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SANTIAGO DE GUAYAQUIL**

FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE

TITLE OF PAPER:

ANNOTATED TRANSLATION OF THE BOOK
DE UNA ISLA Y OTROS SERES FANTASTICOS BY
ANA CATALINA BURBANO

AUTHOR:

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CERTIFICACIÓN

We certify that this research project was presented by **Gustavo Medina Castro** as a partial fulfillment for the requirements for the **Bachelor of Arts Degree in English Language with a Minor in Translation**.

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STATEMENT OF RESPONSIBILITY

I, Gustavo Medina Castro

HEREBY DECLARE THAT:

The Senior Project: *Annotated Translation of the Book **De una isla y otros seres fantasticos** by Ana Catalina Burbano* prior to obtaining the **Bachelor of Arts Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. .

Under this statement, I am responsible for the content, truthfulness, and scientific scope of the aforementioned paper.

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AUTHORIZATION

I, **Gustavo Medina Castro**

Authorize the Catholic University of Santiago de Guayaquil to **publish** this Senior Project: *Annotated Translation of the Book **De una isla y otros seres fantasticos** by Ana Catalina Burbano* in the institution's library. The contents, ideas and criteria in this paper are of my full responsibility and authorship.

Guayaquil, in the 15th day of March of 2016

AUTHOR

Gustavo Medina Castro

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Finally I can say finally, this is the end of this road for me, yet not the journey is completed.

By far, this has been one the most complicated and long tasks of my life, and I guess no person can do this just by themselves, and it would not be fair to take all the credit. For this reason, I would like to thank all the people who helped me throughout the entire road.

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Gustavo Medina Castro

DEDICATION

Wherever you are, wherever you might be, for you, my beloved and best friend.

Gustavo Ignacio Medina.

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ABSTRACT

This research paper has been carried out for two major purposes. First, the analysis of the Ecuadorian novel “De una isla y otros seres fantasticos” by Mrs. Ana Catalina Burbano at a linguistic level to show the characteristics of a children’s novel. Second, the product, the outcome of the research paper, the English version of the novel, is to ease the international, non-Spanish speakers, recognition of Ecuadorian novels, publishers, and authors. To develop the linguistic analysis some charts were used. The linguistic analysis is based on the different translation techniques provided by Newmark and Larson, which were used throughout the paper.

Keywords: *annotated translation, Children’s literature, Ecuadorian literature, translation techniques.*

INTRODUCTION

Topic and Justification

Ecuador is an undervalued country. It is well-known for its amazing fauna, incredible landscapes and cities. The Galapagos Islands along with Quito, the capital of Ecuador, were proclaimed UNESCO's World Heritage Site for their incredible biodiversity and places which make Ecuador a unique and mystical country.

This is not the only thing Ecuador is recognized for. Its flora is another important aspect of Ecuador. Its yellow bananas, delicious cocoa and beautiful flowers are also among its strengths. Though those aspects make Ecuador a great place, literature is not included and sometimes forgotten by native people.

Internationally, Ecuadorian novels are ignored or simply do not exist due to the lack of English versions of them; there are only Spanish versions available. Only a few poems and novels like 'La carta inconclusa' or 'El hombre de la mirada oblicua', have been translated into other languages such as English, French and German.

A journalist, Leonardo Valencia, published an article called '¿Libros Ecuatorianos?... al fondo', which is a critical yet important truth of our society. Ecuadorian writers are underestimated among Ecuadorian people. Why are Ecuadorian novels at such low level? The answer is simple, and it is born in people's mind. They enjoy what is not local, 'international is better'. They would spend even the same amount of money on an international novel rather than a local one. Throughout the years, Ecuador's final products were not the best and even now, at some fields, this fact stays the same. People do not want to give a chance to a non internationally known novel.

Hernán Rodríguez Castelo, Alicia Yáñez Cossío, Leonor Bravo, Edna Iturralde, María Fernanda Heredia, Édgar Allan García, Soledad Córdova are

among the list of the most important children literature writers in Ecuador and Latin America. However not all of those names are worldwide recognized.

This annotated translation paper is a means to face the oblivion problem. By providing an English version of an Ecuadorian novel, authors may receive some attention and toss effect into the international market.

Additionally, the Ecuadorian novel *De una isla y otros seres fantásticos* is a children's novel which will show the differences from an 'international' one in terms of terminology and context. How Ecuadorian novels are very descriptive in its way of explaining situations and such and narrative throughout the novel, in contrast with the 'international' that are kind of dull and direct around the novel.

This annotated paper will suggest some techniques to overcome decision-making problems and it might serve as a guideline for upcoming translations of Ecuadorian novels.

Delimitation of the Problem

Statement of the problem

Among the Latin American literature, the Ecuadorian is one of the least known around the globe. In Colombia, there is Gabriel Garcia Marquez, which is one of the most representative novelists from the country. Along with his career, he has a novel award and many other prizes that put Colombia on the map. Mario Vargas Llosa and Pablo Neruda, both novel award winners, from Peru and Chile respectively, have done the same with their countries.

Alfredo Bryce Echenique, writer residing in Spain, wonders why this it happening. He has published some Ecuadorian novels and he has asked that question to himself. "Why is it that a country with such rich, big cultural tradition, has not been as recognized as the other countries?"

The answer may be simple, the lack of projection or vision of Ecuadorian writers to give their intellectual production the treatment it deserves. They are

content with what they have locally, and they are afraid of showing their work to other cultures. The lack of international projection is leading our local work to be less and less recognized abroad.

Research Questions

In order to give this paper a correct structure, several questions have been developed which function as guidelines.

- What are the contextual and linguistic features of the novel?
- What is annotated translation? What features are to be considered for analysis when rendering children's literature?
- What are the translation techniques applicable to this translation?
- What strategies might be used for the translation?

General and Specific Objectives

General objective

This research paper aims to provide a translation for an Ecuadorian book which is to be used in different schools and English learning centers. This will be significant for Ecuadorian writers whose novels will be read in different parts of the world and will also be a contribution to the field of national translation.

Specific objectives

- Provide an annotated rendering of the book "De una isla y otros seres fantasticos" by Ana Catalina Burbano so as to contribute to internationalization of Ecuadorian literature.
- Allow access to more affordable English readers for Ecuadorian children.

THEORETICAL FRAMEWORK

Translation, literary translation, annotated translation, children's literature

Translation

"Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (Nida and Taber, 1969: 12)

Translators must transmit the exact same meaning on their translations. It does not matter if the text is not in the same order, has the same grammar, or the same style. The message is what matters, and more importantly, the TL audience need to read and understand the same message the author has attempted to convey.

The most important words for a translation are essence and aim.

According to Natasha Wimmer:

"Translating is a kind of writing, of course, but it's also a kind of reading: a very, very slow kind of reading—possibly the slowest kind of reading in the world."

(Wimmer, 2007)

With this quotation she says that translation is not just an easy job that anyone who knows the target language could do, but instead a really complex one. When we translate text, we do not only translate random words into another language, we translate language and culture; culture is not something we can learn from one day to another, it takes time.

Therefore, it can be said that language is not found at the corner of the street or on a specific book. Language is found in the people, in their streets, in their ancestors, more specifically, in their culture.

Throughout history, the world has changed and so have people, language and their environment, which is a very important fact for the development of a language. Major reasons may change environment and language. People

have moved from places and their language within them, making them different, shaping it the way they feel comfortable. For example in Ecuador, when the Spanish, Francisco Pizarro and Sebastian Benalcazar, came to conquer Ecuador, they also brought their language and their religion which completely changed people, environment and more importantly, language.

Language is more than just letters, words, phrases or sentences. Language is the connection we have with the world that surrounds us, because people in the same place could use the same language with different meaning.

What is literature?

"Literature is the illusion of a representation of the real world"

(Wales, 1989: 300)

Literature is more than just an illusion of a representation of the real world. It is more the representation of our own world captured in poetry, drama, fiction and so on. Literature is beyond a style, is more than just a genre, is the way we see the world and make it ours. Generations have kept the perspective and type of, literature; however, others may have completely changed their perspective and way to see words and the world per se.

Literary Translation

First we depart from the word "translation" which is *'the transmittal of written text from one language to another'*. From language to language or interlinguistic translation. *Uttered in different countries, they produce different effects and they are used to refer to different habits. They produce different stories. (Eco, 2011: 18)*

This is a major problem when dealing with literary translations. As translators we know that words are not just words, names are not just names, and places are not just places. We are conveying meaning and purpose for either a similar or different culture. Translators must take into account some general or broadly cultural rules before translating. For instance the phrase 'donnez-

moi un thé', 'give me a tea', 'mi dia un tè' and 'dame un té'. There might be different practices for drinking tea in the four different cultures. Also there is a level of politeness, in English there must be a please accompanying the request otherwise it would be uttered as an order. The sentences might be linguistically similar and transmit the same meaning, but they are not culturally equivalent.

Translators must be aware of the cultural reference and meaning of phrases underneath the words.

In the book the *Encyclopedia of Translation Studies* in 2003, the author Monica Baker expresses that literary translation is "an original subjective activity at the centre of a complex network of social and cultural practices" and at the end she concludes that "a very social, culturally-bound process where the translator plays a key role in a complex series of interactions."

