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# *From Italian to English: Translating Silvia Serreli's "Tea" books – issues and challenges*

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## INTRODUCTION

In this dissertation I will explore the world of translation, which has a central role when it comes to bridging linguistic and cultural gaps, allowing for the spread of stories across borders, as well as ideas and knowledge. Within the field of Translation Studies, various authors and scholars such as Jakobson, Nida and Toury, have contributed theoretical frameworks and strategies, aiming for the production of effective and appropriate translations.

In the first chapter of this dissertation, I explored field of Translation Studies, aiming to understand the principles that can inform the translation process and which then helped me to shape my translation approach. In translation theory, equivalence and translation loss emerged as central themes. Equivalence is a concept that still has no definitive definition; it lies at the heart of translation practice as translators face the challenge of being faithful while conveying the meaning and the message of the source text across linguistic and cultural boundaries. Yet, the loss in the act of translation is inevitable, as linguistic features, cultural references and elements of style may be sacrificed in the search for equivalence. By examining equivalence and translation loss, the aim was to highlight the difficulties of the translation process and to explore the various strategies used by translators to reduce the impact of such losses.

As the main focus of this dissertation, children's literature has its own specific challenges, ranging from linguistic simplicity and cultural sensitivity to the incorporation of certain elements such as adjusting the language, adapting proper names and changing cultural references. I also wanted to pay attention to the importance of proper names and illustrations in children's literature: these are crucial elements that need consideration in the translation process. Proper names may carry a cultural and semantic significance, and their translation can have significant consequences for the interpretation of the text, especially if aimed at children. In a similar way, illustrations in children's books have an important role in conveying meaning and intensifying the understanding of young readers, causing challenges for translators who seek to capture the essence of the source text in a new linguistic and new cultural context.

In the second chapter, I will present my own translation proposal of Silvia Serreli's *Tea* books, specifically "A chi piacciono le verdure?", "Perchè devo chiedere

scusa?”, and “E se non ci riesco?”. The stories of the *Tea* series revolve around the adventures of a character named Tea, and her friends. These books describe their everyday encounters and the challenges they face, with educational and ethical messages aimed at their young audiences: such as friendship and growing up, embracing diversity, resolving conflicts, and discovering the world around them. These books are written in an accessible and approachable manner, so Serreli’s works clearly have to be suitable for child-readers. I will also provide a brief introduction to Silvia Serreli, along with some general information about her as an author of children’s books and about the *Tea* books, including their common theme.

In the third and final chapter, I will examine the specific challenges I encountered during the translation process, focusing on how I applied translation theory into practice. I faced several linguistic, cultural, and contextual challenges, ranging from cultural references to idiomatic expressions, each demanding a delicate balance between linguistic accuracy and cultural sensitivity. This chapter will highlight the problem-solving strategies I adopted to overcome these challenges, with each approach attempting to relate theory to practice in the field of translation. Furthermore, by offering a reflection on the translation process, I will provide insights into how translation is an ongoing process. This involves dealing the complexities of remaining loyal to the source text while ensuring clarity and understanding for the target audience.

By blending theoretical insights with a practical application, this dissertation aims to explore the realm of Translation Studies and to acknowledge how challenging it can be, with a particular emphasis on the translation of children’s literature and on the difficulties that I faced during the translation process of the *Tea* books from Italian to English.

## **CHAPTER ONE: TRANSLATION AND CHILDREN'S LITERATURE**

The aim of this chapter is to establish a theoretical framework that delves into the complexities of translation, covering a range of strategies advocated by scholars and authors. Emphasis will be placed on the challenges posed by equivalence and translation loss within the field of Translation Studies. Next, I will shift the attention towards the translation of children's literature, a domain that has only recently gained prominence, highlighting the significant responsibility held by translators in this field. An exploration of the translation of names, underscored by their intrinsic importance, will be undertaken, elucidating various strategies employed in rendering proper names across languages. Moreover, I will briefly examine the role of illustrations in children's books, recognizing their value in improving comprehension and engagement among young readers. This examination aims to provide awareness into the multifaceted world of translation, particularly in the context of children's literature, thereby shedding light on the challenges and considerations inherent in this specialized field.

### **1.1 Approaches to translation**

In recent decades, Translation Studies (TS) have seen debates emerge regarding whether translation merely involves transferring the meaning of a text from one language to another, or if it relies on theoretical frameworks. Professional translators, and even interpreters, often reject overly theoretical approaches, citing their excessive technical terminology and lack of illustrative examples demonstrating practical tasks undertaken by skilled translators (Nida 2001: 1).

According to Nida (2001: 5-6), semioticians such as Jakobson (1960), Eco (1979), and Sebeok (1976) consider every text as an integral part of the communication process. They argue that translation should establish a relevant relation between the original text and its translation in another verbal language, aiming for a significant degree of equivalence, albeit never perfect accuracy. Jakobson (2000 in Munday 2001:5) describes three types of translation:

1. Intralingual translation, or rewording: "an interpretation of verbal signs by means of other signs of the same language".
2. Interlingual translation, or translation proper: "an interpretation of verbal signs by means of some other language".

3. Intersemiotic translation, or transmutation: “an interpretation of verbal signs by means of signs of non-verbal sign systems”.

Jakobson’s (2000) analysis emphasizes the issue of interlingual translation (referring to translation between two different written languages), particularly linguistic meaning and equivalence. He adopts Saussure’s theory, distinguishing between the linguistic system (*langue*) and individual spoken words (*parole*), as well as between the “signifier” (the signal) and the “signified” (the concept), which together form the linguistic “sign” (Munday 2001: 36).

Jakobson (2000) stresses the capacity to comprehend the meaning of a word, even in the absence of direct experience with the associated concept or thing in the personal real life. Jakobson (2000) also addresses the problem of equivalence in meaning between words in different languages, noting that there is typically no full equivalence between code-units since they are associated to two different systems (languages) (Munday 2001: 36-37).

Understanding the intended audience is a crucial need in translation, a translated text could be easy to read but the real success hinges upon its cultural appropriateness. In fact, one of the challenges translators have to deal with is that in general all language-cultures utilize different terms. The fundamental skill of translators revolves around grasping the meaning of the primary text, the knowledge of linguistics is not essential but rather a clear advantage. Comprehending a text in its entirety is far more important than analysing the grammatical structure (Nida 2001: 3, 6-7, 10).

Language embodies the unique essence and characteristic of a culture, encapsulating the entirety of its beliefs and practices. It serves as a fundamental aspect of maintaining the functionality and continuity of cultural identity. The significance of language lies not only in its communication abilities but also in its role as a repository of cultural heritage. The meaning of words often blurs, given their tendency to overlap and intersect with one another, leading to poorly defined distinctions. This linguistic fluidity underscores the complexity of translation, where exact equivalence between words across languages is hard to pin down. Translation transcends mere textual conversion; it involves conveying languages and concepts rather than adhering strictly to literal interpretations (Nida 2001: 27, 29, 67). The word-for-word method (i.e. ‘literal’) has historical roots tracking back to the Romans. They employed this technique primarily for translating

Greek texts, where in each word of the source text was systematically replaced with its closest grammatical equivalent in Latin (Munday 2001: 18). While a word-for-word translation often fails to capture the essence of the original text, as certain elements may lack equivalence or relevance in another language, effective translation requires a nuanced understanding of both linguistic structures and cultural contexts (Venuti, 2000). Venuti (1995 in Munday 2001: 146) further expands on this topic by introducing two fundamental concepts of translating strategies: domestication and foreignization.

Domestication involves tailoring a text to closely adhere to the cultural norms of the target language, potentially resulting in the loss of nuances and information from the source text. Instead, foreignization prioritizes retaining the original text's concept, often necessitating deviation from the conventions of the target language in order to remain faithful to the source language. Domestication tends to render the source text seemingly invisible by eliminating linguistic peculiarities, thereby imparting a sense of originality to the translation while keeping the source text obscured. According to Venuti (1995 in Yang 2010: 78), domestication and foreignization are not rigidly opposed concepts but rather fluid notions that may vary depending on context. However, their fundamental purpose remains consistent: to navigate the balance between preserving the uniqueness of the source text and accommodating the cultural expectations of the target audience.

As Toury wrote “translation is communication in translated message within a certain cultural-linguistic system, with all relevant consequences for the decomposition of the source message, the establishment of the invariant, its transfer across the cultural-linguistic border and the recomposition of the target message” (1980 in Venuti 2000: 469-470). This statement underlines the fact that translation involves more than just a literal word-for-word conversion. It requires a deeper comprehension of the cultural and linguistic nuances of both the source and target languages. Moreover, it involves recognizing how meaning is conveyed and adapted across different cultural boundaries. The source message is always interpreted and reinvented, especially in cultural contexts that allow free interpretation. The message is always reconstructed and influenced by different sets of values, which vary according to the different languages and cultures involved (Venuti 2000: 470).

As Octavio Paz suggests (1971 in Coilly et al. 2006: 99), every text can be seen as a “translation of translations of translations” because it is inevitably influenced by the



texts that precede and surround it. Building upon this notion, Theo Hermans introduces the concept of ‘intercultural traffic’ (1993 in Coilly et al. 2006: 99) to highlight the fact that translations are not just static relationships between texts but are deeply shaped by the socio-cultural context in which they occur. Translation, therefore, involves semiotic transformations and operations that necessitate choices, decisions, and strategies. The translator faces a spectrum of strategies, from domestication to foreignization. The selection of these strategies reflects, among other factors, the receiving society’s level of tolerance. The translation process inherently entails shifts between the source text and the target text. These shifts, which require constant decision-making by the translator, are influenced not only by linguistic disparities but also by cultural, social, ideological, and poetological norms specific to a particular culture, society, and time (Coilly et al. 2006: 99).

## **1.2 Equivalence and translation loss**

The Cambridge Dictionary defines the equivalence as “the fact of having the same amount, value, purpose, qualities, etc.”. The word ‘equivalent’ in the translation field is used differently by some scholars, so it can be a very confusing concept for learners, causing perplexity. Holmes (1988), Koller (1995), Nida (1964) and Snell-Hornby (1988) (all cited in Hervey et al. 2000: 17) collectively provide a valuable proposal of what ‘equivalence’ and ‘equivalent’ mean. They grouped the various definitions of equivalence in translation into these two categories: descriptive and prescriptive. The descriptive approach focuses on understanding how translation operates without imposing rules or guidelines. In descriptive terms, ‘equivalence’ refers to connection between elements in the source text and those in the target text that are perceived as directly corresponding, without considering the quality of the target text. From a prescriptive standpoint, ‘equivalence’ indicates the connection between an expression in the source language and its canonical (meaning ‘generally accepted as standard’) interpretation in the target language.

Nida (1994 in Bassnett-McGuire 2002: 34) further distinguishes two distinct forms of equivalence: “formal” and “dynamic”. Formal equivalence centers on the message itself, including both form and content. This approach prioritizes correspondences such as poetry to poetry, sentence to sentence, and concept to concept.

