food on the part of the American adult reader. Shugaar produces a target text that is closer to the source cultural context in order to preserve the voice of Rodari in terms of semantics and rhythm in food language, bringing the receiving public closer to the Italian culture.

D) Trajections adopted for the translation of intertextual references

Intertextual references in *C’era due volte il barone Lamberto* are very subtle and often embedded in the text in the form of short stories, with reference to the language of fairy tales, to comics, or to the Italian literary canon as shown in the examples below.

No.	IT	EN	Trajec.
47 LLL	- Hai ragione a non credermi. Difatti non sono figlia del re di Francia, ma di un povero pescatore. Una notte egli uscì a pescare con la sua barca nell’Oceano Indiano.	“And you were right not to believe me. In fact, I’m not the daughter of the king of France, but of a poor fisherman. One night he sailed out to fish on the Indian Ocean. When <i>he</i>	EQU <i>DIV</i> <u>AMP</u>

<p>Quando fu al largo si accorse che un delfino seguiva la sua scia con insistenza. Mio padre aveva in tasca un tozzo di pane, che doveva essere tutto il suo cibo per molti giorni e altrettante notti. Egli ne fece due parti e ne offrì al delfino. Per combinazione quel delfino non era un delfino, ma il re d’Inghilterra trasformato in delfino da <i>una cattiva strega</i> e condannato a vagare <i>per gli oceani</i> fino a quando un pescatore avesse diviso con lui il suo ultimo pezzo di pane. [...] (GR 2011: 33)</p>	<p>reached open water, <i>he</i> noticed that a dolphin was following in his wake with determination. My father had a crust of bread in his pocket, which he had meant to live on for a great many days and an equal number of nights. He tore <u>the bread</u> in half and <u>offered one of the pieces</u> to the dolphin. It just so happened that the dolphin was no dolphin but the king of England, transformed into a dolphin by a <i>wicked witch</i> and condemned to wander <i>the seven seas</i> until a fisherman should offer to share his last crust of bread with him. [...] (AS 2011: 45-46)</p>	
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In 47 LLL the young and fair Delfina is speaking with Lamberto’s nephew Ottavio, who wants to make her acquaintance. Upon his request to tell him something more about her unusual name, she invents a story just to tease him. In this example Delfina tells the story of a poor fisherman (her father) that meets a dolphin out in the sea and discovers that it is actually a king cursed by a witch. The narrative components of the fairy tale are all present in this short extract, the poor fisherman, the king, the crust of bread, the incantational verse “for a great many days and an equal number of nights”, the wicked witch, all translated with an Equation trajectory in English. Shugaar’s strategy of following the standardised language of fairy tales can be identified in the Divergence of “the wicked witch” from the source text where Rodari, on the contrary, does not follow the Italian standard language of tales. This language usually postpones the adjective in *la strega cattiva* or uses fixed expressions such as *viaggiare per mari e monti* {travel by seas and mountains}. Rodari moves away from standard norms to rewrite the story of Delfina in different words. Shugaar standardises the language using

“the wicked witch” and “the seven seas”, the latter being an expression typically used in pirate stories. This example shows how Shugaar remains close to the standard norms of the target language for fairy tales, and domesticates the source text to convey the same meaning using familiar expressions to the receiving public.

Other intertextual references to classics can be found in the examples below:

No.	IT	EN	Trajec.
48 LLL	<p>Hanno bussato, Anselmo è venuto ad aprire e si è sentito chiedere: - Piove, lí dentro?</p> <p>- No, perchè?</p> <p>- Scusa, vediamo che porti l'ombrello.</p> <p>- Ci sono affezionato. È un ricordo del mio povero babbo, che era di Gignese e faceva l'ombrellaio.</p> <p>- <u>Bravo, onora il padre e la madre.</u></p> <p>Ora dentro, chiudi la porta, qua la chiave, chiama il barone.</p> <p>(GR 2011: 47-48)</p>	<p>They knocked at the door, Anselmo came to answer, and the first thing they asked was:</p> <p>“Is it raining in there?”</p> <p>“No, why?”</p> <p>“Excuse me, but we see you’re carrying an umbrella.”</p> <p>“I just like it. It’s something I remember my old father by; he was an umbrella-maker from Gignese.”</p> <p>“<u>Good for you, you honor your father and mother.</u> Now get inside, lock the door, hand over the key, and summon the baron.” (AS 2011: 68)</p>	<u>DIF</u>

48 LLL shows an embedded quotation from the Ten Commandments in both source and target texts. The reference is subtle and is meant to create a humorous situation as the bandits who are going to kidnap the Baron – very politely – knock on his door and meet Anselmo the butler. The bandits praise him for the respect he shows for his father. Shugaar adopts Diffusion in direct speech to convey the meaning of the Italian expression “Bravo” (referred to Anselmo), and explicitate the sentence subject three times (“Good for *you, you honor your father and mother*”) imitating the formal biblical style. Rodari in this case follows the exact language used in the majority of Italian translations of this Commandment, whereas Shugaar normalises the formal

language that usually appears for this quotation (honour *thy* father and *thy* mother) towards more colloquial speech. The translation behaviour for this intertextual reference is guided by the objective of preserving the information in the source text, but in a linguistic form familiar to target readers, thus adopting a domesticating strategy aimed at facilitating the reading flow.

No.	IT	EN	Trajec.
49 LLL	- Cos'avete da borbottare, voi due? - interviene il capo-banda, sollevando gli occhi dal fumetto di Asterix su cui sta meditando. – Silenzio, o vi butto gli scacchi nel lago. (GR 2011: 77)	“What are you two mumbling about?” the bandit chief breaks in, raising his eyes from the Asterix comic book he’s been studying. “Silence, or I’ll throw your chess set in the lake.” (AS 2011: 112)	EQU

Another intertextual reference in the voice of the narrator is present in 49 LLL, just before Ottavio serves the dinner to the six employees in 45 LLL. Shugaar adopts Equation, expecting American readers to be familiar with the character of Asterix created by Uderzo and Goscinny in 1959. The use of this reference in Italian at the time the story of Lamberto was published (1978) is a distinctive mark of Rodari’s rich background knowledge on comics for children²⁴⁹. Since Asterix is well known both in Italy and in English speaking countries²⁵⁰, Equation is the most natural choice in this case and it does not indicate that the text has been foreignised, contrary to the examples related to intertextual references within the canon of Italian literature below:

²⁴⁹ The first Italian translation from French of an Asterix story appeared in 1967. See <http://www.asterix-obelix.nl/index.php?page=manylanguages/languages.inc&lng=it> (last visited: 28/09/2015)

²⁵⁰ As mentioned in section 1.1.3 of this research, Anthea Bell and Derek Hockridge translated this comic for the UK and the US book markets.

No.	IT	EN	Trajec.
50 LLL (*Italics in the texts.	Il signor Giuseppe è famoso per trovare qualsiasi cosa nel tempo di recitare la <i>Cavallina Storna</i> *. Potete chiedergli una Fiat del 1913 , un cannone <i>della guerra Quindici-Diciotto</i> , un costume da Re Sole , una biga dell'epoca di Nerone [...] (GR 2011: 90)	Signor Giuseppe is famous for finding anything you need in the time it takes to recite the <i>La Cavallina Storna</i> *. You can ask him for a 1913 Fiat , a cannon from <i>the Great War</i> , a Sun King costume, a chariot from the reign of the emperor Nero [...] (AS 2011: 137)	EQU <i>DIV</i>
51 LLL (*italics in the text)	Il direttore della banda dei tranvieri non si lascia prendere di contropiede dagli avvenimenti. A un suo segnale i centoventi musicanti del celebre complesso di strumenti a fiato attaccano la marcia trionfale dell'<i>Aida</i> . (GR 2011: 101)	The conductor of the trolleyman's band refuses to allow himself to be caught off guard by the unexpected events. He raises his baton and the hundred and twenty musicians of the celebrated woodwind and brass ensemble strike up the " Triumphal March " from <i>Aida</i> *. (AS 2011: 154)	EQU

Examples 50-51 LLL illustrate the predominance of Equation, with minimal shifts dictated by the economy of the English language. 50 LLL lists intertextual references and cultural references to historical people (also foreign), things (Fiat cars) and events, translated through Equation and Divergence. The italics in *La Cavallina Storna* is present in both texts: this is an intratextual and intertextual reference at the same time because it is a famous poem written by Giovanni Pascoli, a poet mentioned in the novel (14 LLL). In 50 LLL Shugaar adopts Equation, thus taking for granted that the receiving public is familiar with *La Cavallina Storna*. The only Divergence is in the translation of the "Great War", which in Italian is cited as the 1915-18 War, a synonym of the Great War. Shugaar retains all cultural details and references, including the one about the

“Triumphal March” in *Aida* mentioned in 51 LLL. The use of Equation in 50 and 51 LLL suggest a tendency to foreignise the target text to retain as many references to the Italian culture as possible.