To sum up, translations or to be more specific, literary translation is a particular yet critical job in which we are deciding what the TT audience is going to understand, so either we stick to the word by word translation or to the communicative translation process in which we will encounter some *losses*.

Annotated translation

In an annotated translation, not only the translated version of the ST is presented or rendered, there are also some important aspects of the translation are presented. The aspects include the difficulties and problems when making a translation decision, and during the entire translation process.

Ecuadorian literature

In the development of Ecuadorian literature in, even though it is barely known, some tendencies have made a name of them. One of the most important literary movements was the Romanticism and due to the social subject and same impact, the Realism. However, those were not the only

genre which lit up our literature, signs of Poetry were displayed on the Romanticism period as well as in Modernism.

The names of Juan Leon Mera, Pablo Palacio, Enrique Gil Gilbert, Joaquin Gallegos Lara and Jorge Ycaza are the most relevant among a generation of writers which are still relevant nationally and internationally. However, there is a long road in the recovery process of our name across the borders. Some writers such as Miguel Antonio Chávez, Siomara España, Maria Fernanda Eredia, Edna Iturralde and others, are considered relevant for the Spanish language literature and even so, other languages.

The field of Children and teenagers literature is rising slowly yet firmly. Not because of the topics or themes, but for the complexity of vocabulary.

The author: Mrs. Ana Catalina Burbano

Ana Catalina Burbano, a poet and narrator, born in Ecuador, Esmeraldas in 1962. She studied sociology and political sciences. Her first book was originally a gift for her daughter. This encouraged her for writing novels for other children around the world. Writing for children helps her and keeps her heart full of tenderness, this help her find her inner child. That is why each new novel or poem she writes, for her is a completely wonderful experience. Her literary calling spontaneously developed at her early years. Writing and reading are activities that put together a family and in her house, it was one of the main activities. They always had a book to read and a notebook to write tales, poems and invent stories.

She has published several children's books, and won two times the children literature award "Darío Guevara Mayorga" for the books "La casa de los sueños" and "brujas", respectively. There are other books she has published:

- Árbol de piedra y agua (2002)
- La casa de los sueños (2006)
- Cuando seas grande (2011)
- La niña azul (2012)

The novel: De una isla y otros seres fantásticos

The novel *De una isla y otros seres fantásticos* was published on December 30th, 2013. This book recreates a dream come true: a journey the author had always dreamt of. The island and the other wonderful creatures are the representation of a universe which exists within the real world and beyond it. Tierra de Fuego and its inhabitants; from air, earth and water, friends from Patagonia and the Strait of Magellan. Creatures as real as others she had when she was eleven and already dream about going to the south sea and the Lighthouse at the end of the world.

It contains 28 small chapters where poetry meets absurd, humor meets fantasy and together, narrates the adventures of a little ghost who does not know who he is and, however, he stills wants to reunite with his family.

The purpose of the novel is not to scare us, but to fly to the wide world of dreams, imagination and freedom where the ghost who thinks is a toad, the witch heron, and her beloved nephew, the clearest rain, the all-knows-tree, the evergreen forest and the legendary Tagabada Lo inhabits and other wonderful creatures lit up the reader's minds and hearts.

Translation Terminology

Some terms need to be clarified before the proper development of the research paper report.

ST: Is the abbreviation for source text and refers to the original text that is to be translated

TT: Is the abbreviation for target text and refers to the translation of the original text.

SL: Is the abbreviation for source language and refers, in this case, to the Spanish language.

TL: Stands for target language and refers to the language into which the text has been translated, in this case English.

Problems and decision - making process

A known universal is that all languages vary; they are all different. Even within the same languages there are some variations, codes, slangs or dialects that change the meaning of words and phrases.

Therefore, in translation, those small or huge changes will cause disparity and confusion. When there is no exact same translation for a phrase or word in the TT it will inevitably cause a loss and sometimes the original purpose of the ST it will not be transmitted.

According to Mildred Larson, A translation based on the semantic structure of the language takes also into consideration the communicative situation and several aspects like cultural and historical setting, the intention of the author, different kinds of intrinsic and explicit meaning of the text. Additionally, the referential, structural, and even situational meanings are important elements that would help the translator interpret the intended meaning and the culture behind the ST.

Larson makes the difference between literal and idiomatic translation, stating that translators might translate idiomatically. In that case, a translation must not sound as a translation of the ST, but rather would flow naturally as the native TT language. However, when a text has some expressions or words which do not exist in the TT, a literal translation might be the best decision for a translator of course, depending on the audience needs. A small explanation of the usage of some words might be a solution, so the reader could know why or why not the translator chose this or that word.

There are some authors that mention different types of methods and procedures in order to translate any type of text which may cause ambiguity or problems for the reader. Newmark (1988b) mentions the difference between translation methods and translation procedures.

He states that, 'while translation methods are related to whole texts, translation procedures are used for sentences, smaller units of language'. (p.81)

There are five methods for translating a text: Word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation.

There might exist a balance between semantic and communicative translation. Any translation can be more or less semantic or vice versa. Both types seek the same outcome, which is a great translation. There are also others translators, Zhongying (1994: 97), who prefers literal translation to free. He stated that in China, one should translate literally.

Also Newmark proposed several translation procedures which help translators to make a decision at the moment of translating. The procedures are: Naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, calque, compensation and couplets.

At the end of the day, it the direction and final outcome of the translation will only depend on the TT purpose and audience. There might be different and accurate ways to translate a text, but it will not be appropriate for an "x" audience.

Linguistic Macro Level Decisions

In the macro level, the most important and relevant feature is the purpose. The correct analysis of the discourse and therefore, a proper translation which fits the TT needs.

In The Encyclopedia of Translation Studies (2003), Lasswell determines a formula which considers this aspect: "*who says what to whom, with what communicative intention, in what spatiotemporal setting, with what linguistic means.*" To know the audience of the future translated text is an important aspect of it. Depending of the classification of the ST, the macro level

decisions could be important or not. Technical translation allows the translator to be more literal and translation losses may not occur. However, if the translation is a Scientific or Literary text, it will require more attention. There could be many perspectives for the translators in order to render the text.

One of the most important aspects for the translator is to determine the purpose of the ST and the TT audience. Departing from that point, the translation will take a different path.

If a translator will work with a manual, the translation must be plain and easy to understand, so the end user would be able to use it. Without using any kind of specific jargon or dialect, the easiest possible for the audience. If the text to translate is a novel or a scientific text, the translation will take a different path. The purpose of a commercial text is to persuade and convince a specific target audience, and in this case a literal translation is not the best one. It will not fulfill the audience's needs and even worse, it will distort the message due to the different type of cultures and beliefs.

When the purpose of the ST is recognized, the translator might start with the translation process.

In the Encyclopedia of Translation Studies, (Baker (2003), mentions the terms *domestication* and *foreignizing* which are two ways of adapting a translation. *Domestication* is when the translator attempts to adapt the ST the closest to the target background, so it could be perceived as an original text. On the other hand, *Foreignizing*, is when some characteristics of the ST are kept in the translate version in order to be more faithful to the text. This method might not be the best option for a text, due to the lack of knowledge of the reader. However this might be interesting for certain audiences and will excite them.

This is similar to what Mildred Larson stated in her book *Meaning-Based Translation*, in which she mentions approaches to translations. Idiomatic translation is one the closest to the ST.

Techniques

The scholars Jean-Paul Vinay and Jean Darbelnet proposed some translation techniques which are very useful for translators in order to first: know the vast directions a text can take according to the focus of the TT. And second to know the process and consequences a ST might be involved in depending on the purpose, culture and linguistic features of the TT. They come from Specific to general.

Direct Techniques

1. Borrowing

It consists of taking words from the ST language which do not resemble in the TT language. It is used mostly when the word does not exist in the TT and it may cause confusion to the audience or, for merely stylistic purpose in the TT, to add a bit of mystery and elegance. It is considered the simplest way of dealing a translation problem. Borrowings from English are called Anglicisms and borrowings from Spanish are called Hispanicisms. For example, the word *Tortilla*, is used in English and it has no exact translation, or the word *Pretzel*, which is used in Spanish and it is the same.

2. Calque

A calque occurs when a phrase or structure is taken from the ST and translated literally into the TT. It can also be called word for word or phrase for phrase translation. For example: blue-blood: sangre azul, Skyscraper: rascacielos or Milky Way: via lactea. Some calques are not so good or sound "alien" and may cause disapproval and misunderstandings among the TT audience.

3. Literal

Literal translation is possible and acceptable in small or simple sentences. This is similar to machine translation, it cannot translate words or phrases in context or when words are embedded with polysemic structures. For instance the Ecuadorian phrase 'nadie se me baja de la camioneta' > 'nobody gets off

the van', the real meaning of this phrase is 'nobody gives up or nobody is allowed to quit'

Literal Translation is similar to calque with the difference that in this technique, the word order is more flexible than in the other technique.