Nida (1964 in Bassnett-McGuire 2002: 34) refers to this kind of translation as “gloss translation”, which aims to enable readers to understand as much of the source language context as possible. On the other hand, “dynamic equivalence” operates on the principle of the “equivalence effect”, which posits that the relationship between the receiver and the message should mirror the same one between the original receiver and the source language message. In some cases, Nida’s categories can be weak and in conflict with each other: as an example, he mentions J.B. Phillip’s translation of *Romans* 16:16, where ‘greeting with a holy kiss’ becomes ‘give one another a hearty handshake all round’ (Bassnett-McGuire 2002: 34-35).

The principle of “equivalent effect” at times can lead to dubious conclusions (Bassnett-McGuire, 2002), but in Translation Studies it is widely recognized that multiple translations of the same poem can yield various versions. However, among those versions lies the ‘invariant core’ of the original text, as described by Popovič (1970 in Bassnett-McGuire 2002: 35). This core comprises stable, basic, and constant semantic elements in the text, identifiable through experimental semantic condensation. Transformations, or variant, on the other hand, alter the expressive form without modifying the core meaning. The invariant represents something that exists in common among all translations of a given work, reflecting a dynamic relationship (Bassnett-McGuire, 2002).

The invariant is part of a dynamic relationship and should be distinguished from speculative arguments about the ‘nature’, ‘spirit’ or ‘soul’ of the text, often considered ‘indefinable qualities’ that translators are rarely supposed to be able to capture (Bassnett-McGuire 2002: 35). In presenting his concept of translation equivalence, Popovič (1976 in Bassnett-McGuire 2002: 33) outlines four different types:

1. *Linguistic equivalence: this denotes a correspondence on a linguistic level of both source language and target language, often manifesting as a literal or word-for-word translation.*
2. *Paradigmatic equivalence: this refers to the alignment of elements of a paradigmatic expressive axis (i.e. elements of grammar), which Popovič sees as superior to mere lexical equivalence.*
3. *Stylistic (translational) equivalence: where the aim is to achieve functional correspondence between elements in both original and translated texts, striving for an expressive identity while preserving the identical meaning.*

4. *Textual (syntagmatic) equivalence: this one involves the equivalence of the syntagmatic structure of a text, maintaining equivalence in form and shape.*

Translation involves far more than substitution of lexical and grammatical components across languages. In order to achieve Popovič's goal of "expressive identity" (1970 in Bassnett-McGuire 2002: 34) between source and target texts, the process may necessitate the rejection of basic linguistic elements of the source language text. However, once the translator moves away from strict linguistic equivalence, the challenge of defining the intended level of equivalence becomes apparent.

Toury (1995 in Lathey 2006: 57) states that the relationship between a source text and its translation is defined by equivalence. Descriptive translation studies, according to him, should identify the type of equivalence present and the norms that dictate the recognition of certain relationships between the source and target texts as "equivalence". Bell (1991: 6-7) explores this question, suggesting that the resolution depends on language's dual nature. Language functions both as a formal structure – a code – and as a communication system. This duality allows elements to convey semantic sense while referencing entities and creating communicative systems. Translators are presented with a choice between two options: lying between adhering to a word-for-word translation or for a meaning-for-meaning approach. However, the determinative factor remains the intended purpose behind the translation.

Furthermore, it might be initially assumed that terms with similar meanings, as defined in dictionaries, can be considered synonymous. However, it becomes evident that the concept of synonymy presents significant challenges for translators. We might consider terms like *father*, *père*, *padre*, and even *daddy*, *papà*, and so on, as synonyms. They may seem interchangeable, but their usage varies depending on contextual factors. Words acquire different connotations and nuances based on the context in which they are employed (Eco 2003: 26, my translation). In numerous instances, when achieving an accurate translation becomes unattainable, the author permits the translator to omit the words or the entire phrase, acknowledging that, within the broader context of work, the impact of such omission is negligible (Eco 2003: 100, my translation).

In Translation Studies, the concept of equivalence is often juxtaposed with substitution. While equivalence strives for a direct correlation between the source and the target text, substitution allows for a translation that may have little or no morpho-syntactic

or semantic relation to the original text. This approach recognizes that there is no true 'equivalent' as such in many cases (Taylor 1998: 52). Non-equivalence occurs when a word in the source text does not have a direct equivalent in the target language. This degree of difficulty can vary based on the nature of the non-equivalence. Different forms of non-equivalence necessitate different approaches, with some being quite simple and others more challenging. Here are some of the most common types of word-level-non-equivalence (Baker 2011: 18):

- a) Culture-specific concepts: the word in the source language might convey a concept that is entirely unfamiliar in the target culture, it could be abstract or concrete, related to religious beliefs, social customs, etc.
- b) The source-language concept is not lexicalized in the target language: the word in the source language might express a concept that exists in the target audience but lacks a specific word assigned to it in the target language.
- c) The source and target languages make different distinctions in meaning: the target language may have wither more or fewer distinctions in meaning compared to the source language.
- d) The target language lacks a specific term (hyponym): more often, languages have general words, known as superordinates, but may lack specific ones, called hyponyms; this occurs because each language tends to make only those distinctions in meaning that are relevant to its specific context.

When dealing with any form of non-equivalence, it is important to first evaluate its significance and impact within a particular context, during the translation process is crucial to remember that not every instance of non-equivalence will be significant. The aim is to convey the meaning of key words essential for understanding and advancing the text, the translator should not overwhelm the readers by scrutinizing every single word (Baker 2011: 18-22).

One of the responsibilities of translators is not to eliminate translation loss, but to reduce it by controlling and wisely deciding which features of the source text to respect and which to compromise. In the translation process, there is an inevitable loss of textual and cultural relevant features. It manifests even on the most elementary level, since the loss is not only meant as meaning but also as in sounds, rhythm, and intonation (phonic level) (Hervey 2000: 19). Compensation plays a crucial role in minimizing translation

loss by introducing a less acceptable alternative, so that the source text effects are conveyed approximately in the target text through techniques that are not used in the source text. Translators are frequently challenged with the necessity of compromise, balancing various losses to ensure the best possible representation of what they consider more significant in a given source text (Hervey 2000: 33).

### **1.3 Children's literature**

Children's literature has only recently gained attention in terms of both materials and studies on translation, particularly since the Swedish educationalist Klingberg (1986 in Lathey 2006: 15) highlighted five key areas of research in children's books that he deemed important and in need of urgent investigation: cognitive development, emotional development, moral development, literacy development, imagination and creativity.

The term 'children's literature' has been a source of some confusion, and commentators such as Knowles and Malmkjaer (1996 in Lathey 2006: 16) provided their own definition: "for us children's literature is any narrative written or published for children and we include "teen" novels aimed at the "young adult" or "late adolescent" reader". One issue is that there is no single clarification of 'child', 'childhood', and 'children's literature'. Klingberg (1986 in Lathey 2006: 16) offers this working definition: "literature for children and young people is defined not as those books which they read [...], but as literature which has been published for – or mainly for – children and young people". This functional definition suggests that children's literature has the proper characteristics to be recognized as a genre.

Children's books serve two distinct audiences: children, who seek for entertainment and sometimes enlightenment, and adults, who have different tastes and literary expectations. This second group, including editors, publishers, parents, educators, scholars, and critics, has a much greater influence than the first (Puurtinen 1995 in Lathey 2006: 17). Adults hold the power and authority to decide what is written, published, praised, and purchased.

As noted by Puurtinen (1995 in Lathey 2006: 17), this genre possesses a unique characteristic as it operates within multiple systems at the same time, namely the literary domain and the social-educational system. Therefore, it serves both recreational purposes and functions as a tool for education and social integration.

The translator of children's literature can permit themselves a significant latitude in modifying the text due to peripheral status of children's literature within the literary poly-system. This condition allows for alterations such as revisions, expansions, abridgments, deletions, or additions. However, these translational actions are permitted only when guided by two fundamental principles of children's literature translation: adapting the text to suit the development and educational needs appropriate by society; adjusting the plot, characterization, and language to align with the society's perception of children's reading and comprehending abilities (Shavit 1986 in Lathey 2006: 54).

These two principles have had different hierarchical relations in different periods. The first principle maintained dominance during the era when children's literature was viewed and perceived primarily as an educational instrument. Nowadays, the focus has shifted: while the first principle continues to dictate the nature of the translations, the second one, which involves adjusting the text to the child's level of understanding, is more dominant. Although, there exists the possibility for the two principles to not always align harmoniously, they may even contradict each other. These usually complementary principles guide every step of the translation process. They influence decisions related to the textual selection procedure and the allowable alterations. Most importantly, for a translated text to be embraced and affiliated within the children's system, the final product must adhere to these two principles, or at the very least, not violate them (Lathey 2006: 26).

Translational norms, which regulate the choice of books to be translated and the formulation of the target text, are based on the aforementioned two overarching principles. The guidelines may not perfectly align with norms guiding original children's literature in the target language, and translators do not always strictly adhere to them, as some level of creative freedom is always permissible. Thus, the nature and degree of deviations from prevailing norms, and their impact on the reception of translated children's books, present a compelling area for study (Lathey 2006: 54).

Each translator occupies a position along a continuum between two poles: adequacy and acceptability. A translator aiming for adequacy adheres to the norms of the source language and literary system, potentially resulting in a translation incompatible with the linguistic and literary norms of the target system. Conversely, acceptability in translation is determined by adherence to the linguistic and literary norms of the target

system (or a specific section thereof, such as a genre or subgenre). Typically, translation entails navigating a middle ground between these two extremes (Lathey 2006: 56).

Translational norms can be divided into two bigger categories: preliminary norms, which influence the choice of works to be translated and the source version of the text to be translated (possibly via intermediate translations); and operational norms, which direct the translator's decisions during the translation process. Operational norms are subdivided into matricial norms, which determine the existence and location of target language material in the target text, and the textual segmentation (omissions, additions, changes in location), and textual (proper) norms determine the actual verbal formulation of a text. Textual norms include linguistic norms (e.g. general stylistic norms) and literary norms (determining what is appropriate for literary texts in a certain genre or period, etc.). Toury calls the translator's choice between the two extremes of adequacy and acceptability the initial norms. The Tourian approach is advantageous because it provides a framework for the study of literary translations in their immediate environment (Lathey 2006: 57).

For the successful and precise execution of the translation process, it is crucial to establish a clear classification of the child as the target audience (Cámara 2002 in Cámara 2009):

1. Pre-reading children (0 to 6 years old)
2. Children capable of reading and writing (from 6 to adolescence)
3. Adolescents and youngsters

Increasing age correlates with higher cognitive abilities, which facilitate the capacity for understanding and acceptance of foreignizing elements within texts. Children, due to their limited reading proficiency and world experiences, may exhibit a lower tolerance towards strangeness and foreignness in texts compared to adult readers. Therefore, the degree to which readers embrace foreignizing elements within texts may vary according to their age and corresponding cognitive development (Puurttinen 1995 in Cámara 2009).