The overall strategy for the translation of intertextual references adopted by Shugaar is predominantly foreignising, with instances of domestication related to language fluency. Explicit intertextual references are translated using the Equation trajectory. For the language of fairy tales and the short extract from the language of the Bible Shugaar, on the other hand, adopts Divergence and Diffusion in order to preserve the information of the source text intact through familiar narrative forms in the target culture, thus resorting to domestication.

E) Trajectories adopted in addressing the reader

In *C’era due volte il barone Lamberto* the narrator addresses the reader directly only in the last chapter, the epilogue to the story. The examples that follow show the trajectories adopted by Shugaar to convey the voice of the English narrator in addressing his readers, and investigate whether the address changes according to domesticating or foreignising patterns.

No.	IT	EN	Trajec.
52 LLL	Se vi mettete a Omegna, in piazza del Municipio, vedrete uscire dal Cusio un fiume che punta diritto verso le Alpi. (GR 2011: 120)	If you go to Omegna and stand in the Piazza del Municipio, you’ll see a river flowing out of Lake Orta that runs due north towards the Alps. (AS 2011: 183)	<u>CONV</u>
53 LLL	Non tutti saranno soddisfatti della conclusione della storia. [...] <u>A questo però c’è rimedio. Ogni lettore</u> scontento del finale può cambiarlo a <u>suo</u> piacere,	Not everyone will be satisfied with the way this story ended. [...] <u>There is, however, no remedy for that. Readers</u> who are dissatisfied with the ending are free to change	<u>SUB</u> <u>DIF</u> <u>COND</u>

	aggiungendo al libro un capitolo o due. O anche tredici. <i>Mai lasciarsi</i> spaventare dalla parola Fine. (GR 2011: 121)	it to suit <u>themselves</u> , adding a chapter or two to this book. Or even thirteen. <i>Never allow yourself</i> to be frightened by the words: THE END. (AS 2011: 185)	
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52 LLL shows the Italian voice of the narrator who addresses a group of readers using the second person plural “Se [voi] vi mettete”. In translation, Convergence is the only possible choice given the different language system between Italian and English, and the plural verb forms “vi mettete” and “vedrete” in Italian are compensated by Condensation in 53 LLL with “Readers”. Moreover, where the Italian narrator addresses every single reader of the story with “Ogni lettore” {each reader} and the possessive pronoun “suo” {his/her}, Shugaar addresses all readers at once using the plural reflexive form “themselves”. Diffusion occurs in the final sentence “Never allow yourself” to translate the impersonal reflexive verb in Italian “*Mai lasciarsi* spaventare” that includes the narrator in the group of readers, which shows how Shugaar remains close to the meaning of the source text. A shift in narration appears in the Substitution of the statement “A questo però c’è rimedio” {But there is a remedy for that}, which is an anticipation by the Italian narrator of the positive ending of the story where readers can add as many chapters as they like to the story of Baron Lamberto to suit their tastes. In English, the voice of the narrator does not anticipate anything to readers to hand over directly to them the choice of a different ending. Nevertheless, Substitution here conveys the same meaning as the original, and 52-53 LLL result in the domestication of the target text to make it as clear as possible to the receiving public and at the same time respect the message of the original ending of the novel.

It is again in the Epilogue that the narrator speaks to readers to explain the meaning of Baron Lamberto’s story, providing a culture-bound reference related to the area of Orta where the whole story takes place.

No.	IT	EN	Trajec.
54 LLL (*Italics in the texts)	<p>Gli abitanti di Omegna sono molto orgogliosi di questo fiume ribelle e vi hanno pescato un motto che dice, in dialetto:</p> <p><i>La Nigoja la va in su e la legg la fouma nu.*</i></p> <p><u>E in italiano:</u></p> <p><i>La Nigoglia va all'insù e la legge la facciamo noi.*</i></p> <p>Mi sembra detto molto bene. (GR 2011: 120-121)</p>	<p>The people of Omegna are very proud of this rebellious river, and they've fished up a motto <u>for themselves</u> that says, in dialect:</p> <p><i>La Nigoja la va in su e la legg la fouma nu.*</i></p> <p><u>Which means:</u></p> <p><i>La Nigoglia runs uphill and we make our own laws.*</i></p> <p>It strikes me as a <u>very nice motto</u>. (AS 2011: 184)</p>	EQU SUB AMP
55 LLL	<p>È sufficiente come spiegazione di una favola che obbedisce solo a se stessa? Speriamo di sì.</p> <p><u>Resta poi da aggiungere</u> che i ventiquattro direttori generali delle Banche Lamberto, rientrati nelle loro sedi, si affrettarono ad assumere persone di ambo i sessi [...] (GR 2011: 121)</p>	<p>Is that a sufficient explanation for a fairy tale that obeys only its own rules? We hope it is.</p> <p><u>We should add only</u> that the twenty-four managing directors of the Lamberto Banks, once they returned to their home offices, hastened to hire people, men and women, [...] (AS 2011: 185)</p>	EQU SUB

In 54 LLL Rodari takes the opportunity to use a motto he learned in his hometown Omegna, intralingually translated from his dialect to Italian. Shugaar retains in translation the original dialectal form from the source text using Equation, and consequently substitutes the reference to Italian “E in italiano” {in Italian} with an anaphoric reference “which means”, in order to translate the dialectal passage for target readers. The English translation explicitates through Amplification the word “motto” in “It strikes me as a very nice **motto**”, emphasising cohesion with the first sentence “they’ve fished up a **motto**”. 55 LLL is interesting because the Italian narrator speaks using the plural form “Speriamo di sì” {We hope it is} which sounds ambiguous in

Italian because it is difficult to say at this point whether the narrator is one or many, or whether the narrator and the implied author are speaking at the same time. Shugaar retains this detail through Equation, and substitutes the impersonal form present in Italian (“Resta poi da aggiungere”) with the repetition of the plural subject “We” in thematic position at the beginning of the next sentence for syntactic cohesion. Here Shugaar foreignises the target text by using the dialectal forms present in the source text, coherently with the translation of geographical references related to the setting of the story. At the same time, he increases cohesion (54-55 LLL) in the target text in favour of a fluent narration, an instance of domestication.

To conclude the analysis of the trajections adopted in addressing the reader, Shugaar resorts to a predominant domesticating strategy aimed at conveying the same message that the source text communicated to its original audience in 1978 to a different target audience in 2011. Shugaar also retains dialectal references that give a foreign flavour to the story ending, and he adopts mainly Substitution, but also Equation, Amplification, Convergence and Condensation to bring the original address to readers closer to target readers in the 21st century.

F) Trajections adopted in communicating the voice of the narrator

Coherently with the discussion of *A Pie in the Sky*, the other novel in this corpus analysis, this section aims to investigate how the voice of the narrator changed in the descriptive sections dedicated to the main characters included in *Lamberto Lamberto Lamberto*.

No.	IT	EN	Trajec.
56 LLL	La faccia del vecchio signore è come rappresa in una ragnatela fittissima di rughe, talune sottili, appena tratteggiate sull'epidermide, altre profonde come fossi. (GR 2011: 22)	The old gentleman's face was congealed in a dense network of wrinkles, some <u>of them fine and light, barely sketched across the surface of the epidermis, while</u> others are creases as deep as moats. (AS 2011: 27)	EQU <u>AMP</u>

57 LLL	In questa foto il barone si appoggia a due bastoni, ha la faccia di una tartaruga, ha gli occhi sepolti sotto le palpebre, è più morto che vivo. (GR 2011: 66)	In this picture, the baron is resting <u>his weight</u> on a pair of canes, has the face of a tortoise, his eyes buried in <u>folds of flesh</u> under his <u>sagging</u> eyelids, and looks more dead than alive. (AS 2011: 98)	EQU <u>AMP</u>
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56 and 57 LLL both refer to Baron Lamberto as an old man. In 56 LLL the voice of the translator predominantly adopts the trajectory of Equation for the description, with minimal shifts dictated by the different language system between Italian and English, namely the adjective in premodifying position “The old gentleman’s face” and “a dense network” instead of the postmodifying position in Italian “La faccia del vecchio signore” and “una ragnatela fittissima” respectively. The precise vocabulary has been retained in this extract (“epidermide” → “epidemis”, “fossi” → “moats”), almost exaggerated in the minute details added by the translator (“light” and “across the surface”) that suggest a domesticating strategy towards an amplified descriptive language. The same happens in 57 LLL, where the Baron’s figure is visually more detailed in the English text with the explicitation of the object “his weight” and of the adjectives “folds of flesh” and “sagging” that lend a more precise voice to the narrator than in the source text. The remainder of the passage is an Equation for the descriptive voice of the original narrator.

