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LICENCIATURA EN LENGUAS MODERNAS

TRANSLATION ANALYSIS OF LITERARY SOUND PATTERNS

IN THE BOOK *VAMOS A CAZAR UN OSO*

A senior thesis submitted to the Faculty of Languages

for the Degree

LICENCIATURA EN LA ENSEÑANZA DE LENGUAS EXTRANJERAS

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DEDICATION

Some people search for a fountain

That promises forever young

Some people need three dozen roses

And that's the only way to prove you love them

Hand me the world on a silver platter

And what good would it be

With no one to share…

…For sharing the world with you Shalom Libby, my beloved little princess,

and with you my loving and remarkable friend and husband, Alfredo

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List of abbreviations

Benemérita Universidad Autónoma de Puebla	BUAP
Children	Ch
Children´s literature	ChLit
Literary Sound Patterns	LSP
Qualitative Procedures	QPs
Qualitative Research	QR
Source Audience	SA
Source Language	SL
Target Audience	TA
Target Language	TL
Vamos a cazar un oso	VAC1O
We're going on a bear hunt	WAGOABH

CHAPTER ONE: INTRODUCTION

Nowadays Children's literature is overlooked in Mexican society. By presenting this literary analysis, I hope to encourage a few people to invest themselves in reading to children, to the new generations. Children are drawn by sound repetition, and their imagination and curiosity make them interested in reading. Learning a language and obtaining an education is far more than receiving a mere document; it is forming an individual's style life, therefore we will have an accomplished society.

1.1   Introduction

Translation is the transference of a message or a text from one language to another to convey an idea. Translation has the capacity to communicate concepts, ideas, and resources from one culture to a different one, to get the attention and understanding of the new reader. The translation comes from the necessity to share great conceptions or philosophies, to be able to benefit a target audience (TA) with diverse backgrounds.

We have various areas where conversion of a text or subject is needed to achieve, to advance and create new solutions to better the world. Translation is a tool to improve science, especially the scope of medicine, math, computer sciences, and physics among others, to benefit humanity from the joint progress of these areas. In the legal translation of documents for global business, multinational organizations, national, and local clients, translation offers high-quality communication, boosting sales, and improving daily operations. Literary translation provides an opportunity to readers to increase their cultural heritage and to enhance their human perspective of life.

Literary translation has a different approach than in the fields of science, law, and business. In literary translation, a translator needs to be able to convey not only the words but whole integrated ideas into a new perspective, to a particular TA. In the different literary types, it is required from the translator to skillfully manage a different set of skills because of the many choices that s/he has to make when trying to convey emotions and feelings.

Literary work, with many genres, makes a perfect test for any professional translator. The two categories of literary writing, fiction, and nonfiction, open a world of possibilities and challenges to the translation field. Fiction, non-factual descriptions of events invented by the author, creates an opportunity to practice and to adapt pieces of text artwork. Non-fiction literature comprehends writings of narrative prose dealing with opinions or conjectures upon facts and reality, including biography, history, and the essay. Non-fiction books give the translator the opportunity to transfer the text from the source language (SL) to the target language (TL) seeking the same reaction of the audience from the SL (Pearl 2002, p. xvii).

Children´s literature (ChLit) is "good quality trade books for children from birth to adolescence, covering topics of relevance and interest to children of those ages, through prose and poetry, fiction and nonfiction" (Lynch-Brown and Tomlinson 2005. p. 3). Therefore, the function of ChLit is to bring books into childhood, and it fosters social communication. It also creates some interaction with their readers, owners, sellers, and collectors, to teach and please. ChLit becomes a new field where the translator will exercise literary imagination to show children in the TL his findings of the world described in the original writing.

1.2 Statement of the Problem

In Children's literary translation, we see a different range of settings where a professional needs to execute an infinite number of decisions to convert emotions, actions, and circumstances accurately, to match the response from the receptor of the text in the SL. Sometimes translators fail to interpret to the TL to get the same response of the audience from the SL. Many methods and techniques are available to aid translators, but the issue seems to be that there is not a precise method or technique that can lead to accomplishing a well-interpreted translation.

To obtain guidance on how to achieve an excellent reading of ChLit, I will be analyzing the translation work of the original *We´re Going On A Bear Hunt (WGOABH)* to the Spanish version *"Vamos A Cazar Un Oso"* (VAC1O), written by Michael Rosen and translated by Verónica Uribe. This analysis will be pointing out every process, technique, and method used by the translator to accomplish a rendering of the original Literary Sound Patterns (LSP) and devices.

The difference between SL and TL and the variation in their cultures make the process of translating a real challenge. Among the problematic factors involved in translation are form, meaning, style, and phonemes. This research is going to focus on the translation of the literary sound patterns.

The function of this analysis is to provide to the interested professionals in the translation field a sample of a translation process in this particular piece of ChLit. This particular translation is a combination of methods and techniques that could be used as guidance to obtain an adequate translation of similar books. Of course, every book is different and, according to the text, it will be necessary to adjust every issue respectively.

1.3 Rationale

This Senior Thesis Project will analyze the translation of VAC1O. Some translated children´s books are either too literal or just do not convey the meaning of the original text. Therefore, the Target Audience (TA) of the translation does not have the same opportunity to understand and enjoy the text as the public of the Source Audience (SA). The translation of onomatopoeias, repetition, alliteration, phonemes among other features need a subtle transference to the target language; this is why I selected this book to analyze and to learn from the translator´s technique.

A translation analysis is necessary to compare and learn from the mistakes made, but also to learn from accomplishments. This research will be able to provide a flexible sample that can be used as a tool to aid with the translation of children´s books.

1.4 Research Question

How were the literary sound patterns in the book *Vamos a Cazar un Oso* translated so as to give children of the TL the same reading experience as children of the SL?

1.5 Key Terms

Children's Literature (ChLit): According to Hunt (1996, p 15) "the definition of 'children´s literature' lies at the heart of its endeavor: it is a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children. The definition of children´s literature therefore is underpinned by purpose: it wants to be something in particular, because this is supposed to connect it with that reading audience—children—with which it declares itself to be overtly and purposefully concerned."

Target Language (TL): The language into which the original text will be translated (Ferailleur-Dumoulin 2009, p. 180).

Source Language (SL): The language in which the original text to be translated is written (Ferailleur-Dumoulin 2009, p. 180).

Target Audience (TA): According to Ferailleur-Dumoulin, (2009), this is the intended audience, party or market for whom a translation in being done (p.180).

Source Audience (SA): The party or market for whom the original text was written (Ferailleur-Dumoulin 2009, p. 180).

Literary Sound Patterns (LSP): Patterns of sound in poetry or literature that create playful language patterns that are a source of pleasure for children. Rhyme, alliteration, onomatopoeia, and assonance are common devices among others, commonly used by poets and writers to achieve these sound patterns, and are often combined to give sound effects to a poem or piece of literature (Stoodt, Amspaugh & Hunt, 1996, p. 146-147).

We're going on a bear hunt (WAGOABH): Book written by Michael Rosen and material of this research.

Vamos a Cazar un Oso (VAC1O): Spanish version of the book "We're going on a bear Hunt."

