

Translation, the Canon and its Discontents:

Version and Subversion

Edited by

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ADULT CANONICAL TEXTS
ADAPTED FOR CHILDREN:
DON QUIXOTE

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1. Introduction

Within the field of translations and adaptations for children, the translator's freedom to interpret a text seems to be largely accepted.¹ An example can be found in adapting for children a canonical work intended for adults.² Adaptations and translations of children's books modify and consolidate the literary canon; they establish a common ground for intercultural communication. Stories are reworked to function in another social and intercultural context. Adaptations can enhance the status of the source book. Target texts are shortened because children are simply not able to comprehend or are not interested in more extensive texts. In fact, classic books have been commonly adapted, not translated, due to children's comprehension abilities.³ A translator can manipulate the text and adapt it to children's skills as well as to didactic and pedagogical norms;⁴ the target text is simplified in order to adapt it to the reader's knowledge. A translation of a classic work for adults oriented to children

¹ André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 1992); Isabel Pascua Febles, *La adaptación en la traducción de la literatura infantil* (Las Palmas de Gran Canaria: Universidad de las Palmas de Gran Canaria, 1998).

² Riitta Oittinen, "No Innocent Act: On the Ethics of Translating for Children," *Children's Literature in Translation*, ed. Jan Van Coillie and Walter P. Verschueren, 35-46 (Manchester: St. Jerome, 2006), 33.

³ Veljka Ruzicka, "Intervencionismo de los mediadores en las traducciones de literatura infantil y juvenil alemana," *Philologia Hispalensis* 19 (2005): 187-202.

⁴ Zohar Shavit, "Translation of Children's Literature," in *The Translation of Children's Literature: A Reader*, ed. Gillian Lathey, 25-40 (Clevedon: Multilingual Matters, 2006).

swerves into the territory of introducing the child to the text and establishing a lasting relationship between readers and text. The adaptation must be engaging enough to motivate children and to hold their interest as they reach adulthood.⁵

To back up these assertions this study focuses on the literary translations and adaptations into English of Miguel de Cervantes' *El Ingenioso Hidalgo Don Quijote de la Mancha* rewritten for children.

The first children's translation of *Don Quixote* into English is considered to be *The Life and Exploits of Don Quixote de la Mancha, Carefully Abridged for the Amusement of Youth Kennington*, published in London in 1825.⁶ This translation is supposed to be based on the famous "Jarvis translation" of *Don Quixote* for adults: the translation by Charles Jervas was first published in 1742; it was the most frequently reprinted translation of *Don Quixote* for adults until 1885.⁷ British children's literature was strongly influenced by the early translations of *Don Quixote*.⁸ The translation of children's literature reached its peak at the end of the eighteenth century in Great Britain, with its highest point in 1860.⁹ Later, two tendencies appeared in children's literature in the nineteenth century: a didactic purpose and an interest in adventure, which no doubt resulted in a great number of literary translations and adaptations of *Don Quixote*. Although the proportion of children's texts translated into English has always been small because of the powerful position of the English language, more than one hundred adaptations for children have been published.

Don Quixote has been the focus of adaptation and translation into many languages and for different audiences due to its canonical status and authority. Adaptations of such a canonical text are intended to initiate

⁵ Lourdes Lorenzo García, "Estudio del doblaje al español peninsular de *Pocahontas* (Disney)," in *Diálogos intertextuales 1: Pocahontas*, ed. Veljka Ruzicka, 89-106 (Frankfurt and Main: Peter Lang, 2008), 103.

⁶ Nieves Sánchez Mendieta, "El Quijote leído por los más jóvenes. Itinerario por dos siglos de lecturas quijotescas," in *También los niños leen El Quijote*, ed. José Manuel Lucía Megías, 13-55 (Centro de Estudios Cervantinos: Ulzama Digital, 2007), 3.

⁷ Robert S. Rudder, *The Literature of Spain in English Translation: A Bibliography* (New York: Frederick Ungar, 1975), 138-139.