Translating children's literature involves navigating the intricate balance between domestication and foreignization. While some critics argue against domestication, viewing it as a means of stripping away cultural authenticity and simplifying texts for pedagogical purposes, other advocate for foreignization, believing

that children should encounter and embrace cultural differences and otherness within translated works (Doderer 1981; Stolze 2003 in Coilly, et al. 2006: 43).

Interest in the cultural aspects of translation stems from the understanding that both the original and translated texts are more than just linguistic constructs. They are situated within specific cultural contexts and timeframes, intertwined with a network of cultural symbols and norms. Deciphering these cultural nuances can often pose a greater challenge for translators than grappling with semantic or syntactic complexities, particularly when translating for children. The translation of children's literature is a multifaceted process that occurs within a broader socio-cultural framework. Numerous factors come into play, including the status and intent of the source text, its complexity, the needs of the target audience, and the prevailing translation norms within the target culture. Negotiating these constraints requires careful consideration and adaptation to ensure that the translated work resonated authentically with its new audience (Coilly et al. 2006: 97).

Two notable studies (O'Sullivan 2005; Oittinen 2000 in Baker and Saldanha 2020: 63) explore the complexity of narrative communication when it comes to younger readers. O'Sullivan (2005) employs comparative analysis to investigate literature targeted at children, presenting multiple case studies that encourage a fresh perspective on the global history of children's literature. Building upon narrative communication theories proposed by Schiavi and Chatman (Schiavi 1996; Chatman 1978 in Baker and Saldanha 2020: 63), O'Sullivan (2005) introduces a framework that distinguishes between the implied child-readers in source and target texts. She examines instances where translators augment the text or provide explanations tailored to the target culture's child readership, thereby introducing an implied reader who may require additional information not assumed by the source text's author. These additions also highlight another dimension of O'Sullivan framework: the presence of the implied translator, whose influence can be discerned within the translated text. However, Kruger (2011 in Baker and Saldanha 2006: 63) challenges O'Sullivan's concept of narrative interaction, emphasizing the importance of exploring reader constructions rather than solely focusing on textual elements.

Drawing upon Bakhtin's dialogism (2014 in Baker and Saldanha 2006: 63), Oittinen (2000) argues that translating for children involves playful and subversive social interactions between the translator and the source text, the translator and the potential



child-reader, and the child-reader and the translated text. She advocates for translators to exercise and embrace freedom and creativity, aiming to produce translations that are accessible and engaging for children, thereby positively reshaping the source text.

Readability, also referred to as accessibility, denotes the ease with which a text can be comprehended and absorbed by its readers. It serves as a gauge of a text's level of difficulty or ease of comprehension, influenced by various factors such as word and sentence length, sentence complexity, vocabulary abstraction, thematic interest, and the purpose of writing, among others. Given that children are still in the early stages of cognitive and linguistic development, with limited attention spans and relatively weak willpower, it is imperative for translators of children's literature to carefully consider their developmental characteristics and reading preferences. By ensuring that the translated text is fluent, engaging, and aligned with the interests of young readers, translators can mitigate potential obstacles to comprehension and enhance readability. To effectively improve readability of translated children's literature, translators should tailor their approach. This can be achieved through adjustments at linguistic levels, including phonetics, lexis, sentence structure, and discourse organization. By adapting the language style to better suit the target audience, translators can facilitate a more enjoyable reading experience for young readers (Guo 2022: 26).

Reading is not only about the information written in the text, but it also involves the reader as an active participant. It is an interactive process between what the reader brings to the text (known and old information) and the information supplied by the text (new information). The assumption made about what the reader knows and does not know are reflected and linguistically marked in the text as old (known) or new information. Understanding occurs when the knowledge assumed by the writer matches that of the reader. If they do not match, understanding is incomplete (Colina 2015: 17).

#### **1.4 Names and pictures in children's books**

In the realm of literary translation, names play a multifaceted role beyond mere identification. While their primary function is to assign identities to characters, names in literature also serve secondary purposes such as entertaining readers, conveying knowledge, or eliciting emotional responses. It is important to note that the concept of "function" extends beyond the immediate impact on readers, or the intentions of the

author or translator alone. Rather, functions are constructed by researchers and operate at various level, including the implied author, reader, or translator. Scholars in Translation Studies have extensively examined the concept of “functions”, drawing attention to its critical significance (Holz-Mänttari 1984; Reiss & Vermeer 1984; Nord 1997, in Coilly et al. 2006: 123). However, in many cases, the focus has been primarily on textual functions, and less attention has been given to functions at the level of individual sentences or words (Coilly et al. 2006: 123).

Every translator inevitably grapples with the dilemma surrounding character names. The decision as to whether to retain or alter names carries significant implications, as names wield considerable influence over the reader’s perception and interpretation of a text. Opting to retain the original names entails the risk of unintended consequences. Factors such as readability and cultural connotations in the target language may diverge from the author’s original intent, potentially hindering comprehension or misinterpreting the character’s essence. Conversely, altering names is often a strategic manoeuvre aimed at ensuring that the translated name serves the same function as its counterpart in the source text. Whether the translator choose for fidelity to the original names or opts for adaptation, the choice inherently shapes the functionality of the name within the text. This decision-making process underscores the intricate balance between linguistic fidelity, cultural relevance, and reader accessibility in children’s literature translation. By carefully navigating this terrain, translators aim to capture the essence of the original text while tailoring it to resonate effectively with the target audience (Coilly et al. 2006: 124-125).

Translators may decide to keep foreign names in their translations, a practice known as non-translation. However, this decision can potentially alienate readers from the translated text, interfering their ability to connect with the characters. Additionally, overly complex, or unfamiliar names can detract from the reading experience, diminishing the reader’s enjoyment. The impact of non-translation is most pronounced when dealing with names that carry specific connotations. In children’s literature, names often reflect character traits or professions, shaping the reader’s perception and emotional response. When these connotations are lost in translation, the intended effect may not be fully realized, resulting in a disconnect between the reader and the text. Translators employ various strategies to address this challenge, including non-translation,

substitution with common names, or adaptation to convey specific connotations. These decisions are influenced by the translator's own cultural background, knowledge, and values, as well as the context in which the name is used within the text (Coilly et al. 2006: 125).

Hermans (1988 in Cámara 2009: 50) highlights that classification is particularly relevant as it aligns closely with current trends in translation studies, aiming to encompass all conceivable approaches:

Theoretically speaking there appears to be at least four ways of transferring proper names from one language into another. They can be copied, i.e. reproduced in the target text exactly as they were in the source text. They can be transcribed, i.e. transliterated or adapted on the level of spelling, phonology, etc. a formally unrelated name can be substituted in the target text for any given name in the source text [...] and insofar as a proper name in the source text is enmeshed in the lexicon of that language and acquires 'meaning', it can be translated. Combinations of these four models of transfer are possible, as a proper name may, for example, be copied or transcribed and in addition translated in a (translator's) footnote. From the theoretical point of view, moreover, several other alternatives should be mentioned, two of which are perhaps more common than one might think: non-translation, i.e. the deletion of a source text proper name in the target text, and the replacement of the proper name in the target text where there is none in the source text, or the replacement of a source text common noun by a proper noun in the target text, may be regarded as less common, except perhaps in certain genres and contexts.

Hermans outlines four fundamental strategies for handling proper names in translation, which can be combined to generate innovative transfer methods (1988 in Cámara 2009: 51). Those who choose to preserve foreign names and cultural elements do so with the aim of exposing young readers to diverse cultures through translation. By providing access to unfamiliar names and contexts, translations offer children a broader perspective of the world and encourage cultural awareness and appreciation (Coilly et al. 2006: 134).

A key distinction between texts intended for adults and those for children lies in the historical development of children's literature as a visual medium. Whether through the creation of visual narratives in comics, graphic novels, or picture books, or as

illustrations enhancing prose texts, images introduce a new layer to the relationship between source and target language (Baker and Saldanha 2020: 61). Specifically, translating modern picture books requires an understanding of stylized artwork, multimedia elements, typography (Unsworth et al. 2014 in Baker and Saldanha 2020: 61), and visual cues tailored for child or adult audiences. These texts often employ a sophisticated interplay between text and images, possibly fostering a counterpoint between the two modes, thereby encouraging children to actively engage as readers and fill in narrative gaps (O’Sullivan, 2006; González Davies and Oittinen, 2008 in Baker and Saldanha 2020: 61). The image of the child holds a central position in the translation of children’s literature. Translators tailor their language according to their perceptions of the child-reader, whether they envision them as naïve or perceptive, innocent, or experienced. It’s crucial to acknowledge that children have less life experience than adults and therefore may lack the same level of “world knowledge”, leading adults to provide more explanations to children than to older readers. How translators account for children’s experiences, abilities, and expectations depends on their understanding of the child-reader and their knowledge of contemporary children. This consideration shapes the language choices and adaptations made in the translation process (Coilly 2006: 41).

Interest in this field is steadily growing as scholars of children’s literature and translation work hard to gain a deeper understanding of the role that translation plays in spreading children’s literature worldwide. Looking to the future, much remains to be explored regarding children’s reaction to translations, though Kruger’s study (2012b in Baker and Saldanha 2020) takes a step towards this by examining how both adults and young readers perceive texts translated from English into Afrikaans. Further empirical research is required to determine the extent to which young readers can embrace foreignness, particularly considering existing studies on the level of complexity with which young readers can engage with texts (Fry, 1985; Appleyard, 1990 in Baker and Saldanha 2020: 64).



## **CHAPTER TWO: TRANSLATION OF TEA’S BOOKS**

The aim of this chapter is to present my own translation proposal from Italian to English of “Tea” books by Silvia Serreli, in particular “A chi piacciono le verdure?”, “Perchè devo chiedere scusa?”, “E se non ci riesco?”. There will be included a brief biography of the author and the major plot of these books. These stories were chosen because they explore situations and topics that children find themselves in very often, mirroring the experiences of the adults and parents who may struggle to deal with the children’s emotions. Serreli’s approach offers younger readers a significant perspective, allowing them to feel represented as genuine individuals with their own issues and emotions. Translating children’s literature posed a personal challenge, involving immersion into the world of young children and the responsibility of making it accessible to an English-speaking audience.

### **2.1 Silvia Serreli**

Silvia Serreli, born in Florence, Italy, in 1974, graduated from an art high school before earning a degree in Art History from the Faculty of Arts and Philosophy. After a brief period working in animation in 2006, she transitioned fully into writing and illustrating children’s books, achieving a total of 39 publications to date. Since 2012, Giunti Editore has been publishing the “Tea” books, which comprises 22 books, including four large-format hardcover collections featuring five stories each. Serreli’s background in both studies and working with primary school children has fueled her passion for writing books for young readers. Her works have been published by Einaudi, Giunti, and Mondadori (famous publishing houses in Italy).

