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TRANSLATION OF ETHNIC STEREOTYPES AND GENDER DISCRIMINATION IN CHILDREN'S LITERATURE: MARY POPPINS' 'BAD TUESDAY' CHAPTER

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Abstract

Pamela Travers rewrote the sixth chapter of *Mary Poppins* ("Bad Tuesday") twice in response to criticism of its discriminatory content and language. The book was banned for this reason in the San Francisco public library system in the 1980s. This is a study of the Spanish translation of the first version of the chapter, published in Spain in the first decade of Franco's dictatorship and still present in the current edition. The stereotypical depiction of non-white ethnicities in both languages and contexts will be discussed, together with the use of taboo words and the unequal treatment of men and women in a children's story.

Keywords: Translation. Stereotypes. Racism. Gender. Mary Poppins.

Resumen

Pamela Travers reescribió en dos ocasiones el capítulo sexto de *Mary Poppins* ("Un martes desgraciado") en respuesta a las críticas por su contenido y lenguaje discriminatorios, que llegaron a provocar la retirada del libro en las bibliotecas públicas



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de San Francisco en los años ochenta. El presente trabajo es un estudio de la traducción española de la primera versión, publicada en España en la primera década de la dictadura franquista y todavía presente en la edición actual. Compararemos las representaciones estereotipadas de etnias no blancas en ambas lenguas y contextos, junto con el uso de palabras tabú y el tratamiento desigual de hombres y mujeres en un relato infantil.

Palabras clave: Traducción. Estereotipos. Racismo. Género. Mary Poppins.

1. Introduction

In the sixth chapter of *Mary Poppins* (Travers 1934), “Bad Tuesday”, the author narrates the fleeting journey of the nanny and the Banks children around the four cardinal points, with the help of a magic compass. They will meet the inhabitants: in the North, a family of Eskimos; in the South, an African family; in the East, an old Chinese man; and in the West, an Indian chief and his great-great-grandson. The story of the trip must have been so successful that in 1953, twenty years after publication, it became an illustrated short book of the Golden Books collection, titled *The magic compass*, which was not edited in Spanish.

The characters, all friends of the nanny, are caricaturised by their physical appearance, clothing, speech and behaviour, while women are represented with passive, subordinate attitudes. Almost forty years after publication, in 1972, a wave of accusations of racism forced Travers to rewrite the passage, although only slightly at first. Initially, the author replaced the most controversial elements (offensive descriptors and the ridiculed speak of the African family) and deleted mentions of racist stereotypes dating back to the times of slavery in the United States, such as watermelon or boot polish. The rest of the story was left unchanged, including the original illustration of the compass with the four cardinal points and the stereotyped dwellers.

It was not enough. Soon afterwards, in 1980, the San Francisco public library system decided to withdraw the book from its catalogue based on its lack of popularity, obsolescence, bad quality and stereotyping.

Mary Poppins, the P.L. Travers book about a magical English nanny has been removed from the shelves of branch libraries in San Francisco. Joan Dillion, director of children's services, explained that the book was dropped from general circulation because it is out-of-date, unpopular with San Francisco children, poorly written, and full of stereotypes of women and non-white races. The comment must come as a shock to Travers, now in her 80's, who thought she'd gotten rid of those stereotypes when she sat down in 1972 to remove such words as "Pickaninny" and a scene in which Mary Poppins was offered a slice of watermelon by a black woman. (N.n. 1980: 3)

In response to this second wave of accusations, Travers, who by that time had already written six books of the saga, undertook in 1981 a deep revision of the chapter, replacing the human characters with a polar bear, a macaw, a panda and a dolphin. The illustration of the magic compass was changed too to include the new protagonists.

Travers, who never admitted a racist bias in her work and denied the existence of children's literature or that she wrote for minors (Travers 1978), chose to completely rewrite the contentious chapter to avoid censorship mostly in public libraries, main buyers of her works.

(W)ithout at all apologizing to anybody for anything—what I have written I have written—I have, for a reason of my own, remade the essential part of the chapter "Bad Tuesday," and now await, with some interest, outcries from such "minorities" as Polar Bears, Macaws, Dolphins, Pandas. (Travers 1982: 217)

In the meantime, US society had changed under the influence, among others, of the black civil right movement, with leading representatives in the 60s and 70s. Sensibilities towards African American descriptors and the treatment of the slavery past were changing, as symbolised by the initial appropriation and subsequent rejection of the adjective *negro* by this population (Fairchild 1985).

In Spain, the news of criticism for racism and prohibition of the book in San Francisco libraries caused as much astonishment as it did to the author (Connew 1980).

(I)t seemed to me ludicrous to think that any “minority” could possibly feel hurt by it—“minority” is not a word in my vocabulary—. (Travers 1982: 216)

Some sources draw a parallel between the African family described in “Bad Tuesday” and the Aboriginal community of Travers’ homeland, Australia (the south of the compass), and even define the chapter as a story of diversity and inclusion, analysable only from the prism of the time when it was written (Slavova 2021). However, then and now, the representation of people who are different as savage, naked, simple and rude denotes discrimination.

Albeit the remaining affected groups (the native, Chinese and Eskimo communities, and women in general), if such generalisation can be made, not having raised their complaints against their caricatures in the book as vehemently as black activists did, there is no denying that the encounter with the African family surpasses the stereotypes of the others by means of its derogatory language and elements from the most racist collective imagery (the watermelon, the ragged child, the boot polish).

The African speak that Travers puts on the lips of the black couple (mainly the woman) is reminiscent of the minstrel genre, represented by white men with their faces made up in black. The black-faced doll on the nursery’s mantelpiece that can be seen in a drawing still in the current editions (Travers & Manent 1962/2017: 135) falls in this tradition. A taboo in anglophone countries, in Spain this is still customary during Christmas celebrations like the black pageboys at the three kings’ parade in Alcoy (Alicante), despite recent years’ criticism for normalising slavery, ridiculing the Spanish black population and being an expression of racism and hatred against blackness (Swartch Lorenzo 2019: 2).

