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# THE TRANSLATION OF IDEOLOGICAL AND DIDACTIC ELEMENTS THROUGH CRITICAL DISCOURSE ANALYSIS. THE CASE OF *FIVE ON A TREASURE ISLAND*, BY ENID BLYTON (EN-FR-ES)

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## Abstract

In this article, we study Enid Blyton's *Five on a treasure island* by developing an analysis of the source text (in English) based upon Van Dijk's Critical Discourse Analysis procedures to identify ideological, moralizing, and didactic elements that may pose a challenge to children's and young adults' translators. Subsequently, we carry out a contrastive analysis of some of these elements on both the French and the Spanish versions of the book. Results will show that each target language praises two different translation procedures and also underline the convenience of Critical Discourse to stress out the didactic values of the book.

**Keywords:** Translation. Children's literature. Ideology. Critical Discourse Analysis. Literary translation.

## Resumen

En este trabajo, analizamos la obra de *Los cinco y el tesoro de la isla* de Enid Blyton partiendo de un análisis en lengua origen (inglés) que emplea el enfoque del Análisis Crítico del Discurso de Van Dijk para localizar los elementos ideológicos, moralizadores y didácticos que mayores dificultades se le plantean al traductor de literatura



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infantil y juvenil. Posteriormente, se analizan de forma contrastiva algunos de estos elementos a partir de las versiones traducidas al francés y al español. Los resultados muestran dos enfoques traductores diferentes para cada una de estas lenguas y subrayan la importancia del Análisis Crítico para incidir en los valores didácticos de la obra.

**Palabras clave:** Traducción. Literatura infantil. Ideología. Análisis Crítico del Discurso. Traducción literaria.

### 1. Children's and young adults' literature translation challenges. *The Famous Five* and Enid Blyton

It appears that the translation of children's and young adults' literature poses great challenges for the translator. It is a specialized kind of translation that is widely exploited in practice, yet not widely recognised. Firstly, the translator is faced with a text marked by a series of textual parameters that he or she must try to translate into a target language that does not always share the same beliefs or cultural elements and backgrounds as the source language. Secondly, every literary work for children and young people can be framed within a context of subordinate translation, where image and text play a very important role, since both coexist thanks to a biunivocal and necessary relationship. Therefore, to properly interpret the verbal code, it is necessary to fully understand the nonverbal signs, characterized by an image that provides meaning to the text. As Rodríguez Rodríguez (2019: 92) explains:

[...] abundaremos en el tándem que constituyen la palabra y la imagen, y de cuya asociación surgen mecanismos productores de sentido. El lector, de este modo, asimila un mensaje, un imaginario, que viene dado tanto por el código verbal como por el icónico: la exclusión de uno u otro conllevaría una drástica merma para la comprensión de los mencionados mecanismos productores de sentido. Por este motivo, podemos afirmar que el traductor no solo traduce de una lengua y una cultura a otras, sino que ha de trasladar también el imaginario al que hemos hecho alusión.

Thirdly, we should not forget that children's and young adults' literature is not always addressed to its intended audience, i.e., children and young adults (Oittinen 2000). Many books deserve an interpretation that only knowledge provided by experience will make it possible to understand, which is why this apparent children's literature quickly becomes a book of literature for

adults, as it happens with classic stories such as Lewis Carroll's *Alice in Wonderland* (Kérchy 2020). The author points out that in the Hungarian version of *Alice* the translator opts for child-oriented translation strategies. This decision is motivated by "the dominant images of childhood prevailing in the sociohistorical cultural context of the target audience" (Kérchy 2020: 174), or, in other words, by the determining factors of the target culture and society. This type of translation decisions is illustrative of the decision-making process that the translator of children's and young adults' literature must carry out, for sometimes the strategies to be used do not depend so much on what he or she objectively considers to be most appropriate for the text to be translated, but on other series of constraints that go beyond the barrier of language level. Cultural elements thus become a challenge in translation, especially when dealing with a genre of literature that offers so many particularities. To the previous challenges, we must add all those derived from the publishing trade, which imposes a series of restrictions on the translator of a stylistic and sometimes grammatical nature that, to a large extent, influence the final translation proposal (Guijarro Arribas 2020: 97).

Children's and young adults' stories are especially distinguished by their close relationship with the culture and social history of the intended receiver of the book. Many of the expressions of the protagonists, contexts, and experiences are usually related to that of the children and the youth of an era (from the internal or external point of view of the book), since generally what the author tries to achieve is that the potential readers manage to identify themselves with the characters. This identification is the main incentive that strengthens the author/reader relationship in the source text, and therefore the translator must be able to accomplish the same objective from the point of view of the target text. It is the phatic function of language (along with the expressive, appellative, referential, and poetic functions) that the translator must manage to transfer to the target language to achieve the purpose of literary works in general: to entertain, amuse, and also educate (García de Toro 2014). From this point of view, we might think that a functionalist translation is always appropriate in these translation contexts (cf. Nord 2019), and yet the particularity of children's and young adult's literature translation lies in the fact that it is such a highly sensitive genre that it is not possible to speak of a single translation procedure in absolute terms. The translator

is the only one who can decide which procedure to use since he or she is responsible for translating a world full of emotions and sensations into a different language and culture without losing sight of the specific addressee to whom the work is addressed. This addressee, despite not being an adult, does not impose fewer obstacles, since he is also demanding with the book that he or she wishes to read. Díaz Alarcón (2021: 22) mentions this very aspect when she states that:

Por tanto, el traductor deberá conocer a la perfección el encargo para determinar las estrategias más convenientes que llevará a cabo en su tarea traslativa para adaptar el texto al público receptor. Estos procedimientos de traducción pueden ser muy variados, ya que como argumenta Stojanovic (2012), en la traducción de literatura destinada a niños, el traductor puede tomarse más libertades y realizar más adaptaciones y modulaciones. Esto sucede porque las características de este tipo de literatura lo hacen posible, dado que se debe modificar el texto origen para que el lector meta sea capaz de comprenderlo y disfrutarlo: “Este tipo de literatura “permite al traductor modificar el texto original de diferentes maneras: omitiendo, cambiando, sustituyendo y manipulando la información.”