CHAPTER TWO: METHODOLOGY

2.1 Research Method

This project is being developed to analyze and obtain some insight in how to render an accurate translation from a professional translator. This research is an attempt to see if the translated book VAC1O will get the same reaction in the TL as in the SL.

The definition of research and the different approaches that entail, it must be given. Lincoln & Denzin (2000), define research as the systematic process of collecting and analyzing information to increase an understanding of an interesting subject. "The researcher becomes an investigator, examiner, and a persistent methodical person who is going to devote himself to the process to obtain an insight from the project" (p. 3).

2.2 Quantitative, Qualitative, and Mixed Methods & Procedures

To obtain an answer to the investigation question, it is necessary to select a method. As Denzin & Lincoln (2000) state, research has two main approaches, which are quantitative and qualitative research. There is also a mix of both approaches creating a third one, combined methods of investigation.

According to Denzin & Lincoln's definition, quantitative methods "involves the process of collecting, analyzing, interpreting, and writing the results of a study. Specific methods exist in both survey and experimental research that relate to identifying a sample of a population, specifying the strategy of inquiry, collecting and analyzing data, presenting the results, and making an interpretation" (2000, p. 268).

In contrast, "qualitative approaches to data collection analysis and report writing differ from the traditional quantitative methods. Use of purposeful sampling,

a collection of open-ended data, analysis of text or pictures, representation of information in figures and tables are also included in this approach, including, personal interpretation of the findings all inform Qualitative Procedures (QPs), and it illustrates these methods with examples from phenomenology, grounded theory, ethnography, case studies, and historical research" (Creswell, 2003, p. xxiv)."

The third perspective is the combination of methods of investigation, including numbers and words. Creswell (2003, p. 208) defines mixed methods of investigation in the following manner:

> …in a new definition from Greene, Caracelli, and Graham (1989), they emphasized the mixing methods and the disentanglement of approaches and paradigms. They said: "In this study we defined mixed-methods designs as those that include at least one quantitative method (designed to collect numbers) and one qualitative method (designed to collect words), where neither type of methods is inherently linked to any particular inquire paradigm."

Research is evolving. Therefore the inclusion of multiple methods of data and various forms of analysis, the complexity of these designs calls for more explicit procedures.

Mixed methods research is relatively new in the social and human sciences as a distinct research approach. It is useful to convey, in a proposal, a basic definition of such approach. The researchers collect quantitative and qualitative data in phases (sequentially) or that they gather at the same time (concurrently) (Creswell 2003 p. 211).

2.3 Selected Qualitative Approach

The selected method for this investigation is the Qualitative Research (QR). "QR is a field of inquiry in its right. It crosscuts disciplines, fields, and subject matters. A complex, interconnected family of terms, concepts, and assumptions surround the term qualitative research. These include the traditions associated with

positivism, and the many qualitative research perspectives, and or methods connected to cultural and interpretive studies" (Denzin & Lincoln 2005, p. 3).

The development of QR is a situated activity that locates the observer in the world. It consists of a set of interpretative, material practices that make the world visible. These methods transform the world, due to the new light shed by the investigative inquiries. "They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings and memos to the self. At this level, QR involves a naturalistic interpretative approach to the world. Qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret phenomena regarding the meanings people bring to them" (Denzin & Lincoln 2005, p. 3). In my function as a researcher, I will be examining a particular text and collecting and interpreting data-video recordings. Wherefore, this collection of data will assist me to delineate an informed interpretation of this study.

Considering in QR "the use and the inclusion of collection of a variety of empirical materials-case study, personal experience, introspection, life story, interview, artifacts, cultural texts and productions, observational, historical, interactional and visual texts- that describe routine and problematic moments and meanings in individuals´ lives. Accordingly, qualitative researchers arrange a broad span of interconnected interpretive practices, hoping to always get a better understanding of the subject matter at hand. It is understood, however, that each practice makes the world visible in a different way. Hence, there is frequently a commitment to using more than one interpretive practice in any study (Denzin & Lincoln 2005 p. 3)." Therefore, during this investigation I will be considering and interpreting, personal experiences, observing, and testing a specific translation with specific purposes.

In addition, QPs used during the developing of this research will rely on the analysis of the text, and the image data provided through the recorded videos, which will make this process a good fitting QR as mentioned by Creswell (2003, p. 179):

QPs stand in stark contrast to the methods of QR. Qualitative inquiry employs different knowledge claims, strategies of inquiry, and methods of data collection and analysis. Although the processes are similar, qualitative procedures rely on text and image data, have individual steps in data analysis, and draw on diverse strategies of inquiry. The strategies of research chosen in a qualitative project will have a dramatic influence on the procedures. These methods, even within strategies, are anything but uniform. Looking over the landscape of qualitative methods shows perspectives ranging from postmodern thinking (Denzin & Lincoln, 2000), to ideological views (Latter, 1991), to philosophical stances (Schwandt, 2000), to systematic procedural guidelines (Creswell, 1988, Strauss & Corbin, 1988). All perspectives vie for center stage in this unfolding model of inquiry called qualitative research.

2.4 Exploratory Research

In this project, I will analyze the translation of the LSP of VAC1O. The aim of an exploratory research is to look for patterns, ideas or hypotheses rather than testing or confirming a hypothesis. In exploratory studies, the focus is on gaining insights and familiarity with the integrated concepts (Develop a research proposal, online course, Baltimore County Public Schools). My intention, in this exploratory analysis of the book VAC1O is to attain comprehension of the use and development of LSP in this specific translation.

2.5 Definition of Literary Sound Patterns

The parts of a literary text have units called Literary Sound Patterns (LSP). Patterns of sound in poetry or literature that create playful language patterns that are a source of pleasure for children. Rhyme, alliteration, onomatopoeia, and assonance are common devices among others, commonly used by poets and writers to achieve these sound patterns, and are often combined to give sound effects to a poem or piece of literature (Stoodt, Amspaugh & Hunt 1996, p. 146-147). These items are the subject of this research. LSP could be studied separately and then put back together as a whole constituent of all works of a

necessary feature of verbal storytelling that can be found in any written or spoken narrative.

LSP support the consideration of discernment of a work of literature, as fundamental categories of critical analysis. LSP could be originated by the readers of work just as much as the author. There is no official definition or fixed list of terms of LSP; however, they are a standard feature of literary education. LSP are a tool that authors use in works such as novels, short stories, plays and poems to convey their message to audiences.

The following Literary Sound Patterns will be analyzed:

1. <u>Alliteration</u> "It is achieved through repetition of **stressed consonant sounds** at the beginning of words or within words." (Stoodt, Amspaugh & Hunt 1996, p. 147).
2. **Anaphora** "It is a rhetorical figure involving the repetition in which the same word or phrase is repeated in (and usually at the beginning of) successive lines or sentences. Found very often in both verse and prose" (Balddick 2008, p. 14).
3. **Assonance** "It is the close repetition of a **vowel sound or diphthong** in non-rhyming words. To qualify as assonance, the words must be close enough for the repetition of the sound to be noticeable. It could occur in stressed or not stressed syllables" (DaFoe 2014, p. 6).
4. **Consonance** "It is produced when a **consonant sound** is repeated in words that are in close proximity. The repeated sound **can appear anywhere in the word**s, unlike in alliteration where the repeated consonant sound must occur in the stressed part of the word. Consonance is also a similar concept to assonance, which refers to the repetition of vowel sounds in quick succession" (Thornborrow & Wareing 1998, p. 31).
5. **Onomatopoeia** "It is defined by as a word that describes or imitates the sound of what is being described" (Thornborrow & Wareing, 1998, p. 45).
6. **Repetition** "It is the purposeful re-use of words and whole phrases for an effect" (Thornborrow & Wareing 1998, p. 17).