1.1. Elements that survived self-censorship

Several discriminatory elements survived self-censorship (some perhaps avoided criticism by not being in the story of the journey) and have remained in the most recent English editions. In one of them, “Miss” Lark commands her dog not to approach a group of *dreadful street arabs*,

which the Spanish translator Manent adapted to the social and historical context as *gitanos callejeros* (street gypsies). In truth, the expression *street Arab* (Travers wrote the demonym in lowercase) refers to the thousands of homeless children who wandered the streets in England and the United States in the mid-19th century. Collins dictionary defines it as “a homeless child, esp one who survives by begging and stealing”, with *urchin* as a synonym and labelled as outdated or offensive. The Spanish translation omitted the adjective *dreadful*. The current Spanish edition has replaced *gitanos* for *perros* (dogs), in the sense of the domestic mammal.

In a drawing of John and Barbara's nursery (the family's youngest members) we can see, to the right of the mantelpiece, a ragged doll black as coal with wide eyes, big red or white clown lips and spiky hair (Travers & Manent 1943: 121). It is a golliwog, popularised in England in 19th century children's literature (*The adventures of two Dutch dolls*) as a caricature of the American minstrel (Pilgrim 2012). Its name could be a result of combining *dolly* with *wog* (a highly offensive term for a non-white person). In the early 20th century, the golliwog became the mascot of a British jam manufacturer who would send gifts (pins and dolls) in exchange for collecting jars' labels. The doll did not disappear from the packaging until 2001.

Further on, Jane and Michael spot two baby dolls at a Christmas shop window. As the dolls are black, the children wonder if they are made of chocolate or china. Would they be edible had they been white or any other colour? Also, they share *one cradle* (not *a cradle*) and are *tiny*, translated as *niñitos*.

In the introduction of the chapter, we find another discriminatory element in the translation of *heathen* for *gitano* (gypsy). The latest Spanish edition of Manent's translation omits this comparative.

Table 1. Compared translations of discriminatory expressions that survived self-censorship in the original

Travers (1934)	Travers & Manent (1943)	Travers & Manent (1962/2017)
“Andrew, Andrew, come in, my darling! Come away from those dreadful street arabs!” (28)	“¡Andrés! ¡Andrés! ¡Ven, monada! ¡Deja a esos gitanos callejeros!” (48)	“¡Andrew! ¡Andrew! ¡Ven, monada! ¡Deja a esos perros callejeros!” (55)
... well, then, you're a very bad heathen boy, and I'll tell your Ma, so I will— (54)	Pues eres un niño malo, peor que un gitano y se lo contaré a mamá, para que... (72)	Pues eres un niño malo, y se lo contaré a mamá, para que... (83)
“Two tiny black babies in one cradle — are they chocolate, do you think, or china?” (180)	Hay dos niñitos negros en una cuna... ¿Son de chocolate, crees tú, o de porcelana? (152)	Hay dos bebés negros en una cuna... ¿Son de chocolate, crees tú, o de porcelana? (173)

2. First Spanish translation

In 1943, the first Spanish translation of *Mary Poppins* was published (Travers & Manent 1943) by the Catalan poet and translator Marià Manent (Barcelona, 1898-1988). The publishing house Juventud had bought the rights before the Spanish civil war (Baró Llambias 2005) and commissioned the translation of the childhood classic to an orthodox Catholic translator (Pascual Garrido 2001). This was supposed to facilitate its adequacy to the traditional values of Franco’s regime.

The first good witch in children’s literature passed through the sieve of national-Catholic censorship, especially fussy with this genre to which it assigned an educational, moralising character (Valero & Léri­da 2019: 430). Indeed, the 1940s file found in the general archives under the name of the classic’s author appeared as accepted without comments (Fernández López 2007).

The first decade of the dictatorship is considered the fiercest in censor zeal, although vague in terms of legislation (Fernández López 2007). In any case, children’s and youth literature is a genre per se dominated, surveyed and directed by conservative criteria (Fernández López 2000: 233). This, added to fascist censorship and the lack of paper, was also reflected in the

long intervals between publications. The following edition of Manent's text (his 1962 translation) would have to wait twenty years until the period of opening of the regime in the 1960s.

In this study we will compare the 1963 *Mary Poppins* edition published by Harcourt, Brace & World in the United States (Travers 1934), containing the first version of the criticised text, and Manent's first Spanish translation (1943), of identical discriminatory content. The repressive apparatus did not see any fault and the text has remained, almost unchanged, in the Spanish edition until this day (Travers & Manent 1962/2017).

3. Stereotypes and translation

Together with the stereotyped, supremacist representation of Mary Poppins' exotic friends in "Bad Tuesday", we will highlight the non-standard language of the black family (one of the criticisms) and the highly racist nature of the descriptors chosen. Next, we will review the controversial aspects of the chapter in English and Spanish based on a classification prepared for this analysis. "Bad Tuesday" stereotypes have been divided into ethnic descriptors, physical caricaturising, fear of the different, behaviours turned stereotypes, gender inequalities, animal hierarchy, characteristic speak and illustrations.

3.1. *Ethnic descriptors*

The US civil right movement modified over time the adjective with which the black population wished to be described. It was a claim of the right to choose an ethnic descriptor of their own instead of using the one imposed by the dominant white man, which exacerbated differences and inequalities. The descriptor changed from *nigger* to *negro*, both currently taboos due to their connection with slavery but used until that time for the very same reason (Cole 1970), to *colored* and *black*, and then adopted the current form: *African American*. The latter has the advantages of removing doubts (as with *negro* and *black*) on the use of uppercase letters that are preceptive with English demonyms, as well as reinforcing the link with the African continent and attempting to softening hostilities while demanding dignity and respect (Fairchild 1985). In "Bad Tuesday", Travers had used the

adjective *negro* to describe the African woman and *black* both for the couple and their child.