⁸ Gillian Lathey, *The Role of Translators in Children's Literature: Invisible Storyteller* (London: Routledge, 2010), 10.

⁹ Anja Müller, *Framing Childhood in Eighteenth Century English Periodicals and Prints, 1689-1780* (Farnham: Ashgate, 2009), 3-4.

children into the canon of writers¹⁰ who are crucial components of their cultural heritage.¹¹

2. Analysis of *Don Quixote*'s Adaptations

The contrastive and functional analysis followed in this study begins with the preliminary norms,¹² analysing, for example, the relationship between the author and the translator or adaptor, the reader, the intention, the function of the text, and the reception in the target culture. The next step covers the analysis of operational norms, that is, those decisions taken during the translation process. Operational norms can be divided into matricial and linguistic-textual norms. The first ones are especially important in children's texts as they concern paratexts, textual omissions and expansions, and the structure of the text. Paratexts provide keys to the work and are essential for the reading. Pascua¹³ includes the front cover and the back cover, whereas Lluch¹⁴ also includes the illustrations accompanying the text. It is evident that illustrations are an essential part of children's texts because of their recreational, didactic and pedagogical interest; thus, children can enjoy learning.

Data will be assessed taking into account criteria such as historical context or situation,¹⁵ the function of the text,¹⁶ the author's and the

¹⁰ Anne Lundin, *Constructing the Canon of Children's Literature. Beyond Library Walls and Ivory Towers* (New York-London: Routledge, 2004).

¹¹ Rita Ghesquiere, "Why does Children's Literature Need Translations?" in *Children's Literature in Translation*, ed. Jan Van Coillie and Walter P. Verschueren, 19-33 (Manchester: St. Jerome, 2006), 19.

¹² Gideon Toury, *Descriptive Translation Studies and Beyond* (Amsterdam/Philadelphia: John Benjamins, 1995); Pascua, *Adaptación*; Isabel Pascua Fables, *Los mundos de Alicia de Lewis Carroll: Estudio comparativo y traductológico* (Las Palmas: Universidad de las Palmas de Gran Canaria, 2000); Josep Marco Borillo, "Estudio crítico de la traducción al catalán de *A Study in Scarlet*," in *Estudios críticos de traducción de literatura infantil y juvenil*, ed. Veljka Ruzicka Kenfel and Lourdes Lorenzo García, I, 37-69 (Oviedo: Septem, 2003).

¹³ Isabel Pascua, "Estudio crítico de la traducción al español de *A Study of Scarlet*," in *Estudios críticos de traducción de literatura infantil y juvenil*, ed. Veljka Ruzicka Kenfel and Lourdes Lorenzo García, I, 71-94 (Oviedo: Septem, 2003).

¹⁴ Gemma Lluch, *Análisis de narrativa infantil y juvenil* (Universidad de Castilla-La Mancha: Ediciones Servicio Publicaciones Universidad de Castilla-La Mancha, 2003), 37.

¹⁵ Basil Hatim and Ian Mason, *The Translator as Communicator* (London: Routledge, 1997), 205.

receiver's intention,¹⁷ and coherence and cohesion.¹⁸ It is evident that these features must be analysed taking into account the specific characteristics of each text and its context.¹⁹

Due to the great number and types of adaptations into English of *El ingenioso hidalgo don Quijote de la Mancha*, this paper will focus on the most relevant conclusions drawn in the analysis of literary adaptations.

2.1. Preliminary Norms

The literary adaptations of *Don Quixote* into English cover different formats: play, comic, illustrated book, graphic novel, novel, tale, etc.

The receiver and the adaptor's intention also influence deeply the features of each adaptation. This essential role of the reader enables us to distinguish between child readers and young readers.²⁰ Indeed, psychological, cultural and intellectual differences between childhood, adolescence and young adulthood are great.