From the above, we can conclude that it is not easier to translate children's literature than a work intended for adults, since, as we have already pointed out, it is a procedure that requires literary creativity, effort, and reading sensitivity. We believe that to translate children's and young adults' literature, the translator must be sensitive enough to identify himself as a child, so that he can reproduce the story from an empathetic point of view through which he can put himself in the young reader's shoes and he can feel, get excited, worried and have fun at the same pace as the story of the characters progresses.

We have already mentioned one key aspect of children's literature, which is its ability to educate young readers. Many of the messages that emerge from the reading of works framed in this context contain teachings and alternative ways of looking at the reality that manages to enrich young readers and provide them with the opportunity to open their eyes and appreciate the beauty of what is foreign to them. Literature is a subtle weapon to educate young people, as it manages to convey content and moral teachings creatively while making them grow as human beings and have fun. The translation process is a good witness of all the knowledge that comes from reading, since sometimes it is so imbricated in the situational framework of

the source language and culture that it requires clarification or description for the target reader to understand the reality referred to. When translating literary works, mixed cultures and learning are also brought together, which only enhances multiculturalism and diversity. This is why it is so important to identify the defining aspects of the source text in order to provide the target text with the most appropriate solution.

After the above introduction, in the following lines we will explain what the objectives of our research consist of. Specifically, in this paper we are going to study a work framed in the context of the translation of children and young adults of one of the most recognized authors in this field: Enid Blyton. Her prolific work places her among the top ten authors in the *Index Translationum* list (UNESCO 2018). We focus on one of the volumes of *The Famous Five* series: *Five on a Treasure Island* (1942). We aim to highlight the cultural, historical, and social values that emerge from the work and analyze which were the author's educational pretensions. We will see that many of the elements mentioned depend directly on ideological situations resulting from the historical-social characteristics of the time that end up taking a concrete form in the internal narrative of the work. However, Blyton's works have remained timeless precisely for the didactic value of her books, which is why we consider that a translational study can be truly illustrative to establish a relationship between the educational, social, and ideological contents between different cultures, as well as to underline that diversity to which we alluded before. Since this can be considered an example of sensitive work, in the sense of Simms (2006), we believe that the translator should start with an extensive previous analysis of the source text guided by some basic guidelines of Critical Discourse Analysis (CDA) to make the most appropriate translation decisions according to the context and scope of the book. We will work with the versions translated from English into French and Spanish.

## 2. Methodology

*Five on a Treasure Island* was first published in September 1942 in the United Kingdom. The author, Enid Blyton, began with this work one of the series that has given her most success and recognition: *The Famous Five*. It is said that Blyton was a lover of literature and that due to the lack of affection she

suffered during her childhood, she lived a life full of emotional instabilities that are somehow reflected in her way of writing, as she manages to consolidate herself as the first author to reject the adult to give shape to a new canon: the narration from a child's point of view. However, her work has achieved greater success *a posteriori*: for many years her works were banned in the United Kingdom. From her love for writing, many stories and series were born, such as *The Towers of Malory* or *The Secret Seven*, a statement that is not surprising if we take into account that she could write about 10,000 words a day on her typewriter.

The French version that we have handled for our research is *Le club des Cinq et le trésor de l'île*, a 1992's Hachette edition translated by Rosalind Elland Goldsmith. As for the Spanish version of *Los cinco y el tesoro de la isla*, we used a 1999's edition of the Juventud publishing house translated by Juan Ríos de la Rosa.

To begin our translation analysis, we believe that it is essential for the translator to start with a pre-translation analysis of the source text mediated through Critical Discourse Analysis. Specifically, we opt for an approach that follows the six steps of Van Dijk's 2003 proposal: analysis of semantic macro-structures, analysis of local meanings, analysis of subtle, formal structures, analysis of global and local discourse forms, analysis of specific linguistic realizations, and analysis of context. As we have explained above, children's and young adults' literature stands out for its didactic values, always associated with a series of social criteria from which the characters of the story are embedded. Since it is these characters with whom the reader of this series will identify himself, the translator must ask himself to what extent a linguistic form or a specific conceptual metaphor of the source text can be decisive into developing such didactic value, assessed in the text as part of a *continuum*. The social and psychological nature of the works of childrens' and young adult's literature shows the panorama that the author wants to represent through his/her characters, and sometimes they are a reflection of his/her own experiences that s/he wants to share with the youngest. This cultural enrichment shared by the speakers of the source society fosters the bond between languages and cultures and it is a perfect incentive to deepen multiculturalism, since the translator must transfer this way of understanding life to another language and culture, thus enriching the target audience's

knowledge. Since experiences are personal, they are also subjective and are linked to some extent to the ideology, thinking, and way of understanding the reality that each person has, which is why a story can be interpreted from different points of view. In these sensitive and connotative contexts, CDA presents itself as a suitable approach to analyze all the features at the micro and macrotextual levels that may interfere in the translation of such values, so that the translator can recognize them in the source text and select the most appropriate techniques to render them into the target language. Meyer (2003: 35) describes the usefulness of the discourse critical approach as follows:

Los enfoques pertenecientes al campo de la investigación social no están aislados en el espacio. Dicho de manera simplificada, pueden comprenderse como un cierto conjunto de asunciones teóricas explícita o implícitamente definidas que están específicamente vinculadas a unos datos empíricos y que permiten unos concretos modos de interpretación, y, por consiguiente, religar el campo empírico con el teórico. Por lo común, los enfoques obtienen y mantienen sus identidades, ya que es posible distinguirlos de otros enfoques. Por regla general, se acepta que el ACD no debe entenderse como un método único, sino más bien como un enfoque, es decir, como algo que adquiere consistencia en varios planos, y que, en cada uno de sus planos, exige realizar un cierto número de selecciones.