7. **Rhyme, End** "It is described as words that have different beginning sounds but whose endings sound alike, including the final vowel sound and everything following it" (Thornborrow & Wareing 1998, p. 31).
8. **Rhyme, Internal** "Rhymes within the same line or sentence" (Thornborrow & Wareing 1998, p. 31).

The English & Spanish versions of the book will be included to compare them in both languages side by side (See Appendix 1).

2.6 Material

The Spanish version VAC1O is the selected material for this research, which is written by Michael Rosen and illustrated by Helen Oxenbury, and translated by Veronica Uribe.

The following is an insight of an interview to Michael Rosen. This book was first published in 1989. Michael Rosen shares his perspective of how *We´re going on a Bear Hunt* became a reality:

> The story seems to have been a folk song that circulated around American summer camps, sometimes with a lion instead of a bear. I heard it first in the late 1970´s and started to put it into my one-man poetry show. The editor of Walker Books, David Lloyd, saw me perform it and said it would make a great book. I said that he should write it down. He said I should…

> But the way I performed it did not work, and it was not long enough. So I invented some words for the sounds of going through grass ('swishy-swashy'), or mud ('squelch-squerch'). I added a forest and a snowstorm

> About 18 months later, I was taken into a darkened room and in the middle was a table, and on the table a pile of large homemade sheets of thick paper divided by colored tissue. The editors peeled back the sheets and I was stunned. First they were such beautiful pictures. Second, I couldn´t figure out what they had to do with a bear hunt. It looked like a family having a holiday in Cornwall…

The book came out, and it caused a massive stir, and I had to listen to people to hear why. What a brilliant, clever Helen and the editors 'got' and had created is that special thing that pictures books can do-which is to narrate different stories in print and in pictures. The family saga is not in the words. The words were designed for a kind of play-song that you act out as you sing it. The book is an insight into a drama being faced by what actually is a quite vulnerable group: Five children, a baby and a dog. Are the black-and-white pages 'reality', and the colour only what is in their imaginations? The paper shows a bear who is humanoid. He/she is clearly not very happy. Is that because he/she wanted to play? Or was it all a family game? This all comes from Helen´s imagination: it´s nothing whatsoever to do with me. I enjoy and admire the book almost as an outsider. (Timms 2012, para. 7-11)

2.7 Instrument

The natural setting is the most appropriate way to conduct a QR. The qualitative researcher often goes to the site (home, office) of the participant to conduct the research. The Researcher is there to develop a level of detail about the individual or place and to be highly involved in actual experiences of the participants (Creswell 2003, p. 181).

As Creswell (ibid.) mentions, QR uses multiple methods that are interactive and humanistic. The methods of data collection are growing, and they increasingly involve active participation by participators and sensitivity to the participants in the study. Qualitative researchers look for involvement of their members in data collection and seek to build rapport and credibility with the individuals in the study. They do not disturb the site any more than is necessary. Also, the actual method of data collection traditionally based on open-ended observations, interviews, and documents, now include a vast array of materials, such as sounds, emails, scrapbooks, and other emerging forms. The data collected involve text (or word) data and images (or picture) data (Creswell 2003, p. 181).

I will be drawing a table where Spanish and English verses of the book will be analyzed. I will be highlighting every LSP in both versions; this will enhance the

contrast between the original text and the translation. At the bottom of the table the list of the LSP found on each verse will be seen.

I will have available the video recording of the reaction of SA and TA. I will have an English version recorded in the United States and another version here in Puebla Mexico. The point of shooting the sessions is to capture the reaction of children while they hear the story. I hope to see in detail the children's reactions and expressions. I want to analyze how they react to anaphora, onomatopoeia, alliteration, rhyme, assonance, and consonance, during the session. Is there a prediction from the children when there are onomatopoeias, alliterations, rhymes, assonances, and consonances? Would the Ch begin to repeat the sounds of onomatopoeia, alliteration, rhyme, assonance, and consonance?

After the table analyzing the verses, there will be a paragraph describing the contrast of the results found on the comparisons of the recorded videos in English and Spanish. This summary of the videos will show the reaction of both audiences.

I will submit a request to the administration of the BUAP libraries asking them to include in their usual children´s reading schedule VAC1O and film the session or allow me to film it at 'Biblioteca Central' (See Appendix 2).

 I will also submit a request to the Arlington Library System (Texas, United States) to include in their summer activity readings the reading of the book "We´re going on a Bear Hunt" and film the session (See Appendix 3).

I will also submit a request to "Colegio Maslow" to include in their summer activities the reading of the book VAC1O, to have an alternative to the BUAP´s request (See Appendix 4).

2.8 Data Analysis

I will be analyzing every verse of the book. Every table will have both versions English and Spanish side by side to be able to see the different sound patterns found during the story. I will be highlighting with a different color every sound pattern. At the bottom of the box, there will be a list of every literary sound pattern found on each verse. To ease the interpretation, I selected a different color for each LSP.

These are the codes that will be used to analyze the verses with the correspondent LSP.

Verse code terms interpretation:

- **<u>Alliteration</u>**
- **Anaphora**
- **Assonance**
- **Consonance**
- **Onomatopoeia**
- **Repetition**
- **End Rhyme**
- **Internal Rhyme**

I will also analyze the videos with the children´s reaction in the SL and TL. I will analyze first the English version and then I will compare it with the Spanish version. A summary of both videos will be given matching every verse that was analyzed previously. The SA will be studied first because that is the primary audience of the original text. Therefore, the TA´s reaction will be evaluated. Afterward, I will interpret and compare both results according to every verse of the book. The point is to test the translation and compare both audiences' reactions and make definite conclusions as to if the translation achieved similar results to the original text.

CHAPTER THREE: RESULTS & CONCLUSIONS

Vamos a Cazar un Oso is full of opportunities to encourage children to learn and practice their language, to stimulate their imagination, and to interest them in reading. The translation analysis of use of alliteration, anaphora, assonance, consonance, onomatopoeia, repetition, and rhyme make this book a valuable piece of literature. The way how was this translation rendered make of this book a useful tool to learn and attractive piece of literature to entertain at the same time.

3.1 Definition of Translation

Translation is the final process of transference of a piece of literature from a specific SL into a TL. The rendered text needs to achieve the same impact or reaction of the SA as to the TA. Especially in ChLit this success is measured by a challenging audience because such audience may be able to read the text but some others will only be recipients from the narrative. Sounds patterns are attractive to Ch, and that's the reason why translators will have to exercise their vivid imagination and may become little children again to deliver a proper translation to a particular audience.

Ottinen´s (2005, p. 45) perspective of translation is the development of a newly rewritten text in a different setting or culture, which is carried out by a translator in an individual situation. Culture is part of the translator´s case, and the translator´s child-experience plays an important part in the interpreting of texts. Therefore, translating is an understanding of entities, where translators have a general and personal comprehension of the original text that they are developing into a new language. It is understood that translation has to be seen under the light of a whole interpretation of the story.