Oblique Techniques

1. Transposition

Vinay and Darbelnet referred to transposition as the change of word class or grammatical category and position in the TT without altering the meaning of the phrase. Noun > verb: without the slightest hesitation: *sin vacilar en lo más mínimo*, adverb > verb: he was never bothered again: *Nadie volvió a molestarlo*, possessive pronouns > definite article: your hands are cold: *tienes las manos frías*. (*Handbook of Spanish-English translation, Lucia V. Aranda*)

2. Modulation

According to Vinay and Darbelnet, 'modulation is a change in the point of view or image due to difference between linguistics systems or cultures. Modulation may be applied when the rendering of the ST sounds alien-like or even offensive for the TT audience. Even though the rendering is grammatically or syntactically correct, modulation is needed in some cases. For example *life imprisonment* > *cadena perpetua* or *me lavo la cabeza* > I wash my hair.

3. Equivalence

This technique is closely related to idiomatic expressions, jokes, play on words, proverbs, idioms and advertisements. This process may be simple and funny or complex and frustrating due to the fact that finding a perfect equivalence for such expressions may not be that easy. Vinay and Darbelnet explain equivalence as 'something almost inherently cultural, using the

example of someone expressing pain'. Some small words like ouch! or ay! may not communicate the same 'pain' message to the TT culture.

There are also some informal Spanish expression like 'te lo ganaste de zorro' > 'you won it because you are a fox'. This is a funny and weird rendering of the expression. An acceptable translation may be 'you won it because you are lucky'

4. Adaptation

This process is similar to equivalence in a way the translator seeks to find a TT rendering as meaningful and important as in the ST. This occurs when something cannot be translated because it is inappropriate or unfamiliar in the target language, due to many aspects like the culture.

The adapted translation must be in sync with the TT culture and understanding, if not, that translation is going to fail and will not work.

Also Newmark wrote about compensation, 'it occurs when loss of meaning in one part of a sentence is compensated in another part.' (Newmark, 1988b:90)

Therefore we have 4 types of compensation

Compensation in kind

This type of compensation is basically the insertion of certain features in the TT, when the purpose of the ST cannot be inserted the same way. In English, definite articles have no gender as in Spanish, so the translator must compensate this loss somewhere in the text. (*La gata* > *The cat* > *she*)

Compensation in place

In this type, the translator will change or shift any part of the text which makes a great impact on the meaning for the TT, and put it later on or earlier in the translation.

Compensation by merging

The translator has the task to condense or summarize a sentence or phrase, into a shorter rendering for the TT. There is no need to use many words to transmit a message; this is common in Spanish, where people like to use a lot of words in order to say something.

The giant wolf attacked the family > El lobo atacó a la familia.

Perhaps there is no importance in a certain part of the text to mention the size of the animal or it may be compensated and recovered earlier or later in the text.

Compensation by splitting

This is the opposite of compensation by merging. This involves the outcome of more words in the TT for fewer in the ST. When a message cannot be expressed with so few words.

La hermosa flor está viva. > The flower is alive.

MORE

There are also some other techniques which helps the translator to clarify or adapt the TT in a better way.

Reordering

This technique proposed by Malone (Malone, 1988), is applied “whereby one or more target elements appear in a position different from that of the source text”. The purpose of reordering is to ease the comprehension and to make the TT fluent.

Omission

Omission is a technique which consists in remove or omits words, or some extralinguistic features from the ST.

Aranda (2007) mentioned that this happens when there is no equivalent or any expression which may be in accordance with the ST or just because the translator wants or thinks is the best option.

METHODOLOGICAL FOCUS

The methodological focus applied in this research project is based on a linguistic and discourse analysis of the transfer from the TT in Spanish to the TT in English. The aim of this paper is to portrait the differences between Ecuadorian children literature to the International children literature. The linguistic analysis is based on the techniques proposed by the scholars Jean-Paul Vinay and Jean Darbelnet (1950) and also Newmark (1988).

Research Instruments

In order to carry out the analysis of the translation, a linguistic and extralinguistic chart have been elaborated with all the different types problems were encountered. It shows the different types of techniques applied for the translation. In addition, an extralinguistic analysis chart has been done in order to show the different findings depending on the type.

Technique	P. Line	ST	P. Line	TT
Borrowing				
Calque				
Literal				
Transposition				
Modulation				
Equivalence				
Adaptation				
Compensation In kind				
Compensation By merging				
Compensation in place				
Compensation				

By splitting				
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Field	P. Line	ST	P. Line	TT
Names Nicknames				
Cities Places				
Animals				
Plants				
Others				

FINDINGS

The preliminary decision-making process about of the approach to render the translation, whether communicative or literal, has been accordingly analyzed.

The function of the novel “De una isla y otros seres fantasticos” is purely to entertain, children, the audience. It contains stories which will take the audience’s mind to other places. Nevertheless, this novel is also a source of information for the audience about animals, places and stories, which are interesting for children.

Though the writer’s nationality is Ecuadorian and ST’s language is Spanish, some of the chosen words and structures are not easy to understand, at least for the target audience. There is no age restriction, but children will indeed need help from an adult or carry out research in order to understand fully the meaning of some words.

The ST shows some extralinguistic features which make the novel pleasant and easy to read for the ST audience. However, the same features need to create a bond between the text and the TT audience.

Since the extralinguistic features contrast in background and culture from the ST audience, some translation techniques were applied for them and for the whole text.

Linguistic Analysis

The linguistic analysis has been carried out with the most important changes from the ST. The most important changes were taken into account in order to establish the divergences and convergences when translating.

Borrowing

In translation, cultural borrowing is like a transportation of culture to another one. In this process all the features from the ST are transfer to the TT. This process may cause confusion in the target culture, but it will keep the essence and purpose of the ST.

Borrowing	18-13	A sapito el vago se lo tragó Gaga	10-20	'Gaga swallowed lazy bones toad'
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Nicknames are given due to several characteristics or situations. This particular nickname Gaga is not necessarily a Spanish word, so cultural borrowing was applied to render the nickname.

Calque

According to Sándor Hervey, Sándor G. J. Hervey, Ian Higgins and Louise M. Haywood in their book *Thinking Spanish Translation*, 'Calque is a form of literal translation; it imitates the structure of the ST in the TT.

Calque	2-4	Desde que era una niña imagino que vivo junto al faro del <i>fin del mundo</i>	2-3-4	Since I was a little girl, I imagined myself living near <i>a lighthouse at the end of the world</i>
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In this example, el faro del fin del mundo, was rendered as lighthouse at the end of the world due to its worldwide knowledge

	2-14-15	Por ahora me limito a observarlo desde una isla cercana, por la ventana de la casa de los sueños.	2-11	For the time being, I simply observe it from an island nearby, through the window of the House of Dreams
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To translate the phrase *la casa de los sueños*, *calque* was applied

	50-3	<i>Largos son los dedos de la Madre Selva</i>	25-1	<i>Long are the fingers of the Mother Earth</i>
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This is a popular phrase, *Madre Selva*, which happens to be translated in a literal way. No changes in form are needed.

Literal

In literal translation, it is intended to transfer the same words. Word by word translation is used to transfer the content in the TT as in the ST.

Literal	14-6	Y descendió en picada sobre el pasto seco	8-11	she nose-dived right to the dry grass.
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In this example, the sentence was translated literally. The particular word *en picada* has an equivalent in the TT language which is *nose-dive*

	19-14-21	<i>Para ser un duende sólo necesitas dos gotas de lluvia y una margarita. Debajo del cielo las puedes hallar, solamente tienes que ir las a buscar. Si la margarita ya se ha marchitado y gotas de lluvia no has encontrado, tendrás que guardar la flor en un libro y buscar a la lluvia un día domingo.</i>	11-11	<i>To be an elf you only need two drops of rain and a daisy. You can find them under the sky, you just have to look up for them. If the daisy was already dry and the raindrops were not found, you must keep the flower on the book and look for the rain on a Sunday.</i>
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In this example, the ST has a song which rhymes. Unfortunately, this is an irreparable loss. Meaning was chosen over form in order to maintain the most important from the ST.

	30-7	El palafito estaba desierto porque allí no vivía nadie. Pero no estaba vacío, tenía muebles, cuadros y lámpara-lámpara-lámpara-lam... Perdón, quise decir lámparas.	16-19	The stilt house was deserted because no one lived there. But it was not empty, it had furniture, paintings and lamlam-lamp-lam ... Sorry, I meant lamps.
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In this example, a stuttering expression is in the ST. Literal translation was applied. It does not change its meaning nor form.

	30-10	y una plancha que al encenderse decía: «¡Hola, nena!», como si planchar fuera cosa exclusivamente de mujeres.	16-22	and an iron that when it was started it said: "Hey, baby," as if ironing was meant exclusively for women.
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In this example, this particular phrase is popular around the word. Literal translation was applied to render the same meaning.

	39-13	El Bosque siempre verde	20-23	The Evergreen Forest
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Literal translation was applied to translate the name of the forest. In English exists a word that compress two in Spanish.

	51-12	El Halcón Peregrino	25-28	The Peregrine Falcon
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This animal is known around the world since the very early stages of humanity and in the World War II where people use them as couriers and to intercept pigeons.

Thus, the name does not need to be changed or adapted.

	56-8	—¡Buena suerte, amiguito!	27-34	Good luck, buddy!
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This Spanish expression has a literal equivalent in the TT language. It has the same meaning and purpose.