Relying on his words, we consider that this approach suits the interests of our study and can benefit our analysis from the translation point of view to study those cultural and moralizing features. From this perspective, we intend to demonstrate that children's and young adult's literature is not an object of translation that is easily solved and that, in addition, it is a very powerful tool for fostering links between cultural diversities. From this perspective, we consider that Van Dijk's ideological triangle (discourse-cognition-society) has much to contribute to this research.

Once the source text has been examined and the most important cognitive values in the work have been identified, we have analyzed the translation of the text into French and Spanish contrastively to study its reception from the target culture, with special mention to the way of conveying the ideological reality that can be deduced from our first phase of analysis. We have employed as well a corpus management program (Antconc) in some phases of the analysis to relate the syntactic and semantic structures of the work

with the macropropositions that reveal the ideological and moral contents. In our research, our working corpus is composed by the electronic versions of the book in English, French and Spanish.

### 3. Critical Discourse Analysis of the source text in English: *Five on a Treasure Island*

This book reveals the adventures of three brothers (Julian, Dick, and Anne) when going to visit their aunt and uncle Fanny and Quentin and their cousin Georgina (George) during the summer. George introduces them to her dog Timothy, who becomes the fifth protagonist of the play. During the story, the children must find the treasure so that George does not lose her island, since her father has sold it to some crooks who intend to steal the treasure. The children end up discovering the thieves, locking them in a dungeon, and calling the police. In the end, George recovers her island and forges a great friendship with her cousins, with whom she will continue to live great adventures throughout the entire series of *The Famous Five*.

#### 3.1. Analysis of the semantic macrostructures

The concept of macrostructure, according to Van Dijk (1980), derives from the concept of microstructure of meaning and refers to the topics of the discourse being analyzed, in our case, the original English book of *Five on a Treasure Island*. In general, macrostructures include the most important information to provide the discourse with coherence and thus explain the level of interaction. In words of Van Dijk (2003: 152): “For discursive, cognitive and social reasons, discourse topics play a fundamental role in communication and interaction”. Themes can therefore be understood as the essential part of the overall meaning that is interpreted in the process of discourse production and comprehension. No one can memorize a discourse word by word; instead, discourse can organize its overall meaning around a series of specific themes. This fact is transcendental from the point of view of CDA, since it derives from the social relevance of the main themes of the discourse concerning their social and cognitive relationship. Applied to our context, the author develops the plot of the story but introduces small themes that the reader can somehow appreciate more or less consciously, and

which at the same time have relevance in the cognition-society relationship. ‘Society’ refers in this case to the potential addressee of the book, which *a priori* is the child and youth audience.

The most important macropropositions (M) that emerge from the book are the following:

- M1. Adventures and mystery as a way to enhance friendship.
- M2. The fight against inequality.
- M3. The rejection of adults to live solitary adventures in a new world ruled by children.
- M4. Praise for children’s imagination and creativity.
- M5. Historical and cultural references to encourage the identification of the characters with the young readers.
- M6. Incitement to live extraordinary adventures that are resolved through bonds of friendship (macroproposition derived from the perlocutionary act of the book, from a pragmatic dimension).
- M7. Exaltation of values: respect, courtesy, familiarity, education, love, civility, friendship, diversity, culture, courage, tenacity, etc.
- M8. Personal growth through individual and group decision-making.

### 3.2. *Analysis of the local semantics*

Throughout the book, different subliminal messages derived from the lexicon and semantics of many terms that are part of some of the previous macropropositions can be appreciated. The study of local meanings is of great relevance for the social consequences that can be derived from the discourse: together with the topics, the addressee of the message tends to better remember those local meanings that acquire a special sense and provide coherence to such macropropositions. Hence Van Dijk (2003: 154) states that it is these local meanings that most influence the mental models and attitudes of the addressees.

If we perform a simple search with the monolingual corpus program Antconc and discard the semantically empty words (prepositions, conjunctions, etc.), we will verify that the most repeated terms are, in addition to the names of the main characters (Julian, Dick, Anne, George, and Timothy), other words that are aligned to at least one of the previous macropropositions:

*children, island, mother, little, castle, father, dungeons, water, excitement*, etc. At the same time that the topic and the comment advance globally in the work, the reader is confronted with a reading in which he is constantly reminded that the protagonists are children, that the figure of the mother and father is always present, that to live adventures on the island they have to face obstacles such as crossing the water channel by boat, that they will be able to show themselves what they are capable of when they face their fears (going down to the dungeons, discovering the thieves...), etc.

### 3.3. *Analysis of the subtle, formal structures*

Through the analysis of subtle forms, micropropositions are related to textual macropropositions. Thus, if we take as a reference the most repeated terms, we can understand that one of the most exploited values in the book is to encourage children to fight and take risks to achieve great results. For the children, it is a challenge to reach the island: First, because they have to get their uncles to give them the go-ahead (which can be interpreted as a way of explaining to the readers the concept of authority in life; in this case, it is the parents'/uncles', but it can be extrapolated to other contexts that also appear in the story: the police, the mayor, etc.); second, because to reach the island, they must row across. To achieve their goal, they must overcome various obstacles, such as storms that cause the water level to rise. This can be related to the different obstacles that we may face in life until we achieve our aims. The author goes much further in the story and decides to have the characters face their greatest fears. Since the main characters are children, in this context of the book the feeling of 'fear' is represented through a dark, old and gloomy dungeon into which they must go inside to find the treasure. A deep reading of this event will allow the reader to understand that for something to go right, we must fight with all our strength, which in some situations in life it can be translated into facing our worst fears.