Oittinen (2000) also talks about the reality of translation, specifically, that purpose and situation are an intrinsic part of all translations. She agrees that a

translator never translates words in isolation, but rather whole texts. They bring to the interpretation their cultural heritage, their reading experience, and in the event of children's books, their image of childhood and their child image. In so doing, they enter into a dialogic relationship that ultimately involves readers, the author, the illustrator, the translator, and the publisher.

Nida (1975, p. 95) explains translation as a set of elements that can be investigated as part of the linguistic point of view and with the study of semantics to get a better understanding of science:

> Translation is the actual process of transferring a complex use of language, but the scientific study of translating can and should be regarded as a branch of comparative linguistics, with a dynamic dimension and focus on semantics. If the scientific study of translation could serve as one of the best places to test some present day theories about language structure.

According to Lathey (2006, p. 25), the perception of translation is an operation accepted not in the traditional form, but rather as a semiotic concept. Translation could be defined as the shifting of literary items, which are adapted from a source system to a target system. Therefore, there is a relationship between both systems with their complexity, which produces certain items during this transference. Consequently, translation from one language to another is the rendering of texts from a source structure to another. The understanding of translation of ChLit, in this case, is not only a set of elements put together, but rather an integral polysystem, which delivers a product accepted in the target system as coherent and whole new text.

In addition, we have Munday´s perspective (2009, cited by Milán and Bartina 2013), acknowledging several significances to the translation definition:

> It can be defined as a process, the act of developing a translation, as well as to a product, an actual text, and beyond these, to an unspecified number of related phenomena. Translation occurs in written and spoken form, the latter also being called interpreting. Its extent with reference to Roman Jakobson´s famous 1959 essay in which he explained that 'the meaning of a linguistic sign its translation into some

further, alternative sign', adding that we can distinguish three ways of interpreting a verbal sign: it may be translated into signs of the same language, into another language, or another, nonverbal system of symbols'. Jakobson labeled these three kinds of translation as Intralingual translation or rewording, interlingual translation or translation proper, and semiotic translation or transmutation (p. 231-232).

Therefore, Munday (ibid) concludes that we have made headway pursuing the term 'translation' by acknowledging that there is more beyond the aspects of communication and language, and it would be unreasonable to attempt to integrate every element of meaning.

Newmark (1988) introduces translation as a "defined process to achieve an adequate new version of the original in a different language." He supports translators, by making available to them some guidance on how to handle a translation and when facing challenges with different types of text. His method includes the following four levels:

1. The SL text level, the level of language, where we begin and which continually (but not continuously) go back to.
2. The referential level, the level of objects and events, real or imaginary, which we progressively have to visualize and build up, and which is an essential part, first of the comprehension, then of the reproduction process.
3. The cohesive level, which is more general, and grammatical, which traces the train of thought, the feeling tone (positive or negative) and various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it represents an overall picture, to which we may have to adjust the language level.
4. The level of naturalness, of common language appropriate to the writer or the speaker in a certain situation. Again this is a generalized level, which constitutes a band within which the translator works, unless he is translating an authoritative text, in which case he sees the level of naturalness as a point of reference to determine the deviation –if any- between the author´s level he is pursuing and the natural level (p. 19).

From another standpoint, Mathews (1959, cited in Venuti 2012, p. 146) gives his ideas regarding a definition of proper translation of poetry. "One

thing seems clear: To translate a whole poem is to compose another poem. A complete translation will be faithful to the *matter*, and it will 'approximate the form' of the original; and it will have a life of its own, which is the voice of the translator." He adds that there is not a precise definition of translation that will not face difficulties. Notably, when rendering poetry, the translator will be challenged by the tension between form and dynamic equivalences, which are always found in this process. Principally, he clarifies that "it seems to be increasingly recognized that adherence to the letter may indeed kill the spirit" (p. 146). Therefore, I could conclude that there is an immense variety of definitions and that each one of them will be challenged through another definition. It is clear that at some point in time, a translation can be accepted by an audience, but such audience will evolve, and that same translation will no longer be appropriate or accepted.

3.2 Theoretical Expansion

Stoodt, Amspaugh & Hunt (1996) believe that "children who have a rich variety of literary experiences become literate, caring, cultured, humanized and informed people. Literary sound patterns attract young children with texts in different forms. Therefore, it is necessary to translate children´s literature with a clear commitment to stir up the audience´s interest and attention to assist the young generations to have a healthy curiosity and experience about reading" (p. 2).

Reyes-Torres, Villacaña-de-Castro & Soler-Pardo (2014, p. 82) coincide that by using different attractive literary sound patterns, children can be involved in practicing and developing their mother tongue or even a foreign language. Reading and listening to literature rich in sound patterns engage both emotive and corporeal dimensions of both readers, and audiences, distinguishing that ChLit "is not only bound up by the mind but also of the reader/listener" (Pullinger 2012).

ChLit uses unrestricted language attracting readers and listeners with amusement and play while reaching their innermost emotions and feelings. Stoodt, Amspaugh & Hunt (1996) also point out that ChLit has been prosperous over the years due to its attractive literary sound patterns; such features aid Ch to understand language structures within their mother tongue or a foreign language.

There are many reasons why children feel so attracted to certain books, and one of them is word play with attractive sound patterns. Interesting sound patterns are a natural and fun way to practice and learn new words and even concepts. "Sound Patterns are more of a game than homework and children enjoy rolling stimulating words over their tongues and repeating them to savor their flavor"(Stoodt, Amspaugh & Hunt 1996, p. 148).

Children explore the delights of language and narrative through some crucial aspects like sound and rhythm. Young children are more prompt to mimic whatever sound systems surround them. Fluent elders' encouragement is the foundation for Ch to learn a language naturally, through repetition and play (Lathey 2006, p. 93). Ch enjoy ChLit from their earlier days, lullabies to songs, nursery rhymes, nonsense verse, and rhyming incantations within prose narratives. Children are natural poets anyone paying attention to their speech will recognize it. The importance of learning to read begins when Ch repeat over and over again a favorite rhyme or song because they are expecting to foresee the next word. ChLit is essential to a Ch´s linguistic repertoire (Lathey 2006, p. 101).

Sound symbolism is explained by Fernandes (2006, p. 47) as the handling of distinct sound patterns or unique sound traits in a semantic relation to meanings or categories of meanings. Fernandes (ibid) mentions two groups of the significance of sound patterns, which are imitative sound symbolic significance and phonesthetic meaning. Imitative sounds include the onomatopoeia, which is an interpretation of the heard sound, but at the same time, it is a component of speech sounds. In this research, there are plenty of opportunities to recognize onomatopoeia along with other imitative expressions or repeated sounds that are

part of a literary text. These sounds become part of speech for the TA when they hear or read a piece of ChLit.

3.3. Definitions of Literary Sound Patterns

Literary Sound Patterns are an instrument for children to develop language acquisition. Children even learn first to imitate sounds rather than words. Therefore, we see LSP such as alliteration, anaphora, assonance, consonance, onomatopoeia, repetition, internal and end rhyme that are used in children´s literature to offer sound and voice effects to their texts (Stoodt, Amspaugh & Hunt 1996, p. 147).