	56-18	donde el bosque está lleno de voces, hijas menores del aire y el agua	28-3	where the forest is full of voices, young air and water daughters.
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This phrases were literally translated to avoid any important loss from the ST.

	66-18	Después, Guguino se asomó a la ventana alborozado, silbando la Sinfonía de los juguetes, de Leopold Mozart.	42-3	Then Guguino showed his excited face outside the window, whistling the <i>Toy Symphony</i> , of Leopold Mozart.
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The symphony of one of the greatest musician from all the times is widely known. A literal translation was applied to translate it.

Transposition

In this technique it is meant to replace the ST grammatical structure at any level by other structure which contains different parts at any level.

Transposition	2-9	Éste se encuentra en un lugar brumoso, sobre un llano y desnudo	2-7	The lighthouse is located in a foggy place, on a round and bare
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The word in the ST is *este* which in Spanish work as a demonstrative adjective and in the translation it is rendered as a noun phrase made up of an article *the* and a noun *lighthouse*.

	5-5-6	Tan soltera que nunca había pensado en casarse y tan pequeña que cabía dentro de mi cartera.	3-26-27	She was so single that she'd never thought of marriage, and so short that she could hide inside my bag.
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In this example, in the ST *sujeto tácito* was applied because in the previous sentences, they already mention the witch. In English, there is no such thing and you need to write at least a pronoun to know who are you referring about and emphasize on the subject. The word *tan* (adjetivo comparativo) was changed to *she* to explain who are we talking about.

	16-12	Antes era un glaciar, pero el calor lo fue derritiendo hasta convertirlo en esta magnífica entrada de mar donde ahora vivo.	9-16-17	This fiord was once a glacier, but the heat melted it until it turned into this marvelous inlet I live in.
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In this example, the ST has an adverb at the beginning of the sentence referring to a noun in the previous sentence. The render in the TT is more explicit. The adverb was changed into a noun phrase. This changed was made to avoid confusions or misunderstandings.

	23-16-17	<u>Así</u> iba detrás de mi abuela, jugaba con un gato negro que se llamaba Polilla y perseguía a las gallinas	13-23	I was walking after my grandmother playing with a black cat named 'Salem' and chasing the chickens
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In the ST there is a modal adverb and also an unknown subject which is 'I'. In English it would sound strange if the subject was omitted. It was rendered with the personal pronoun 'I'

	32-7	La acompañaban tres coatíes de ojos cafés que miraron con <u>apetito</u> el pastel de jamón y espinaca recién salido del horno.	17-17	She was accompanied by the three brown-eyed coatis that looked <u>hungrily</u> at the fresh ham and spinach pie that came out of the oven.
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In this example, a noun was changed into an adverb to give fluency to the reading and avoid confusion.

	43- 15-16	Ahí fue cuando el zapato se cerró como una ostra y el muchacho se vio obligado a convertirlo en su hogar, sin llegar nunca a averiguar el porqué de su crecimiento	22-15	However, in that moment the shoe had closed like an oyster and the boy was forced to make it his home without ever finding out the reason why it was growing
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The last words from the TT were changed to facilitate reading. It was changed from noun to verb. This change does not modify meaning and help the form.

	50-6	<i>que acompañe el vuelo del ave que sueña.</i>	25-4	<i>accompanying the flight of the dreaming bird.</i>
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In this phrase, a gerund form, which functions as a noun, was added to the noun to avoid an unnecessary relative clause. It does not change the meaning or the purpose.

Modulation

Sometimes there are features which can't be translated in the same way or level as in the ST. Different aspects may contribute to this change, for instance cultural issues or background.

Modulation	4-1	Salí de la casa vestida con impermeable, botas altas y un gorrito con orejeras.	3-6	I got out of the house wearing a raincoat, high boots and an earflap beanie
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In America, in Winter season people used clothes to cover from the cold, an *earflap beanie* is a popular clothes accessory in those times. This changed was used in order to make the phrase close to the TT audience.

	8-17	Me arropé bien y disimulé que continuaba leyendo uno de mis libros favoritos, aquel donde Puhskin cuenta la historia de Ruslan y Liudmila.	5-13	I covered myself up and pretended I was reading one of my favorite books, " <i>the notebook</i> ".
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In this example, the reference of the book was changed due to possible misunderstandings or lack of awareness in children. The book *Ruslan y Liudmila* tells the story of a prince trying to save her lady. The adapted story *The Notebook* is a love story as well about a man who is trying to take his girl.

	9-11-12	Me miraba como si yo fuese una intrusa, ¡cuando el que se hallaba de más era el!	5-22-23	He was looking at me as if I was an outsider, but he was the only intruder!
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The phrase *el que se hallaba de más era el* was changed due to possible misunderstanding in its literal translation: *the one who wasn't needed, was him*. It may sound alien-like to translate that phrase in that way, so it was changed to *he was the only intruder*, to make it smooth and to facilitate the reading.

	9-16	Yo soy un sapo, sapito el vago,	5-29	I am a toad, lazy bone toad
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In order to change the diminutive which in English does not exist and to make it more close for the TT audience, the name was changed into *lazy bones* which is a common phrase in English.

	10-11	Entonces, la abuela de los rincones, como llamaban a la arañita	6-12	Later, "her little grandmother", as she was nicknamed
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In this example, the nickname *abuela de los rincones* was changed because it wasn't relevant and confusing. It was changed into *little grandmother*, to be in accordance with the literal translation of the ST diminutive.

	12-1	De este modo reflexionó antes de partir y una chipa brilló en sus ojos	7-10	This was his last thought before leaving, and with a spark in his eyes
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A more communicative sentence was used render the same message from the ST. Also to connect the previous sentence and to keep with the reading flow.

	12-2	De este modo reflexionó antes de partir y una chipa brilló en sus ojos, impulsándolo a saltar lo más lejos que pudo, hacia el misterioso mundo que se extendía más allá de las escaleras.	7-10-11	This was his last thought before leaving, and with a spark in his eyes, hopped like he had never hopped before to the mysterious world beyond the staircase.
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Like in the previous example, the sentence was not literally translated. A more communicative sentence was selected to make it easier to read and understand.

	12-4-5	Su madrina le había enseñado el modo de plantar semillas que nacieran a kilómetros de distancia.	7-12-13	His godmother had taught him a very simple secret about how to plant seeds which would grow miles away
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For measuring length, the U.S .system uses inch, foot and mile. Those measurements are commonly use in everyday life. In order to make it communicative and related to the TT audience those changes were made.

	15-6	¡Nos hemos visto antes! ¿Verdad que sí?	8-27	-‘you remember me, don’t you?’
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The phrase was changed but the meaning is still the same. To be in accordance with the TT language.

	18-2	le contaba el águila mora a su cría	10-13	The bald eagle told her chick
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The bird *águila mora* is a popular animal in the South America region, especially in Chile. TT audience may not be aware of this specific bird, so the type of eagle was changed to make it more communicate. The *bald eagle* is the most representative bird for the American audience.

	20-12-13	Algunas veces se equivocaba y donde tenía que dar un concierto de cuerdas en Do mayor	11-33	Sometimes he was wrong and where he had to give a C major string concert
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In America, the musical notes system, is different from the South America one. Both have different names for the same musical notes. Modulation was used to transfer the intended meaning.

	22- 21-22	Estaba solo, aunque esto no era algo que lo hiciera sufrir.	13-6	He was alone, although this was not something that made him blue.
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Blue is a colloquial way to say sad or melancholic. It was changed to be more communicative and culture-related

	23- 16-17	Así iba detrás de mi abuela, jugaba con un gato negro que se llamaba Polilla y perseguía a las gallinas	13- 23-24	I was walking after my grandmother playing with a black cat named 'Salem' and chasing the chickens
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A literal translation for this name would be weird for a cat, *moth*, and also a cultural borrowing may sound alien-like. Modulation was used in order to transfer the name without confusion. The name *salem* was used because the name is already associated with a black cat.

	31- 10-11	Por un momento sintió que la abuela de los rincones estaba a su lado, suspirando satisfecha al ver que todo estaba quedando como a ella más le gustaba.	16- 39-40	For a moment, he felt like "little grandmother" was beside him sighing pleased to see that everything was running as she liked best.
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A literal translation for this phrase would be: *was staying*. This translation sound confusing and alien-like. A more communicative phrase was rendered to facilitate comprehension.

	49-6	Ronda de los días	24-25	<i>Motto of the days</i>
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A *motto* is consider to be a phrase or word expressing the spirit or purpose of a group or a recurring song which one can use or sing.

	56-19	Allá ha hecho su casa, entre los gigantes que cuidan el bosque. Éstos son los guayacanes, los árboles más grandes.	28-4	He had made his home there, among the giants who looked after the forest; these were the Guaiacum, the largest trees.
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In this example, the name of the specific tree was changed to a more general which is the genus of the tree. The equivalence translation would be *lignum-vitae*, which may sound weird to read or pronounce for the TT audience.

	57-1	Bebe <u>uvamiel</u> en las hojas que caen de los árboles y lleva en su morral florecitas que huelen a lluvia.	28-9-10	He drinks water in the falling leaves from the trees and it carries the smell of flowers on its backpack
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There is no reference for this word, *uvamiel*, in both languages. It was interpreted and changed into a word which can keep the reading flow.