The author's subtlety in presenting these values is ingenious and intelligent, for without clearly showing this intentionality throughout an apparently simple narrative work with no background, she is actually encouraging young readers to fight to achieve their dreams, facing everything that is put in front of them. The author makes a comparison between the challenges of

life and the adventures and small hitches that the protagonists experience in their quest to achieve their cherished treasure. This comparison underlies the locative plane of the discourse and can only be revealed by analyzing the macropropositions and those subtle forms through which the author deposits her vision and the educational value she intends to convey.

### 3.4. *Analysis of the global and local forms*

Through the forms of global discourse, Van Dijk refers to the general and conventional schemes that define superstructures. In the book, it is a narrative story that respects the prototypical parts of the introduction, where the characters are introduced, the story is contextualized and the problem they must solve is presented; the crux, where the adventures of the characters take place (finding the treasure of the island); and the denouement, where the adventure ends, which culminates with a happy ending (they find the treasure, discover the thieves and George gets to keep the island).

From the point of view of local forms, Van Dijk refers to the relationship between super, macro, and microstructures, and proposes to analyze the syntax and other linguistic aspects that emerge from the book. In this sense, the author manages to remain faithful to the narrative style by adapting it to her main addressee, and hence the following features, among others, stand out:

#### a) Plain syntaxis

- (1) Everyone thought it was. They felt happy and excited. There was something to discover—something they could and must discover within the next day or two (Blyton 1942: 61).<sup>1</sup>

#### b) Abundance of dialogues throughout the story

- (2) ‘Isn’t it a marvellous day?’ said Anne to George, as they dressed. ‘I’m so looking forward to going to the island.’

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1. In the article, all the excerpts from the books in English, French and Spanish fully respect the spelling and style of the edition we have handled, which in any case respect the spelling and style rules of the moment when the volumes were published.

‘Well, honestly, I think really we oughtn’t to go,’ said George, unexpectedly.

‘Oh, but why?’ cried Anne, in dismay.

‘I think there’s going to be a storm or something,’ said George, looking out to the south-west.

‘But, George, why do you say that?’ said Anne, impatiently. ‘Look at the sun—and there’s hardly a cloud in the sky!’

‘The wind is wrong,’ said George. ‘And can’t you see the little white tops of the waves out there by my island? That’s always a bad sign.’

‘Oh, George—it will be the biggest disappointment of our lives if we don’t go today,’ said Anne, who couldn’t bear any disappointment, big or small. ‘And besides,’ she added, artfully, ‘if we hang about the house, afraid of a storm, we shan’t be able to have dear old Tim with us.’

‘Yes, that’s true,’ said George. ‘All right—we’ll go (1942: 29).

#### c) Visual descriptions

- (3) ‘We must watch out for the sea,’ said Dick. ‘I can smell it somewhere near!’

He was right. The car suddenly topped a hill—and there was the shining blue sea, calm and smooth in the evening sun. The three children gave a yell.

‘There it is!’

‘Isn’t it marvellous?’

‘Oh, I want to bathe this very minute!’ (1942: 9).

#### d) Accessible lexicon

- (4) Anne was staring out over the blue bay. At the entrance to it lay a curious rocky island with what looked like an old ruined castle on the top of it.

‘Isn’t that a funny place?’ she said. ‘I wonder what it’s called.’

‘It’s called Kirrin Island,’ said George, her eyes as blue as the sea as she turned to look at it. ‘It’s a lovely place to go to. If I like you, I

may take you there some day. But I don't promise. The only way to get there is by boat.'

'Who does the funny island belong to?' asked Julian.

George made a most surprising answer. 'It belongs to me,' she said. 'At least, it will belong to me—some day! It will be my very own island—and my very own castle!' (1942: 15).

e) Verbs of movement, which provide dynamism to the action and facilitate the reader's comprehension

- (5) So down Julian went<sup>2</sup>—but he was not so good at swimming deep under water as George was, and he couldn't go down so far. He knew how to open his eyes under water, so he was able to take a good look at the deck of the wreck. It looked very forlorn and strange. Julian didn't really like it very much. It gave him rather a sad sort of feeling. He was glad to go to the top of the water again, and take deep breaths of air, and feel the warm sunshine on his shoulders (1942: 26).

f) The use of frequent verb tenses in the narrative language: past perfect, past simple, conditionals, etc.

- (6) George didn't want to go for the picnic, not because she disliked picnics, but because she couldn't take her dog. Her mother went with the children, and George had to pass a whole day without her beloved Timothy (1942: 27).
- (7) The four children sat in the garden eating their ices. Julian told them what George had said. They all felt excited. George was pleased. She had always felt quite important before when she had haughtily refused to take any of the other children to see Kirrin Island—but it felt much nicer somehow to have consented to row her cousins there (1942: 28).

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2. In the book, there are also clear examples of the poetic function represented by virtue of different semantic resources and syntactic structures that reinforce the beauty value of the book, as it happens with the inversion in this case.

g) Abundance of direct speech

- (8) 'And what do you suppose this thing is here, Julian?'

She put her finger on a round hole that was shown not only in the plan of the dungeons, but also in the plan of the ground floor of the castle.

'I can imagine what that is,' said Julian, puzzled. 'Oh yes, I know what it might be! You said there was an old well somewhere, do you remember? Well, that may be it, I should think. It would have to be very deep to get fresh water right under the sea—so it probably goes down through the dungeons too. Isn't this thrilling?' (1942: 61).

h) The use of the omniscient narrator to facilitate the reading for the young reader

- (9) The first thing that the children did after breakfast was to fetch the precious box and take it out to the tool-shed in the garden. They were simply longing to force it open. All of them secretly felt certain that it would hold treasure of some sort (1942: 48).