Another ethnic descriptor at stake is *picaninny* (*pickaninny* or *piccan-inny*, from Portuguese *pequenino*), to which Travers did not assign any racist nuance (Schwartz 1974). She used it to introduce the African child (whose sex is unknown because the author employs the neutral pronoun *it*). It is the dominant racial caricature of black childhood during most of the history of the United States (Pilgrim 2002). One of its early literary references was Topsy, the slave girl in *Uncle Tom’s Cabin*. Nowadays, Collins dictionary shows a note of usage where it considers the pronoun offensive. Manent translated *negro* and *black* as *negro* in Spanish, and *picaninny* as *nene* (small boy), free of connotations.

Table 2. Spanish translation of *negro*, *black*, *picaninny*

Travers (1934)	Travers & Manent (1943)
the negro lady (60)	la dama negra (80)
a tiny black picaninny (60)	un nene menudito, negro también (80)
two black people (60)	los dos negros (80)

Contrary to the previous instance, the remaining ethnic descriptors in the chapter did not attract criticism although they finally disappeared with the animalisation of the protagonists: *Eskimo* was translated in Spanish as *esquimal* (noun and adjective), with a diminutive in replacement of *baby* (*esquimalito*), and *Indian/Red Skin* appears as *indio* or *piel roja*. References to the colour of the Banks children’s skin were maintained in direct translation (*white* > *blancos*), the same as *Mandarin* > *Mandarín*. However, the figures in the Indian village blackened in translation from *oscuras* (*dark*) to *negras* (*black*).

Table 3. Spanish translation of *white, dark, Mandarin, Indian, Eskimo*

Travers (1934)	Travers & Manent (1943)
baby Eskimo (59)	un esquimalito (78)
dark figures (62)	negras figuras (83)
Eskimo man (59)	un esquimal (78)
Indian boy (63)	muchacho Piel roja (84)
lady Eskimo (59)	una dama esquimal (78)
little Indian boy (63)	muchachito indio (84)
the Eskimo (59)	el esquimal (78)
The Mandarin, for such indeed he was (62)	El Mandarín, pues tal era aquel anciano (83)
very white babies (60)	¡qué blancos están! (80)

Along the journey, the only named characters are Mary, Jane, Michael, the Indian chief and his great-great-grandson (*Chief Sun-at-Noonday* > *Jefe Sol-de-Mediodía*, *Fleet-as-the Winds* > *Viento Veloz*), and Mary as *Morning-Star-Mary* > *Lucero-del-Alba-Mary*. Protests for the inadequacy of Indian names did not receive almost any attention and were translated literally in Spanish.

In the first revision of the passage, Travers replaced the adjective *negro* (now taboo in English) with *dark*, and *tiny black picaninny* with *tiny plum-black baby* (*un nene diminuto y adorable* in Spanish). She did not delete the descriptions of the skin colour (*negra y brillante como una ciruela madura* in Spanish) or dressed the child's nakedness, but the *great crowns of feathers* were gone. Modifications of the original in 1972 did not affect Manent's translation.

Table 4. Rewriting of ethnic descriptions in the English original

Travers (1934)	Travers (1972)
Beneath the palm trees sat a man and a woman, both quite black all over and with very few clothes on. But to make up for this they wore a great many beads – some hung round their heads just below great crowns of feathers, some in their ears, one or two in their noses. (60)	Under the palm-trees sat a man and a woman as black and shiny and plum as a ripe plum, and wearing very few clothes. But to make up for this they wore a great many beads. Some hung around their ears; there were one or two in their noses. (62)
Beads were looped about their necks and plaited bead belts surrounded their waists. (60)	They had necklaces of coloured beads and belts of plaited beads round their waists. (62)
On the knee of the negro lady sat a tiny black picaninny with nothing on at all. (60)	And on the knee of the dark lady sat a tiny plum-black baby with nothing on at all. (62)

3.2. *Physical caricaturising*

Physical descriptions of people and places visited highlight the exotic and prejudiced character of a different way of life, seen from an alienating Western angle. A brown, round face Eskimo dressed in fur emerges from a hole in the ice. An African couple semi naked, covered only in leathers and beads, lives in a hut made of palm leaves. An old Mandarin man lives in a Chinese village with paper houses. Its habitants wear flowery clothes. He is dressed in a golden kimono, silk trousers and pointed shoes, and has a long moustache and a grey pony tail that reaches his knees. The Indian inhabitants are tall and dark (*black* in the Spanish translation), with feathers and wide tunics.

The Spanish translation disagrees in the accessory with which the black family compensates their almost total nakedness, from *beads* to *bayas* (berries). The bead braid does not cover their *waist* but their bosom (*seno*). With regard to their colour, the gradation adverb *quite* (in *quite black all over*), that in English depending on the context can mean a little, quite a lot or much, adopts the maximum level in Spanish and is translated as *enteramente negros* (completely black).

The translation omits certain judgments such as the verdict *strange* on the flowery Chinese suits and the old man is not *curiously dressed* anymore.

Also, his moustache shortens from the waist to the chest. In the native American village, the fire is not *huge* or of any particular size.