Equivalence

This technique is one of the most fun yet difficult to deal with. There are some phrases like proverbs, idioms and special expression which can't be literally translated because they have their equivalent in the TT culture.

	6-13-14	Ella también durmió hasta las tres de la tarde, porque era domingo y llovía a cantaros.	4-12-13	She also slept until three in the afternoon because it was Sunday and it was raining cats and dogs.
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In Spanish *llover a cantaros* is an expression that it is used when it is raining heavily and in English there is also an expression that transmit the same meaning. *Raining cats and dogs*

	7-17-18	En tardes como éstas, las olas más grises y el viento frío del Norte juegan a las escondidas.	4-29-30	Some blue snail told me that in afternoons like these the grayest waves and the cold wind from the North play hide and seek
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The popular game *las escondidas* is recognized and played all over the world. The name of it changes according to the place, and for English speakers, this game is known as *hide and seek*.

	12-6-7	Nuestro fantasma, que en esas circunstancias se había vuelto tan chico como un grano de trigo, se puso al re vez, dio un brinco y en un santiamén se encontró lejos.	4-14-15	our ghost, who had become as small as a grain, turned around and in a blink of an eye, with just a hop, he was far away
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In this example, the colloquial ST phrase *en un santiamén*, has an equivalent colloquial phrase in the TT language. *In a blink of an eye* is also a popular phrase which complies with the same function.

	12-26	Caras vemos, corazones no sabemos.	7-26	'We can see the faces, but we do not know the hearts!'
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This is an example of a famous Spanish proverb which means you can't judge something from what you think or see. The TT version transmit the same meaning as in the ST.

	14-19	Mi amiga, que de tonta no tenía un pelo	8-20	My friend, who could be anything but a fool
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A literal render for the ST phrase may be *my friend, who has not a hair of fool*. However, it does not sound enjoyable to read. An equivalent sentence was rendered to avoid this problem.

	18-14	No puede distinguir entre una gallina y un fantasma que piensa que es un sapo... ¡Ja, ja, ja!	10-21	He couldn't even differentiate a hen from a ghost that thinks it is a toad...., he laughed
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In this example, the sound of a laugh is reproduced. This is not common in novels, so it was changed to the action itself, laugh.

	20-21	—¡Eso es lo que se llama tener siete oficios y catorce necesidades! Ja, ja, ja!	11-41-42	'That's what you call when someone has seven jobs and fourteen needs! They laughed!'
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In the TT the sound of laughing was reproduced. It is not common to see this sound reproduced in novels. This is common from comic books or magazines. The sound was changed and rendered as an action.

	29-8	—¡Buen día, Pamelahagüelá! Lo único que sabía era repetir:	16-2	'Good morning Pamcold!' The only thing they repeated was:
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In this example, this word is a nickname or joke, made up of two words, the name and the nickname. In order to translate this, literal translation was applied.

	34-24	respondió él y se le escaparon algunos gallos	18-21	He said, and his voice went squeaky
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This expression would sound weird and alien-like if translated literally. A communicative translation was used.

	35-7-8	¡Parece que los chicos de tu edad no ven más allá de la punta de su nariz!	18-30-31	It seems that kids your age can not see beyond the tip of their noses!
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This idiom has a literal equivalent in the TT.

	35-20-21	La garza susurró algunas palabras al oído de su sobrino, y parece que ambos sospechaban que yo estaba espiándolos porque mientras hablaban vigilaban el ropero con el rabillo del ojo.	18-39-40	The heron whispered a few words into her nephew's ear, and it seemed as if both suspected that I was spying on them because they kept their eye on the closet.
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The words in the ST *con el rabillo del ojo* is referring to watch or monitor. It would be alien-like if translated literally. A communicate phrase which will resemble the same meaning would be *keep their eye on*.

	45-17	que cómo era posible que el fantasma se hubiera ido sin despedirse, ¡que si patatín que si patatín!	23-13-14	how it was possible that the ghost had left without saying goodbye, this, that and the other!
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This particular phrase in the ST language, Spanish, has an exact equivalent phrase in the TT.

	58-9	De repente, una ranita asomó entre las hojas recién nacidas, se detuvo un instante para mirar al fantasma de arriba a abajo y después se alejó bajo una lluvia tenue.	18-34	Suddenly, a toad hopped between newborn leaves, and paused for a moment to look at the ghost from head to toe and then leave.
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This is a common idiom in the TT language which resembles the ST phrase. To look from head to toe means to completely look at something or someone.

	64-21	Después de leer la última línea, se quedó de una sola pieza	32-16	After reading the last line, he got stunned.
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The phrase in the ST has many words and it has equivalence in the TT with fewer words.

Adaptation

In this technique, not only the phrase or words, but the entire setting of it needs to be adapted due to cultural issues or comprehension.

Adaptation	2-11-12	Creo que cuando lo haga será para siempre. Nunca más volveré a salir de allí.	2-9-10	I think that when the moment comes, it will be forever. I'll never get out of there again.
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In this example, the technique adaptation was used in order to make the sentence more fluent and to be in sync with the TT language. In this case adaptation was not used due to inappropriate or unfamiliar text, but just merely for the fluency.

	4-2	Aquí, aunque en verano, el frío húmedo del mar penetra hasta los huesos.	3-7	The cold wet from the sea pierces to the bones even in summer.
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A literal translation for the word *penetra* would be *penetrates*. However, it was changed to *pierces* due to misunderstanding or misinterpretation

	4-16	Hasta la sombra de un cóndor se dibujó por un instante en el agua.	3-19	Even the shade of an eagle appeared on the water for a moment.
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In this example, the animal *condor* was changed into *eagle* because some children may have never heard about this animal due its limited habitat area (South America), and children may not know this particular animal.

	8-21	Nunca pensé que me enamoraría de un queso rancio!	5-14	'I never thought I'd fall in love with such an ugly duckling!'
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Enamorarse de un queso rancio, is an expression the author used to say that 'he' is not beautiful or successful. So, a close translation for the phrase was *ugly duckling* which is used for someone or something that is ugly and not successful when they are young or new.

	17-3-4	En el cine que está frente a la plaza, el fantasma duerme mejor que en ninguna otra parte, hasta que se despierta y comienza a pellizcar las piernas de la gente.	9-27-28	The ghost sleeps like a baby in the cinema which is in front of the square, until he wakes up and starts pinching people's leg.
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In this example, two techniques were applied. A literal render for the sentence *duerme mejor que en ninguna parte*, would be *sleeps better than everywhere else*, and it sounds confusing or alien-like. Instead a more communicative and adapted sentence was added: *Sleeps like a baby*; this sentence complies with the function.

	21-5-6	El fantasma orgulloso es grande y gordito, tiene el pelo corto y usa bigotito. En noches de luna se pone a pensar a cuál	12-10	<i>The proud ghost is chubby and huge, has short hair and wears a little mustache. On full-moon nights, he</i>
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		de los otros fantasmas burlar, da la vuelta al mundo en un santiamén, desde el cabo de Hornos hasta Pukulfén.		<i>wonders which other ghosts he could bother. He goes round the world in a blink of an eye, from Dubai to Uruguay.</i>
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First, the small paragraph has diminutives which were translated literally. Second, some words were changed in the TT due to the rhyme of the ST.

	27-22	Si quieres haz un dibujo de tu amigo con un rótulo que diga: «Se busca	15-12	If you want you can draw a picture of your friend and write: "Wanted."
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In English when people want to search someone or something, they use to make cardboards with the phrase *wanted* in it. On the other hand, in Spanish is different, people write *se busca*. A literal translation for the phrase would be is search or is seeking. This would sound confusing and alien-like.

	31-19	Después de un momento pensó en jugar a las escondidas para eludir el sueño que estaba empezando a sentir.	17-7	He quickly sneaked behind a high lamp hoping that his drowsiness would go away.
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In this example, the word *sueño* can't be literally translated or it would sound weird to say *the sleep or the dream*. This word was changed into a more specific state when people is about to sleep. Also reordering was applied to facilitate comprehension.

	36-11	Al anciano le cayó en gracia el muchacho, le recordaba a un vecino suyo que había salido a recorrer el mundo con un zapato en la mano y el otro puesto.	19-10	The old tree liked the boy since he reminded him of a neighbor of his who had gone out to go round the world with one shoe in his hand and the other on.
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It would sound a little pejorative to translate just *the old*. A gentle way to translate that, would be to mention what we are referring to and the adjective.

	45-2	No ambiciones y tendrás todo lo que deseas	23-2	Be humble and you will have everything you want
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The beginning of the phrase was changed because it would sound weird if it was literally translated. *Don't covet* or *don't aspire...* It was changed into a phrase that transfers the same meaning in different words.

Compensation in kind

This technique is applicable in diverse scenarios. For example when a piece of information is implicit in the ST and it needs to be explicit in the TT. Modifications from general-specific level or from abstract to concrete.

	2-4	Desde que era una niña	2-3	Since I was a little girl
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This technique is applicable in diverse scenarios. For example when a piece of information is implicit in the ST and it needs to be explicit in the TT. Modifications from general-specific level or from abstract to concrete.