### **2.2 Tea’s books**

The books of Tea by Silvia Serreli revolve around the adventures of a character named Tea and her friends. The stories delve into their daily experiences and the challenges they face, often conveying educational and moral messages to young readers. The plots may encompass themes such as friendship, personal growth, self-acceptance, acceptance of others, conflict resolution, and exploration of the world around them. Written in an accessible and engaging style, Tea’s books are suitable for children and young readers, garnering popularity both in Italy and abroad.

### 2.3 Translation proposal

A chi piacciono le verdure?	Who likes vegetables?
<p>A Tea le verdure piacciono moltissimo: i pisellini, così verdi e rotondi, sono perfetti per fare una bella collanina. Con le carote tagliate a rondelle, poi, la collanina viene ancora più carina e colorata!</p>	<p>Thea loves vegetables: peas are so green and round that they make a perfect necklace. With carrots, the necklace is even prettier and more colourful!</p>
<p>Con il purè di patate e i finocchi lessi spiaccicati ben bene, invece, Tea crea nel piatto buffe faccette sorridenti.</p>	<p>With mashed potatoes and cabbage, instead, Thea makes funny smiley faces on her plate.</p>
<p>Ma anche gli spinaci le piacciono un sacco: quando li modella con la forchettina o, meglio ancora, con le mani, le vengono fuori animali bellissimi: serpenti, dinosauri e perfino cocodrilli!</p>	<p>But she also really likes spinach: when she makes shapes with it using her fork or, even better, her hands, beautiful animals appear: snakes, dinosaurs and even crocodiles!</p>
<p>-Tea, smettiti di giocare con le verdure e inizia a mangiarle, piuttosto! – le dice la mamma ogni volta. -Ma a me le verdure non piacciono! - risponde puntualmente Tea. -Se non le assaggi, come fai a saperlo? perché non le vuoi provare? Tea non lo sa il perché e la prima risposta che le viene è: -perché sanno di verdura!</p>	<p>Every time Mum says: “Thea, stop playing with the vegetables and start eating them instead!”. “But I don’t like vegetables!” Thea replies straight away. “If you don’t taste them, how do you know? Why don’t you want to try them?”. Thea doesn’t know why and the first answer that comes up to mind is: “Because they taste like vegetables!”.</p>
<p>-Come possiamo fare? – si sfoga quella sera la mamma parlando con il papà. - Liu, Miriam, Cesco... tutti gli amichetti di Tea mangiano le verdure!</p>	<p>“What can we do?” Mum asks Dad that evening. “Liu, Miriam, Francis... all of Thea’s friends eat vegetables!”. Dad thinks for a little while and then exclaims: “Tomorrow, when I pick up</p>

<p>Il papà riflette un po', poi esclama: - Domani, quando vado a prendere Tea a scuola, chiederò consiglio ai nonni e ai genitori che incontro!</p>	<p>Thea from school, I'll ask the parents and grandparents for advice!"</p>
<p>E infatti, il giorno seguente... -Noi facciamo così- spiega entusiasta il papà di Cescò -quando in tavola c'è la verdura, io e mia moglie mettiamo in scena uno spettacolo: lei si veste da pomodoro e io da carota. Cescò ride un sacco, si diverte proprio tanto, e alla fine vuota tutto il piatto!</p>	<p>So, the next day... "That's what we do" Francis' dad explains with enthusiasm. "When there are vegetables on the table, me and my wife put on a show: she dresses up as a tomato and I dress up as a carrot. Francis laughs a lot, he really likes it, and eventually he cleans his plate!"</p>
<p>-Io uso la tecnica dell'aeroplanino- svela il nonno di Liu. -Infilo tre o quattro tipi di verdura con la forchetta e poi... <i>BROOOOOOMMM!</i> Decollo dalla camera, attraverso il salotto, sorvolo la cucina e piano dritto dritto nella bocca della mia nipotina!</p>	<p>"I use the airplane technique" reveals Liu's grandfather. "I fork three or four types of vegetables and... <i>VRRR!</i> I take off from the living room, fly over the kitchen and I land right in my granddaughter's mouth!"</p>
<p>La mamma di Miriam usa un altro metodo. -Io- spiega -sminuzzo tutte le verdure e le propongo come minestra, frullato, succo da bere. Miriam nemmeno se ne accorge che sono verdure, perché le beve tutto d'un fiato!</p>	<p>Miriam's mum uses another method. She explains: "I blend all the vegetables and present them as soup, smoothies, or juice to drink. Miriam doesn't even notice, she drinks it all in one gulp!"</p>
<p>Il papà e la mamma di Tea decidono di seguire i consigli che hanno sentito e una sera s'improvvisano attori: vestiti da zuccina e da sedano, con Mattia vestito da pisellino, mettono in piedi una divertente scenetta.</p>	<p>Thea's parents decided to follow this advice, so one evening they become actors: dressed up as a courgette and celery, with Matthew as a little pea, they put together a skit.</p>



<p>-Mamma, papà, perché vi siete vestiti così? - domanda Tea stupita. -Secondo me siete diventati un po' matti! - ride godendosi lo spettacolo. Di verdura, però, non ne assaggia nemmeno una...</p>	<p>“Mum, dad, why are you dressed up like that?” Thea asks, amazed.  “I think you’ve gone a little crazy!” she laughs, enjoying the show.  As for the vegetables, she doesn’t even taste one of them...</p>
<p>Un'altra sera invece il papà diventa pilota: con una forchetta piena di fagiolini lessi sorvola tutta la casa e attraversa addirittura il giardino.  Tea ride a crepapelle, ma appena il papà fa per atterrare nella sua bocca, Tea la sigilla, si volta dall'altra parte e poi esclama: “Papà, che cosa fai? Io sono grande adesso! L'aeroplanino me lo facevi quando ero piccola come Mattia!”.</p>	<p>Another evening, however, Dad becomes a pilot: with a forkful boiled green beans, he flies through the house and even across the garden.  Thea bends over with laughter, but as soon as Dad tries to land the fork in her mouth, she closes it tight shut, turns the other way and shouts: “Dad, what are you doing? I’m a big kid now! You used to airplane feed me when I was little like Matthew!”.</p>
<p>I genitori di Tea non si arrendono e la sera successiva la mamma esclama: - Ecco qua un bel frullato e un buonissimo succo!  Tea però non è convinta.  -Io non voglio bere quel liquido verde e nemmeno quello lì rosso! – afferma.  “Bè... tutti i torti non li ha” pensa la mamma fra sé e sé.</p>	<p>Thea’s parents don’t give up and the following evening Mum says: “There’s a nice smoothie and some delicious juice!”.  Thea is not sure, though.  “I don’t want to drink that green liquid or the red stuff!” she declares.  “Well... she’s not wrong” Mum thinks to herself.</p>
<p>-Ti dirò un segreto – bisbiglia un giorno il papà a Tea. -Quando ero piccolo non sopportavo le verdure e di certo non le avrei mangiate frullate! Bleah!  -Ma allora eri come me! – Ride tea divertita.</p>	<p>“I’ll tell you a secret” whispers Dad to Thea one day. “When I was little, I couldn’t stand vegetables and I certainly wouldn’t have eaten them blended.  Yuck!”.  “You were like me, then!” Thea laughs.</p>

<p>-Sì, è vero... e non penso che una recita o un aeroplanino mi avrebbe convinto!</p> <p>-E poi che cosa è successo?</p> <p>-Bè, un giorno le ho assaggiate e... <i>TATAAAN!!!</i> Ho scoperto che mi piacevano!</p>	<p>“Yes, that’s true... and I don’t think a play, or an airplane would have convinced me!”.</p> <p>“And then what happened?”.</p> <p>“Well, one day I tried them and... <i>ta-da!</i> I found out that I liked them!”.</p>
<p>In tavola, come al solito, non mancano le verdure: ci sono zucchine grigliate con poco aglio e prezzemolo, carotine saltate con una noce di burro e cavolfiore al vapore condito con olio e sale.</p> <p>Non ci sono teatrini, aeroplani o frullati, questa volta!</p>	<p>On the table, as usual, there are a lot of vegetables: there are courgettes with garlic and parsley, carrots with a knob of butter, and steamed cauliflower.</p> <p>This time there are no scenes, airplanes, or smoothies!</p>
<p>La mamma sembra andare pazza per le zucchine grigliate. Il papà, invece, inforca un po’ di carote e le mangia di gusto, poi passa al cavolfiore e fa: - Mmm, che buono!</p> <p>Tea lo osserva e pensa divertita al segreto che le ha confidato poco prima.</p>	<p>Mum seems to be crazy about courgettes. Dad, instead, takes a few carrots and eats them heartily, then he goes for the cauliflower and says: “Mmm, delicious!”.</p> <p>Thea observes him and, entertained, thinks about the secret he told her earlier.</p>
<p>A un tratto, la pancia di Tea inizia a fare <i>BRUBRUBRUUU...</i> che fame!</p> <p>Quasi quasi...</p> <p>-Io assaggio una carota!- annuncia all’improvviso rubando una rondella arancione dal piatto di papà. -Mmm!!! La carota è molto gustosa e anche il cavolo lì vicino è proprio buono!</p>	<p>All of the sudden, Thea’s belly starts to growl... she’s so hungry and half tempted...</p> <p>“I’m tasting a carrot!” she announces suddenly, stealing a slice of carrot ((orange slice)) from Dad’s plate.</p> <p>“Mmm!!! This is super tasty, and the cabbage is delicious!”.</p>
<p>In pochi minuti le verdure di mamma e papà spariscono dai loro piatti e finiscono tutte nella pancia di Tea!</p>	<p>In a few minutes, Mum’s and Dad’s vegetables disappear from their plates and end up in Thea’s tummy.</p>

<p>-Ma allora sono buone, le verdure! – esclama sorpresa la piccola.</p> <p>Eh sì... in fondo bastava solo assaggiarle per scoprirlo!</p>	<p>“Well then, vegetables are good!” the little girl shouts, surprised.</p> <p>So, yes... in the end, it was enough to just taste them to find out!</p>
<p>E al papà e alla mamma che hanno i piatti vuoti? Bè, non resta che bersi il frullato di cavoli, la passata di zucca e il succo di pomodoro rimasti in frigorifero!</p>	<p>What about Dad and Mum’s empty plates? Well, there’s nothing left to do but drink the cabbage smoothie, the pumpkin soup and the tomato juice left in the fridge!</p>