In this senior thesis, the following Literary Sound Patterns will be used and analyzed:

1. Alliteration is achieved through repetition of **stressed consonant sounds** at the beginning of words or within words. (Stoodt, Amspaugh & Hunt 1996, p. 147).

2. **Anaphora** "is a rhetorical figure involving the repetition in which the same word or phrase is repeated in (and usually at the beginning of) successive lines or sentences. Found very often in both verse and prose" (Balddick 2008 p. 14).

3. **Assonance** is the close repetition of a **vowel sound or diphthong** in non-rhyming words. To qualify as assonance, the words must be close enough for the repetition of the sound to be noticeable It could occurred in stressed or not stressed syllables (DaFoe 2014, p. 6).

4. **Consonance** is produced when a **consonant sound** is repeated in words that are in close proximity. The repeated sound **can appear anywhere in the word**s, unlike in alliteration where the repeated consonant sound must occur in the stressed part of the word. Consonance is also a similar concept to assonance, which refers to the repetition of vowel sounds in quick succession (Thornborrow & Wareing 1998, p. 31).

5. **Onomatopoeia** is defined by as a word that describes or imitates the sound of what is being described (Thornborrow & Wareing 1998, p. 45).
6. **Repetition** is the purposeful re-use of words and whole phrases for an effect (Thornborrow & Wareing 1998, p. 17)
7. **Rhyme, End** described as words that have different beginning sounds but whose endings sound alike, including the final vowel sound and everything following it (Thornborrow & Wareing 1998, p. 31).
8. **Rhyme, Internal** Rhymes within the same line or sentence (Thornborrow & Wareing 1998, p. 31).

3. 4. Analyzing verses and videos

This section is an interpretation and compilation of the results obtained during the translation analysis of the literary sound patterns that are included in the book VAC1O. In this section you will find the explanation of both videos where it was recorded the SA´s reaction and compared with the TA´s reaction. Every literary sound pattern listed before will be interpreted and shown in this section.

VERSE 1

SPANISH	ENGLISH
Vamos a Cazar un Oso **Por Michael Rosen** **Ilustrado por Helen Oxenburry** Vamos a Cazar un oso, Un oso grande y peligroso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso	**We're Going on a Bear Hunt!** **By Michael Rosen** **Illustrated by Helen Oxenbury** We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.

Internal and End Rhyme   Consonance
Assonance   Repetition
Repetition   Assonance
                                             Alliteration

Throughout this verse, the SA in comparison with the TA had no significant reaction. Some Ch from SA barely started to pay attention to the reader. SA was spread out through the room. On the other hand, TA was attentive from the very beginning. Ch were excited when they heard the title and when they saw the first pictures. One of the Ch reacted right away when he began to hear the description of the bear, and his jaw dropped when he heard *oso grande y peligroso*=big *and scary bear (added sentence in Spanish)*. TA answered to the third line *¿Quién le teme al oso?=Who is afraid of the bear (added sentence in Spanish)* saying at the same time ¡NO! They were not afraid of the *oso=bear.*

VERSE 2

¡**Un campo**! **Un campo** de largos pastos verdes. **P**or encima n**o** podemos **p**a**sar**, **P**or abajo n**o** podemos **p**a**sar** Ni m**o**do… la tendremos que atravesar.	Uh-uh! Grass! Long wavy grass. **We** can't go over it. **We** can't go under it. **O**h no! We've g**o**t t**o** g**o** through it

Assonance
Anaphora
Repetition
End Rhyme
Alliteration
Consonance

End Rhyme
Alliteration
Anaphora
Consonance
Assonance

As the reading develops, SA had no significant reaction to this verse. Ch were scattered in the reading area. In the meantime, TA looked at the black and white grass picture, and they wondered what the characters were doing. TA smiled when they heard that the characters were not able to go over or under the grass.

VERSE 3

Suish, suash, suish, Suash, suish, suash.	**Swishy swashy! Swishy swashy! Swishy swashy!**

Onomatopoeia
Repetition

Onomatopoeia
Repetition

During the course of the video, one of the Ch from the SA looked at the picture of the green grass, while others were indifferent. In contrast, when TA saw the picture of the green grass, they all said "Wow!" When they heard the sound of the grass, they even tried to repeat the onomatopoeia.

VERSE 4

Vamos a cazar un oso, Un oso peludo y furioso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso.	We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.
Internal and End Rhyme Assonance Repetition	Consonance Repetition Assonance Alliteration

In the midst of the verse, SA at the same time replied saying "NO," that they were not scared of the bear. Also, TA replied *Nadie=Nobody* is scared of the bear as the SA.

VERSE 5

¡Un río! Un río profundo frío de largos pastos verdes. Por encima no podemos pasar, Por abajo no podemos pasar Ni modo… la tendremos que atravesar.	Uh-uh! A river! A deep cold river We can't go over it. We can't go under it. Oh no! We've got to go through it.
Assonance Anaphora Repetition Internal and End Rhyme Alliteration Consonance	End Rhyme Alliteration Anaphora Consonance Assonance

At this point in the video, SA was paying more attention to the reader. One of the Ch from TA was surprised when she heard that the river is *frío=cold,* she even wrapped her arms around herself pretending she was cold.

VERSE 6

Glo, glo, glorogó, Glo, glo, glorogó, Glo, glo glorogló.	Splash splosh! Splash splosh! Splash splosh!

Onomatopoeia | Onomatopoeia

Repetition | Repetition

In the course of the video, some Ch from SA at the front of the group started to pay more attention, whereas TA repeated the onomatopoeia when they heard it "Glo, glo, glorogó" and they seemed interested and amused.

VERSE 7

Vamos a cazar un oso, Un oso gordo y fastidioso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso.	We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.

Internal and End Rhyme | Consonance

Assonance | Repetition

Repetition | Assonance

Alliteration

At the time of the reading, some Ch from SA were listening to the story. TA not only paid attention, but they seemed to enjoy the narrative. When one of the girls heard *gordo=fat, 'un oso gordo y fastidioso=a fat and irritating bear (added sentence in Spanish)'* chuckled. Every Ch answered "No" when they heard the line *¿Quién le teme al oso?=Who is afraid of the bear? (added sentence in Spanish).* TA also tried to repeat: *Nadie aquí no hay ningún miedoso=We're not scared.*

VERSE 8

¡Barro! Barro espeso y pegajoso Por encima no podemos pasar, Por abajo no podemos pasar Ni modo… la tendremos que atravesar.	Uh-uh! Mud! Thick oozy mud. We can't go over it. We can't go under it. Oh no! We've got to go through it.

Assonance **Anaphora** **Repetition** End Rhyme Alliteration Consonance	End Rhyme Alliteration **Anaphora** Consonance **Assonance**

While SA heard the tale, Ch were not very responsive. On the contrary, TA was participative and they were observing carefully. One of the Ch said *Barro=mud* it is same as, *lodo=wet dirt*. Ch freely expressed their personal experiences or thoughts when they heard this verse. They said NO! When they heard *Por encima/abajo no podemos pasar=We can't go under/over it.* They noticed that the characters were not wearing, this time, their shoes. Ch were attracted to the sequence of events and paid attention to details.