3.5. *Analysis of specific linguistic realizations*

This type of realizations has to do with the rhetoric used by the author in the book. In the story, the children must take a series of decisions in order to achieve their goal: to find the treasure. To do so, the author must explain to the reader why the characters choose one decision or another throughout the story: running away to the island (even though they know that without their uncles' permission they are forbidden to go), hiding Timothy in the fisherman's house, etc. These decisions must be coherent concerning the main purpose that the author intends to highlight through the characters, which, in order to be logical and meaningful to the interests of the book, must be connected to the propositional bases (macro and microstructural, specifically) that we have described above.

Van Dijk proposes to analyze the elements that somehow influence the rhetoric of micropropositions. Thus, we could focus for instance on how the argument is developed in the story (what in rhetoric science we would call *lógos*), on the poetic function of language (metaphors, comparisons,

hyperboles, etc.), or on the appellative function (how the attention of the addressee is drawn). For example:

(10) Comparison example:

Everyone knew perfectly well that Anne was going to mention Timothy, and they all interrupted her at once, speaking very loudly. Julian managed to get a kick in again.

‘Oooh!’ said Anne.

‘The rabbits were so tame,’ said Julian, loudly.

‘We watched the cormorants,’ said Dick and George joined in too, talking at the same time.

‘The jackdaws made such a noise, they said “Chack, chack, chack,” all the time.’

‘Well, really, you sound like jackdaws yourselves, talking all at once like this!’ said Aunt Fanny, with a laugh. ‘Now, have you all finished? Very well, then, go and wash your sticky hands (1942: 40).

### 3.6. Context analysis

Finally, it is important to distinguish between the global context and the local context of the book. The former refers to the external communicative situation. In the case of Blyton’s book, it is the first book in a collection published by the author in 1942 in the United Kingdom. This is a turbulent and controversial period in the midst of the Second World War.

The second aspect refers to the internal time in which the events take place within the story. Although no temporal references are made explicit (in what year the events take place), spatial aspects are pointed out. Places that exist in reality, such as London or Polseath, are mentioned. Thanks to the global context, many of the decisions made during the story (not only concerning the children’s adventure *per se*, but also other linguistic and pragmatic aspects) may take on a different meaning than we might interpret today. This aspect can also be related to the formal characteristics of the book, in terms of the language used in the original version. Many of the expressions used in the original book and also in the translations are somewhat archaic today (e.g. *can* in order to refer to *dog*). Nevertheless, they are a faithful reflection of the natural ageing of languages and their mode

of interaction diachronically, i.e. over time. The ageing of certain terms that were widely used in the past may not have allowed many of them to survive or to be used as frequently today.

This is the reason why many publishers have decided to reprint Blyton's works in order to update them and make them appear more natural. Given that the book dates from 1942, there is a wide range of terms that we may consider politically incorrect today. Faced with this perspective, there have been two trends in dealing with the republication (sometimes rewriting and retranslation) of older works: either to modernize the work and adapt it to the current language or to slightly modify certain stylistic elements in order to maintain the literary essence of the author. In both cases, there are different ideological connotations derived from the linguistic policy of the publishers. Regarding rewriting and retranslation, authors such as Rodríguez (1990) and Gambier (1992) have already wondered what relationship of fidelity and equivalence could exist between a) the original version and its rewriting to update it and b) the first version of a translation and its retranslation. Gambier (2002) responded to this very question a few years later, referring to different reflections on the phenomenon of retranslation. Among such reflections, the fact that a retranslation may be considered as a first partial translation stands out, along with the fact that the mere omission, change of perspective or change of the style of the book to update it supposes an act of rewriting already. From the point of view of the CDA, any minimal modification at the local or global level of the text can have a very concrete realization from which various subtle interpretations can then be inferred, which vary, unfailingly, from the interpretation of the contextual agents surrounding the text and the process surrounding the commissioning of the new retranslation. At any rate, it is acknowledged here that the linguistic policy adopted by the publisher in dealing with the source text will also have a significant influence on its interpretation and the transference of the ideological contents from the source language to the target language.

#### **4. Translation analysis of the book from English into French and Spanish**

Having analyzed the work and underlined the difficulties of translation from the point of view of the source text, in this section we will briefly analyze the

aspects of the book that best illustrate the translation of ideological, moral, and didactic features into French and Spanish. Given the spatial restrictions, we will only name the most representative ones.

#### 4.1. *Translation of characters and places' names*

In the first chapter of the story, the children ask their parents if they will spend the holidays in the same place as in previous years. The parents answer that this year will be different, as they will have to spend it with their aunt, uncle, and cousin. It is usual that the reader should be told the name of the protagonists of the story and the spatiotemporal circumstances of it in the first chapter. In the book, it is interesting to observe how the reader of the English version can contextualize the story in a very different setting than a reader in French or Spanish.

To begin with, the title of the first chapter in English is called *A great surprise* (EN), while the French version chooses to modify it rigorously to *En route pour Kernach* (FR). A literal translation would have been possible, as the Spanish version demonstrates: *Una gran sorpresa* (ES). However, it is preferred to tame the translation so that the French reader can better recognize the environment where the adventures of the characters will take place. Perhaps the translator wanted to transfer that everyday environment where the characters of the original work coexisted so that young readers in French could better identify themselves with the characters by living an adventure with them in a place they can recognize. Although *Kernach* refers to the place where most of the adventures take place (*Kirrin Island*), in the French version the translator opted to delete the place name from the original and invent a new name for the island that is presented using a signifier more pleasant to the ear from the phonetic-phonological point of view. The place where the children's uncle and aunt live is *Polseath* in the English and Spanish versions, but it is translated as *Grenoble* in the French version. The children's parents will not be able to stay with them because they will have to travel to *Scotland* (EN), translated by *Escocia* in Spanish, but by *le Nord* in French. The translator does not specify to which specific place their parents will travel but adapts his translation from a geographical point of view. Since *Scotland* is in the north of Great Britain, the translator also refers to a

northern location in France, which is the analogous location for the French version. The translator maintains consistency concerning the first decision (location in Grenoble), although this time he risks using generalization in order not to make the specific location explicit.