Sometimes introductions and prologues provide information concerning the adaptor's intention. Judge Parry explains that his adaptation (*Don Quixote de la Mancha*, 1900)²¹ is based on the translation by Thomas Shelton, a text that reflects the humour of the source text: "No existing abridgment of *Don Quixote*, known to me, gives in simple narrative form the adventures of Knight and Squire, with as much of the wisdom and humour of their discourse as would be within the grasp of the younger generation of readers."²² Parry is really conscious of the difficulty of this task; he assures: "Many will consider such a task in the nature of sacrilege

¹⁶ Ibid. 15; Christiane Nord, *Translation as a Purposeful Activity: Functionalist Approaches Explained* (Manchester: St. Jerome, 1997).

¹⁷ Louise Brunette, "A Comparison of TQA Practices," *The Translator* 6, no. 2 (2000): 169-182 (180); Hatim and Mason, *The Translator as Communicator*, 5.

¹⁸ Brunette, "A Comparison of TQA Practices," 175.

¹⁹ Susan Lauscher, "Translation Quality Assessment. Where can Theory and Practice meet?" *The Translator* 6, no. 2 (2000): 149-168 (161).

²⁰ Jaime García Padrino, *Formas y colores: la ilustración infantil en España* (Cuenca: Universidad Castilla-La Mancha, 2004), 217; Ana Pereira Rodríguez, "Pocahontas. Estudio de la traducción al español de los textos derivados del filme," in *Diálogos interculturales: Pocahontas. Estudios de literatura infantil y juvenil alemana e inglesa: trasvases semióticos*, ed. Veljka Ruzicka Kenfel, 107-132 (Frankfurt: Peter Lang, 2008), 107.

²¹ Judge Parry, *Don Quixote of the Mancha. Illustrator Crane*. Children's Classics Collection (London: Everyman's Library, 1900).

²² Ibid. 3.

or, at the best, verging on the impertinent.” However, he insists on it being the only way to familiarize the child with this Spanish canonical novel.

A didactic aim can be identified in a great number of target texts. The adaptation *The Wonderful Adventures of Don Quixote “The Knight of the Sorrowful Countenance”* (1902)²³ belongs to the collection “The School and Scholar Series.” This fact results from the pedagogical approach of the book: “All these books will provide splendid opportunities for Character and Moral Instruction Training through silent reading and discussion later of the characters and incidents related.”

Apart from the receiver, the historical context in which the text is published must be considered. A diachronic approach to the adaptations reveals that the practice of translation in each historical moment affects the type of adaptation. For example, the literary adaptations for young people published in the nineteenth century²⁴ are quite complete texts, close to translations or adaptations for adults. Secondary plots and monologues are maintained, although they are simplified in order to make the narrative more dynamic. Novels include a great number of illustrations, a common practice in the translations of the time. In many passages, mainly in Jones’ translation (1871), the target text follows a quite literal translation of the source text, a fact that can be observed in most translations published at that time.

2.2. Operational Norms

The analysis of the operational norms, mainly the matricial norms, reveals interesting data concerning the adaptor’s style. Baldwin’s *Stories of Don*

²³ Miguel de Cervantes, *The Wonderful Adventures of Don Quixote, “The Knight of the Sorrowful Countenance”* illustrated by Brinsley Le Fanu (London: Mowbray, 1902). This adaptation comprises 122 pages. The editor of the collection is Robert S. Wood. Other novels included in the collection are *Alice in Wonderland*, *Robinson Crusoe*, and *The Water Babies*.

²⁴ Sir Marvellous Crackjoke, *The Wonderful Adventures of Don Quixote de la Mancha and Sancho Panza. Abridged and Adapted to Youthful Capacities by Sir Marvellous Crackjoke. With Illustrations by Kenny Meadows & John Gilbert* (London: Dean & Son, 1872); M. Jones, *The Adventures of Don Quixote de la Mancha adapted for the Young by M. Jones. With 206 illustrations by Sir John Gilbert, R. A. and other artists* (London: George Routledge and Sons; New York: E. P. Dutton & Co, 1871); C. L. Matéaux, *The Story of the Don re-written for Our Young Folks by C.L. Matéaux. With numerous illustrations* (London/New York: Cassell, Petter & Galpin, 1870).