Table 5. Spanish translation of physical descriptions

Travers (1934)	Travers & Manent (1943)
an Eskimo man emerged, his round, brown face surrounded by a bonnet of white fur, and a long white fur coat over his shoulders (59)	salió un esquimal, con el redondo y moreno rostro metido en un bonete de piel blanca, y con un largo abrigo de pieles, blanco también, sobre los hombros (78)
Beneath the palm trees sat a man and a woman, both quite black all over with very few clothes on. (60)	A la sombra de las palmeras sentábanse un hombre y una mujer, enteramente negros y con muy poca ropa. (80)
But to make up for this they wore a great many beads—some hung round their heads just below great crowns of feathers, some in their ears, one or two in their noses. (60)	Pero, en compensación, lucían gran copia de bayas: ceñíanles algunas la cabeza, bajo grandes coronas de plumas y llevaban otras en las orejas y una o dos en la nariz. (80)
Beads were looped about their necks and plaited bead belts surrounded their waists. (60)	Amontonábanse las bayas en torno a su cuello y cubrían su seno bayas trenzadas. (80)
On the knee of the negro lady sat a tiny black picaninny with nothing on at all. (60)	En las rodillas de la dama negra se sentaba un nene menudito, negro también, sin más traje que el que llevaba cuando lo trajeron al Mundo. (80)
little hut made entirely of palm trees (60)	una cabaña construida enteramente con troncos y ramas de palmera (80)
rubbing the end of his great club along his cheek (60)	frotándose la mejilla con su tranca (81)
his sparkling black eyes (60)	ojos negros y centelleantes (81)

a street lined with curiously shaped and very small houses. These appeared to be made of paper and the curved roofs were hung with little bells that rang gently in the breeze. Over the houses almond and plum trees spread branches weighted down with bright blossom, and along the little street people in strange flowery garments were quietly walking. It was a most pleasant and peaceful scene. (61)	una calle bordeada de unas casas chiquitas, de forma singular. Dijérase casas de papel, y de sus curvos tejados pendían unas campanillas que hacía tintinear la brisa suavemente. Sobre aquellos curiosos edificios tendíanse los ramajes de almendros y ciruelos, doblegados bajo el peso de sus profusas y brillantes flores, y por la pequeña calle divagaba la gente en buena paz, vistiendo floridos trajes. Era una escena extremo agradable y sosegada. (81)
little paper houses (61)	casitas de papel (81)
He was curiously dressed, in a stiff brocade kimono of gold, and silken trousers gathered in with a golden ring at the ankles. His shoes turned up at the toes, very stylishly; from his head there hung a long gray pigtail that reached nearly to his knees, and from his lips dropped as far as his waist a very long moustache. (61)	Llevaba un kimono de rígido brocado color de oro y pantalones de seda, atados al tobillo con un anillo áureo. Las puntas de su calzado se curvaban hacia arriba, en forma muy estilizada; colgábale en la nuca una larga coleta gris, que le alcanzaba hasta la rodilla, y de sus labios pendíale hasta el pecho un largo bigote. (81)
a clearing where several tents were pitched round a huge fire (62)	un claro donde se alzaban varias tiendas en torno a una lumbre (83)
In and out of the firelight flickered dark figures crowned with feathers and wearing loose tunics and trousers of fringed doeskin. (62)	En el círculo que formaba la luz de la hoguera, surgían y desaparecían negras figuras, coronadas con plumas y llevando anchas túnicas y pantalones festoneados con piel de ciervo. (83)

3.3. *Fear of the different*

At the end of the chapter, back in Western civilisation (the centre of the compass), Michael is punished for his bad attitude. In a state of febrile delirium, the characters of the previous adventure appear to him armed and threatening. The previously kind attitudes have become violent (in the third version of the chapter, the threatening figures are the animals).

The moral pretence that characterises previous children's and youth literature is reflected in a warning of just punishment for bad conduct through the armed attack of the exotic, vindictive caricatures. The nightmare takes

effect and Michael repents (he did not care before that his mother or father were told about his mischiefs but now, he is frightened). The differences with other cultures, exacerbated during the description of the trip (skin colour, garments, food, gestures, speech, philosophy of life) end up justifying the fear to being subject to physical aggression. At the end of the book, repentance is rewarded. Michael receives the compass as a gift when Mary Poppins leaves.

Table 6. Spanish translation of Michael's nightmare

Travers (1934)	Travers & Manent (1943)
But instead, there were four gigantic figures bearing down towards him—the Eskimo with a spear, the Negro Lady with her husband's huge club, the Mandarin with a great curved sword, and the Red Indian with a Tomahawk. (65)	Pero, en vez de ella, vió inclinarse hacia él cuatro gigantescas figuras: el esquimal con una lanza, la dama negra empuñando la tranca de su marido, el Mandarín armado de una enorme espada curva y el Piel Roja blandiendo un hacha de guerra. (86)
They were rushing upon him from all four quarters of the room with their weapons raised above their heads, and, instead of looking kind and friendly as they had done that afternoon, they now seemed threatening and full of revenge. (65)	Se precipitaban hacia él desde los cuatro rincones del aposento, con las armas en alto, y en vez de mostrarse afables como la <i>víspera</i> , su actitud era amenazadora y airada. (86)
They were almost on top of him, their huge, terrible, angry faces looming nearer and nearer. (65)	Se le echaban casi encima: sus rostros enormes, terribles, furiosos, se acercaban más y más. (86-87)
He felt their hot breath on his face and saw their weapons tremble in their hands. (65)	Miguel sintió en la cara su cálido aliento y vió temblar las armas en sus manos. (87)

Manent's translation (1943) somehow softens the violence of this passage: the black woman's club is not huge and Mary's Friends are not moved by revenge. It seems more time has elapsed since the visit (*la víspera*, the day before) although it happened *that afternoon*, coming back from the walk.

3.4. Behaviour turned stereotypes

In the controversial story foreign characters carry out predictable actions for their location: rub noses, touch foreheads, eat watermelon or bow ceremoniously as a greeting (reverences receive profuse attention and are described through adjectives: *ceremoniously* > *ceremoniosamente*, *so low* > *tan profunda*, *unusual* > *inusitada*, *elaborate* > *complicada*). In general, the hosts are deeply concerned with narrowing differences with their guests and want to dress them with the same garments they wear, offer them typical food or painting them in their skin colours. Mary Poppins blends with her surroundings and rejects all invitation as they are in a hurry. Only foreign women verbalise the differences in skin colour and garments of the Banks children, who politely observe the scenes and are surprised in silence with the unknown, extravagant attitudes.