As far as proper names are concerned, there are many differences between the two target versions with regards to the original:

Source text (EN)	Target text 1 (FR)	Target text 2 (ES)
Julian	François	Julián
Anne	Annie	Ana
Dick	Mick	Dick
Georgina (George)	Claudine (Claude)	Jorgina (Jorge)
Timothy	Dagobert	Timoteo
Daddy	Papa Monsieur Gauthier	Papá
Mother	Maman Madame Gauthier	Mamá
Uncle Quentin	Henri Dorsel L'oncle Henri	Tío Quintín
Aunt Fanny	Madame Dorsel La tante Cécile	Tía Fanny

The French version naturalizes all the names of the characters by other common French names. Blyton uses common names in the English version, so the translator opts for a similar technique in the French version. The Spanish version chooses to adapt the proper names to the Spanish spelling, translating them by their Spanish equivalent, except in the case of Dick. In the case of the name of the children’s cousin, *Georgina*, and the name by which she prefers to be called, *George*, with a boy’s name, it is copied in Spanish through *Jorgina* and *Jorge*, which in this case have a formal correspondence with other common names in Spain. In French, instead of using the names *George* and *Georgine*, another proper name of a person is adopted that has a split for the masculine and feminine variant: *Claudine* as a woman’s name and *Claude* as a man’s name. The calque is also maintained in the case

of *Timothy*, the dog, which is called *Timoteo* in Spanish but appears with a creative form of *Dagobert* in French.

No less attention deserves the appellatives to adults, which from the phatic function point of view show that the author has marked a clear difference between the adult and the child because while the former is appealed to in the book through the relationship of kinship (mother, aunt, uncle), the latter are appealed to by their first name. In this way, readers can identify with a character who has a body and life in the story, something that does not happen with adults. The mother and father are called *mamá* and *papá* in Spanish, although in English there is a difference in register between *daddy*, which acquires a more colloquial value, and *mother*, of a more formal nature. In English and Spanish, these appellatives are respected both by the children when they are addressed and by the omniscient narrator when he intervenes in the story. In this respect, the French version establishes a difference between the conversation that the characters have and the interventionism of the omniscient narrator, who does not dare show a relationship of closeness or familiarity with the adults. On these grounds, the adult characters in French are referred to in one way or another depending on whether it is the children who talk to them (*tante Cécile*) or the omniscient narrator (*Mme. Dorsel*). Thus, the French version encounters the problem of having to invent a surname for the children's family and for that of their uncle and aunt, something that does not occur in the original story (*Gauthier* vs. *Dorsel*). On the other hand, there is an example of translation interventionism in the narration of events and in the circumstances surrounding the kinship relationship between the characters, since in the English version it is said that Uncle Quentin is the father's brother, something that is respected in Spanish, but not in French, which in order to justify the invention of the new surname makes *l'oncle Henri* the mother's brother and not the father's brother. We point out here the casual resemblance between the surname of the uncles in the French version, *Dorsel*, and the name of the county where the castle that serves as inspiration for the author, set in the English county of *Dorset*, is located.

4.2. Disrupting tradition

One of the most significant aspects of the book lies in the introduction of the children’s cousin, *Georgina*, who emphasizes that she wishes to be called *George*. The first time that an allusion to the cousin’s name appears is on page 11, right at the beginning of the story:

Source text (EN)	Target text 1 (FR)	Target text 2 (ES)
[...] ‘I was very glad for George’s sake that you were able to come. She badly needs other children to play with.’ ‘Do you call her “George”?’ asked Anne, in surprise. ‘I thought her name was Georgina.’ ‘So it is,’ said her aunt. ‘But George hates being a girl, and we have to call her George, as if she were a boy.	—[...] En tout cas, personnellement, je suis certaine que votre compagnie fera beaucoup de bien à Claude. Elle manque de petits camarades avec qui jouer. —Vous l’appellez Claude! s’exclama Annie, surprise. Je croyais que son nom était Claudine. —Oui, en réalité, c’est bien Claudine, mais Claude a horreur d’être une fille et, pour lui faire plaisir, nous l’appelons Claude, ce qui fait plus masculin.	—[...] Me alegro mucho por ella de que hayáis venido aquí a pasar las vacaciones. Lo que necesita son precisamente amiguitos para jugar y distraerse. —¿Por qué la llamas Jorge? –preguntó Ana, sorprendida–. Yo creía que se llamaba Jorgina. —Es cierto –dijo tía Fanny–. Pero es que a ella le molesta mucho ser una chica, y hay que llamarla Jorge.

To introduce her cousin, the children’s aunt claims that she needs to play with other children. The modality of the utterance is marked by the adverb *badly*, which accompanies the verb *need* (other children to play with). The French version transposes it into an equivalent expression, *faire beaucoup de bien*. In general, the French version tends to naturalize the French narrative style and adds explanations and additions not literally contained in the original story, which modulate the utterance to give it a more expressive character: *personnellement*, *avoir horreur de*, etc. The Spanish version modulates the adverb *badly* and translates it in Spanish by *precisamente*, which adds an emphatic value to the statement.

One of the elements that we studied in the analysis of the source text according to Van Dijk’s ACD consisted precisely in analyzing the small subtle

forms of the language that show us those intrinsic meanings that may be related to the macropropositions. If we pay attention to the phenomenon we are studying in this excerpt, we could say that the English reader is confronted with a syntactic content that has a lot to do with the event being described in the story, and it is that terminological confusion to call the cousin *Georgina* or *George* that surprises Anne so much. In English, the possessive *her* (name) appears, since possession is qualified depending on whether the person referred to is male or female. However, the French language uses the possessive *son* because this determiner agrees in gender and number with the noun it accompanies: *nom*. The Spanish version opts for a neutral structure based on a pronominal verb that can be used either to talk about a man or a woman: *Se llamaba Jorge/Carlos/Antonio; Se llamaba Jorgina/Ana/Pilar*.