The focus on rich language in the descriptive passages dedicated to the body and health of Baron Lamberto is evident in the extracts 58 and 59 LLL below:

No.	IT	EN	Trajec.
58 LLL	Tutto in ordine, dai corpuscoli <u>tattili</u> , che avvertono il cervello se l’acqua del bagno è troppo calda o troppo fredda, alle trentatre vertebre della colonna, sia quelle mobili che quelle fisse. (GR 2011: 25)	Everything is in <u>tiptop</u> shape, from the <u>Merkel’s</u> corpuscles, which warn the brain when bathwater is scalding hot or icy cold, to the thirty-three vertebrae of the <u>spinal</u> column, both the <u>true</u> , or movable, ones and the <u>five fused vertebrae</u> . (AS 2011: 31)	SUB <u>AMP</u>

58 LLL shows a predominance of Amplification in the description of the Baron's health conditions. The voice of the English narrator is far more sophisticated than the Italian in the medical specialised language, where the specific features of the spinal column are detailed with the Amplification of "spinal", "true", and "five fused vertebrae" that are not present in the original voice of the narrator. The translator seems to have exaggerated the descriptive language in the target text to comply with his overall strategy of retaining the rich language of the source text as far as possible, including the specialised terminology, as will be seen in more depth below.

No.	IT	EN	Trajec.
59 LLL	<p>Barone e maggiordomo s'infilano nel tunnel di Corti e penetrano nell'orecchio, sbarcano nelle isole di Langerhans <u>dalle parti del pancreas</u>, si arrampicano sul pomo d'Adamo, si accenturano nel groviglio dei glomeruli di Malpighi che se ne stanno raggomitolati nei reni, fanno l'altalena con l'ossigeno e l'anidride carbonica dentro e fuori dai polmoni, salgono sul ponte di Varolio, soffiano nella tromba di Eustachio, suonano gli organi del Golgi, tendono tendini, riflettono sui riflessi, fagocitano fagociti, fanno il solletico ai villi intestinali, mettono in moto la doppia elica del Dna.</p> <p>(GR 2011: 25)</p>	<p>The baron and his butler venture into the tunnel of Corti and make their way into the ear; they disembark on the islets of Langerhans, clamber up <u>the slopes</u> of the Adam's apple, wander through the labyrinth of the Malpighian corpuscles which are bundled together in the kidneys, swing back and forth with the oxygen and carbon dioxide that enter and are expelled from the lungs, climb over the Varolian bridge, speak into the Eustachian tube, operate the Golgi apparatus, stretch the tendons, reflect on the reflexes, feed the phagocytes, tickle the intestinal villi, and twirl the double helix of DNA.</p> <p>(AS 2011: 32)</p>	<p>EQU AMP RED</p>

59 LLL shows that the translator shifts from the original voice of the narrator only when the grammatical rules of English language differ from Italian. In this extract the narrator describes an imaginary exploration inside the Baron's body, from the "tunnel of Corti" to "Adam's apple", from the "Malpighian corpuscles" to the "Varolian bridge", from the "Eustachian tube" to the "Golgi apparatus", all medical terms translated through Equation into English. The variety of terms moves from general (ear, lungs and tendons) to specific, and the translator deviates from the source text only at the beginning adopting a Recrescence trajectory where he omits the area of the body where the isles of Langerhans are located ("dalle parti del pancreas", {nearby the pancreas}) through Reduction to amplify "the slopes" of Adam's apple for coherence with the verb "climb" in the same sentence. In 59 LLL Shugaar remains close to the description of this exploration, in line with the language of Rodari in the source text. The repeated sound pattern present at the end of this passage in the original voice is only partially retained in the target text: *salgono – soffiano – suonano* all share the same /s/ sound that has not been reproduced in English (*climb – speak – operate*), "tendono tendini" repeats the /t/ sound that is not present in English, but "riflettono sui riflessi" (/r/) and "fagocitano fagociti" (/f/) are translated with "reflect on the reflexes" and "feed the **phagocytes**" to imitate the memorable and playful language of Rodari.

Shugaar seems to have adopted an overall strategy of a limited domestication of the source text in order to shift as little as possible from the voice of the narrator in descriptive passages, resorting primarily to Equation. Amplification in descriptive passages (56-59 LLL) shows the intention of the translator to retain the same precision of language (also specialised) as in the original, going as far as explicating details in descriptions that indicate here the presence of the *lengthening* S-Universal in the target text.

4.3 Discussion of Results

The linguistic analysis presented from section 4.2.1 to 4.2.4 examined the characteristics related to the voice of the original implied author and narrator communicating with his implied readers and narratees. These characteristics translated for a different public in different periods were categorised according to specific trajections in order to investigate to what extent the voice of Gianni Rodari was domesticated or foreignised from Italian to English by different translators from the 1960s to 2011.

In *Telephone Tales*, a wide range of trajections were adopted by Patrick Creagh for each of the categories in line with the multifaceted voice of the author/narrator. Preference was given to Substitution, especially in the translation of proper names and food in order to make the text in English more accessible to the young public that was supposed to read it. In consideration of the fact that *Telephone Tales* was the first book by Rodari which entered the British market, the translator may have deemed it useful to adopt the initial norm of acceptability²⁵¹ to facilitate a positive reception of the text. Foreign elements were retained using Equation for the Italian settings where the stories took place, to demonstrate to target readers in translation the variety of places listed by Rodari in the source text. The other categories for the voice of the original author showed a domesticating strategy exemplified in a predominance of Divergence in the translation of food items, Diffusion and Condensation in addressing readers, and finally Reordering in the voice of the narrator in order to standardise language and to increase the readability of the text.

Therefore the overall translation strategy adopted by Creagh in the translation of *Telephone Tales* is domestication, showing the presence of the S-universals of normalisation, explicitation and lengthening (Chesterman, 2011) especially in the use of

²⁵¹ Translational *acceptability* in Toury's terms (1980) is the adherence of the target text to the norms governing the target system. A discussion on the dichotomy *acceptability* and *adequacy* is presented in section 2.2 of the present research.

a simplified vocabulary and the explicitation of information to bridge the knowledge gap between original author and young target readers.

In *A Pie in the Sky* Patrick Creagh introduced more foreign elements related to the Italian context of Rodari than in his previous translation of *Telephone Tales*, but domestication still appears to be the predominant translation strategy. The choice of introducing more foreign element may be justified by a change in the prospective public of the book, namely children from eight to twelve years old. The foreign elements in *A Pie in the Sky* were translated using the trajectory of Equation in the appellatives “Signore/Signora” for some proper names, and the names of main characters were retained in their original Italian form whenever possible. Equation for the category of proper names also occurred in the use of the most immediate equivalent in English of some characters (for example Professor Terence), especially when used as nicknames describing a peculiar feature of protagonists in the story (e.g. Argus and the Wily Ulysses) to make them memorable and meaningful to readers. Along the same lines, in the translation of geographical names Creagh mainly adopted Equation for key locations used in the text (Trullo suburb, Monte Cucco), but Reduction for various other specific references to Rome and its suburbs and monuments, showing a tendency to eliminate redundant descriptions towards a quick-paced narration.

Food was domesticated in *A Pie in the Sky*, with a predominance of examples showing Substitution and Amplification as trajections to convey this feature of Rodari’s narration, but also to eliminate references to typical Italian desserts that were not familiar to English-speaking readers and that might have interrupted the reading flow (e.g. “zabaione”, “savoiardì”). Creagh used Substitution and Amplification for food in narration especially when it was used as descriptive element for the architecture of the pie. In Paolo’s and Rita’s exploration of the cake, Creagh also resorted to Reduction and Equation to retain the same texture and quality of food as in Italian (e.g. hard toffee for *crocante*, or glacé cherries for *ciliegie candite*) while at the same time adapting it to an English audience. The objective was to describe the environment as precisely as possible

to the English-speaking reader using the same range of vocabulary of the source text, but in a more familiar context.