<b>Perchè devo chiedere scusa?</b>	<b>Why do I have to say sorry?</b>
<p>Un giorno Tea esce da scuola con la faccia scura scura.</p> <p>-Che cosa è successo? – le chiede nonna Matilde che è andata a prenderla.</p> <p>-Niente! – è la risposta decisa di Tea.</p> <p>Durante il tragitto però, Tea non spiccica parola. La nonna decide di non insistere. “La cosa è seria!” pensa.</p>	<p>One day, Thea comes out of school with a gloomy face.</p> <p>“What happened?” asked Grandma Matilda, who was there to pick her up.</p> <p>“Nothing!” Thea replies firmly.</p> <p>On the journey home, Thea doesn’t say a word. Grandma decides to let it go.</p> <p>“This is serious!” she thinks.</p>
<p>Appena Tea entra in casa, è il papà a domandarle: -Che faccino nero! Che cosa è successo?</p> <p>-Niente! – risponde nuovamente Tea.</p> <p>Però il papà non è tipo da lasciar perdere...</p> <p>-Mmm, niente è troppo poco! Perché non provi a darmi un indizio? -</p> <p>Quando vuole indagare sull’umore di Tea, il papà fa l’investigatore.</p>	<p>As soon as Thea gets home, Dad asks her: “What a grim face! What happened?”.</p> <p>“Nothing!” Thea answers again.</p> <p>Dad is not the type of person who lets things go...</p> <p>“Mmm, nothing is too little! Why don’t you give me a hint?”.</p> <p>When he wants to dig into Thea’s mood, Dad acts like a detective.</p>
<p>-Hai preso un brutto voto a scuola? - domanda.</p> <p>-No! – risponde Tea.</p>	<p>“Did you get a bad grade at school?” he asks.</p> <p>“No!” Thea replies.</p>

<p>-Allora... hai perso il portachiavi che ti ho regalato!</p> <p>-No, eccolo!</p> <p>E Tea mostra al papà il portachiavi a forma di gatto. Il papà si gratta il mento: lo fa sempre quando deve pensare!</p>	<p>“Then... you lost the keyring that I gave you!”</p> <p>“No, here it is!”</p> <p>And Thea shows Dad the cat-shaped keyring. He scratches his chin: he always does that when he has to think!</p>
<p>-Hai litigato con qualcuno? – domanda poi. Silenzio.</p> <p>-Hai litigato con Cesco?</p> <p>Silenzio più di prima.</p> <p>Ecco la risposta che aspettava il papà.</p> <p>-Perché hai litigato col tuo migliore amico?</p> <p>-Perché oggi è venuto a scuola con l'apparecchio ai denti. E, quando l'ho visto, mi è scappato da ridere... - confessa Tea.</p> <p>-Adesso non mi parla più.</p>	<p>“Did you argue with someone?” he asks. Silence.</p> <p>“Did you argue with Francis?”</p> <p>Longer silence.</p> <p>There is the answer Dad was waiting for.</p> <p>“Why did you fight with your best friend?”</p> <p>“Because today he came to school with braces. And when I saw him, I couldn't help laughing...” admits Thea.</p> <p>“Now he won't talk to me anymore”.</p>
<p>-Come dargli torto? – commenta il papà.</p> <p>-Però... anche José e Oxana hanno riso un pochino. Ma con loro Cesco ci parla! – prova a giustificarsi Tea.</p> <p>-Ridere di un compagno perché ha messo l'apparecchio ai denti è sempre una cosa brutta. Ma se a farlo è il tuo migliore amico... beh, allora è davvero bruttissimo! – conclude il papà.</p>	<p>“You can't blame him!” Dad comments.</p> <p>“But... José and Oxana laughed a bit too. But Francis talks to them!” Thea tries to justify herself.</p> <p>“Making fun of a classmate because he's got braces is always a bad thing. But if your best friend does it... well, it's even worse!” Dad wraps up the conversation.</p>
<p>Tea non sa cosa dire e due lacrime vorrebbero scenderle giù.</p> <p>-Lo so che non l'hai fatto con cattiveria, ma Cesco si è sentito preso in giro. Sai,</p>	<p>Thea doesn't know what to say and a few tears begin to roll down her face.</p> <p>“I know you didn't do it out of spite, but Francis felt insulted. You know, from a</p>

<p>da un amico ci si aspetta gentilezza e solidarietà! – dice il papà.</p> <p>-E adesso come faccio? – si preoccupa Tea.</p>	<p>friend you expect kindness and support!” says the father.</p> <p>“So what do I do now?” worries Thea.</p>
<p>-Esiste un ottimo rimedio...</p> <p>-Davvero? – domanda Tea speranzosa.</p> <p>-Certo, è una parola semplice e molto breve: <b>scusa!</b></p> <p>Proprio così, Tea deve chiedere scusa. Ma a Tea chiedere scusa non piace affatto... e poi si vergogna ad ammettere di aver fatto una cosa così brutta!</p>	<p>“There is a great remedy...”</p> <p>“Really?” Thea asks, hopefully.</p> <p>“Of course, it’s one short simple word: <b>sorry!</b>”.</p> <p>Exactly, Thea has to say sorry. But she doesn’t like apologising, at all... and she’s embarrassed about admitting she did such a bad thing!”.</p>
<p>Così il giorno dopo a scuola, Tea spera che Cesco torni a parlare con lei come se niente fosse. Ma Cesco parla con tutti tranne che con lei. Anzi, sembra proprio che per lui Tea non esista, che sia trasparente!</p> <p>“Uffa...” pensa Tea delusa.</p>	<p>So the next day at school, Thea hopes that Francis will talk to her like nothing happened. But he talks to everyone else apart from Thea. Actually, it seems like for him Thea doesn’t exist, like she’s transparent!</p> <p>“Oof...” Thea thinks, disappointed.</p>
<p>-Che succede tra te e Cesco? – le domanda la maestra Elga vedendo che i due amici non si parlano.</p> <p>-Ieri, quando ho visto Cesco con l’apparecchio, mi sono messa a ridere. E lui non mi parla più – spiega Tea.</p> <p>-Sei andata a chiedergli scusa?</p> <p>-No, ancora no.</p> <p>-Beh, quella è l’unica cosa da fare. Sbagliare capita a tutti, ma con questa parola piccola piccola si può ricucire uno strappo grande grande! – consiglia la maestra.</p>	<p>“What’s going on with you and Francis?” asks teacher Helga, seeing the two friends not speaking to each other.</p> <p>“Yesterday, when I saw Francis with his braces, I started laughing. And he won’t talk to me anymore.” explains Thea.</p> <p>“Did you apologise to him?”</p> <p>“No, not yet.”</p> <p>“Well, that’s the only thing to do. Everyone makes mistakes, but with this little word you can mend a great tear!” advises the teacher.</p>

<p>Tea si avvicina a Cesco e dentro di sé inizia a ripetere: “Scusa, scusa, scusa, scusaaa... scusascusascusascusascusa...”.</p> <p>Ma, appena incontra lo sguardo arrabbiato dell’amico, la parola non esce. E Tea resta muta.</p>	<p>Thea goes up to Francis and inside her she starts repeating “Sorry, sorry, sorry, sorryyy...sorrrysorrrysorrrysorry...”.</p> <p>But when she sees her friend’s angry look, the word won’t come out. And Thea remains silent.</p>
<p>Arrivata a casa, Tea fa le prove davanti allo specchio. Spalanca la bocca e scandisce bene la parola: -Scu-sa, scuusa.</p> <p>Ma il giorno dopo a scuola è la solita storia. Cesco non le parla e quella parolina non vuole proprio uscire fuori.</p>	<p>Once at home, Thea practises in front of the mirror. She opens her mouth wide and pronounces the word correctly: “Sorry, sorrr-ry.”</p> <p>But the next day at school, it’s the same story. Francis won’t talk to her and that little word just won’t come out.</p>
<p>Durante il tragitto da scuola a casa, Tea è molto triste.</p> <p>-Non hai fatto pace con Cesco, giusto? - le domanda nonna Matilde.</p>	<p>On the way home from school, Thea is very sad.</p> <p>“You didn’t make up with Francis, right?” Grandma Matilda asks.</p>
<p>-Perché a volte succede. E sai perché succede? – continua la nonna.</p> <p>-No, perché? – chiede Tea.</p> <p>-Perché ‘scusa’ non è la parola da buttare lì a caso. Le scuse, quando le fai, devono venirti da dentro, devono uscire dal cuore.</p> <p>-Ma a me vengono dal cuore, nonna! Io voglio fare pace con Cesco!</p>	<p>“Because sometimes it happens. And do you know why it happens?” Grandma goes on.</p> <p>“No, why?” asks Thea.</p> <p>“Because ‘sorry’ isn’t a word to throw around casually. When you apologise, the words have to come from inside, from the heart.”</p> <p>“But they do come from the heart, Grandma! I want to make up with Francis!”</p>
<p>-Lo so! Ma... immagina di essere al posto suo, di avere l’apparecchio ai denti</p>	<p>“I know! But... Imagine being in his shoes, having braces and among your</p>

<p>e vedere che tra i tuoi compagni che ti prendono in giro c'è anche Cesco.</p> <p>Tea immagina la scena e le sembra terribile!</p> <p>-Per capire come si sentono gli altri, devi provare a metterti nei loro panni. Solo così capirai il vero significato di quella parolina che, son certa, presto verrà fuori da sola! – conclude la nonna.</p>	<p>classmates who make fun of you, there's also Francis”.</p> <p>Thea imagines the scene and it looks terrible!</p> <p>“To understand how people feel, you have to try to be in their place. Only then can you understand the true meaning of that little word, which I'm sure will come out soon on its own!” concludes Grandma.</p>
<p>Il giorno dopo, quando entra in classe, Tea sa che deve trovare il momento giusto per scusarsi, ma non è facile!</p> <p>Ci pensa la maestra Elga che, disponendo i bambini in fila a due a due per scendere a mangiare in mensa, mette Tea in coppia con Cesco in fondo alla fila.</p> <p>Ed ecco che finalmente... -Scusa! – esce fuori dalla bocca di Tea. -Non volevo prenderti in giro...</p>	<p>The next day, when Thea goes in the classroom, she had to find the right time to apologise, but it wasn't easy!</p> <p>Teacher Helga took care of it by lining them up in pairs to go down to the canteen. She puts Thea and Francis together at the end of the queue.</p> <p>And here, finally... “Sorry!” came right out of Thea's mouth. “I didn't mean to make fun of you...”</p>
<p>A Cesco non servono tante parole: ha ritrovato la sua migliore amica e finalmente adesso sorride, mostrando l'apparecchio lucido lucido!</p> <p>-A mensa ti siedi accanto a me, vero? – gli domanda Tea.</p> <p>-Certo! – risponde Cesco.</p> <p>-Evviva! Oggi ci sono pure le polpette!</p>	<p>Francis doesn't need many words: he's found his best friend again and he smiles at last, showing his shiny braces!</p> <p>“You're sitting next to me in the canteen, right?” Thea asks him.</p> <p>“Absolutely!” replies Francis.</p> <p>“Hooray! Today there are meatballs too!”</p>

<b>E se non ci riesco?</b>	<b>What if i can't?</b>
Il papà e la mamma di Tea stanno pensando alle vacanze estive.	Thea's parents are thinking about their summer holidays.