The explanation as to why they call her *George* and not *Georgina* appears in the third paragraph of the previous fragment, when the aunt explains that *George hates being a girl* (EN) > *A horreur d'être une fille* (FR) > *Le molesta mucho ser una chica* (ES), and that she prefers *George* because it is the name of a boy: *As if she were a boy* (EN) > *Ce qui fait plus masculin* (FR), an utterance without direct correspondence in the English version (omission). In this third fragment, three very distinct micropropositions are found in the English version: *hates being a girl / we have to call her George / as if she were a boy*. Of these three, the correspondence in French is *a horreur d'être une fille / pour lui faire plaisir, nous l'appelons Claude / ce qui fait plus masculin*. Only the first of these three micropropositions maintains the sense of the original, and the fact is that, since it is a theme that breaks with the schemes of the time, the French version must resort to a series of linguistic strategies that somehow neutralize the information of the original. The obligation modality of the semi-modal *have to* no longer appears, nor does the expression of her desire *as if she were a boy*. It is only subtly indicated that this name gives her a more masculine touch, to which a clarification not contained in the original is added: *pour lui faire plaisir*. The correspondence of the micropropositions in Spanish is not negligible either: *le molesta mucho ser una chica / hay que llamarla Jorge*. Although the obligatory nature of the verb *have to* is maintained in Spanish, it has not been translated *as if she were a boy*, which is the key argument for understanding the childrens' cousin.

When George is described physically, however, the structure of the English original is respected, and the French and Spanish sentences are translated literally:

Source text (EN)	Target text 1 (FR)	Target text 2 (ES)
The child in the opposite bed sat up and looked across at Anne. She had very short curly hair, almost as short as a boy's.	La fillette couchée dans le lit voisin se mit sur son séant et jeta un regard perçant à Annie. Ses cheveux bouclés étaient coupés très court, presque comme ceux d'un garçon.	La muchachita que había en la otra cama se incorporó y observó a Ana. Tenía el pelo muy rizado y corto, casi tan corto como el de los chicos.

In contrast to the social stereotypes of boys' and girls' behaviour at the time, Blyton presents the reader with a character who does not identify with the way the male and female gender roles of the time behave. Although George is a girl, the description of her is compared to the physical appearance of a boy and the behaviour expected of boys. In addition, Blyton allows the character herself to explain that she hates being a girl:

- (11) 'I'm George,' said the girl. 'I shall only answer if you call me George. I hate being a girl. I won't be. I don't like doing the things that girls do. I like doing the things that boys do. I can climb better than any boy, and swim faster too. I can sail a boat as well as any fisher-boy on this coast. You're to call me George. Then I'll speak to you. But I shan't if you don't.'

Blyton thus manages to make a shrewd criticism well ahead of her time, because in the face of the identification of “appropriate” behaviour patterns for boys and girls that she illustrates through characters such as Anne, Julian or Dick, George defeats the expected stereotype and consolidates herself as the leader of the group and the central character of the work. The novelty introduced by the author – which gave her real notoriety in literature - was her ability to overcome the difficulties of publication derived from the social thinking of the time by introducing in a resolute, simple and accessible way a reality in a natural way to fight for equality.

4.3. Adult rejection

Source text (EN)	Target text 1 (FR)	Target text 2 (ES)
—‘I must go and get Timothy first,’ said George. She got up. —‘Who’s Timothy?’ said Dick. —‘Can you keep a secret?’ asked George. ‘Nobody must know at home.’	— Il faut d’abord que j’aille chercher Dagobert, déclara Claude en se levant d’un bond. — Qui est Dagobert? s’enquit Mick. — Êtes-vous capables de garder un secret? demanda Claude. Un secret que mes parents ne doivent pas connaître...	—Primero voy a buscar a Timoteo –dijo Jorge, levantándolo. —¿Quién es Timoteo? –dijo Dick. —¿Podéis guardarme un secreto? –preguntó Jorge—. Es que no quiero que se enteren en casa.
—‘Well... All right. I’ll tell you how Kirrin Castle belongs to me. Come and sit down here in this corner where nobody can hear us.’	—[...] Allons...très bien... je vais vous dire comment il se fait que le château de Kernach m’appartient. Tenez, asseyons-nous ici, dans ce coin où personne ne pourra nous entendre.	—[...] Bueno, está bien: os diré por qué el castillo de Kirrin es mío. Vamos a sentarnos en ese rincón donde nadie pueda oírnos.

By virtue of these examples, we can see how in the three versions the rejection of the adult exemplified in George’s parents is maintained. In the first example, the two target versions are literal concerning the English version, with two exceptions: George’s parents are specifically qualified in French (*mes parents*), and also, we find a case of nonsense (translation error) in the translation of *she got up* by *levantándolo* in Spanish. In the second example, the main topic that powers the creation of the macroproposition “parents vs. children” is translated literally in both versions: *nobody* > *personne* > *nadie*. This image of moving away to a corner is maintained literally because the three cultures involved offer this metaphorical projection similarly, something that also qualifies the need to separate from the adult: *corner* > *coin* > *rincón*.

4.4. Translation of other subjects and topics

There are other underlying themes in the story that are worth reviewing. For example, there are numerous references to equal treatment and a culture of

sharing and respect that is reflected in small examples, such as when they have to share candies: *Ices and sweets aren't so good as those things-but it would be nice to make a bargain and share with each other* (EN) > *Glaces et bonbons ont bien peu d'attrait comparés à tes richesses... mais nous pourrions, peut-être quand même mettre tout en commun* (FR) > *Todas esas cosas tuyas valen mil veces más que los helados y los dulces. Pero, si quieres, podríamos hacer un contrato para repartir bien todo y que no haya desigualdad* (ES). The French respects the structure of the original and refers to the action of sharing out the sweets and ice cream. The Spanish version, on the other hand, qualifies a clarification not contained in the original, which underlines the value conveyed in the fragment: that inequality disappears.