The exotic characters suffer uncontrollable laughing fits that reinforce the simplicity of their pleasurable lives and contrast Mary's harsh character (of masculine features as we shall see) and her loud, firm voice (in Spanish, more virile: *grave y firme*).

The racist watermelon stereotype stands out as currently unacceptable (and not so recent). The links between the black US population and the red and green fruit date back to the end of the 19th century. Once slavery was abolished the simplicity and inadequacy of black people for civilised life started to be the subject of ridicule together with their exaggerated contentment with life's small pleasures, like sitting in the shade and eating watermelon (Black 2018). There is an abundance of offensive images of black, scruffy individuals eating slices of it. In Spanish, *watermelon* is translated as *melón* (melon, free of connotations as much as watermelon), although a duplicated expression has been used in another place of the text: *¡Cocos y bananitas!* (coconuts and small bananas), two fruits that evoke thoughts of the African continent and are still today used offensively.

Table 7. Spanish translation of stereotyped actions

Travers (1934)	Travers & Manent (1943)
Then he came forward and rubbed his nose against each of their noses in turn, as a sign of greeting. (59)	Luego, avanzó hacia ellos y frotó su nariz contra la de los recién llegados, uno tras otro, para saludarles. (78)
she, too, rubbed noses all around (59)	y también fue frotando en torno su nariz (78)
“You must be cold,” she said then, looking with surprise at their thin dresses. “Let me get you some fur coats”. (59)	— Sentiréis frío, sin duda — añadió, fijándose con sorpresa en sus finos trajes. Voy a prestaros algunos abrigos de pieles. (78)
She laughed again, as though the whole of life were one huge joke, and while she was laughing Mary Poppins moved the compass and said in a loud, firm voice, “East!” (60)	Y volvió a reírse, como si la vida entera fuese un enorme chiste, y mientras se estaba riendo, agitó Mary Poppins la brújula y dijo con grave y firme voz: — ¡Este! (81)
bowed so low that his head touched the ground (61)	dedicóles una reverencia tan profunda que tocó el suelo con la cabeza (82)
Jane and Michael were surprised to see Mary Poppins bowing in the same way, till the daisies in her hat were brushing the earth. (61)	Les sorprendió ver a Mary Poppins inclinándose de igual modo, hasta que las margaritas que lucía en el sombrero rozaron el polvo. (82)
looking up at them from that unusual position (61)	sin abandonar aquella inusitada actitud (82)
they thought they had better bow, too, and the Twins bent their foreheads against the edge of their perambulator. (61)	Juana y Miguel creyeron preferible inclinarse también, y los mellizos bajaron la frente hasta el borde del cochecito. (82)
rising ceremoniously (61)	levantándose ceremoniosamente (82)
He made another bow (61)	Hizo una nueva reverencia (82)
waved his hand toward his house (61)	indicóles la casa con un ademán (82)
bent his head and was preparing another elaborate bow (62)	inclinó la cabeza, y disponíase a hacer otra complicada reverencia (83)
he bent over her and touched his forehead with hers (62)	se inclinó junto a ella y rozó la frente de Mary con la suya (83)

3.5. Gender inequalities

Although the story is led by an independent woman with initiative, who looks after the children of another family despite her seemingly financial disinterest, and uses white magic tricks, the four encounters with residents of the four cardinal points are characterised by unequal treatment of men and women.

In two destinations there are no female hosts (East and West). In the rest, men take the initiative both in the greetings and in the dialogues. Women show up later in an exclusive role as mothers and seem to feel a compelling need to feed the guests (the Eskimo woman offers seal soup and the African, watermelon). Nevertheless, in the Indian reservation the chief invites them to eat deer. Women are described through their marital status (*his wife*) and on different terms (*man/lady*). They do not have any traditionally masculine possessions: in the final nightmare, the *black lady* brandishes her husband's club. In the Indian village there do not seem to be women since the tall figures that can be glimpsed by the firelight wear *trousers of fringed doeskin* (*pantalones festoneados con piel de ciervo*).

Jane performs stereotyped actions too and she is constantly happy and well-tempered. She is the first one who, feeling cold at the North Pole, runs to wrap up the babies. Other female characters have classical roles: Elena/Helen (the maid), Mrs Brill (the cook), Miss Lark (the squeaky neighbour) and Mrs Banks (the mother).

In the last encounter, Michael cannot resist the manly challenge of the patriarch's *great-great-great-grandson* (in Spanish only great-grandson) who only needs to clap his hands and shout to be obeyed. The English boy runs after the native American to defend his virility. Jane follows them but cannot reach them and finally gives up. She is not as fast even though she is one year older than her brother (the small bag that we can see in the drawings must bother her). Back in "civilisation", Michael has not assumed defeat and tells himself that one of these days he will beat the boy (Travers & Manent 1943: 85). The story opens and closes with him who is the protagonist and the reason for the trip.

It is not surprising that Manent's translation reproduces gender inequalities in discourse. They are even accentuated through added action

nuances to the male characters (*he was after him > disparóse en pos del indio, that was too much > no pudo resistirlo*).

Another criticism of the chapter had to do with the use of the neutral pronoun (*it*) with regard to the African baby. Already in the 1970s it was considered degrading but Travers justified using it as valid and customary (Travers 1982). She did not change it either in the first 1972 rewriting.