	2-6	Llegue allá siguiendo el olor del mar y la curvatura del cielo	2-5-6	I got there following the smell of the sea and the shape of the sky.
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The ST Word is *curvatura*, and its render is *shape*. A change of words was needed in order to make the text fluent and a little simpler to not create confusion. A more concrete and explicative word was added.

	3-1	La isla tiene habitantes que nunca han salido de ella.	2-20	The island is inhabited by creatures that have never been outside.
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In this example, the Word *habitantes* have been changed by the word *creatures*. This change have done in order to make explicit what it is implicit

	3-21	La guardia costera lo rescató un segundo antes de que las olas se lo llevaran.	3-2-3	the coastguard rescued him a second before the waves drowned him
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Here, the phrase *se lo llevaran*, was changed to *drowned him* because it is more understandable in the TT.

	12-14	Un día por ejemplo, se encontró dentro de un viejo tazón amarillo	7-19	one day he found himself inside an old yellow bowl
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In Spanish, the word *se* is considered as a personal reflexive pronoun. We added the subject and the reflexive pronoun in the TT to specify and to understand

	28-10-11	El fantasma vio cómo Iris se iba con la nariz pegada a la ventanilla del auto y cuando éste dobló por la esquina más próxima, suspiró melancólico	15-20-21	The ghost saw how Iris went with her face over the window of the car and, when it turned at the nearest corner, he melancholy sighed
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There are some expressions people use in everyday language that do not resemble or are not used in the same way in other language. A more communicate form was added to the TT

	31-8	Abría y cerraba cajones; sacudía almohadas, alfombras y repisas; enderezaba cuadros, calendarios y retratos.	16-38-39	He opened and closed drawers; shook pillows, rugs and shelves; straightened pictures, calendars and portraits.
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In English it is necessary to use a subject. This feature in Spanish can be used or not. It exists *sujeto tácito*, in which the subject is omitted. In this example, the subject was added in the TT to be more specific and to avoid confusion.

	32-13	Parecían unos duendes del aire escabulléndose sobre el muro de rocas que hay delante del palafito.	17-21	They looked like some air elves sneaking over the rock wall in front of the stilt house.
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This is also an example of the Spanish *sujeto tácito* which was rendered using a subject to avoid confusion.

Compensation by merging

In Spanish, people tend to speak and write with so many words which sometimes, do not contribute to the actual meaning of what it is meant. This technique is applied to compress some words and ease reading fluency.

	12-10-11	Pero recorriendo turbales y ciénagas perdió el rumbo más de una vez y retrocedió en lugar de seguir avanzando.	7-17-18	However, while hopping around the bogs, he lost his way more than once, and he went back instead of moving forward.
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In this example, both ST words, *turbales y ciénagas* are synonyms. Compensation by merging was used to reduce the amount of words without altering the meaning of the sentence.

	12-17	Y aunque no comprendió nada de nada	7-22	Even though he was confused about everything
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In this example, the TT expression *nada de nada* was rendered as *everything*. It is perfectly understood and it does not change the meaning of the ST.

	14-14-15	Tampoco quienes pasaban cerca podían verlos porque el fantasma parecía un girón de niebla y la bruja se asemejaba a una rama sacudida por el viento.	8-18	Even other people who were near, could not see them, perhaps because the ghost looked like mist and the witch resembled an old branch shook by the wind.
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The particular word *girón* in the ST makes the sentence specific; the word means a small part or portion. In English there is not such word to specify

about *mist*. Therefore, a general and appropriate phrase to convey the ST meaning was used. *Look like mist* is more general but meaningful.

	15-13	Ya verás cómo nos vamos a divertir! Le dijo su nueva amiga	8-32	'We will have a lot fun!' said his new friend.
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In the ST has many words to say one thing. In English, the TT, tends to be more direct using less words.

	19-4	El fantasma se los había quitado de encima diciendo que todavía le faltaba mucho mundo por recorrer hasta encontrar la fiesta donde sus padres debían estar bailando.	10-29-30	He avoided them by saying that it was still a long way to go through until he found the party where his parents were dancing.
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In this example, the over load of words in the ST is evident. English is less word-loaded and the 8 word phrase *el fantasma se los había quitado de encima*, was rendered in just 3 words *he avoided them*. Compensation by place was also applied on this example.

	22-14-15	Aunque todavía no habían encontrado una pista segura que los condujera hacia lo que estaban buscando, tampoco era escaso lo que hallaban en esas vueltas.	12-40-41	Although they had not yet found a safe track to lead them to what they were looking for, they still found something
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There are simpler ways to say things in English. Compensation by merging was applied to reduced words from the ST in the TT without altering the meaning.

	26-1-2	Con el otro coatí se encontraron cerca de la carretera. Éste también había perdido a los suyos a causa de los taladores de árboles.	14-27-28	They found another coati near the road. It had also lost its family because of the loggers.
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The phrase *taladores de árboles* was a shorter form in the TT. The word *Loggers* implies they cut trees.

	36-4	El árbol-que-todo-lo-sabe	19-4	The All-Knowing Tree
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The name was shorten. It is not necessary to use so many words in English.

	47-4	Por su parte, el chiquillo se emocionó al máximo	23-43	On the other hand, the boy was thrilled
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There are words in English that can globalize an entire phrase. For example, a literal translation for the phrase would be *the boy got excited to the max*. Besides it sounds weird, there are a lot of words. They can be replaced by just one, which is *thrilled*.

	50-1	La canción de cuna, suave como el trébol	24-40	The lullaby, soft as clover
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A literal translation for the ST phrase *canción de cuna* would be *a crib song* which sounds weird. There is just one word which contain all the words in the ST which is *lullaby*

	44-19	Una tarde que estaba más solitario que de costumbre, vio tres coatíes que pasaban corriendo con un policía detrás de ellos.	29-17-18	One afternoon he was lonelier than usual, he saw three coatis running and the police chasing them.
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Compensation by merging was applied in order to do not use so many words to express something.

Reordering

This is one of the most common techniques used. The main purpose of this technique is to improve reading and comprehension for the TT audience.

	3-5-6	Tengo miedo de despertar un día sin recordar quién soy y escribo sin mirar al faro.	2-23-24	I'm writing while staring at the lighthouse because I am afraid of waking up one day without knowing who I am.
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This sentence was completely reordered to facilitate the fluency and understanding.

	4-2	Aquí, aunque en verano, el frío húmedo del mar penetra hasta los huesos.	3-7	The cold wet from the sea pierces to the bones even in summer.
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In this example, the sentence was restructured by the reordering technique to facilitate the reading in the TT.

	6-4-5	Toda la noche soñé con mi amigo el náufrago, aunque esto no es ninguna novedad, después de su partida he soñado con el muchísimas veces.	4-5	I dreamt of my friend, the castaway, all night. This happened frequently since had departed
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In this example, the TT was changed in some ways. First the first sentence was changed from passive to active. Also a reordering was applied to all the sentences. Both changes were to facilitate the reading and comprehension.

	11-7-8	De esta manera, la abuela de los rincones educó a su ahijado y, aunque nunca quiso revelarle que era un fantasma, se fue convencida de haberlo criado bien.	6-28-29	This is the way the ghost was raised by the “little grandmother”, though she never told him the truth about who he was, she left very sure that she had done a good job regarding his education.
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In this example, the TT was changed in some ways. First the first sentence was changed from passive to active. Also a reordering was applied to all the sentences. Both changes were to facilitate the reading and comprehension.

	11-4-5	Su madrina le había enseñado el modo de plantar semillas que nacerían a kilómetros de distancia. El secreto era muy sencillo.	7-12-13	His godmother had taught him a very simple secret about how to plant seeds which would grow miles away. It was very simple
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Here, a word was reordered in order to facilitate the comprehension and to make it simple. In the ST the word *secret* is in the second sentence of the

text. It was reordered and put it on the first sentence to mix both to facilitate the comprehension and to make it simple.

	13-2-3	Lo cual constituía un enigma para nuestro amigo. Aunque en realidad se trataba de algo muy simple.	7-27	Although it was something easy to understand, it turned out to be a puzzle for our friend.
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In this example, the ST has 2 sentences. In order to facilitate the reading and comprehension of the sentences, reordering was applied and transforms the two original sentences, into 1 complex sentence.

	13-11	Definitivamente se hallaba convencido de que era un sapo. Y de este modo había pasado un año ya.	8-1	A year went by and he was definitely convinced he was a toad.
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As in the previous example, it has two sentences. Just to facilitate the TT reading it was converted into one sentence.

	14-21-22	El fantasma la reconoció de inmediato y estuvo a punto de esfumarse, pero cambio de idea cuando vio que de los bolsillos de la bruja empezaban a	8-22-23	As soon as the ghost recognized her, he wanted to run away, but something made him change his mind. A pocket full of sweet candies.
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		brotar delicados manjares.		
--	--	----------------------------	--	--

The whole sentence in the ST was divided into two in the TT and also reordering to facilitate the reading.