Numerous culturemes and reference examples also appear throughout the book. For example, while in the English version George eats *plum pie* and *custard*, in French he eats *une tablette de chocolat*, and in Spanish, *una empanadilla* (cultural adaptation). On the other hand, in order to intensify the actions, comparisons and hyperboles are often used. Thus, we find statements such as *I wouldn't have taken anyone to see my wreck, not even the Queen of England, if I didn't like them*, translated in French by *Je n'emmènerais personne voir mon épave, pas même le président de la République ou la reine d'Angleterre si cela ne me plaisait pas*, and in Spanish by *No llevaría a nadie a ver mi barco hundido, ni siquiera a la reina de Inglaterra*. In Spanish, the original expression is maintained except for the proposition *if I didn't like them*, which is omitted. In French, the expression is adapted with a figure of equivalent rank in France (the President of the Republic), and the exaggeration is maintained, keeping also the figure of *the Queen of England*. The French thus maintains its tendency to be oriented by the target reader's techniques while the Spanish continues with an approach more focused on the original text. In those examples in which culturemes are present, very different translation solutions can be appreciated, since, as Pascua Febles (1998) states, there is no such magic or absolute recipe that can be used in all cases equally:

Está claro que no existen “recetas mágicas”, ni siquiera normas generales de cómo traducir estos marcadores en los cuentos infantiles. Una de nuestras conclusiones es que su análisis fuera de la situación comunicativa y el programa conceptual del autor del texto no aporta resultados concretos,

pues todo depende del valor comunicativo de cada referencia concreta, de ahí la importancia del contexto cultural, debiéndose enfocar todo hacia el programa conceptual del autor y la aceptabilidad del TM en la cultura meta, los dos principios fundamentales que deben regir cualquier traducción comunicativa (Pascua Febles 1998: 567).

Other elements that are also present are the reflections on forbidden topics (smoking, breaking the rules...) or friendship, which is the most repeated value. It is particularly noteworthy the fragment *I used to think it was much, much nicer always to do things on my own, but it's going to be fun doing things with Julian and the others* (EN) > *Je croyais avoir plus de plaisir à m'amuser toute seule, mais je m'aperçois que tout devient plus intéressant en compagnie de François et des autres* (FR) > *Siempre había creído que lo mejor de todo era estar sola. Pero ahora lo que más me gusta es ir a la isla con Julián y sus hermanos* (ES). The focus of the English version is on fun, whereas the French version adds a touch of what is most interesting. In Spanish, the translation chooses to point out George's preference. As it can be deduced from the above lines, and despite the small differences in the punctuations between the three versions, at the end of the story the protagonist recognizes that she now values the company of her cousins more than ever, a value with which the author also makes readers reflect on the journey of her characters and the true treasure of the island (friendship).

## 5. Conclusion

In this article, following Van Dijk's CDA model, we have analyzed the first volume of Enid Blyton's *The Famous Five* series from the English source text. Subsequently, we have applied the results obtained in such previous analysis to contrast the French and Spanish versions of the book (target texts). From the analysis, it has been shown that many linguistic decisions selected by the author in the original text at the microtextual level have a close relationship with the macropropositions that reveal the pragmatic intentionality and the moral and didactic scope of the book. The author takes advantage of the book to transmit different didactic and moral contents to young readers, such as the value of friendship, the fight against inequalities, how to overcome fears to face life's problems, etc. In this vein, Blyton demonstrates the potential and delicacy that she puts into her book, a fact that only confirms her recognition

as one of the most famous British authors of children's literature. However, when approaching the contrastive analysis, we find out that in one way or another the French and Spanish versions do not always respect the subtle linguistic manifestations that reflect the global and local semantic meanings of the narrative story. To be more accurate, we will exemplify these findings in the following lines.

With regard to the French version, one can conclude that it is the one that departs the most from the original text, recreating a scenic landscape and a relationship of kinship between characters that is completely different from the one presented to the English reader through an approach closer to the target audience and not that much to the original story. The foreign values are not so much enhanced because local and global aspects of the book are modified to adapt them to the knowledge of the target reader from different points of view: from the way of appealing to the characters, following the French custom (*Mother* > *Mme. Gauthier*), to placing them in an environment recognized by the potential reader in the target language (*Polseath* > *Grenoble*). Instead, the Spanish version tries to stay closer to the original text and almost always preserves the references and approach of the English story through borrowings, calques, and recognized and domesticated translations (*Julian* > *Julián*). Although it starts *a priori* from an approach closer to the original, when faced with the transference of ideological elements that may raise reception problems for the addressee, the translator modifies this approach and generally tends to omit or neutralize the information. The result is therefore a somewhat confusing translation, as exotic elements of the source language (which, at the same time, provide the book with a multicultural nature and enrich the reader's view of cultural diversity) coexist with elements of the target audience's own culture.

When translating books of literature, it is advisable to analyze the source text through a critical approach that allows the translator to identify a clear relationship between the intentionality pursued by the author of the original story, set out through macropropositions, and the particular manifestations of the language (micropropositions). In our opinion, this practice may be of interest to the translation classroom. Such an analysis will help the translator locate the most challenging elements that are not identified with a simple reading, as it happens with all the ideological or sensitive elements associated

with children's and young adults' literature. In this way, it will be possible to achieve a higher level of proficiency when transferring the contents from one language to another that does not omit any relevant aspect. Nonetheless, we must be aware of the fact that the literary translator must submit to a series of restrictions that are beyond his/her control at times (editorial rules, clients, etc.). The better these moralizing and didactic elements of the original book are translated into the respective target languages, the more social impact they will have on the youngest readers from different cultures (who are, in short, tomorrow's adults), and the better the bonds of diversity and multiculturalism will be strengthened.

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