VERSE 9

Ploi, plochi, Plochi, plop, Plochi, plochi, plop.	Squelch squerch! Squelch squerch! Squelch squerch!
Onomatopoeia **Repetition**	**Onomatopoeia** **Repetition**

In the meanwhile, some Ch from SA were listening to the story, especially those in the front row. The TA was following the story with attention and curiosity. TA even repeated the onomatopoeia with the reader.

VERSE 10

Vamos a cazar un oso, Un oso inmenso y horroroso, ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso.	We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.

Internal and End Rhyme   Consonance
Assonance   Repetition
Repetition   Assonance
                                                            Alliteration

During the reading of this section, some Ch from the SA gathered around the reader on the floor to hear the story. In a like manner, TA paid attention to the reader. They not only paid attention, but they started to share their opinions and experiences with the rest of the group. After the first sentence was read, one of the Ch said out loud *Aqui no hay ningún miedoso=We're not scared*. Ch were awaiting and participating. They even talked about the bear by adding more adjectives to the rhyme *oso apestoso=stinky.*

VERSE 11

¡Un bosque! Un bosque verde y oscuro. Por encima no podemos pasar, Por abajo no podemos pasar Ni modo… la tendremos que atravesar.	Uh-uh! A forest! A big dark forest. We can't go over it. We can't go under it. Oh no! We've got to go through it

Assonance   End Rhyme
Anaphora   Alliteration
Repetition   Anaphora
End Rhyme   Consonance
Alliteration   Assonance
Consonance

In this instance, one of the Ch from the SA asked if they were really going to the dark forest. Without delay, TA reacted to the forest verse by sharing what happens in a dark forest. Ch said that some animals come out from their hiding places and that you may only see their shiny eyes because everything is dark. During this section, one of the Ch said that it was impossible to go over/under it.

VERSE 12

Túpiti, túpiti, Túpiti, tap, Túpiti, túpiti, tap.	Stumble trip! Stumble trip! Stumble trip!

Onomatopoeia

Repetition

                                   Onomatopoeia

                                   Repetition

Although this onomatopoeia is not a usual sound, the SA had no significant reaction to this verse. Differently, from the SA's lack of response, TA smiles and laughs when they hear and repeat the forest onomatopoeia.

VERSE 13

Vamos a cazar un oso, Un oso terrible y monstruoso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso.	We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.

Internal and End Rhyme

Assonance

Repetition

                                   Consonance

                                   Repetition

                                   Assonance

                                   Alliteration

Unfortunately, SA had no significant response to this verse. Contrastingly, TA at once responded *Nadie=none* to the question *Who is afraid of the bear?(added sentence in Spanish).*

VERSE 14

¡Una tormenta! Una tormenta de viento y nieve. Por encima no podemos pasar, Por abajo no podemos pasar Ni modo… la tendremos que atravesar.	Uh-uh! A snowstorm! A swirling whirling snowstorm. We can't go over it. We can't go under it. Oh no! We've got to go through it

Assonance
Anaphora
Repetition
Internal & End Rhyme
Alliteration
Consonance

End Rhyme
Alliteration
Anaphora
Consonance
Assonance

Throughout this verse, SA was getting more attentive during the narrative. Besides, TA believed that the picture represented here was a tornado instead of a snow storm. TA felt that people were unable to go over or under the storm. As usual, TA was very absorbed and engaged in the story.

VERSE 15

¡Suuu! ¡Uuuu! ¡Fuuu! ¡Uuuu! ¡Juuu! ¡Uuuu!	Hooo wooo! Hooo wooo! Hooo wooo!

Onomatopoeia
Repetition

Onomatopoeia
Repetition

Among the SA, one of the Ch guessed that the next part was about a cave. They showed some anticipation. Contrastingly, TA group was involved in repeating the onomatopoeia.

VERSE 16

Vamos a cazar un oso, Un oso feo y espantoso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso.	We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.

Internal and End Rhyme

Assonance

Repetition

Consonance

Repetition

Assonance

Alliteration

In this section, a few Ch from the SA sat near the reader on the floor, and they were paying attention. They were right about this part, being related to a cave. TA was echoing the repetitive lines at this point. One of the Ch said out loud 'I am not afraid of the bear.' They repeated the last part of the verse *Nadie aqui no hay ningún miedoso=We're not scared.*

VERSE 17

¡Una cueva! Una cueva estrecha y tenebrosa. Por encima no podemos pasar, Por abajo no podemos pasar Ni modo… Tendremos que entrar.	Uh-uh! A cave! A narrow gloomy cave. We can't go over it. We can't go under it. Oh no! We've got to go through it

Assonance

Anaphora

Repetition

End Rhyme

Alliteration

Consonance

End Rhyme

Alliteration

Anaphora

Consonance

Assonance

During this verse, SA was more engaged. One of the Ch was even ahead of the reader. He said out loud *'we´ve got to go through it!'* TA was full of anticipation and interest. When Ch heard the beginning of the verse, they knew what was about to come; therefore they repeated the rest of the verse. One of the Ch corrected the reader saying that they could not go *a través-through it* but instead they had to *enter-entrar.* He was right because that is exactly what it says in the Spanish version, *you had to 'enter*.'

VERSE 18

Tiqui, tiqui, Tiqui, tac… ¿Qué es eso que está allá?	Tiptoe! Tiptoe! Tiptoe!

Onomatopoeia   Onomatopoeia

Repetition   Repetition

Assonance

In this section, SA believed that there was a raccoon or skunk in the cave. Some of the Ch were excited at this point. TA was eager to see *what's that*? They were curious about what was about to come.

VERSE 19

Una húmeda nariz… Dos peludas orejas… Dos ojos que miran rabiosos… ¡Es u n oso!	WHAT'S THAT! One shiny wet nose! Two big furry ears! Two big goggly eyes! IT'S A BEAR!

Internal Rhyme   Repetition

Assonance   Consonance

Repetition

During the narration of this verse, SA wondered if it was a dog (thinking of: *what's that*!), but they all screamed at the same time when they saw the picture "IT'S A BEAR!" TA was listening attentively to the description. They were expecting to see a bear and they were right; it was a bear!

VERSE 20

¡Peligro! ¡Retirada!¡Salir de la cueva! **¡Tiqui, tiqui, Tiqui, tac!**	Quick! **Back through the** cave! **Tiptoe! Tiptoe! Tiptoe!**
Atravesar la tormenta! **¡Suuu, Uuuu, Fuuu, Uuuu!**	**Back through the** snowstorm! **Hoooo woooo! Hoooo woooo!** **Hoooo woooo!**
¡Atravesar el bosque! **¡Túpiti, túpiti, Túpiti, tap!**	**Back through the** forest! **Stumble trip! Stumble trip!** **Stumble trip!**
¡Atravesar el barro! **¡Plochi, plochi, plochi, plop!**	**Back through the** mud! **Squelch squerch! Squelch** **squerch! Squelch squerch!**
¡Atravesar el río! **¡Glo, glo, glorogó!**	**Back through the** river! **Splash splosh! Splash splosh!** **Splash splosh!**
¡Atravesar el campo! **Suish, suash, suish, suash!**	**Back through the** grass! **Swishy swashy! Swishy** **swashy! Swishy swashy!**

Onomatopoeia
Repetition

Onomatopoeia
Repetition

Along the summary of onomatopoeias and the family's saga, one of the Ch from the SA repeated the 'tiptoe' onomatopoeia. During this part, Ch were paying attention and they were eager to see what was next. In the meantime, TA was echoing most of the onomatopoeias. The onomatopoeias sounds drew Ch's attention.