In the case of intertextual references the trajections used in translation included above all Substitution, Amplification and Reduction. References to well-known fairy tales were retained (e.g. the pied piper of Hamelin), Creagh adopted explicitation strategies in order to make the text clearer to target readers and help them understand why that specific tale was mentioned by the narrator. Creagh eliminated almost all references to the story of *Pinocchio*, reducing an important characterising element of the original voice of the narrator that linked him to his Italian literary background. This is another example that points to the overall strategy of domestication for *A Pie in the Sky*.

The relationship with readers (address) and the voice of the narrator both changed in the way target readers experienced the English text. In *A Pie in the Sky* the translator adopted Amplification or Diffusion of specific elements in the source text to explicitate descriptive passages and involve the target readers in the narration. The way characters were described in the source text changed in English, with preference for Reduction in translation to eliminate references to the Roman dialect, to standardise the target text and to retain a smooth narration.

The overall translation strategy followed by Creagh in *A Pie in the Sky* is domestication, showing the presence of the S-universals of normalisation and reduction of repetition that resulted in a different voice of the author in the English target text compared to the original. Normalisation occurred mainly in the elimination of dialectal forms from the source text; reduction of repetition was found in the description of Paolo and Rita's exploration, especially for food items, where Creagh consistently eliminated references to typical Italian food but also the close repetition of the same food vocabulary within the same turn of phrase.

In the translation of *Tales to Change the World* by Jack Zipes in 2008, the voice of the original narrator was changed to make it sound less culturally bound to Italy and more accessible to the target audience. The predominance of trajections like Substitution (especially for the translation of proper names, geographical places and voice of the

narrator), Divergence and Convergence (in food and voice of the narrator) indicate that the translator standardised the target text to bridge any knowledge gap with the target public. This standardisation was identified especially in the voice of the narrator in the target text, which showed a higher degree of cohesion and coherence at sentence level than in the source text. The translator resorted to Amplification and Reduction (in addressing readers and in the voice of the narrator), Substitution, Diffusion and Condensation (more frequently in the voice of the narrator) to make readers feel directly involved in the narration. The overall translation strategy adopted by Zipes in the translation of *Tales to Change the World* is domestication, with the presence of the S-universal of standardisation showing a translation behaviour aimed at bringing the source text closer to the receiving culture.

In his translation of *Lamberto Lamberto Lamberto* (2011), Antony Shugaar expected the same level of shared knowledge from his readers as Rodari had done when he published *C'era due volte il barone Lamberto* in 1978. It seems that the thirty-three year gap between the source text and target text in the US allowed for the receiving culture to enrich its knowledge of the Italian culture to the point that this book was distributed on the US market with small changes in the voice of the original narrator. Shugaar preferred Equation above all other trajections, retaining the varied vocabulary used in geographical places, food, and intertextual references present in the source text. The address to readers did not change in the English translation in the Epilogue, in the sense that both the Italian and English narrators leave readers the possibility to invent their own ending to the story of Baron Lamberto. The voice of the narrator in English shows the ability of Shugaar to shift from the original descriptive voice as little as possible, and to replicate the same richness of Rodari's language even in the use of specialised terminology. The overall translation strategy adopted in *Lamberto Lamberto Lamberto* is primarily foreignisation of the target text with a distinctive presence of Italian elements that preserved the original setting, names, intertextual references and food items. Instances of domestication appeared in the translation of the address to readers (namely the Italian northern dialect in the Epilogue) and the voice of the

narrator, where Shugaar amplified descriptive passages to emphasise his fidelity towards the precise vocabulary adopted by Rodari in the source text.

The diachronic linguistic analysis of four translations of Rodari's books from Italian to English illustrated a different degree of domestication in the voice of the original author in categories related to shared knowledge with potential readers. The books selected highlighted the development of Rodari's original narrative techniques from his most famous collection of tales (*Favole al telefono*) to his last novel *C'era due volte il barone Lamberto* where all his memories as a child and as a professional writer were interspersed in narration in the form of proper names, geographical names and intertextual references. The age and shared background of potential readers changed together with Rodari's technique, as exemplified by the degree of implied information shown in the categories analysed from 4.2.1 to 4.2.4. In translation, these categories helped identify the extent to which the original voice of the author changed according to translator, expected audience, and time gap between source text and target text. Patrick Creagh in the 1960s and 1970s resorted more often to Substitution, Amplification and Reduction showing a tendency to simplification, elimination of redundant narrative features, and a standardisation of language in the target text to facilitate the introduction of Rodari's works in the English canon of translated literature for children. His domesticating strategies recreated Rodari's narrative techniques in English, as shown by the creative use of rhymes, the introduction of intertextual references familiar to target readers, rich and playful language that characterised the voice of the original author.

Domestication is also the overall translating strategy pursued by Jack Zipes in the translation of *Tales to Change the World* in 2008. Zipes's objective was to bring the original text closer to a target public of young readers in translation. Plot rewriting as well as the introduction of new information (Amplification) in the target text indicate a

translation behaviour towards a standard, unambiguous language in translation suitable to a public of young readers²⁵².

A different approach was pursued by Antony Shugaar in his 2011 translation of *C'era due volte il barone Lamberto*. The subversion of all the rules of real life that occurred in the original novel passed on to the translation, where Shugaar preferred a foreignising approach through Equation, limiting domesticating strategies to the minimum in order to bring the target reader closer to the original voice of the author. This approach resulted in a shift of audience from source text to target text: where Rodari intended *C'era due volte il barone Lamberto* for teenagers, *Lamberto Lamberto Lamberto* seems more suitable – also considering the marketing strategies adopted by Melville house – to an adult public with a sound cultural background able to appreciate the rich vocabulary, “inspired panache and gleeful lightness” (Calvino quoted on the book jacket of *Lamberto*), and reference to Italian culture that marked all of Rodari’s narrative production.

The overall strategies identified for these four books can be quantitatively compared on the basis of the number of trajections listed in the tables presented within each section from 4.2.1 to 4.2.4, in order to verify whether Rodari’s voice changed in translation in relation to text typology (short story or novel).

²⁵² This is the conclusion reached in the linguistic analysis of *Tales to Change the World*. However, the overall translation strategy adopted by Zipes that emerged seems to be in contrast with the paratextual material for this book and the marketing strategy adopted by The Caserom Press, primarily aimed at adults with the presentation of a bilingual book with one illustration per story, and an introduction by Zipes dedicated to the life of Rodari.

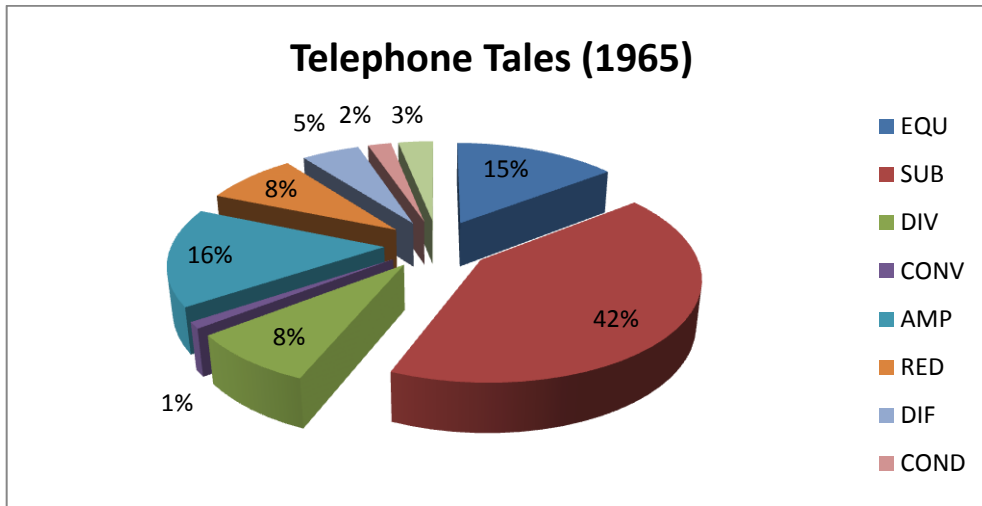


Figure 16. Trajections adopted in the translation of *Telephone Tales* (Creagh, 1965)