Quixote (2007),²⁵ for example, is a literary adaptation that comprises two hundred and twenty-nine pages and covers the two parts of the source text.²⁶ It is addressed to children over ten. At the beginning of the novel, the adaptor adds an “Introductory Note” in which he justifies the omission of the most complex passages of the source text due to problems for the reader when dealing with such a long and complex novel. That is the reason why he will rewrite those episodes that can be more attractive to the child, adapting them as the source text is addressed to adults. The adaptation simplifies the plot and the conversations among the characters; it also eliminates secondary plots, monologues, poems, and other aspects that can be complex, difficult to understand or even boring.

By contrast, a few expansions apply; elements that do not exist in the source text are introduced bearing in mind the reader’s preferences.

For example, on its first pages Baldwin’s adaptation includes a conversation between Don Quixote and Rocinante, his horse. They discuss Don Quixote’s wish to become a knight errant. This expansion aims at bringing the story closer to the reader:

“Whoa, Rozinante” he said. “I must consider this matter.”

He stopped underneath a tree, and thought and thought. Must he give up his enterprise and return home?

“No, that I shall never do!” he cried. “I will ride onward, and the first worthy man that I meet shall make me knight.”

So he spoke cheeringly to Rozinante and resumed his journey. He dropped the reins loosely upon the horse’s neck, and allowed him to stroll hither and thither as he pleased.

“It is thus,” he said, “that knights ride out upon their quests. They go where fortune and their steeds may carry them.”²⁷

Once again, the adaptor highlights the role of the reader, as the evident personification of the knight’s horse brings the work closer to children’s books; thus, the reader can feel that this character is close to him, which creates a familiar and appealing context.

Illustrations undoubtedly play a central role in children’s adaptations. Through the use of images didactic and pedagogical features are promoted;

²⁵ James Baldwin, *Stories of Don Quixote written for Children* (North Carolina: Yesterday’s Classics, 2007).

²⁶ As the text itself explains, the adaptation is based on the publication of *Don Quixote for Young People* by the American Book Company in 1910. The work was written by James Baldwin and belongs to the famous project *The Baldwin On-Line Children’s Project: “Bringing Yesterday’s Classics to Today’s Children.”*

²⁷ Baldwin, *Stories of Don Quixote written for Children*, 11.

the target text is made more interesting and captivating as images serve to situate children in a comfortable, familiar context which allows them to enjoy the learning process.²⁸ Obviously, the target text must maintain coherence between visual and non-visual elements.²⁹ Most adaptations include illustrations, although their number, colour and format vary depending on the reader's age and the adaptor's intention, among other factors. As it would be too much to concentrate now on this fact, the focus is laid on the adaptation by Marcia Williams, *Don Quixote* (1993).³⁰ The text's visual elements allow Don Quixote's adventures to be introduced to the reader in an appealing and fascinating way. The comic strip combines colour and movement, which makes the text very easy to read. There are twelve panels per page, whereas the number is reduced in the majority of famous passages in order to highlight their importance. Moreover, the landscape is that of the northern European fairy tale, which involves a domesticating strategy: the reader is immersed in the target culture.³¹

Then, one must also deal with linguistic-textual norms. The possibility of manipulating the text also applies to linguistic-textual norms whether the receiver and/or the intention of the target text's author are considered. Within these norms, specifically in the analysis of macro-signs within the cultural context, the narrator's figure is to be considered. Three target texts can be highlighted: the adaptation by Michael Burgan, *Wishbone. Don Quixote* (1996),³² the comic adaptation entitled *The Last Knight. An Introduction to Don Quixote* (2000) by Will Eisner,³³ and the graphic novel *Don Quixote* by Rob Davies (2011).³⁴ The narrator is modified to make the story attractive for children. The dog Wishbone is a first-person narrator who introduces the children to the figure of Don Quixote within a familiar context, which enables them to enjoy reading and to comprehend the new concepts. Wishbone is the main character of a famous TV series. Wishbone's comments are in bold all through the book, combined with

²⁸ Rosa Taberero Sala, *Nuevas y viejas formas de contar. El discurso narrativo infantil en los umbrales del siglo XXI* (Zaragoza: Prensas Universitarias de Zaragoza, 2005), 90.