VERSE 21

Lleg**ar** **a** **l**a c**a**sa. **A**brir **l**a puerta. Subir **l**as escaleras. ¡**Uyuyuyuy**! La puert**a** quedó **a**biert**a**. B**a**jar las esc**a**ler**a**s. Cerrar la puerta. Subir nuevamente. Entrar en el cuarto. Meterse en la <mark>cama</mark>, Bajo el <mark>cubrecama</mark>. ¿Quién quiere salir a cazar un oso?	Get t**o** our fr**o**nt <mark>d**oo**r</mark>. **O**pen the <mark>d**oo**r</mark>. Up the <mark>stairs</mark> **O**h no! We forg**o**t t**o** shut the <mark>d**oo**r</mark>. Back down <mark>stairs</mark>. Shut the <mark>d**oo**r</mark>. Back <mark>upstairs</mark>. In to th**e** b**e**d Und**e**r th**e** cov**e**rs I'm not going on a bear hunt again.

Assonance

Consonance

Repetition

<mark>**End Rhyme**</mark>

Assonance

<mark>**End Rhyme**</mark>

During this verse, SA followed the story, and they paid attention. They were attentive with what happened with the dog. They laughed when they noticed that every character was under the bed covers. As the story develops, SA wanted to know where the bear was. They seemed fascinated by the sequence of events; the family rushing back home, and being followed by the bear. They also asked where the dog was. They did not want to miss any details. They were full of expectation, and they wanted to see what was going to happen as the characters were running back to their home. They knew the bear was left behind, and that he was right outside the home. They could not believe that the bear had to go home all alone and that he was sad. Therefore, the TA felt sorry for the bear! They had a blast hearing the story. They wanted to go on a bear hunt again.

3.5 Conclusions

Through the adaptation of the literary elements of the text WAGBH, the translator was able to provide a comprehensive text to the TA. The TA was more absorbed, involved, and responsive than the SA. The word choice of adjectives used in the verses describing the bear made a difference in the TA´s reaction to the text. The way the translator constructed and built up sentences and paragraphs was very assertive. The translator conveyed the meaning of the original wording by choosing skillfully sound pattern techniques. The combination of words that were selected to form alliteration, anaphora, assonance, consonance, onomatopoeia, repetition, and rhyme was very proficient.

Finding efficient, fitting sound patterns and syntactic structures in the target language when translating a piece of ChLit is a real challenge. Of course, there is the translated text that needs to be apt to be read, but another aspect is that it also needs to be fitting when reading out loud. Reading out loud is another point that the translator needs to take into consideration because this book is also adequate for kids that are not readers yet. This group of receptors is the one who loves to repeat sounds, and that's how they learn their mother language. In this case, we have a translation that is not only rich in the text, but also rich in sounds when someone reads it to an audience. The purpose of ChLit is to draw the reader´s interest and stir up the audience's curiosity. In the Spanish version, the translator was able to attract the Ch's attention, interest, and imagination.

The verses in this material were full of LSP, which captured the TA attention. The rhymes, alliteration, assonance, consonance, onomatopoeias, repetitions, and anaphoras created a very attractive piece of literature. These patterns caught the TA´s attention during the whole narrative. The story certainly stimulated the TA´s imagination. Towards the end of the story, TA was able to predict and repeat the sounds and sentences they heard at the beginning of the story. Although TA children are not so used to be read books out loud, this may have triggered their attention in comparison with the SA.

In contrast, the SA children were less attentive to the narrative of the book even though the original text is appealing because of the LSP. *We are going on a bear hunt* is a portrait of the author and the illustrator's rich imagination. The SA was more laid back, and they may have taken for granted the reading out loud session. The few that were more involved did not participate as much as the participants of the TA.

Another challenge is matching a translation with pictures, like this book. In such research, the ability and the scope of a translator to render a translation of a picture book and obtain the same reaction from the TA as from the SA could be demonstrated. Here we have another topic, which may be part of another research project in the future.

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APPENDIX 1

Script of the book in Spanish and English

Vamos a Cazar un Oso Por Michael Rosen	We're Going on a Bear Hunt! By Michael Rosen
Ilustrado por Helen Oxenburry	Illustrated by Helen Oxenbury
1 Vamos a Cazar un oso, Un oso grande y peligroso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso	1 We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.
2 ¡Un campo! Un campo de largos pastos verdes. Por encima no podemos pasar, por abajo no podemos pasar Ni modo… lo tendremos que atravesar.	2 Uh-uh! Grass! Long wavy grass. We can't go over it. We can't go under it. Oh no! We've got to go through it!
3 Suish, suash, suish, Suash, suish, suash.	3 Swishy swashy! Swishy swashy! Swishy swashy!
4 Vamos a Cazar un oso, Un oso peludo y furioso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso.	4 We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.
5 ¡Un río! Un río profundo y frío. Por encima no podemos pasar, por abajo no podemos pasar. Ni modo… lo tendremos que atravesar.	5 Uh-uh! A river! A deep cold river. We can't go over it. We can't go under it. Oh no! We've got to go through it!
6 Glo, glo, glorogó, Glo, glo, glorogó, Glo, glo glorogló	6 Splash splosh! Splash splosh! Splash splosh!

7	7
Vamos a Cazar un oso,	We're going on a bear hunt.
Un oso gordo y fastidioso.	We're going to catch a big one.
¿Quién le teme al oso? ¡Nadie!	What a beautiful day!
Aquí no hay ningún miedoso.	We're not scared.
8	8
¡Barro!	Uh-uh!
Barro espeso y pegajoso	Mud!
Por encima no podemos pasar,	Thick oozy mud
por abajo no podemos pasar.	We can't go over it,
Ni modo…	We can't go under it.
lo tendremos que atravesar.	Oh no!
	We've got to go through it!
9	9
Plochi, plochi, Plochi, plop, Plochi, plochi, plop	Squelch squerch! Squelch squerch! Squelch squerch!
10	10
Vamos a Cazar un oso	We're going on a bear hunt.
Un oso inmenso y horroroso,	We're going to catch a big one.
¿Quién le teme al oso?	What a beautiful day!
¡Nadie!	We're not scared.
Aquí no hay ningún miedoso	
11	11
¡Un bosque!	Uh-uh!
Un bosque verde y oscuro.	A forest!
Por encima no podemos pasar,	A big dark forest.
por abajo no podemos pasar.	We can't go over it.
Ni modo…	We can't go under it.
lo tendremos que atravesar.	Oh no!
	We've got to go through it!
12	12
Túpiti, túpiti, Túpiti, tap, Túpiti, túpiti, tap.	Stumble trip! Stumble trip! Stumble trip!
13	13
Vamos a Cazar un oso,	We're going on a bear hunt.
Un oso terrible y monstruoso.	We're going to catch a big one.
¿Quién le teme al oso?	What a beautiful day!
¡Nadie!	We're not scared.
Aquí no hay ningún miedoso.	