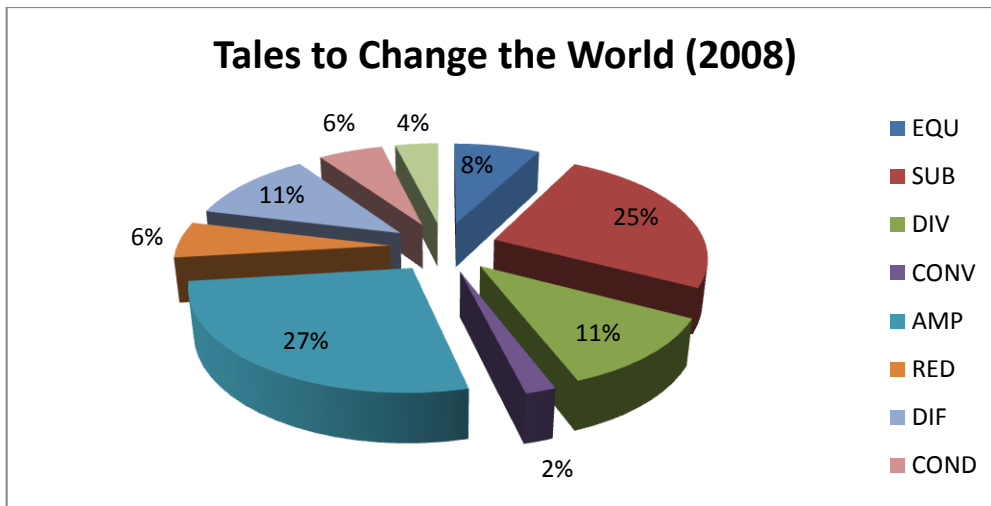


Figure 17. Trajections adopted in the translation of *Tales to Change the World* (Zipes, 2008)

Figure 16 and Figure 17 illustrate the translation behaviour at the basis of the English version of selected short stories from Rodari's body of work. The two translators, Creagh (in *Telephone Tales*) and Zipes (in *Tales to Change the World*), adopted predominantly the trajections of Substitution and Amplification. These strategies indicate a tendency to domesticate the source texts using familiar references for the target public (e.g. well-known intertextual references) as well as a standard language to facilitate reading, especially reading aloud. The remaining strategies seem

balanced between the two collections of short stories. This quantitative comparison shows that a similar overall translation strategy was adopted for the same text typology in *Telephone Tales* and *Tales to Change the World*, translated in 1965 and 2008 respectively.

Figure 18 and Figure 19 illustrate the quantitative analysis of the two novels *A Pie in the Sky* (1971) and *Lamberto Lamberto Lamberto* (2011):

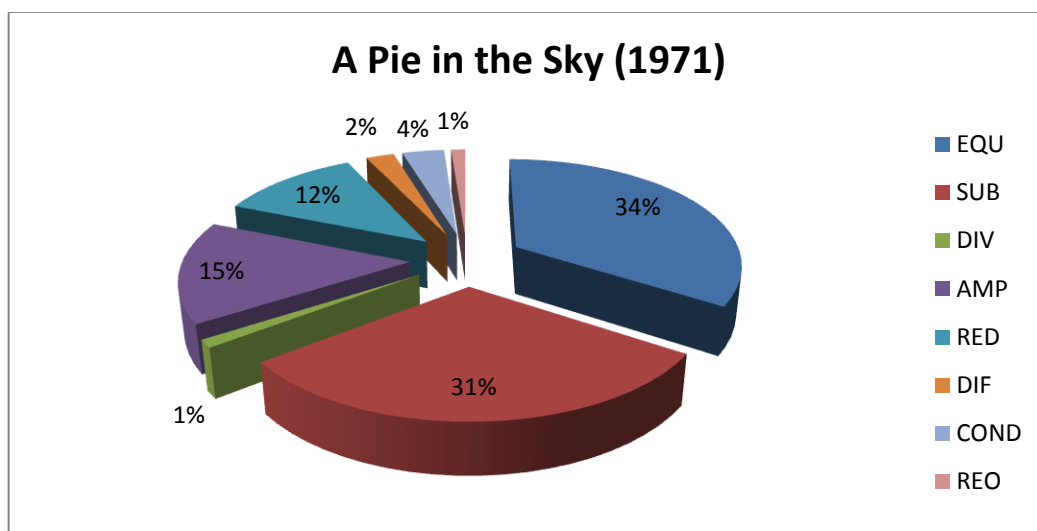


Figure 18. Trajections adopted in the translation of *A Pie in the Sky* (Creagh, 1971)

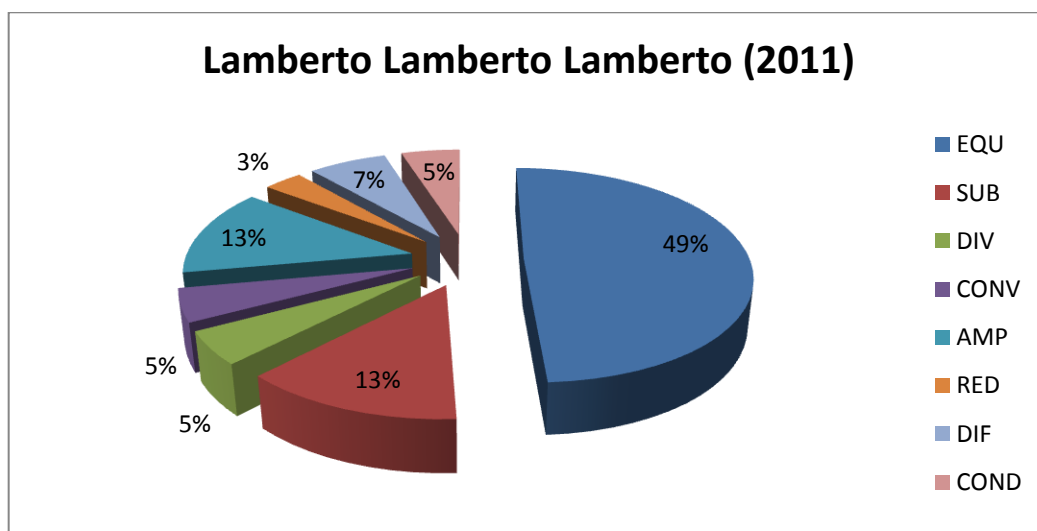


Figure 19. Trajections in the translation of *Lamberto Lamberto Lamberto* (Shugaar, 2011)

For both novels the predominant translation trajectory is Equation, and the linguistic analysis showed that in *A Pie in the Sky* and *Lamberto Lamberto Lamberto* the translators retained the majority of references to Italian names, customs, places and monuments with Shugaar being closer to the original adopting absolute equations. But the second trajectory most adopted by Creagh in 1965 was Substitution, immediately followed by Amplification and Reduction. These trajectories point to an overall domesticating strategy that the linguistic analysis results in 4.2.2 account for ease of reading and quick-paced narration in English translation in view of a target readership of eight to twelve years old. Similarly, the second most adopted trajectory by Shugaar in 2011 was Substitution, balanced with Amplification but in smaller percentages compared to Creagh's translation. This shows a limited degree of domestication in favour of a foreignised target text, in relation to the prospective receiving public for this novel, mainly adults.

The diachronic quantitative analysis shows how the voice of Rodari has changed in English translation over time in two of his novels and two collections of short stories. Domestication strategies characterised the translation of *Telephone Tales* (tr. Creagh, 1965) and *Tales to Change the World* (tr. Zipes, 2008), which address the same age group in the English-speaking culture composed primarily of young children, with adults reading the stories aloud. These translations are characterised by an increased ease of reading, memorable rhymes and play on words, and a tendency to rewrite the source text in such a way as to make it suitable for a mixed public of young children and adults. Foreignising strategies appeared in different degrees in the translation of Rodari's novels in English. In *A Pie in the Sky* (tr. Creagh, 1971) unfamiliar elements in the target text were introduced to convey an Italian flavour to the story (mainly through the Equation of proper names and geographical references) but overall the dominant translation strategy remained domestication also in view of the prospective target readership of eight to twelve years old. A higher number of foreign elements in translation were retained in *Lamberto Lamberto Lamberto* (tr. Shugaar, 2011), which characterised a target text that is respectful of the voice of the original narrator not only in terms of

names, setting, food and intertextual references, but also in addressing the receiving public, showing a predominant foreignising translation strategy that made this novel suitable for a public of adults.