²⁹ Eithne O'Connell, "Translating for Children," in *The Translation of Children's Literature: A Reader*, ed. Gillian Lathey, 15-24 (Clevedon: Multilingual Matters, 2006), 17.

³⁰ Maria Williams, *Don Quixote* (London: Walker, 1993).

³¹ Lawrence Venuti, *The Translator's Invisibility* (London: Routledge, 1995).

³² Michael Burgan, *Wishbone Classics Don Quixote* (New York: Harper Papers, 1996).

³³ Will Eisner, *The Last Knight. An Introduction to Don Quixote* (New York: NBM Publishers, 2000).

³⁴ Rob Davis, *Don Quixote* (New York: Selfmade Hero, 2011).

black and white images of the dog; his words often encourage the reader to imagine what is next, by making him participate in the story.³⁵ Comments by the canine main character are close to the things any child likes. Wishbone, for example, jokes with his love for free meals: “Knights get free meals? Maybe I should look into this...”³⁶ Wishbone usually expresses his opinion on the knight to make the child pay attention to specific subjects. For example, after the famous episode of the windmills Wishbone comments: “Don Quixote is a little bruised and battered on the outside, but inside he feels pretty good. He knows he gave it his best shot when he attacked those ‘giants.’ Don Quixote’s desire to be a brave knight and his dream of glory will lead to more problems.”³⁷ Thus, Wishbone highlights the values that any knight errant must possess. Despite the serious blows and bruises that he suffers, Don Quixote must be proud of his bravery and his dreams of nobility. Positive values and those aspects which are more attractive to the reader are emphasized. Thus, the educational aim is taken for granted.

Surprisingly enough, the narrator in Eisner’s *The Last Knight. An Introduction to Don Quixote* (2000) is Sancho Panza, which implies a significant divergence from the source text. The squire tells the story as a first-person narrator and a direct witness. Maybe the fact that he is not mad makes children believe in a real story. In the source text Sancho even seems a bit “crazier” than his master. In fact, he seems to fulfil the dichotomies “clever-silly” and “stupid-shrewd.”³⁸ In the adaptation Sancho narrates from an adult perspective, maybe to justify his “mad” behaviour when he was younger: he accompanied a gentleman who was thought to be crazy. Children can infer that these youth adventures should not be imitated. Sancho is sitting down accompanied by another peasant who is playing a *bandurria*, maybe resembling a troubadour, in an attempt to place the story in an archaic context and echo its folk roots.³⁹ Curiously enough, illustrations where Sancho is the narrator (at the beginning and at the end of the book) are grey, as if they evoked the negative of reality.

³⁵ Barbara Wall, *The Narrator’s Voice: The Dilemma of Children’s Fiction* (London: McMillan, 1991), 35; Peter Hunt, *Children’s Literature* (Oxford: Wiley-Blackwell, 2001), 461.

³⁶ Burgan, *Wishbone Classics Don Quixote*, 27.

³⁷ *Ibid.*

³⁸ José Montero Reguera, *El Quijote y la crítica contemporánea* (Madrid: Centro de Estudios Cervantinos, 1997), 53-54.

³⁹ Robert M. Flores, *Sancho Panza through Three Hundred Seventy-Five Years of Continuations, Imitations and Criticism 1605-1980* (Newark, Delaware: Juan de la Cuesta, 1982).