	15-15-16	Y él se quedó pensando que podía ser una buena idea que ella lo acompañara a buscar a sus padres. En esto había meditado mientras comía y ahora volvía a hacerlo más satisfecho, al tiempo que los botones de la camisa saltaban solos y su pantaloncillo se descosía por la parte de atrás.	9-1-2	While eating, he'd been thinking that it might be a good idea if she accompanied him to search for his parents. The buttons of his shirt were unleashing and his pants were unstitching in the back.
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The TT text was reordered to facilitate the reading for the TT audience and also, a diminutive was omitted and changed for regular noun because it does not add any important information to the text. From *pantaloncillo* to *pants*

	16-1	El viento arrulla la casa de los sueños, también el canto de la gaviota que anida en el alero más alto.	9-7	The wind and the singing of the gull that nested in the highest eave lulled the house of dreams.
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Reordering was applied to facilitate the Reading of the TT.

	21-17-18	Lo que nuestro amigo ni siquiera intentó fue convertirse en duende. Aunque era esto, precisamente, lo que más deseaba la bruja.	12-22-23	Although what the witch most wanted was him to become an elf, our friend did not even attempt to become one.
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The sentence was reordered to facilitate the Reading.

	30-13	Estuvo así durante varios minutos, retorciéndose de la risa.	16-24	He was laughing out loud for several minutes.
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The events were shifted in order to facilitate Reading.

	32-16-17	La garza bruja quiso alcanzarlos, pero fracasó en su intento y quedó tendida sobre la arena, tan triste y delgaducha como una escobilla con nudos. Se quebró una costilla y un dedo.	17-22-23	The heron witch wanted to catch them, but she failed in her attempt and ended up on the sand with a broken rib and a broken finger, as sad and skinny as a brush with knots.
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The sentence was reordered to facilitate the Reading.

	34-13	El chico era delgado y moreno, con el cabello rizado y de color ceniza hasta la altura del cuello	18-11-12	This boy was thin and dark skinned with neck-length ash gray curly hair, and from the neck to the end
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The sentence was reordered to facilitate the Reading.

	41-12-13	—Quizá ese palafito no sea más que otra entrada al mundo de los sueños — reflexionó, acordándose de su madrina—. Puede ser que mamá y papá estén por aquí. Al fin y al cabo, no son más que un sueño mío.	18-19-20	‘Mom and dad may be around’, he said. ‘After all, they are nothing more than just a dream. Maybe that stilt house is just another entry to the world of dreams’, he thought, remembering his godmother.
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The sentences in the TT were reordered to facilitate comprehension for the TT audience.

Omission

This is a delicate technique. There are certain features which do not contribute to the meaning of the message. Sometimes this omitted phrases or words has no equivalent or translation in the TT, so omission is used. However, this technique is simply used because the translator considers or wants it.

Omission	4-10-11	Se han acostumbrado en confiar más en la memoria digital que en su propia sensibilidad o en el poder de sus cinco sentidos.	3-14-15	They have got used to trusting more digital memories than their own sensitivity or senses.
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The word *cinco* was omitted because it was not necessary to specify the whole senses.

	6-8	Desperté cuando todavía estaba oscuro, bostecé y me estiré como una gata soñolienta	4-8	I woke up and it was still dark. I yawned and stretched like a sleepy cat.
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The gender of the cat in Spanish is unnecessary in the TT because the person who is talking is already a girl. As a consequence, it can be deduced that she is not going to choose a male animal to use it as a reference.

	11- 17-18	Espero quietecito tras el primer peldaño de la escalera, comprobó que no había nadie cerca	7-4-5	He waited behind the first step of the staircase, checked until there was no one around
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In Spanish, most of the times people use a lot of words or adjectives to describe different things. The Spanish adjective *quietecito* is unnecessary because *wait* implies that one should be quiet or calm.

	14-8	Mientras se quitaba las briznas de hierba que se habían adherido a su cuerpo.	8-12	As she was taking off the wisps of grass that remained on her
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In this example, the word *cuerpo* is needless because it does not specify where exactly the wisps are. It was omitted and changed for a more general word.

	14-5	Dio una serie de volteretas, cada una más alta que la otra. Por algo era una bruja del aire	8-10	Her somersaults were higher and higher. That was why she was a wind witch
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In this example, the TT render sentence is shorter than the ST. the word *somersaults* in the TT implies more than one and in the ST the words *dio una serie* is explaining the same with more words.

	23-11	Si alguien hubiese pasado por allí en ese momento, habría creído que el hombre hablaba solo.	13-19-20	If someone had been there at that time, he would have believed that the man was <u>talking to himself.</u>
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The Spanish Adjective was omitted in the TT render. A literal translation would sound alien-like and would not be understood. *Talking alone*. Instead, it was replaced for the reflexive pronoun to facilitate reading and comprehension.

	33-8	la bruja garza no podía andar sola en el estado en que <u>se encontraba</u> .	17-34	the heron witch could not walk or fly in her condition.
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This expression was omitted in the TT because it does not contribute to the meaning of the sentence in the TT.

	42-15	Su vecina, en cambio, reveló que esa mañana había subido hasta la rama más alta del árbol más alto, donde ciertos días el sol y las nubes se encuentran para hablar de sus cosas.	21-37	Her neighbor, however, revealed that in the morning she had climbed to the highest branch of the tallest tree where some days the sun and the clouds <u>gather to chat.</u>
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In this example, three words from the TT were removed because there rendered expression globalized the entire action.

Extralinguistic Analysis

EXTRALINGUISTIC ANALYSIS				
The extralinguistic features of the ST were written down and labeled them into different categories. The fields are: Names and nicknames, cities and places, animals, plants, fruits and vegetables, others, and diminutives.				
Field	P. Line	ST	P. Line	TT
Names	16-16	De esta forma se explican la calvicie de Chelo, el cartero	10-26	and this is a way to explain Marcel's baldness; the mailman
Nicknames	16-18	el cartero, que se quedó sin un solo pelo después de venir a dejarme una carta; o la repentina mudez de Yara	10-27	the mailman who got bold after delivering me a letter, or Yara's sudden muteness
	18-9	Éste era el caso de Eugenio el castor	12-6	There is also another case, Eugene the beaver
	18-13	A sapito el vago se lo tragó Gagá	12-8	'Gaga swallowed lazy bones toad'
	18-22	Albita, la raposa almizclera	12-14	Little dawn, the muskrat
	18-24	Aldo, el murciélago violinista	12-16	Aldous, the violinist bat
	23-17	Así iba detrás de mi	15-	I was walking after my

		abuela, jugaba con un gato negro que se llamaba Polilla y perseguía a las gallinas	34-35	grandmother playing with a black cat named 'Salem' and chasing the chickens
	29-2	La mediana, que se llamaba Pamela, empezó a hablar sola, y cuando sentía que iba a vencerla el sueño, buscaba otro sitio para descansar.	19-4	The one in the middle, called Pam, began talking on her own, and when she felt she was about to fall asleep, she looked for somewhere else to sleep.
	58-13	Guguino	28-37	Guguino
<p>Cities and places: The ST has some places which were literally translated or changed due to cultural background or form.</p>				
Cities	2-4	Desde que era una niña imagino que vivo junto al faro del <i>fin del mundo</i>	2-3	Since I was a little girl, I imagined myself living near a <i>lighthouse at the end of the world</i>
Places	59-7	Cuando interrumpía esas lecturas era solamente para contemplar, embelesado, el tránsito lejano de algunos buques que	29-14	He only interrupted those reading to contemplate, enraptured, the distant transit of certain ships which glide like lost

		se deslizan como sombras perdidas hacia el cabo de Hornos.		shadows towards Cape Horn.
	21-7	da la vuelta al mundo en un santiamén, desde el cabo de Hornos hasta Pukulfén.	12-10	<i>He goes round the world in a blink of an eye, from Dubai to Uruguay.</i>

Animals: Animals are an important feature of a culture. Not all of the countries know all the animals. There are very representative animals depending on the country or region.

The names of some animals were literally translated and other was changed due to the target audience relation.

Animals	2-16	Aves y los lobos marinos	2-13	Birds and sea lions
	4-15	Habíamos contemplado delfines y nutrias, pingüinos magallánicos, lobos de uno o dos pelos	3-18	We gazed at dolphins, otters, magallanic penguins, sea lions with; one or two hairs
	14-18	Albatros errantes	8-19	wandering albatross
	18-2	Águila mora	10-13	Bald eagle
	23-9	Pájaro Carpintero	13-16	Woodpecker
	6-18	Garza bruja	13-34	Heron witch
	4-15	Delfines	3-18	Dolphins
	18-9	Castor	10-18	Beaver
	18-24	Murciélago	10-27	Bat
	57-1	Venado	28-9	Deer

	24-20	Coati	14-4	Coati
	30-15	Búho	19-26	Owl
	18-16	Zorro gris	10-22	Gray fox
	42-1	Ardilla	21-28	Squirrel
	60-24	Conejo	30-13	Rabbit
	60-24	Jaguarundi	30-12	Jaguarundi
	34-6	Cangrejillo	18-6	Crab
	52-9	Comadreja	26-6	Weasel
	56-17	Oso hormiguero	26-5	Anteater bear
	47-13	Mariposa	24-15	Butterfly
	23-9	Cuervos	13-16	Crows
	5-19	Caracoles	13-29	Snails
	4-15	Nutrias	3-18	Otters
	18-22	Raposa Almizclera	10-25	Muskrat
	51-16	Tapir	25-29	Tapir
	61-16	Tortuga	30-36	Turtle
	61-16	Estrella	30-35	Star fish
	66-1	Gatos	33-4	Cats
	51-23	Mono	25-37	Monkey
	50-13	Capibara	25-10	Capybara
	51-12	Halcón Peregrino	25-28	Peregrine Falcon
	51-10	Golondrina	25-30	Swallow
<p>Plants, fruits and vegetables: Plants, fruits and vegetables are an example as animals. Some plants, fruits or vegetables may not be related with the TT culture. Literal translation was applied to translate the different names.</p>				
Plants	27-12	Un roble joven	14-18	A young oak
Fruits and Vegetables	41-1	Guindos y canelos	21-11	Cherry tree and cinnamon tree
	19-15	Margarita	11-12	Daisy