The results discussed in this section have shown the extent to which the voice of Rodari in English translation changed in terms of domesticating or foreignising strategies. From a wider perspective, this research will provide a starting point to further the study of translation strategies in the context of the full corpus of works by Rodari translated into English. The translators that have not been included in the analysis in Chapter 4 may show varying degrees of domestication or foreignisation that differ from those detected in the translations of Creagh, Zipes and Shugaar, within the framework of the diachronic analysis results based on text typology.

5. CONCLUSIONS

The aim of the present research was to investigate the images and voices of a landmark writer for children in Italy in the 20th century, Gianni Rodari (1920-1980), through the English translations of his works originally written in Italian. The author was selected on the basis of the limited number of books translated and distributed on the UK and the US markets from the 1960s to today, compared to the large corpus of works he wrote in Italian that made him one of the most translated Italian authors around the world after Collodi and Moravia²⁵³. Gianni Rodari's creative writing for children has been studied across several disciplines including translation (Boero et al., 2002). Nevertheless, a systematic study of the corpus of Gianni Rodari's works in English translation within the production context has not been published to date. The present research intended to fill this gap through a retrospective descriptive analysis that focused on the receptive culture, namely the US and the UK, in order to follow the mediating presence of publishers and translators of Rodari's books originally written for a different culture.

The methodology adopted to describe the images and voices of Gianni Rodari in English translation was divided in two steps. The first, in Part 1 of the present research, focussed on the production of translated children's literature in the target cultures of the US and the UK from 1959 to 2011 (Chapter 1) to identify the most translated languages, the most active publishing houses for children's literature who offered translations, the most active translators for children, and finally the presence of Italian writers in English translation, all with the help of an analysis of advertisements carried out on leading magazines in children's literature in the US and the UK between 1959 and 2011. The second step (Chapter 2) described the theoretical approaches that characterise translation in general in terms of domesticating and foreignising strategies (Schleiermacher [1813] 1992; Venuti 1995), and the predominant tendencies in the translation of children's

²⁵³ He appears in the UNESCO *Index Translationum* in 6th position of all Italian writers (not for children only) after Collodi (4th) and Moravia (5th). Last access June 2014.

literature seen as a peripheral literary form (Shavit, 1986; Klingberg, 1986; Oittinen, 2000) with special attention to the voices of translators (O'Sullivan, 2005; Lathey, 2010).

The results of the historical overview of translated children's literature in the US and the UK have shown that the US invested a considerable amount of economic resources in the period between 1960 and 1980, a political move that had a positive impact on the translation of books mainly from post-war Europe. The market of children's books was particularly dense, with a large number of publishing houses that included translated books in their lists. In the UK, although the aftermath of the second World War made it difficult to produce the same number of books (especially for children) as in the US, publishers began to invest in the translation of foreign books from other countries. For both the US and the UK the most translated languages were German, French and Swedish, and the manual analysis carried out specifically for the present research revealed the presence of specialised translators who contributed to a large distribution and positive acceptance of foreign writers for children in the US and the UK during the post-war period.

The number of translations diminished halfway through the 1970s to reach 1 or 2 per cent of translated literature both in the US and the UK, to remain stable on these percentages up to today. Publishers and writers (e.g. Flugge, 1994; Morris interviewed by Marcus, 1995; Chambers, 2001) complained about the lack of interest from the American and the British public towards foreign cultures, in their preference for domestic writers. Market trends analysed in this period also confirmed a general trend for English-speaking countries to export more books than they imported in translation, and the analysis of advertisements confirmed a crisis in the translation of children's books between 1980 and 1995. The most translated languages remained German, French and Swedish, with particular preference for German authors. Publishing houses began to merge in large conglomerates, a tendency that was to have a negative impact on the production of children's literature in translation.

Large conglomerates of publishing houses paved the way for a growing standardisation of children's literature and its commodisation in the period between 1996 and 2011. The tendency to translate a very small percentage of foreign books in English-speaking countries identified by O'Sullivan (2005) was confirmed by the number of translated books shown in the analysis of book advertisements in magazines in the US and the UK. To contrast with this negative trend, the UK promoted a series of initiatives to emphasise the importance of translated literature for children such as the institution of the Marsh Award (which above all recognises the work of translators as professionals) and the creation of the website *Outside in World* to raise the awareness of the rich heritage of children's literature in English translation in the UK. The most translated languages were still German and Swedish in both US and UK, with the appearance of Dutch in the UK.

As far as Italian writers for children were concerned, between 1959 and 2011 the results of the analysis in Chapter 1 showed that these writers found their own space in translation in the US and the UK both in narrative books and picture books. Apart from Gianni Rodari, other writers in English translation included first of all Carlo Collodi with *Pinocchio*, but also more recent authors such as Bruno Munari, Roberto Piumini, and Francesco D'Adamo, the last two still active today. Despite the limited number of translations identified in the US and the UK in the 21st century, Italian writers are still promoted and translated in English also thanks to the advertising campaigns adopted by publishers at national (Bologna Fair) and international (Frankfurter Buchmesse) book fairs.

Chapter 2 provided the theoretical background to translation in the form of mediation, with special attention to children's literature. Starting from the differentiation between domesticating and foreignising strategies in translation, where the presence of the translator stands between the original author (and source culture) and the receiving public (target culture), the discussion presented the implications related to translated literature within the polysystem theory of Itamar Even-Zohar (1978, 1979, 1990). These implications change according to the position that translated literature occupies in

relation to the core literary system of a specific target culture, be it *primary* (and innovative), or *secondary* (conservative). Starting from the two extremes of innovation or conservatism, Zohar Shavit (1986) discussed the role of children's literature as being peripheral (or secondary) to core literary systems for two reasons: the didactic purpose of this literature and the supposed level of comprehension of the target public of young readers. Given these two constraints, translators of books for children are allowed to make any change deemed necessary to comply with the purpose of children's literature and the nature of the receiving public (readers with a supposed limited experience of the world). The role of translators was outlined in section 2.3, where the views of Klingberg (1986) and Oittinen (2000) identified the general tendency in translating for children to rewrite source texts to make them more accessible and familiar to target readers. In his effort to reveal the cultural context adaptation that occurred in target texts through translation, Klingberg wished to prove that if children are to learn more about foreign cultures, traces of the foreign should be left in the text. On the contrary, Oittinen considered adaptation as necessary in translation for children precisely because the target public has to be guided by familiar references to discover the unfamiliar. The translator becomes an invisible guide, and his/her voice through fluent language eliminates all foreign traces in the target text.

The visibility or invisibility of the translator was discussed in the present research from the point of view of voice through the approaches of Hermans (1996) in narratology, and of O'Sullivan (2005) and Lathey (2010) in children's literature. According to Hermans, the translator's discursive presence is evident in the "other voice" (1996: 28) of the translator who intends to fill the knowledge and time gap that inevitably occurs between the original author and the receiving public. This gap is even bigger in the case of children's literature, where the relationship between the adult author and the young public is unbalanced in terms of knowledge and life experience. Therefore the translator's voice speaks on behalf of the original author to make the author's narrative world intelligible to a different receiving public than the original. O'Sullivan (2005) illustrated how the translator's voice in comparative children's

literature can find a balance between his/her own voice in translation and the voice of the original author, but can also “drown out” (O’Sullivan, 2005: 18) the original voice to eliminate any foreign trace of the source culture in the target text in view of the supposed knowledge gap between original author and target public. In “drowning out” the voice of the original author, the translator becomes invisible to the public because readers are confronted with a familiar language that does not require any effort on their part to meet the foreign. Such is the impact of the mediation of translators, whose image has been outlined through the diachronic study of translations from different languages in English by Lathey (2010). Her conclusions on the visibility or invisibility of translators point to growing attention through the centuries to the figure of the translator for children, who moved from the shadows of the invisible mediator to an increased visibility in the society for the important role translators play in children’s literature in the English-speaking culture today.

The contextual and theoretical premises of Part 1 paved the way for the paratextual and linguistic analysis in Part 2. The images and voices of Gianni Rodari in English translation were studied from the point of view of the reception of Rodari’s full corpus of translated works in English (Chapter 3), and from a linguistic analysis of four of these works (Chapter 4). The results from Chapter 3 showed the active participation of publishers and translators in the UK and the US in the diffusion of translated literature in general (especially Harrap & Co. and Dent in the UK between the 1960s and 1970s), and also of translated children’s literature from different languages. Publishers made use of all the advertising strategies available to promote Rodari’s works to the wide public, and reviewers – both Italian and English – contributed to creating a reputation for Rodari that consisted in a successful career both in Italy and abroad as award-winning author, and in a playful approach to language that described the fantastic in children’s everyday life. A comparison of reviews also showed how this reputation was initially based only on the printed material available (all novels, rhymes and poems had been considered “unfortunately untranslatable” in the peritext for *The Befana’s Toyshop* in 1970), which inevitably limited the contours of Rodari’s image to a small

corpus of books. Thanks to Italian reviewers and scholars, this image was integrated by a discussion on the rest of his literary corpus for both the lay and specialised public, bridging the knowledge gap between source public and target public regarding Rodari's reputation. The appearance of biographies of Rodari in English for the specialised public contributed to illustrating the role he had in Italian children's literature, and his wide distribution around the world in translation.