Table 8. Spanish translation of unequal treatment in references of men and women

Travers (1934)	Travers & Manent (1943)
an Eskimo man (59)	un esquimal (78)
a lady Eskimo (59)	una dama esquimal (78)
she, too, rubbed noses all around (59)	y también fue frotando en torno su nariz (78)
an old man (61)	un anciano (81)
old gentleman (61)	anciano caballero (81)
the old man (61)	el viejo (82)
the Chief (62)	el Jefe (83)
so long as to let this young person” (he nodded at Michael) “try his strength against my great-great-grandson Fleet-as-the Winds (62-63)	para que ese hombrecillo — indicó con la cabeza a Miguel — pueda medir sus fuerzas con mi tataranieto Viento Veloz (83-84)
The Chief clapped his hands. (63)	El Jefe batió palmas. (84)
That was too much for Michael. (63)	Miguel no pudo resistirlo. (84)
With a bound he was after him, with Jane on the heels of both. (63)	Dando un brinco, disparóse en pos del indio, y Juana corrió también tras ellos, pisándoles los talones. (84)
Jane dropped behind, beaten, but Michael was angry now and set his teeth and fled screaming after Fleet-as-the-Wind, determined not to be outrun by an Indian boy. (63)	Al fin, dióse Juana por vencida, pero Miguel se puso furioso, apretó los dientes y volvió a dispararse en pos de Viento Veloz, dando agudos chillidos y decidido a no dejarse vencer por un muchacho Piel roja. (84)
the Negro lady with her husband’s huge club (65)	la dama negra empuñando la tranca de su marido (86)

Nonetheless, Mary Poppins takes a higher place than the rest of the women in the story. She dialogues mainly with the men even if there are other women (in two destinations) and is described with typically masculine qualities: authoritarian, threatening, of harsh, deep voice. She is worthy of reverences and even of a (male) Indian chief name.

Table 9. Spanish translation of Mary Poppins’s masculine personality features

Travers (1934)	Travers & Manent (1943)
“What did I say?” said Mary Poppins in that cold, clear voice that was always a Warning. (53)	— ¿No me has oído? — le dijo Mary Poppins con aquella voz fría y clara que era siempre una advertencia. (71)
such a peculiarly threatening voice that even Michael felt a little nervous (57)	con voz tan amenazadora que Miguel se sintió algo nervioso (76)
“One more word and I’ll—” (57)	si añades una sola palabra, te voy a... (76)
he gave him such a look that his hand fell to his side (58)	mas Mary le dirigió tal mirada, que el niño dejó caer el brazo (77)
with a curious I-know-better-than-you expression on her face (58)	con una curiosa mirada que parecía indicar: “¡Si lo sabré yo mejor que tú, mocoso!” (77)
Mary Poppins moved the compass and said in a loud, firm voice (60)	agitó Mary Poppins la brújula y dijo con grave y firme voz (81)
“What <i>are</i> you doing?” inquired Mary Poppins, snappily. (63)	— ¿Qué estás haciendo? — preguntóle Mary con voz áspera. (84)

3.6. *Animal hierarchy*

In the chapter, animals are mainly mentioned as raw materials (fur, feathers, meat), with clichés adapted to the geographical location. The exotic nature of the garment materials (*sealskin*), culinary techniques (*skinning*) and ingredients (*whale*) contributes to exacerbating cultural differences. The story’s revision maintains similar references to carnivorous eating although the main roles are played by animals.

Surely a current revision of the chapter could be taken from an antispe-
cist position where animals are not considered inferior to humans or act
aggressively (as in the final version's nightmare).

Table 10. Spanish translation of animal references

Travers (1934)	Travers & Manent (1943)
surrounded by a bonnet of white fur, and a long white fur coat over his shoulders (59)	metido en un bonete de piel blanca, y con un largo abrigo de pieles, blanco también, sobre los hombros (78)
wrapped in a sealskin shawl (59)	muy arrebujado en una bufanda de piel de foca (78)
We've just been skinning a couple of Polar Bears. (59)	precisamente despellejamos hace poco un par de osos polares. (78)
And you'd like some hot whale blubber soup, wouldn't you, my dears?" (59)	¿Verdad, ricos, que querréis una sopa, muy calentita, de grasa de foca? (78)
dark figures crowned with feathers (62)	negras figuras, coronadas con plumas (83)
trousers of fringed doeskin (62)	pantalones festoneados con piel de ciervo (83)
We are just frying a reindeer for supper. (62)	Estamos friendo un reno para la cena. (83)

3.7. Characteristic speak

The Indian chief emits a battle cry (*Hi-hoo-hee!* > ¡Eg! ¡Oh! ¡Hiii!) to call his
heir, who comes immediately from inside the tent. The Spanish translation
reproduces it phonetically in the last two syllables.

The old Chinese man addresses Mary Poppins with pompous circum-
locutions and deep bowing. She replies likewise to Jane's and Michael's
deep surprise. They had not been shocked when the man did the same.
Manent's translation reproduces the Chinese grandiloquence stereotype
through resources like the Medieval *vos* pronoun.

Table 11. Spanish translation of the old Chinese man’s characteristic speak

Travers (1934)	Travers & Manent (1943)
Honorable Mary of the House of Poppins (61)	Honorable Mary de la Casa de Poppins (82)
Deign to shed upon my unworthy abode the light of your virtuous countenance. And, I beseech you, lead thither to its graceless hearth these other honorable travelers. (61)	Dígnate derramar sobre mi indigna mansión la luz de tu virtuoso semblante. Y, te lo suplico, conduce a los demás honorables viajeros a este hogar desprovisto de gracia. (82)
Jane and Michael had never heard such strange and beautiful language and were very astonished. (61-62)	Nunca habían escuchado Juana y Miguel un lenguaje tan singular y bello, por lo que se llenaron de asombro. (82)
Mary Poppins herself answered the invitation with equal ceremony. (62)	Mary Poppins contestaba a la invitación con idéntica ceremonia. (82)
“Gracious Sir,” she began, “it is with deep regret that we, the humblest of your acquaintances, must refuse your expansive and more—than—royal invitation. The lamb does not leave the ewe, nor the young bird its nest, more unwillingly than we depart from your shining presence. But, noble and ten-times-splendid Sir, we are in the act of encompassing the world and our visit to your honorable city can, alas, be but momentary. Permit us, therefore, to remove our unworthy persons from you without further ceremony”. (62)	— Gracioso señor — empezó diciendo: — con profundo pesar, quienes nos consideramos como vuestros amigos más humildes hemos de declinar el honor de vuestra noble invitación, que fuera, en verdad, digna de un Monarca. No abandona el corderillo a la oveja ni el pajarito su nido con pesar mayor que el que nos embarga al alejarnos de vuestra resplandeciente presencia. Pero, ¡oh noble y diez veces espléndido señor!, he aquí que nos consagramos en estos momentos a la tarea de recorrer el mundo, y nuestra visita a vuestra honorable ciudad sólo puede, ¡ay!, ser momentánea. Permitid, pues que apartemos de vos vuestras indignas personas sin más ceremonia. (82-83)