<p>-Ci piacerebbe andare al mare con la famiglia di Cesco e di Miriam. Che cosa ne pensi, Tea? Sarebbe bello passare le vacanze tutti insieme!</p>	<p>“We’d like to go to the seaside with Francis and Miriam’s families. What do you think, Thea? It’d be nice to spend the holidays all together!”</p>
<p>A Tea il mare piace molto: adora costruire castelli con la sabbia e cercare le conchiglie. Le piace anche stare a mollo nell’acqua, vicino al bagnasciuga. L’idea di trascorrere le vacanze con gli amici del cuore, poi, la riempie di gioia!</p>	<p>Thea really likes the seaside: she adores building sandcastles and looking for seashells. She also like floating in the water, near the shore. The idea of spending the holidays with her best friends makes her really happy!</p>
<p>-Questo è il momento giusto per iscriverti in piscina – propone la mamma. -Così imparerai a nuotare! -No, in piscina non ci vado! – afferma decisa Tea. -Ma scusa, non ti piacerebbe nuotare con la maschera e le pinne, senza bisogno dei bracciali? – domanda il papà.</p>	<p>“This is the right time to sign you up for swimming lessons” suggests Mum. “So you can learn to swim!” “No, I’m not going to the pool!” Thea says decisively. “Wait, but wouldn’t you like to swim with a mask and fins, without needing armbands?” questions Dad.</p>
<p>-Certo che mi piacerebbe... - borbotta Tea, prima di mettersi a piagnucolare: - ...Ma se non ci riesco? Io mi vergogno perché tutti i miei amici lo sanno già fare, uffa!</p>	<p>“Of course I’d like to...” mumbles Thea, before starting to whine: “...But what if I can’t do it? I’m embarrassed because all my friends can already swim, oof!”</p>
<p>-Ma forse i tuoi amici che sanno nuotare hanno paura di non riuscire in qualcosa che tu invece sai già fare! – le fa notare la mamma. -Ci hai mai pensato? No, in effetti a questo Tea non ha mai pensato!</p>	<p>“But maybe your friends who can swim are afraid of not being able to do something that you can already do!” Mum points out. “Have you ever thought about that?” No, actually Thea had never thought about it.</p>



<p>Il giorno dopo è una bella domenica di sole e ai giardini ci sono gli amici di Tea. Amira sta saltando la corda insieme a Liu.</p> <p>-Amira, c'è qualcosa che hai paura di non riuscire a fare? – le domanda Tea.</p> <p>L'amica ci pensa un po' e poi risponde: Di andare in bicicletta senza rotelle! È così difficile...</p> <p>-Nemmeno io ci so andare! – sospira Liu.</p>	<p>The following day was a beautiful sunny Sunday, and Thea's friends were at the park.</p> <p>Amira was skipping with Liu.</p> <p>“Amira, is there anything you're afraid of not being able to do?” Thea asks her. She thinks about it a little bit and then answers: “Riding a bike without stabilizers! It's so hard...”</p> <p>“I can't do that either!” sighs Liu.</p>
<p>-E tu, Cesco? – continua Tea incuriosita.</p> <p>-Beh...ecco... io ho paura che non riuscirò a imparare a memoria la filastrocca che ci ha dato il maestro Carlo. Sono più facili le tabelline! – risponde Cesco.</p>	<p>“What about you, Francis?” goes on Thea, curious.</p> <p>“Well...so... I'm afraid of not being able to memorise the nursery rhyme our teacher Carlo gave us. Times tables are easier!” answers Francis.</p>
<p>-Io invece – interviene José – non riesco a fare le capriole e mi vengono sempre storte!</p> <p>-Anche a me non riescono... - sospira Pietro diventando rosso. -E ho paura di diventare grande e di non saperle ancora fare!</p>	<p>“As for me, I can't do somersaults and they always come out crooked!” José joins the conversation.</p> <p>“I can't do them either...” sighs Peter, blushing. “And I'm scared of growing up and still not being able to do them!”</p>
<p>-Io da grande voglio fare il musicista e voglio suonare tutti gli strumenti – esclama Marco. -La mamma mi manderà a lezione, ma io mi vergogno perché gli altri bambini sanno già suonare. E se io non ci riesco? – si domanda.</p>	<p>“When I grow up, I want to be a musician and play all the instruments!” says Marco. “My mum is going to send me to lessons, but I'm nervous because other children can already play. What if I can't do it?” he asks himself.</p>
<p>“Io non so suonare uno strumento...” pensa Tea. “...però so andare in bicicletta, so fare bene le capriole e la</p>	<p>“I can't play an instrument... but I can ride a bike, I can do somersaults well, and I already memorized the nursery</p>

<p>filastrocca del maestro Carlo la so già tutta a memoria!”</p>	<p>rhyme from teacher Carlo!” reflects Thea.</p>
<p>Quella sera, mentre torna a casa dai giardini insieme a nonna Enrica, Tea racconta: -Ho chiesto ai miei amici se hanno paura di non riuscire a fare qualcosa. -E cosa hai scoperto? -Che, anche se io non so ancora nuotare, so già fare molte cose che a loro non riescono!</p>	<p>That evening, while Thea is going home from the park with her Grandma Harriet, Thea says: “I asked my friends if they are afraid of not being able to do something”. “And what did you find out?” “That even if I can’t swim at the moment, I can already do a lot of things that they can’t!”.</p>
<p>-E a me non chiedi se ho paura di non riuscire a fare qualcosa? – domanda la nonna incuriosita. -Ma tu sei grande, i grandi sanno già fare tutto! – esclama Tea divertita.</p>	<p>“Don’t you want to ask me if I’m scared about not being able to do something?” asks Grandma, intrigued. “But you’re old, grown-ups can do everything!” shouts Thea, amused.</p>
<p>-Non è vero! Pensa che ho sempre avuto così tanta paura di non riuscire a guidare la macchina che mi sono ritrovata a prendere la patente da grande, quando era già nata la tua mamma... - confessa la nonna. -A lezione con me c'erano solo ragazzini!” – aggiunge sorridendo.</p>	<p>“That’s not true! I was always so scared of driving that I didn’t pass my driving test till I was grown up...” admits Grandma. “At the driving lessons there were only kids!” she adds smiling.</p>
<p>-E poi cos’è successo? -Semplice: ho imparato anche io come gli altri – risponde la nonna. -Non farti scoraggiare dalla paura di non riuscire. Quello che conta è provarci con impegno e non dire mai: ‘e se non ci riesco?’ – conclude la nonna facendole una carezza.</p>	<p>“And then what happened?” “Simple: I learnt like everybody else” answers Grandma. “Don’t let the fear of failing discourage you. What matters is that you try hard and never say ‘what if I can’t?’” ends up Grandma, giving her a hug.</p>

<p>-Mamma, voglio andare in piscina! –  esulta Tea appena rientra a casa. -Voglio  imparare a nuotare!  -Finalmente! – commenta la mamma.  -Domani andiamo a iscriverti!</p>	<p>“Mum, I want to go to the swimming  pool!” shouts Thea as soon as she gets  home. “I want to learn how to swim!”  “At last!” says the mum.  “Tomorrow we’re going to sign you up!”</p>
<p>L’estate tanto attesa arriva e Tea si  diverte un sacco in vacanza: in spiaggia  con Cescò gioca a racchettoni e  costruisce castelli.  Con Miriam fa le formine e cerca le  conchiglie. Ma la cosa più bella è che  finalmente, <i>SPLASH!</i>, nuota con la  maschera, le pinne e... senza bracciali!</p>	<p>The long-awaited summer arrives, and  Thea has a lot of fun on holiday: on the  beach with Francis, she plays with the  ball and builds castles.  With Miriam, she creates sand shapes  and looks for shells. But the most  beautiful thing is that finally, <i>SPLASH!</i>,  she swims with a mask, the fins, and...  without armbands!</p>

## CHAPTER THREE: TRANSLATION ANALYSIS

In this chapter I will explore the challenges encountered throughout my translation process from Italian to English of Silvia Serrelli's "Tea" books by, to be precise "A chi piacciono le verdure?", "Perchè devo chiedere scusa?", and "E se non ci riesco?". I will describe the strategies I adopted to translate this example of children's literature for an English-speaking audience, obviously child-readers. Preserving the essence of the original text was very important to me, translating the distinctive childlike style, and conveying the cultural references and idiomatic expressions of Serrelli's work. In order to do so, I used well-known strategies among translators that I described in the first chapter of my dissertation. These strategies served as a guideline, helping me produce a faithful version of Serrelli's stories. I will also describe the decisions I made during the translation process from Italian to English to offer a deeper understanding of my choices aimed at preserving the appeal of "Tea" for young readers.

### 3.1 Translating names

As I explained in my first chapter, translating children's literature involves deciding between domestication and foreignization. Venuti (1995 in Yang 2010:78) suggests that they are not strictly contrasting concepts but rather flexible ideas that can change depending on the circumstances. I opted to use both strategies, since I decided to present the target audience with names different from those they are used to but also to maintain some of them as they are, keeping in mind how much foreignness the target audience can tolerate. Another reason is because I wanted to save the character traits and the specific connotations inherent in the proper name (Coilly et al. 2006:125).

One of the first challenges I encountered when translating, which was present on almost every page, was the proper names of characters. In the source text there are mostly Italian names, the first one is the protagonist's name *Tea*, and then we can find *Carlo*, *Marco*, *Matilde*, *Enrica*, *Elga* and *Pietro*. There are also international names such as *Liu*, *Amira*, *Miriam*, *José* and *Oxana*. The most interesting was *Cesco*, which is an abbreviation for the Italian name Francesco. The decision of maintaining certain names but changing others was based on my personal opinion to keep an international context (the same given by the original book), considering the potential audience of British and/or American children, including adults who read books to those children, residing in

countries with substantial foreign populations and diverse cultural backgrounds. Secondly, considering the potential readership of this translation to encompass English-speaking or English-learner children residing outside of Britain or North America, the aim is to facilitate exposure to unfamiliar names, thereby fostering a broader global perspective among young readers.

ST	TT
Liu, Amira, Miriam, Cesco	Liu, Amira, Miriam, Francis
José e Oxana	José and Oxana
Maestro Carlo	Teacher Carlo
Marco	Marco
Nonna Matilde	Grandma Matilda
Nonna Enrica	Grandma Harriet
Maestra Elga	Teacher Helga
Pietro	Peter

The choice to maintain or modify names holds significant implications, as names have a considerable influence on how readers perceive and interpret a text. Keeping the original names or altering the names have both unintended consequences. Ottiten (2000 in Baker and Saldanha 2020:63) encourages translators to embrace freedom and creativity, striving to create translations that are both accessible and captivating for children, so connected to that, my biggest goal was to maintain the uniqueness of the source text while catering to the cultural norms and expectations of the target audience.