The results of the paratextual material also demonstrated that the voice of Rodari in English was communicated by different translators, the most productive being Patrick Creagh for the UK public, and Jack Zipes for the US. The present research analysed four books by Rodari in English translation: two translated by Creagh in the period between the 1960s and 1970s, and the other two by Jack Zipes and Antony Shugaar in 2008 and 2011 respectively. The linguistic analysis was carried out by selecting two comparable text typologies, the short story and the novel, in British English and American English, studied within the framework of S-Universals (Chesterman, 2011) considered as recurrent features in translational behaviour that can be found by comparing source texts and target texts. To investigate the presence of S-Universals, the discrete linguistic analysis in section 4.2 of the present research, based on the work of J. L. Malone (1988), was applied to specific features of Rodari's writing that defined his voice in Italian and English.

The results of this analysis indicate a general tendency in the translations by Patrick Creagh (1965, 1971) to bring the original author closer to the receiving public through domesticating strategies, exemplified in the predominant trajections of Substitution, Amplification and Reduction, Diffusion, and Reordering. The target texts show a fluent English language characterised by a rich vocabulary with very limited references to the Italian environment and culture. This last aspect is particularly evident in the sharp contrast between *Telephone Tales* and *A Pie in the Sky* where, for some categories such as food, proper names and geographical references, Creagh changed his strategy to gradually introduce more features of the Italian culture only after Rodari had won the Hans Christian Andersen prize in 1970. Creagh's domesticating strategies

resulted in a high degree of creativity on his part, which is in line with the original narrative purpose of Rodari: playing with the language, playing with the audience, thus showing the ability to remain true to the spirit of Rodari's writing.

A different approach characterised the two translations by Jack Zipes in 2008 and Antony Shugaar in 2011. In *Tales to Change the World* (2008), Zipes eliminated almost all references to the Italian culture, and Rodari's language appears more standardised and explicit than it was in the source text, with a limited range of linguistic inventions (e.g. play on words) or rhyming patterns. In *Lamberto Lamberto Lamberto* (2011) Shugaar, on the contrary, retained the richness of Rodari's original language especially in all the references to Rodari's childhood as he described the geography of Lake Orta and Lake Maggiore, which may be more familiar to the Italian public than the American. Shugaar did not diverge from the source text in terms of geographical references, the names of all characters, food items and intertextual references, showing a tendency to foreignise the target text. Nevertheless, instances of domestication appear in the address to readers in the Epilogue since the translator adopted a fluent language that allowed the target audience to understand the deep meaning of Baron Lamberto's story. Limited domestication also occurs in the translation of the voice of the narrator in the target text, showing the ability of Shugaar to emphasise Rodari's precise descriptive language in narration characterised by "inspired panache and gleeful lightness" (a quote by Italo Calvino on the book jacket of *Lamberto Lamberto Lamberto*). Shugaar is the only translator that seems to have found a balance between his voice as translator and the original voice of Rodari, intervening only when references were too obscure for target readers. His approach may well illustrate O'Sullivan's "dialogic" translation (2005: 80-81), where the original author and the translator enjoy the same visibility in the text.

By way of conclusion, the present research wished to provide a contextual and linguistic contribution in the study of children's literature from Italian to English, especially for the UK and the US target cultures, by investigating the specific case of Gianni Rodari. Rodari is one of the two Italian writers for children who has been

translated the most in English-speaking countries, the other being Collodi with *Pinocchio*. Nevertheless, if the studies on the English translations of Collodi's *Pinocchio* are numerous, from multiple theoretical points of view²⁵⁴, Rodari's literary corpus in English translation lacks a systematic analysis that could account for the context in which these translations appeared (historical and social), the professional background of Rodari's translators, the translational norms from which translators deviated or did not deviate in target texts, the strategies adopted by translators to communicate the voice of Rodari to the English-speaking public. The present research attempted to address all these issues together, with specific reference to the textual analysis of translations which tested the validity of Malone's model in children's literature for the first time. This structured methodology proved useful to account for translators' strategies in relation to the full text, and the way they communicated the voice of Rodari to the English-speaking public.

Since it was beyond the scope of the present research to analyse the full corpus of Rodari's texts in English translation, the selection of four books leaves open the possibility of further research on the remainder of Rodari's publications in English. A complete analysis of his translated works in English will allow not only to verify the results of the present research on the different degrees of mediation adopted by translators, but also to investigate collateral research paths as, for example, a study of the translation strategies used by Patrick Creagh (the most prolific of Rodari translators) within the framework of his whole career as a professional translator. Moreover, Rodari's voice can be investigated through different media such as audiobooks and online sample translations of Rodari's works by professional writers and translators in the US, in the wake of the interest recently raised among the American public for this Italian writer with a dedicated panel at the Children's Literature Association conference in 2015 in Richmond (VA).

²⁵⁴ *Pinocchio* has been studied in terms of internationalisation in comparative literature (the case of *Pinocchio* in O'Sullivan, 2006), the translation of food (with examples from Perrault, Collodi, Grahame, Dahl in Paruolo, 2010), sociology (Wunderlich, 1992), shifts of style in translation (Masi, 2010).

6. APPENDICES

List of Gianni Rodari's books in English translation

The books were grouped according to the nationality of the publishing house.

United Kingdom:

- TT: **Telephone Tales** (Harrap & Co., 1965) translated by Patrick Creagh and illustrated by Dick De Wilde
ST: *Favole al telefono* (Einaudi, 1962)
- TT: **The Befana's Toyshop: A Twelfth Night Story** (J.M. Dent & Sons, 1970), translated by Patrick Creagh and illustrated by Anne and Janet Grahame Johnstone
ST: *La freccia azzurra* (Editori Riuniti, 1964)
- TT: **A Pie in the Sky** (J.M. Dent & Sons, 1971), translated by Patrick Creagh and illustrated by A.R. Whitear
ST: *La torta in cielo* (Einaudi, 1966)
- TT: **Mr. Cat in Business** (J.M. Dent & Sons, 1975): translated by Anonymous, illustrated by Jan Brychta
ST: *Gli affari del Signor Gatto* (Einaudi, 1972)
- TT: **Tales told by a Machine** (Abelard, London, 1976), selection of tales translated by Sue Newson-Smith and illustrated by Fulvio Testa
ST: *Novelle fatte a macchina* (Einaudi, 1973)
- TT: **Tales to Change the World** (The Caserom Press, 2008) translated and adapted by Jack Zipes and illustrated by Robert Mason
ST: mixed sources: *Gli affari del Signor Gatto*, a selection from *Venti storie più una* (Einaudi Ragazzi, 2009; previously published by Editori Riuniti in 1969, then frequently republished), *Altre storie* (Einaudi Ragazzi, 1996)

United States:

- TT: **The Grammar of Fantasy** (Teachers and Writers Collaborative, NY, 1996), translated by Jack Zipes
ST: *Grammatica della fantasia* (Einaudi, 1973)
- TT: **One and Seven** (Mariuccia Iaconi, 2003) translated by David Anglin and illustrated by Beatrice Alemagna
ST: *Uno e sette (EL, 1993)*
- TT: **Lamberto, Lamberto, Lamberto** (Melville House Publishing, 2011), translated by Antony Shugaar
ST: *C'era due volte il barone Lamberto* (Einaudi, 1980)

Interview with Jack Zipes

20th June 2015, Richmond, Virginia, USA on the occasion of the annual ChLA conference “*Give me Liberty, or Give me Death!*”: *The High Stakes and Dark Sides of Children’s Literature*.

Claudia Alborghetti: How did you first meet Gianni Rodari?

Jack Zipes: It was when I was writing the Little Red Riding Hood book, in 1981, when I read *Cricket*²⁵⁵, when I was doing my research. The *Cricket* that came out in 1973, when I was doing my work I did a book called the Charles Perrault’s Red Riding Hood Book²⁵⁶ that’s when I loved the story so much that when I was in Paris and I saw his name on a book called *Grammaire de l’imagination* I decided to learn Italian and be able to translate this book from the original text²⁵⁷.