Thus, harsh current events may be in opposition to Sancho's radiant youth memories, which are shown in brilliant colours throughout the text.

The role of the narrator is also modified in the graphic novel by Davis, *Don Quixote* (2011). The narrator is Cervantes himself, the writer of the Spanish source text: "Cervantes conceived of Don Quixote whilst he was imprisoned in Seville."⁴⁰ The narrator's image shows a voice in prison commenting on the text and dialoguing with the reader; he insists on being the adaptor of the story, not the author. The narrator himself clarifies this fact: "My voice now appears in these boxes, so if you see one of these boxes you'll know it's me speaking."⁴¹ The novel is quite complete as it is addressed to young adults. Secondary plots are even included in the book as tales designed with attractive colours. Moreover, graphic novels look for the reader's comprehension and interest.⁴² The narrator, Cervantes, assures that he bought the story of Don Quixote from Cide Hamete Benengali,⁴³ and then gave the ending of the novel to Sancho Panza.⁴⁴ Cide Hamete Benengali is omitted in most literary adaptations for children and young adults, despite the fact that he is a fiction character used by Cervantes to create a real story.

In these three adaptations the role of the narrator lends credibility to the story and attempts to attract the reader; images contribute to introduce a canonical text to children belonging to another linguistic and culture system. The narrator comments on the story and addresses the reader, consolidating the didactic purpose of the adaptation.

Don Quixote's madness is central in the original novel. Since it deals with a classical adult book that has been adapted for children,⁴⁵ the analysis must study the relationship between the figure presented to the children and the original literary figure, revealing how the adaptation has been designed.⁴⁶ In the source text, Quixote is introduced to the reader as a mad man. However, his madness is innocent and not dangerous at all.⁴⁷

⁴⁰ Davis, *Don Quixote*, 3.

⁴¹ Ibid. 6.

⁴² Kick Russ, *The Graphic Canon. The World's Greatest Literature as Comic and Visuals*, I (New York: Seven Stories Press, 2012).

⁴³ Davis, *Don Quixote*, 40-41.

⁴⁴ Ibid. 143-144.

⁴⁵ Emer O'Sullivan, "Does Pinocchio have an Italian Passport? What is Specifically National and what is International about Classics of Children's Literature?" in *The Translation of Children's Literature: A Reader*, ed. Gillian Lathey, 146-162 (Clevedon: Multilingual Matters, 2006), 147.

⁴⁶ Ibid. 161.

⁴⁷ Petra Plutnarová, "El concepto de locura en *El ingenioso hidalgo Don Quijote de la Mancha* y en *Hamlet*," *Cuadernos Cervantes de la lengua española*, 2010, <http://>

His nightmares and long speeches emphasise his foolishness. Curiously enough, the source reader is sometimes surprised at Quixote's perceptiveness. The source text abounds in references to Quixote's madness, whereas scarce references to his being deranged are included in target texts. In any case, these references are adapted to a child's point of view.

In Reit's comic book *Great Heroes. The Legends of King Arthur. Don Quixote. The Adventures of Sherlock Holmes* (2007),⁴⁸ for example, Quixote is a brave and noble knight. No reference to a possible madness applies. In his deathbed his knightly values are highlighted, maybe in an attempt to educate the child: "The things I loved... courage... honor... beauty... the triumph of good over evil... these will not die... they will live on... forever..."⁴⁹ Thus, the omission of a taboo subject, madness, is compensated by focusing on those values that any hero owns and any child should imitate. The text is adapted to children following pedagogical concerns. By contrast, people laugh at Quixote and his deeds in Eisner's comic book *The Last Knight. An Introduction to Don Quixote* (2000). Quixote appears to be a clumsy person who is always dreaming. Madness is present in the text in comments by other characters. When Quixote fancies that an inn is a castle, one peasant says: "Castle? Ha, ha, he must be crazy."⁵⁰ Other characters call him: "crazy nut,"⁵¹ "crazy old fool" and "old fool."⁵² Sancho is the narrator of the story and his figure appears to be quite formal and sensible. Illustrations also show implicit references to Quixote's madness through other characters' gestures. Thus, children are asked to participate in the mockery as their innocent perspective seems to be adopted: children tell the truth although it can be cruel.