14 ¡Una tormenta! Una tormenta de viento y nieve. Por encima no podemos pasar, por abajo no podemos pasar. Ni modo… la tendremos que atravesar.	14 Uh-uh! A snowstorm! A swirling whirling snowstorm. We can't go over it. We can't go under it. Oh no! We've got to go through it!
15 ¡Suuu! ¡Uuuu! ¡Fuuu! ¡Uuuu! ¡Juuu! ¡Uuuu!	15 Hooo wooo! Hooo wooo! Hooo wooo!
16 Vamos a Cazar un oso, Un oso feo y espantoso. ¿Quién le teme al oso? ¡Nadie! Aquí no hay ningún miedoso.	16 We're going on a bear hunt. We're going to catch a big one. What a beautiful day! We're not scared.
17 ¡Una cueva! Una cueva estrecha y tenebrosa. Por encima no podemos pasar, por abajo no podemos pasar. Ni modo… Tendremos que entrar	17 Uh-uh! A cave! A narrow gloomy cave. We can't go over it. We can't go under it. Oh no! We've got to go through it!
18 Tiqui, tiqui, Tiqui, tac… ¿Qué es eso que está allá?	18 Tiptoe! Tiptoe! Tiptoe!
19 Una húmeda nariz… Dos peludas orejas… Dos ojos que miran rabiosos… ¡Es u n oso!	19 WHAT'S THAT! One shiny wet nose! Two big furry ears! Two big goggly eyes! IT'S A BEAR!
20 ¡Peligro! ¡Retirada!¡Salir de la cueva! ¡Tiqui, tiqui, Tiqui, tac!	20 Quick! Back through the cave! Tiptoe! Tiptoe! Tiptoe!
21 ¡Atravesar la tormenta! ¡Suuu, Uuuu, Fuuu, Uuuu!	21 Back through the snowstorm! Hoooo woooo! Hoooo woooo! Hoooo woooo!

22	22
¡Atravesar el bosque!	Back through the forest! Stumble trip!
¡Túpiti, túpiti, Túpiti, tap!	Stumble trip! Stumble trip!
23	23
¡Atravesar el barro!	Back through the mud!
¡Plochi, plochi, plochi, plop!	Squelch squerch! Squelch squerch! Squelch squerch!
24	24
¡Atravesar el río!	Back through the river!
¡Glo, glo, glorogó!	Splash splosh! Splash splosh! Splash splosh!
25	25
¡Atravesar el campo!	Back through the grass! Swishy swashy! Swishy swashy! Swishy swashy!
Suish, suash, suish, suash!	
26	26
Llegar a la casa.	Get to our front door.
Abrir la puerta.	Open the door.
Subir las escaleras.	Up the stairs
27	27
¡Uyuyuyuy!	Oh no!
La puerta quedó abierta.	We forgot to shut the door.
Bajar las escaleras.	Back down stairs.
28	28
Cerrar la puerta.	Shut the door.
Subir nuevamente.	Back upstairs.
Entrar en el cuarto.	Into the bedroom
29	29
Meterse en la cama,	In to the bed
Bajo el cubrecama.	Under the covers
30	30
¿Quién quiere salir a cazar un oso?	I'm not going on a bear hunt again.

APPENDIX 2

Request to BUAP libraries' administration.

Dirección de Bibliotecas de la BUAP

Mtra. Silvia Jaime Hernández

Primero permítame presentarme. Mi nombre es Julia Mónica Hernández Romano con matrícula 920008747. Estoy tomando el curso de "Translation of Children´s Literature II" (Traducción de Literatura para Niños II 'Ingles-Español') con el motivo de escribir mi tesis y titularme de la carrera de la Enseñanza en Lenguas Extranjeras. Mi tesis está basada en el análisis de la traducción literaria del libro traducido del inglés al español "Vamos a cazar un oso".

El motivo de esta carta es solicitar a la dirección de bibliotecas si es posible incluir la lectura del libro "Vamos a cazar un oso" en su horario del círculo de lectura para niños en la biblioteca central. Y la segunda solicitud es para pedir permiso de filmar tal sesión. El motivo de filmar la sesión es compararla con una grabación ya hecha en los Estados Unidos y compararlas. El propósito de la comparación es necesario para evaluar el impacto de la lectura del libro y ver si la audiencia de habla hispana tiene la misma reacción de la audiencia de habla inglesa. Con esto podré demostrar si la versión traducida al español tiene el mismo impacto que los niños de habla inglesa.

Agradezco el tiempo que ha tomado para leer mi petición, y estoy en espera de su respuesta a mi solicitud.

Si tiene alguna pregunta o comentario puede comunicarse vía telefónica/Whatsapp al (222)851-3285 o vía email a jmonicahernadnez@gmail.com

Julia Mónica Hernández Romano   9 de Agosto del 2016

APPENDIX 3

Request to Arlington Public Libraries (Texas)

Ivonne Kiefer.
Library Service Manager.
Learning Support Program.
Arlington Public Libraries in Texas.

My name is Julia M. Hernandez, a student in a Translation Seminar at Benemérita Universidad Autónoma de Puebla in Mexico. I am currently working on my senior thesis based on the literary analysis of the translated book "We´re going on a Bear Hunt." I want to compare the children´s reaction when they hear the story in English and compare it with another group in Mexico hearing the translated story in Spanish. The purpose of this comparison is to evaluate if the translator was able to obtain the same reaction of the source audience with the target audience.

The reason for this letter is to ask you to include in your summer book club the reading of "We are going on a bear hunt", and if possible video record such session, and share it with me. If you may have any questions, please do not hesitate to contact me via email at jmonicaherndez@gmail.com or via Whatsapp/Viber 01-52-1(222)851-3285. The school phone number is 01-52 (222) 229-5500 my professor´s name is Marsha Way, in case you require an officer of the school to validate my petition.

Thank you for taking the time to read my request, and I hope to hear from you soon.

Julia M. Hernandez

July 11th, 2016

APPENDIX 4

Request to Colegio Maslow

Dirección del Colegio Maslow

      Primero permítame presentarme, mi nombre es Julia Mónica Hernández Romano. Estoy tomando el curso de "Translation of Children´s Literature II" (Traducción de Literatura para Niños II 'Ingles-Español') con el motivo de escribir mi tesis y titularme de la carrera de la Enseñanza en Lenguas Extranjeras. Mi tesis está basada en el análisis de la traducción literaria del libro traducido del inglés al español "Vamos a cazar un oso".

      El motivo de esta carta es solicitarles incluir la lectura del libro "Vamos a cazar un oso". Y la segunda solicitud es para pedir permiso de filmar tal sesión. El motivo de filmar la sesión es compararla con una grabación hecha en los Estados Unidos. El propósito de la comparación es necesario para evaluar el impacto de la lectura del libro y ver si la audiencia de habla hispana tiene la misma reacción de la audiencia de habla inglesa. Con esto podré demostrar si la versión traducida al español tiene el mismo impacto que en los niños de habla inglesa.

      Agradezco el tiempo que ha tomado para leer mi petición, y estoy en espera de su respuesta a mi solicitud.

      Si tiene alguna pregunta o comentario puede comunicarse vía telefónica/Whatsapp al (222)851-3285 o vía email a jmonicahernandez@gmail.com

Julia Mónica Hernández Romano

18 de Julio del 2016