The black Family communicates using a vernacular African American or creole English variant, originating from the old British colonies (Brown 2019). It is based in the English lexicon, spelling and grammar, with omissions and substitutions of letters, and other elements.

Modified elements can be classified in phonetic replacement of the first person singular personal pronoun (*ah*); omission of the first or last vowel or consonant (*roun'*, *'specting*); replacement of phoneme *th* for *d* (*dere*, *dem*);

and shortening with or without contraction (*chillun, bin, li'l*). Also, several verb phrases are vulgarised (*youse, dem's*) with no other morphosyntactic changes.

The characterisation of black speak in literature has been branded as discriminatory even in works where it constitutes an essential part, like *The Help* (Sokkett 2009). This was criticised by the exaggeration and infantilisation of black maids' dialogues, and for the figure of the white saviour of a black group. (*To Kill a Mockingbird* is on the 2020 list of banned books by the American Library Association for the same reason).

Table 12. Standard-English equivalences of black speak

Black speak (Travers 1934)	Standard English
ah	I
'long	along
bin	been
chillun	children
de (x2)	the
dem	them (those)
dem	them
dem's	them is (they are)
dere	there
gettin'	getting
li'l (x2)	little
ma	my
Mar'	Mary
roun'	round
specting	expecting
wan'	want to
yas	yes
you'se	you are
youse	you will

Manent’s translation focuses on phonetic aspects and replaces *r* with *l* (*espelando*), adds a lisp (*viajesito*) and contracts the preposition *para* > *pa*. Then, it adds exoticism with the interjection *¡Cocos y bananitas!* that corresponds to *My* in the original, and it does not contain apheresis.

Table 13. Spanish translation of the characteristic African family speak

Travers (1934)	Travers & Manent (1943)
“Ah bin ‘specting you a long time, Mar’ Poppins,” she said, smiling. “You bring dem chillum dere into ma li’l house for a slice of watermelon right now. My, but dem’s very white babies. You wan’ use a li’l bit black boot polish on dem. Come ‘long, now. You’se mighty welcome”. (60)	— Te he <i>estado espelando</i> mucho tiempo, <i>Mely</i> Poppins — dijo ella, sonriendo también. — <i>Tláete</i> los pequeños a mi casita y les <i>dalé</i> yo tajada de melón bueno. ¡Cocos y bananitas! <i>Pelo</i> , ¡qué blancos están! ¡ <i>Pol</i> qué no los tiñes con un poco de pasta <i>negra pa</i> las botas? <i>Entlad, entlad. Veléis</i> qué contentos se ponen todos... (80)
“You got some journey, Mar’ Poppins,” said the man. (60)	— Pues es todo un <i>viajesito</i> , <i>Maly</i> Poppins — dijo el hombre. (80-81)
“Roun’ de world! My, but youse better be gettin’ busy, yas?” said his wife. (60)	— ¡La vuelta al mundo! ¡Cocos y bananitas! <i>Tendléis</i> tela <i>pa lato</i> , ¿no? — comentó su esposa. (81)

The standardisation of the African family’s dialogues was the subject of Travers’ first revision in 1972. The author also deleted certain offensive passages, like the offer to blacken white skin or eat watermelon. The emphasis on the different skin colour remained. The first revision of the chapter was not translated. The current translation includes the same language variant published in the 1940s (Travers & Manent 1962/2017).

Table 14. Normalisation of the African speak in the first “Bad Tuesday” revision

Travers (1934)	Travers (1972)
“Ah bin ‘specting you a long time, Mar’ Poppins,” she said, smiling. “You bring dem hillum dere into ma li’l house for a slice of watermelon right now. My, but dem’s very white babies. You wan’ use a li’l bit black boot polish on dem. Come ‘long, now. You’se mighty welcome”. (60)	“We’ve been anticipating your visit, Mary Poppins,” she said, smiling. “Goodness, those are very pale children. Where did you find them? On the moon?” She laughed at them, loud happy laughter, as she got to her feet and began to lead the way to a little hut made of palm leaves. “Come in, come in and share our dinner. You’re all as welcome as sunlight”. (62)

3.8. Illustrations

Two of the three illustrations contained in the chapter were maintained after the subsequent rewrites of the original. In one, Michael kicks the cook and in another one he hides scared under the bed sheets during the final nightmare. The third is the compass and was updated in the English version with the animal characters. Mary Poppins and the Banks children were slightly changed. Mary is not covering her mouth but holds a fish with her arm extended. Jane and Michael jump near the pram. On the four points of the compass there is a polar bear, a panda, a macaw and two dolphins.

In the first version, Mary Poppins and company were in the centre and in each point of the compass there were human characters positioned in ways that exacerbated the ethnic and gender stereotypes: an Eskimo with open arms next to a seal and a person lying on the ice, fishing, with igloos in the background; a Mandarin man with luxurious garments; a semi naked black man with arrows dancing in front of a hut with palm trees and bananas on the floor, greeted by a woman and a child who sit on the floor; and a native American man with feathers and spears who dances, arms up, and a woman who sits on the floor in front of a tent.