CA: How did the book *Tales to Change the World* came into being? I got an e-mail from Barrie Tullet when I ordered the book, and he said that he was intrigued to work with Jack Zipes and Robert Mason but I wonder whether your translation was edited or read by somebody as revision process.

JZ: No, barrie doesn’t know Italian, Robert Mason doesn’t know Italian, they approached me for University Press, in Caserom [Press] they all work in Lincoln, Barrie is a professor of Lincoln. Barrie wrote me that they were doing bilingual books and he got interested in providing a bilingual book, so I was the one who said “Ok, let me think about it” and I conceived the project. They agreed and so basically is my project, but they’re asking me to do it and so Barrie knew Robert Mason. Robert made six illustrations and that’s how the book came into being. I was supposed to do some

²⁵⁵ The US *Cricket* magazine for children where Rodari appeared with three stories in 1973, 1979, and 1987.

²⁵⁶ Zipes, J. (1989). *Beauties, Beasts, and Enchantment: Classic French Fairy Tales*. New York: New American Library.

²⁵⁷ For a fuller discussion of the paratextual material for this book, see section 3.2.2 of the present research.

other books with Caserom Press but they ran out of money in German, as you know, I translate from German and French as well.

CA: What kind of audience did you imagine when you were translating *Tales to Change the World*?

JZ: Basically since it was a dual language edition I envisioned more of an adult audience, but certainly the book could be used in schools, with children learning Italian. For me these were wonderful stories, I didn't think of a real target audience *per se*, it could work with both children and adults, as these were just wonderful stories.

CA: Thinking about the tales that you chose for this edition, also because of the title, all tales have to do with 'changing the world', that's what I really appreciated. What is your definition for adaptation in translation, because you were the only one who included in the subtitle of the book 'Translated and adapted' by Jack Zipes. This never happened before, as there is usually the indication 'translated by'.

JZ: I think I took the chance to get to be honest, I think all translators adapt, they don't say it. But in Rodari's case I did make some fundamental changes and I wanted to make it clear that they weren't literal translations. And I think Rodari seems at certain points very difficult to translate: for example, how do you translate *C'era due volte il barone Lamberto*? I think the title *Lamberto Lamberto Lamberto* is terrible because in Italian is just a wonderful pun. The play upon it is so important that to erase it from the title damages the book, plus to capture his [Rodari's] humour is so difficult because it's unique to him but it's also very Italian. I had to adapt because there was no other way to translate him except from using your imagination and thinking how would this story work in America or the UK, and so that's my principle. I think even when I translated the Grimms there is a certain of adapting that you have to do, maybe not as much because the Grimms' work weren't comical but the character is really subtle simplicity. With Rodari I had success with some stories, but for example I have a translation of the story of *Gelsomino nel paese dei bugiardi*, but I'm not satisfied because it works in Italian beautifully but I can't get it to work in English, but I keep going back to Rodari.

CA: That's good also because as you've seen most of his translations are unavailable or are rare books and the most recent is of course *Lamberto*, but even the picture book²⁵⁸ is obviously an advertisement for the illustrator rather than Rodari, and it's been quite criticized. One last question about the translation of *Tales to Change the World*: you mentioned that your translation could work in the US and the UK. The problem is that there's always some sort of barrier of language and also of tradition: for example you mention Halloween but I wonder whether this would work also in the UK because they tend to change cultural references to make them fit the receiving British public, and also Barrie's press is based in the UK.

JZ: But I think there are differences between American English and British English but most...I think Halloween is global now, so there are certain things I'm not afraid to use, specific American references because I think they will be known. Overall I'm very careful in my translations when I know that they're going to be published in the UK and so I actually try not to make them totally American, I try to bridge that gap.

CA: Was I correct when I mentioned in my presentation²⁵⁹ that your idea was to make these short stories some sort of universal stories through language? You toned down specific references, or local references, to make them more global.

JZ: Yes.

CA: Thank you very much.

²⁵⁸ Gianni Rodari and Beatrice Alemagna's illustrated book *One and Seven*, translated by David Anglin, published in 2003.

²⁵⁹ In the panel discussion on Gianni Rodari at the ChLA conference.

A concise biography of Gianni Rodari

Gianni Rodari was born on 23 October 1920 in Omegna, a small village on lake Orta in the north of Italy, son of Maddalena Aricocchi and Giuseppe Rodari. His mother already had a son, Cesare, from her first marriage. Giuseppe was a baker, a job that will always stay in Gianni's memory with the smell of freshly baked bread and the laboratory covered with flour, but also with less pleasant memories such as the death of his father of bronchopneumonia when Gianni was only nine years old. After this sad event, Maddalena moved to Gavirate (in the province of Varese) with his sons Gianni and Cesare to start a new life. Gianni attended the five years of elementary school between Omegna and Gavirate, then decided to continue his studies up to 17, when he obtained the Diploma Magistrale (a necessary diploma if you wished to become a teacher). Since 1935 Rodari was a member of Azione Cattolica (a political Catholic group) and around the same period began to write his first short stories and poems on the Catholic magazine *L'azione giovanile*. Though very young, Rodari studied violin and expanded his knowledge by studying philosophical and political works from various sources such as Nietzsche, Schopenhauer, Lenin and Stalin; he learned languages on his own. In 1939 he enrolled at the Catholic University in Milan to study languages systematically, but abandoned this path after a few exams. He also began teaching around Varese and in 1940 he officially became a teacher in the village of Uboldo. Italy at the time was ruled by Fascists, and in 1941 Rodari was forced to become a member of the Fascist party to continue his work as teacher. The traumatizing effects of the Second World War brought him bad news: two of his dearest childhood friends died, and his brother Cesare was imprisoned in a concentration camp in Germany. At the end of the Fascist era in Italy, Rodari became an active member of the Communist Party. This new experience was the most important for Rodari because it helped him develop his communicative skills as journalist, and in 1947 he expanded the Communist Party newspaper of Varese *L'Ordine Nuovo* to include new sections dedicated to information and propaganda. He worked for this newspaper for a short time, as in March of the same year the Party wanted him to move to Milan and work for the newspaper *L'Unità*. Rodari eventually

became a correspondent, but the Party once again moved him from Milan to Rome in 1950 as chief editor of a magazine for children called *Il Pioniere*, for which he worked between 1950 and 1953. In 1952 Rodari had the chance to visit Russia (the USSR) for the first time in a series of visits which he will continue to the end of his life. In 1953 he married Maria Teresa Ferretti and in 1957 they had a baby girl, Paola. This period of intense working and private life culminated in his official recognition as professional journalist within the Order of Journalists, but also coincided with a gradual refusal of the Communist ideology especially for the secondary role that the Party reserved to intellectuals. In 1958 Rodari began to work for *Paese Sera*, a collaboration that ended at the end of the 1960s. Throughout this active period he never stopped writing for children even when his work as reporter was taking most of his time. On the contrary, he enjoyed it very much, and with the excuse of a new book for children he seized the opportunity to isolate himself from society from time to time.

Fame came at last with Rodari's first publication with Einaudi in 1959, *Filastrocche in cielo e in terra*. The 1960s were the years where Rodari became famous all over Italy, especially at school because his poems and stories were used in class for didactic purposes. He was called to direct the parents' journal *Il Giornale dei genitori*, a long collaboration that lasted from 1968 to 1977. Rodari's active participation in the school reformation period after Fascism is summed up in his participation in *Movimento di cooperazione educativa* (educational cooperation movement), where he collaborated directly with schools offering seminars and meetings. This experience shaped his writing, as Rodari often referred to his creative process of stories tested live with children before publication. In 1970 he received the Hans Christian Andersen Award for his career as writer for children, and this is when he became famous throughout the world. The last ten years of his life were marked by a small number of original publications, and his production revolved around new collections of previously published material. Rodari died unexpectedly after an operation for a blood clot in his leg, on 14 April 1980.

From 1960, and up to the end of his life, Rodari published over eight novels, several collections of short stories, nursery rhymes and poems, still successfully published today. The latest initiative related to Rodari's works is the series of novels and short stories sold in instalments with the Italian newspaper *Corriere della Sera*, but every year there is at least a library or a school in Italy named after him, another sign of his strong impact on Italian children's literature and the everlasting validity of the messages he communicated through his writing.

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