Whether the translator opts for fidelity to the original text or chooses adaptation, this decision shapes the function of the name within the text (Coilly et al. 2006: 124-125). This decision-making process highlights the delicate balance between linguistic fidelity, cultural relevance, and reader accessibility in the translation of children’s literature.

When I first came across the protagonist’s name, I found myself uncertain about how to translate the name *Tea*. Upon considering the frequency of the name in Italy and comparing potential English equivalents but failing to find a correspondence that met my satisfaction, I encountered the name *Thea*, which holds the same meaning in Italian, signifying “goddess”, and both stem from “Dorothea”. I consequently opted to utilize this proper name as a translation choice.

ST	TT
Tea	Thea

### 3.2 Translating words and expressions

One of the first issues I encountered during the translation process was the term *verdure*. Although its equivalent is *vegetables*, I briefly considered the term “veggies” due to its more of a childlike connotation. However, after conducting online research on the contextual suitability of these terms, I decided to retain the term *vegetables*.

The approach I used is called “domestication” in Translation Studies (Venuti 1995 in Munday 2001:146). Domestication in translation involves customizing a text closely conform to the cultural norms of the target language. In this specific situation, the decision was made because *vegetables* better align with the moral undertone of the original text. The domestication approach has ensured consistency and coherence in conveying the original intended message, while permitting the translation to remain faithful to the cultural and linguistic norms of the target audience.

ST	TT
Verdure	Vegetables

As I previously said, a literal translation would have never work in this process because it would have not fully conveyed the meaning of the original text, since translation extends beyond the literal conversion of words, and it necessitates a deeper understanding of both cultural and linguistic shades of the source language and the target language (Toury 1980 in Venuti 2000: 469-470).

Jakobson (2000 in Munday 2001: 36-37) emphasizes the ability to grasp the meaning of a word even without a direct experience with a concept or think in real life. Related to the issue of equivalence in meaning across different languages, he also underlines the fact that there is no full equivalence between code units due to their association with two distinct language systems.

Dealing with the following type of expressions, which in Italian are very common to use with children, I could not decide on an appropriate translation. I used alternative words and adapted them to the context. The expression *quasi quasi* suggests

considering or being on the verge of doing something, without fully committing to the action. *Half tempted* was the right solution for this context, it implies being partially inclined or, as said, tempted to do something but not entirely committed to it.

Repetitions of words are often used in speech with children to make them catchier and easier to understand. These expressions, called “reduplications” or “duplications”, are common in many languages and serve to emphasize or adapt the meaning of words. In the following cases, *faccia scura scura* and *questa parola piccola piccola*, the repetitions add a sense of intensity or emphasis on the basic meaning of the words. They are often used in language directed at children because they are fun and easy to remember, thus helping to maintain their interest and engagement in the conversation. There is no such linguistic usage in English, so I could have not translated them literally. I decided to find child-friendly equivalents, suitable for this specific context, so I translated them as *a gloomy face* and *this little word*.

ST	TT
Quasi quasi	Half tempted
La faccia scura scura	A gloomy face
Questa parola piccola piccola	This little word

The phrase *mi è scappato da ridere* conveys a complex mix of emotions and actions, which makes its translation nuanced. This idiomatic expression, commonly used in Italian, signifies an uncontrollable or spontaneous reaction of laughter. However, the challenge was finding a similar expression in English that captures the essence of the original text while accommodating cultural and linguistic disparities.

In this instance, I opted for *I couldn't help but laughing* as the translation. This choice reflects an adaptation strategy, aimed at bridging the linguistic gap between the two languages while preserving the figurative meaning of the expression (Coilly et al. 2006). It is crucial to ensure that the translated text resonates with English-speaking readers, maintaining fidelity to the original text while embracing the nuances of the target language.

By employing adaptation, I aimed to capture the full essence of the idiomatic expression, thereby enhancing the reader's understanding and engagement with the text. This approach underscores the importance of balancing linguistic accuracy with cultural

relevance in translation, ultimately facilitating effective cross-cultural communication and appreciation of the original text's nuances and emotions.

ST	TT
Mi è scappato da ridere	I couldn't help laughing

In the following decision-making process, I opted for a translation approach known as “dynamic equivalence”, as proposed by Nida (1994 in Bassnett-McGuire 2002: 34). This approach prioritizes conveying the intended meaning and effect of the source text in a manner that is suitable and meaningful to the target audience, even if it involves departing from a literal translation. By considering factors such as cultural relevance, popularity, clarity, and accessibility, I aimed to ensure that the translated text resonates with young readers while acknowledging the cultural context in which the text is situated. Dynamic equivalence operates on the principle of the equivalence effect, which suggests that the relationship between the receiver and the message in the translation should mirror the same relationship between the original receiver and the source text. To sum up, the translated text should evoke a similar response or understanding in the target audiences as the original text did in its intended audience.

This translation approach underscores the importance of linguistic fidelity and cultural appropriateness when translating for diverse audiences. By prioritizing clarity, accessibility, and cultural relevance, I translated in a way that effectively communicate the target audience the message. Keeping in mind the concept of the “invariant core” described by Popovič (1970 in Bassnett-McGuire 2002: 35) in translation theory, which is a core element or essence that remains consistent across translations, despite linguistic and cultural differences.

The term *gioca a racchettoni* presented a challenge, as it refers to a game similar to tennis but involving racquetball rackets and a specially designed ball. Upon conducting brief online research, I discovered that in Britain, this game is not typically played by children at the beachside. Therefore, I made the decision to translated it as *she plays with the ball*.

I permitted myself to modify the text because children's literature is a genre that belongs to multiple systems: the literary and the social-educational system (Puurtinen



1995 in Lathey 2006:17). Such a position allows translators for various alterations (deletions, expansions, additions, etc.). As Shavit (1986 in Lathey 2006: 54) explained, these actions are permissible only when guided by two principles of children’s literature translation: firstly, adapting the text to match the society’s developmental and educational needs; secondly, adjusting the plot, characters, and language to align with society’s perception of children’s reading and comprehension skills.

ST	TT
In spiaggia con Cesco gioca a racchettoni	On the beach with Francis, she plays with the ball

Deletion serves as a prevalent strategy in the translation children’s literature, allowing for the selective removal of certain elements from the original text to better align with the linguistic and cultural context of the target audience. In children’s literature translation, deletion may be warranted for various reasons. One such rationale is the consideration of age appropriateness, whereby the content and language are tailored to suit specific age groups, aiming for simplicity and accessibility (Cámara 2009). In my translation process, I opted to eliminate certain elements to ensure that text remained easily understandable for young readers, thereby enhancing its accessibility and resonance with the target audience.

Translation loss is inevitable, and, in this instance, the omitted content was deemed non-essential to the overall comprehension of the text (Hervey 2000). The original text goes: *pensa che ho sempre avuto così tanta paura di non riuscire a guidare la macchina che mi sono ritrovata a prendere la patente da grande, quando era già nata la tua mamma*, I chose to remove the last sentence, resulting in the translation: *I was always so scared of driving that I didn’t pass my driving test till I was grown up*.

The use of deletion highlights the translator’s pivotal role in ensuring a fluid translation of children’s literature across linguistic and cultural boundaries, while prioritizing clarity and accessibility for the target audience (Guo 2022: 26).

ST	TT
Pensa che ho sempre avuto così tanta paura di non riuscire a guidare la macchina che mi sono ritrovata a prendere la patente da grande, quando era già nata la tua mamma...	I was always so scared of driving that I didn't pass my driving test till I was grown up...

In translation, achieving a word-for-word translation is often less important than conveying the meaning and context of the source text. As Nida states (2001), the primary role of translators is to understand and communicate the meaning of the source text, while dealing with the various terms and expressions used in each language and context. This is particularly relevant when translating for children, where comprehension and readability are essential.

In translating the term *finocchio* from Italian, which literally means “fennel”, I opted for the term *cabbage* in English. This choice was guided by the fact that fennel is not commonly familiar with children in the English-speaking world, nor a staple in their diets. With this choice, I aimed to ensure that the target text remains accessible to young readers.

Similarly, for the term *aglio*, which would be “garlic”, I decided to use *onion* instead. Garlic may not be as well-known or recognizable to the target readers. On the other hand, onions are usually reencountered in children’s diets and more likely to be understood by the target audience.

In the source text, these terms are not essential for the comprehension of the text, they are used as simple vegetables, and they can be easily replaced with other vegetables. The translated choices were also made based on the images present on the source text, which are very important in children’s literature. Striving for fidelity to the original illustrations, I tried to find visually similar vegetables while ensuring accessibility and ease comprehension for young readers.

These substitutions have been made for the need to maintain the clarity of the source text. I adapted the language to better suit the comprehension skills of children and to preserve the original reading experience for the young readers.

In the last example, I translated *rondella arancione* as *a slice of carrot*, the choice was driven by the need to ensure comprehension for young readers. The literal translation would have been “orange slice”, which may be ambiguous and might not be easily recognizable as a carrot for a child. I wanted to facilitate the comprehension of the translated text, while aiming to enhance readability for children.

ST	TT
Finocchi	Cabbage
Aglione	Onion
Rondella arancione	A slice of carrot

In the next example, my translation choice aimed at capturing the intended meaning with accuracy, I decided to translate *la nonna decide di non insistere* as *Grandma decides to let it go*. I departed from a literal translation because I wanted to convey the message of the grandmother’s deliberate choice of not wanting to insist on Thea, but rather to accept the situation (in this case, Thea’s silence) and without putting pressure on the grandchild. This choice prioritizes the effective transmission of the underlying message, by emphasizing acceptance over insistence.

ST	TT
La nonna decide di non insistere	Grandma decides to let it go

To improve readability, translators may decide to modify the translated text for the children’s level of understanding, such as adjustments at linguistic levels (Guo 2022). Because of that, *Francis felt insulted* was the best choice while translating *Cesco si è sentito preso in giro*. I initially considered “Francis felt mocked”, but upon careful consideration I reached the conclusion that it is not a term normally used by children. I felt like this decision was the right one because it communicates the message intended by the source text and it also intensifies the meaning of the expression.

The attempts made by translators to ensure that the text remains accessible and engaging is important, especially if considering the impact of vocabulary on a child’s enjoyment and understanding of a book. That is why it is essential to select the

terminology that best resonates with the intended audience and to facilitate comprehension during the reading experience of children.

ST	TT
Cesco si è sentito preso in giro	Francis felt insulted

### 3.3 Translating and writing sounds

Another feature for consideration pertained to written sounds within the original text, leading me to contemplate whether these sounds could be faithfully recreated in the target text. Instances such as *Broooooommm*, *Tataaan* and *Uffa* presented unique challenges in their translation. In addressing this, I opted to render these sounds as *vrrr*, *ta-da*, and *oof* respectively.