The illustrated book *The magic compass* had profuse drawings by Gertrude Elliott that abounded even more in prejudice and cultural shock

(Jane and Michael are blue faced in the North Pole, and look surprised at the Chinese man bowing and the native greeting).

4. Translating method

The translation strategy of cultural elements observed in Manent's version (1943) is domesticating and includes the hispanisation of proper nouns (Juana, Miguel, Andrés, but not María) and exclamations (*my Darling* > *monada*, *my dears* > *ricos*, *My!* > *¡Cocos y bananitas!*) with naturalised expressions like *tela pa lato*. The domestication of proper nouns in children's literature and their replacement for an equivalent is a technique that simplifies the readers' understanding (Domínguez Pérez 2008). Its evolution can be seen in the different Spanish version of this book. In the first, (Travers & Manent 1943), proper nouns are translated (except Mary's) while in the last (Travers & Manent 1962/2017) they are kept: Miguel is Michael, Elena is Helene, Andrés is Andrew, Juan is John and Juana is Jane.

The same is found in the translation of other classic books for children that adapt the characters' names but not the main role (*Peter Pan*). Perhaps Mary's name was not translated following orders of the publishing house, knowing the existence of sequels. (The year when the Spanish translation was published there were already three issues in the collection). Also, the nanny's name had semantic load and posed difficulties as a play on words of Poppins, from *to pop in*. The same can be said of the father's name Banks that matches his profession.

On the contrary, references to black people were kept unchanged in the first translation although in the transfer many racist nuances linked to United States were lost. In 1940s Spain they lacked any meaning, as we have already seen. Black (or non-standard) speak was indeed documented in Spanish and was reproduced in translation replacing consonants, as has also been described before.

Manent opts for the foreignizing, conservative solution of repeating *wigwam* and adds an extratextual gloss: *tienda de Pieles Rojas* (*redskin tent*), which in the current edition appears as *tipi* (Travers & Manent 1962/2017: 95). The existence of footnotes could respond to the didactic purpose of

translation and the uneven knowledge of readers of each language (Franco Aixelá 1996). The first translation has two additional extratextual glosses in reference to a semantically loaded proper noun (*Wren*, in Spanish *reyezuelo*) and a unit of measure (*yard* > *yarda*).

Otherwise, Manent seamlessly adapts the register to a child audience, with equal simplicity to the original. The racist, sexist and xenophobic treatment is literally kept in the translation. Nevertheless, the degree of discrimination is reduced due to the lack of cultural references like segregation and certain racial symbols.

5. Conclusions

The volatility of social consensus through history and the ability of children's literature and translation to adapt to it are reflected in the evolution of this work. It went from a best seller early in the last century to being withdrawn from San Francisco public libraries at the end of it. Now it has entered the canon again and is found in the current list of recommended readings by a major international electronic bookshop under the label of "Teachers' picks". For that it had to remove the controversial, unpopular episodes, like this chapter, although only in the original.

In the process of children's and youth literature, censorship is a customary practice that reflects the situation of guardianship to which children are subjected (Fernández López 2000), also in our time. In this case, censorship did not stem from the family or the administration, but from civil groups in their rejection of an approach of white supremacist superiority represented by Mary Poppins' trip around the world. It is an interesting example of manipulation or euphemisation (Martín Fernández 2018) of the original, with subsequent versions drafted by the author in response to a threat of expulsion from the canon. In the canon/censorship dialectic (Cristófol y Sel 2008), Travers did all she could to prevent the disappearance of her work from the children's circuit.

In Spain, in a radically different social, political and economic context, it was not considered necessary to translate even the second version of the chapter with small changes in the actions and dialogues of the African

family. Even in the 1970s, Spanish children passed their time playing with cards of stereotyped international families like the characters of the first version. Neither was the final rewriting of the chapter, with animals instead of humans, considered in the Spanish translation of this publishing house. They still include in its latest edition (Travers & Manent 1962/2017) the censored English text unlike other translations that have updated it (Travers & García Bercero 2002/2014).

Children's literature offers a means of instruction for the under-age population both from the public powers and from the ecclesiastic and ideological. The multiplicity of its target audiences determines the existence, content, visibility and availability of texts. Nevertheless, the final decision falls on the family who selects the readings that are more in line with its ideology until a certain age. "Bad Tuesday" was discordant with US society in the 1970s and had to adapt to survive.

Now, children's literature focuses on social issues (Ariza 2014) that were previously exclusive to adults. In the toy industry a similar situation can be seen: the traditional, stereotypical family cards have given way to games about diversity, prevention of sexist violence, inclusion, feminism and against discrimination as a whole.

Nonetheless, Travers' character pleases many contemporary feminists who consider her a female role model who is autonomous, creative and insightful: the good witch of fairy tales (Ligero 2019). Travers describes the collision between the adventurous, rebellious spirit of children (and of Mary Poppins) and the distant rigidity of adult characters. We might add, though, that public opinion is likely influenced by the nanny's cinematographic depiction that sweetened to a large extent her unpleasant, antisocial personality.

Indeed, the flying nanny seems to please very disparate ideologies, including the fascist censors of 1940s Spain. They did not see in the story any reason for prohibition and approved the short recognition trip through the confines of the Earth inhabited by "uncivilised" characters. Despite that, Mary Poppins opposes the falangist description of a submissive woman who is inferior, emotional and fragile (Huguet 2013). And besides,

she works outside the home, even if her profession is a feminised one (child minding).

The inevitable judgement of the past with current parameters poses an ethical dimension in translation that enables its adequacy to the values of the moment through techniques of cultural adaptation that are necessary and admissible (Pascua Febles 1999). Here, at the crossroads between old and new, the debate about the legitimacy of positive manipulation in children's literature translation is confronted with the case of an original that manipulates itself to adapt to the concerns of each moment in society but its translation does not deem it necessary to do the same.

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BIONOTE / NOTA BIOGRÁFICA

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