Humour is another central issue. Most adaptations maintain the humour of the original novel, although the ironic, sharp, and complex tone of the source text is mostly ignored or not communicated. In children's books, humour aims to entertain readers, to encourage them to read the text, to make them learn new concepts within a familiar and kind atmosphere. As a result, humour is adapted to the audience. Sotomayor considers that translators use the main character's madness to add humour

//www.cuadernos cervantes.com/art_58_locuraquijote.html (accessed 11 March 2014).

⁴⁸ Seymour Reit, *Great Heroes. The Legends of King Arthur. Don Quixote. The Adventures of Sherlock Holmes*, illustrated by Ernie Colón (New York: Gareth Stevens, 2007).

⁴⁹ Ibid. 37.

⁵⁰ Eisner, *The Last Knight*, 6.

⁵¹ Ibid. 11.

⁵² Ibid. 15, 16, 17, 19.

to the text and compensate the loss of irony and parody of the source text in order to adapt it to the reader's cognitive abilities.⁵³ Humour is found in many adaptation images: on the characters' faces, on their clumsy movements, on their clothes, and on fights and blows. Humorous comments and jokes are also included to attract the reader's attention.

The figure of Don Quixote is related to that of his squire, Sancho Panza. Sancho is characterized by his continuous use of proverbs and sayings. However, this central feature, which often implies humour, is usually ignored in translations for children. Baldwin's adaptation, despite the simplification of the text, is one of the scarce texts in which Sancho uses a string of sayings,⁵⁴ as in:

“Then let us make hay while the sun shines,” cried Sancho. “I will talk while I can, for who knows what I may do afterward. Everyman for himself, and God for us all, say I. Little said is soonest mended. There is no padlocking of men's mouths; for a closed mouth catches no flies.”⁵⁵

Sancho's sayings are adapted to the target culture and the receiver. Their number is lower and they are simpler; the reader identifies them easily and, as in the source text, they aim to characterize Sancho.

Conclusions

There is no doubt that adapting a canonical text such as *Don Quixote* is a difficult task as the target text must be appealing enough to interest the young reader. This interest must be maintained until children reach adulthood and can read the complete text. Transitions from the adult to the children's canon can be regarded as canonical both for adult and child readers. Canonized literary works for adults that are reworked as children's books may contribute to the preservation of the source text's canon position within the adult literary system. Adaptations and translations create and modify the target literary canon.

The peripheral position of children's literature within its literary polysystem enables the translator to manipulate the text to adapt it to the child's conditions, mainly his or her cultural and intellectual level.⁵⁶ Texts

⁵³ Victoria Sotomayor Sáez, “El humor en las adaptaciones de *El Quijote* para niños,” in *El humor en la literatura infantil y Juvenil*, ed. ANILIJ and Grupo Varia, 189-205 (Cádiz: Universidad de Cádiz, 2010), 200.

⁵⁴ Baldwin, *Stories of Don Quixote written for Children*, 104, 131, 206.

⁵⁵ *Ibid.* 104.

⁵⁶ Shavit, “Translation of Children's Literature,” 26.

are simplified so as to be adapted to the reader; vocabulary and grammar must fit children's abilities and their level of development. Children's texts also give special prominence to illustrations as images promote didactic and pedagogical features. The role of the narrator lends credibility to the story and attempts to attract the reader; images aim to introduce a canonical text to children belonging to another linguistic and cultural system. The narrator comments on the story and addresses the reader consolidating the didactic purpose of the adaptation. Despite the great number of possible formats, the adaptor's intention, the historical context, and mainly the reader's age and knowledge, can justify a great number of deviations from the source text as the adaptation involves a first approach to a universal novel.

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