This decision was guided by the desire to capture the auditory essence of the original text by translating them into their closest equivalents in the target language. This ensured that they resonated effectively with young readers in the target language. By adopting onomatopoeic translation, I aimed to maintain the intended impact and immersive quality of the text, enriching the reading experience for the audience.

This approach underscores the importance of considering not only the semantic content but also the auditory and sensory elements when translating texts across languages. It ensures that readers can still experience the intended sounds effects, even though the specific words may differ between languages.

Transliteration aims to capture the phonetic qualities and intended effects of the original sounds while adapting them to fit the linguistic and cultural context of the target audience.

ST	TT
<i>BROOOOOOMMM!</i>	<i>VRRR!</i>
<i>TATAAAN!!!</i>	<i>Ta-da!</i>
Uffa	Oof

The following translation illustrates the adaptation of an onomatopoeic expression from the source text to the target language. In the original Italian text, the onomatopoeic term *BRUBRUBRUUU* mimics the sound of a rumbling or growling stomach. I chose to

convey this auditory sensation in English by using the verb *growl* to describe Thea’s belly. This decision was made to maintain the intended effect of the original text while ensuring comprehension and cultural resonance for English-speaking readers.

By employing this strategy, I tried to capture the sensory and emotive elements of the original expression, contributing to the overall effectiveness of the translated text in conveying the author’s intended meaning to the target audience.

ST	TT
La pancia di Tea inizia a fare <i>BRUBRUBRUUU</i>	Thea’s belly started to growl

The translation choices made for these *Tea* books discussed in this chapter were guided by different approaches that prioritized both linguistic and cultural accuracy. By considering the source text with its illustrations, I aimed to create a translation that preserves the essence of the source text while ensuring accessibility for young readers. I highlighted the importance of understanding the cultural context of both source and target languages. I tried to bridge linguistic and cultural gaps while maintaining fidelity by incorporating similar vegetables and choosing phrases that evoke the emotions and messages given in the source text.

Furthermore, the translation process also involved a balance between remaining faithful to the original text and adapting it to suit the comprehension skills of the target audience, in this case children, which required an attentive consideration of vocabulary choice. Translation of children’s literature requires a deep understanding of language, culture, and audience expectations; ensuring readability and fluidity to young readers was another goal of mine, because of that I adjusted the language to mirror the children’s level of understanding.

In this chapter, by analyzing the translation choices I made during the translation process, insights into the translation field were gained. In particular, the translation of children’s literature represents a continuous cooperation between language use and storytelling, and it has the power to bring new stories and new messages to young readers.

## CONCLUSION

This dissertation represents an exploration within the field of Translation Studies, with a particular emphasis on the domain of translating children's literature. The study aimed to explore the process of translating from Italian to English the Silvia Serreli's Tea books, specifically "A chi piacciono le verdure?", "Perchè devo chiedere scusa?", and "E se non ci riesco?". Prior this dissertation, I was unaware of the range of strategies and theories behind the translation domain and how important they are, but I focused on the concepts of equivalence and translation loss, as well as the translation of children's literature.

The translation process seemed easy-going, but once I started the challenges emerged, even in seemingly obvious aspects. However, as I started to think about children and how they may better absorb the stories, I found myself questioning every detail of my translation. Translation of children's literature in general is complex, contrary to the common perception that it is easy; this genre interacts with different cultural and literary systems. For me, as a non-native English speaker, translating these books was a significant challenge. I believe translating into somebody's second language is challenging but not impossible, it requires a deeper understanding of linguistic and cultural nuances, many revisions and emotional sensitivity.

The theoretical concepts I described in the first chapter provided a foundation to overcome the challenges I encountered during the translation process. These concepts also made me realize the central role of translators and highlighted their important work. The translation proposal offered me the opportunity to explore the linguistic and cultural differences between Italian and English. I used the internet as a resource, I researched English children's books to understand the appropriate register and style, searched for synonyms to expand my knowledge and made decisions that balanced theory with my judgment. The translation choices I made were based on the theoretical framework but were also influenced by my intuition. I tried to translate the books keeping in mind the young audience: for example, how they would perceive it, if a certain word was appropriate for children, and how I could make easier phrases for them to understand. Nevertheless, the goal was to remain faithful to the original books and provide an appropriate style for the audience.

This experience helped me with translation practice, but it also enriched my knowledge and skills. It pushed me out of my comfort-zone, allowing me to learn more about the English language on linguistic and cultural levels, and about the world of Translation Studies. Addressing the challenges was complicated for me, because it required more than a word-for-word translation and I had to go beyond basic grammar, immersing myself in the world of children.

This study aims to provide English-speaking children with an engaging and helpful reading experience. However, the translation of children's literature is still developing and being defined, so this paper is somehow limited, suggesting further research to explore new approaches to handle the challenges encountered in this translation process. For further investigation, it might be interesting to develop more strategies to overcome the complexities of children's literature. Developing translation strategies, and exploring the psychological and pedagogical point of view, future research can contribute to a more effective approach of the translation of children's literature.

## ITALIAN SUMMARY

Questa tesi propone l'esplorazione nel campo della traduzione, ponendo particolare attenzione sulla traduzione di libri per bambini. All'interno del mio lavoro ho deciso di tradurre alcuni libri della serie di *Tea* dell'autrice Silvia Serreli, nello specifico "A chi piacciono le verdure?", "Perchè devo chiedere scusa?", ed infine "E se non ci riesco?". Si tratta di libri per bambini incentrati sulla bambina protagonista di nome Tea. Le storie di questa serie di libri affrontano varie tematiche importanti per i bambini, tra cui l'amicizia, la famiglia, ogni tipo di emozione provata dai personaggi di questi libri, l'accettazione di sé e degli altri, la diversità e la crescita personale. Inoltre, vengono esplorati anche i modi in cui gli adulti che circondano Tea e i suoi amici si avvicinano a loro nella quotidianità ma anche in momenti di difficoltà che possono incorrere durante l'infanzia. Ogni libro affronta una storia diversa, sempre con Tea al centro del racconto mentre affronta situazioni comuni a tutti i bambini e che possono affrontare nella loro vita personale di tutti i giorni. I racconti sono stati scritti per risultare accessibili ai bambini, sono adatti a bambini di età compresa tra i 6 e i 10 anni, ma anche i più piccoli possono sentirsi rappresentati e apprezzare a pieno queste storie lette dai loro genitori o parenti. Inoltre, questi racconti includono insegnamenti morali positivi o messaggi motivazionali; sono racconti che possono aiutare i bambini ad esplorare il mondo intorno a loro e ad affrontare le loro sfide quotidiane in modo positivo, allo stesso modo queste storie possono essere d'aiuto per gli adulti per capire il giusto approccio nei confronti dei bambini durante i momenti difficili che potrebbe incontrare nella loro infanzia.

Il principale obiettivo di questa ricerca è stato mettere in evidenza gli approcci che hanno guidato la mia traduzione. Attraverso la mia proposta di traduzione di questi libri, ho cercato di mettere in pratica al massimo delle mie capacità le strategie e le teorie della traduzione affrontate nel primo capitolo. Jakobson descrive tre categorie di traduzione: interlinguale, interlinguale e intersemiotica. Lawrence Venuti sottolinea due concetti fondamentali per quanto riguarda le strategie traduttive: domesticazione e stranizzazione, concetti non per forza opposti tra loro ma, piuttosto, concetti versatili in base alla situazione. Gideon Toury evidenzia il fatto che la traduzione non è soltanto letterale, ma richiede una comprensione più approfondita delle sfumature linguistiche e culturali delle lingue interessate. Theo Hermans introduce il concetto di 'traffico



interculturale' per spiegare che la traduzione è profondamente plasmata dai contesti socioculturali in cui si trova. Viene evidenziata anche l'importanza di una specifica lingua, in quanto rappresenta l'essenza e sicuramente anche una caratteristica distintiva della lingua in questione. Inoltre, Holmes, Koller, Nida e Snell-Hornby fanno chiarezza sul concetto di equivalenza, distinguendo due tipi: descrittiva e prescrittiva. Nida divide altre due forme di equivalenza: formale e dinamica. Popovič delinea quattro tipi di equivalenza nel campo della traduzione: linguistica, paradigmatica, stilistica e testuale. Viene trattato il tema dell'equivalenza e della perdita nella traduzione, spiegando come la compensazione è fondamentale per minimizzare questa perdita nei testi tradotti. Parlando di traduzione di libri per bambini, un ambito che ha solo recentemente iniziato ad avere la giusta attenzione, Puurtinen ha specificato come questo genere appartenga a più sistemi allo stesso tempo: letterario e socioeducativo. Shavit spiega che, grazie all'appartenenza di questo genere a più sistemi, il traduttore può permettersi determinate modifiche, ma solo se guidati da due principi fondamentali: l'adattamento del testo allo sviluppo e all'educazione; l'aggiustamento di trama, caratterizzazione dei personaggi e lingua, per allinearli alla percezione che la società possiede nei confronti dei bambini e delle loro abilità di lettura e comprensione. Viene anche sottolineata l'importanza della persona che svolge il ruolo di traduttore: deve essere in grado di rendere il testo accessibile e leggibile ad un pubblico di bambini, facendo attenzione a molte cose, tra cui la scelta delle parole, la lunghezza delle frasi, che il testo tradotto sia interessante per la fascia d'età a cui si rivolge, ecc. Infine, vengono affrontati due temi principali per la letteratura per bambini: la scelta di tradurre o meno i nomi propri nei libri per bambini e le immagini all'interno dei libri.

Il secondo capitolo della tesi si concentra sulla mia proposta di traduzione dei libri per bambini citati precedentemente. Attraverso una dettagliata analisi, ho cercato di proporre delle strategie di traduzione che tengono conto del pubblico a cui mi sono rivolta, delle caratteristiche linguistiche e culturali dei testi originale e delle opportunità di adattare questi testi per renderli il più possibile accessibili e coinvolgenti per i bambini. La mia proposta di traduzione è stata eseguita con l'obiettivo di preservare l'essenza dei libri originali e allo stesso tempo cercando di trasmettere i loro messaggi.

Per concludere, nel terzo capitolo lo scopo finale è stato esplorare le sfide affrontate durante il processo di traduzione e le strategie adottate per affrontare queste

sfide, ma soprattutto per presentare al meglio questi libri ad un pubblico infantile che parli inglese. Vengono affrontate le strategie utilizzate nella traduzione, con esempi pratici annessi e con riferimenti teorici. Le argomentazioni su cui mi sono concentrata sono tre: la traduzione (o non-traduzione) dei nomi propri, tradurre parole ed espressioni, tradurre suoni.



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