	39-21	Manzana	20-29	Apple
	39-19	Mandarina	20-29	Tangerine
	40-24	Líquenes	21-9	Lichen
	42-20	Castañas	21-40	Chestnuts
<p>Others: In every culture exist different creatures in which people might or not believe in. this translation was more literal to keep the essence.</p>				
Others	2-15	Pienso que vivo como un <i>duende</i> en la torrecilla blanca y roja	2-13	I think I live like a sprite, in the small red and white tower
	3-19	Le pregunté si esos seres eran parientes de las sirenas	3-7	I asked him if those creatures were related to mermaids
	7-11	Fantasma	4-26	Ghost
	55-22	Ángeles	27-26	Angels
	27-2	Muñeca	15-2	Doll
	32-13	Duendes del aire	17-21	Sky elves
	40-11	Espíritus del bosque	30-28	Spirits of the forest
	49-20	Duendes	20-38	Elves
	61-20	Dragón	31-2	Dragon
	5-5	Bruja	3-26	Witch

Diminutive: The use of diminutive in Spanish is very common, especially among Ecuadorian culture. This does not exist in the TT culture. The most important examples were put in the list.

	2-22	Estoy convirtiendo en un pájaro o en un arbolito más de estos parajes.	2-20	I am turning into a bird or one of the little trees in this place.
	3-6	Quién sabe si en algún momento la torrecita se desprende de las rocas que la sostienen y se va	2-25	Who knows? One day the small tower might emerge from the rocks that hold it and just walk away
	4-1	Salí de la casa vestida con impermeable, botas altas y un gorrito con orejeras	3-6	I got out of the house wearing a raincoat, high boots and an earflap beanie
	10-6	Lo encargaron a su madrina, la arañita que vivía bajo el último peldaño	6-8	They left him with his godmother, a little spider that lived under the last step of the stairs.
	10-7	La araña se hizo viejecita y él se convirtió en un fantasma grande y gordito, o pequeño	6-9	The little spider became older and he turned into a big and chubby, or small and thin ghost

		y delgado		
	20-24	Hasta inventaron una cancioncilla que lo hizo famoso en las veranadas costeras	12-2	They even wrote a chant that made him famous on coastal summers, though he never knew about it.
	22-1	Daba saltitos como una rana, con las piernas encogidas por el frío y los brazos doblados como alitas de pollo.	13-22	He hopped like a frog, with his legs cramped by the cold and arms folded like chicken wings.
	27-6	Hasta ese lugar llegó el fantasma cuando se soltó de la escoba. Al ver a Iris tan quietecita y ensimismada, le preguntó qué estaba haciendo allí.	15-4	When he saw Iris as still as a log and really absorbed, he asked her what she was doing there. She replied that she was waiting for a friend.
	34-6	arrastrándose como un cangrejillo en su carapacho de yeso.	18-6	crawling like a crab in her gypsum shell.

CONCLUSIONS AND RECOMMENDATIONS

In conclusion, it can be said that translation children's literature is a challenging duty because we have to first, understand the underlying meanings of phrases and words which is sometimes different from regular literature due to the audience, and then find the equivalent on the TT language. One important feature of Ecuadorian literature and writers is that throughout the periods, romanticism and modernism, is their narrative and descriptive way to approach to the theme of the novel. Particularly in Ecuadorian children's novels, scenarios are wonderful, with incredible landscapes, colors and even sounds. In the same way, important native or imaginary animals are set in the story to make it interesting and amusing for the target audience. The differences between languages (Spanish and English) and cultures (American and Latin) when translating is unquestionable. Therefore, names, last names, places, poems, rhymes and such cannot be used in the TT language. Undeniable, this is a loss that will be compensated as the translator should transfer the exact same meaning, with different words or structure.

Furthermore, children's literature requires more than just a good knowledge of the TT language. It requires a wide knowledge of the target culture and also the translator must have imagination in order to transfer the meaning for children. Things like funny names, rhymes, colors, animals and such are important elements which help translator at the moment of translating for children. Another important thing to do is to consult native people, if you can, about the topic or local dictionaries in order to get involve with the culture and to render a better job.

Finally, translation is a difficult task, which according to the field, it would require different skills or knowledge which will be useful at the moment of translate. One sentence may convey a meaning underneath it and as a translator you should know that one little word may change the meaning of

the word or words. Also the context is very important because one word may mean different things according to the situations. Consequently, A translator must have different skills and experience which will be acquire with time, in order to fulfill the expectations of a determine audience. Also know that different languages mean different cultures, ideologies, and background.

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APPENDIX

Source Text

"De una isla y otros seres fantásticos"

Ana Catalina Burbano

A mis amigos de Tierra del Fuego, la Antártida y las islas del Atlántico sur

1 Sueños

2

3 Mis sueños son de aquellos que, una vez alcanzados, continúan pareciendo un
4 sueño. Desde que era una niña imagino que vivo junto al faro del fin del mundo
5 y después de tener aventuras extraordinarias puedo decir que casi lo he
6 logrado. Llegué allá siguiendo el olor del mar y la curvatura del cielo, que se
7 hace más alta y más ancha a medida que nos acercamos al faro.

8

9 Éste se encuentra en un lugar brumoso, sobre un llano redondo y desnudo, ni
10 un solo árbol lo acompaña, y las olas que lo rodean son tan grandes que hasta
11 ahora no me he atrevido a cruzarlas. Creo que cuando lo haga será para
12 siempre, nunca más volveré a salir de allí.

13

14 Por ahora me limito a observarlo desde una isla cercana, por la ventana de la
15 casa de los sueños. Pienso que vivo como un duende en la torrecilla blanca y
16 roja, sin más amigos que las aves y los lobos marinos durante el día, y en la
17 noche, arrullada por todos los vientos y cobijada de estrellas.

18

19 Cuando llegué, la casa de los sueños estaba vacía. Los vecinos dijeron que
20 podía quedarme el tiempo que quisiera porque la casa no tiene dueño, es de
21 todo el que necesite habitarla. Aquí he tenido experiencias que a mí misma me
22 resultan inexplicables. A ratos pienso que no soy la misma de antes y hasta he
23 llegado a creer que me estoy convirtiendo en un pájaro o en un arbolito más de
24 estos parajes.

25

1 La isla tiene habitantes que nunca han salido de ella, seres que se ven como
2 nosotros pero que, muchas veces, son personajes de cuentos y leyendas. Este
3 libro narra las historias de algunos de ellos.

4

5 Tengo miedo de despertar un día sin recordar quién soy y escribo sin dejar de
6 mirar el faro. ¿Quién sabe si en algún momento la torrecita se desprende de las
7 rocas que la sostienen y se va sola, sin mí, a alumbrar otros mundos, más allá
8 de la tierra y el mar?

9

10 El náufrago

11

12 El océano que separa a la isla del faro guarda misterios que solamente ha
13 revelado a los náufragos.

14

15 —Allá abajo vive gente —me confesó uno de ellos—. Las mujeres son de
16 cabello largo, verde azulado, y tienen los ojos tiernos, del color de las piedras
17 marinas. Los hombres, en cambio, son de un solo color: grises de la cabeza a
18 los pies.

19

20 Le pregunté si esos seres eran parientes de las sirenas y respondió que no
21 había podido averiguarlo porque la guardia costera lo rescató un segundo antes
22 de que las olas se lo llevaran. Ansioso por demostrarme que no estaba
23 mintiendo, me pidió que lo acompañara a mirar el mar.

24

25 —Tal vez puedas verlos tú también —dijo, esbozando una sonrisa tímida.

1 Salí de casa vestida con impermeable, botas altas y un gorrito con orejeras.
2 Aquí, aunque sea verano, el frío húmedo del mar penetra hasta los huesos. Mi
3 amigo el náufrago me es-taba esperando en una de las barcazas que salen con
4 turistas a las tres de la tarde. Decenas de personas de todo el mundo llegan con
5 la idea de llevarse un recuerdo del faro. Se quedan uno o dos días, compran
6 souvenirs y vuelven satisfechos a disfrutar del confort de grandes trasatlánticos.

7

8 Subimos a la terraza del catamarán, donde encontramos un sitio para mirar el
9 mar apartados del bullicio de la gente, que todo lo observa a través de
10 filmadoras y cámaras fotográficas, pues se han acostumbrado a confiar más en
11 la memoria digital que en su propia sensibilidad o en el poder de sus cinco
12 sentidos.

13

14 Luego de cuatro horas de travesía por los alrededores de la isla y el faro,
15 atentos a la más mínima señal de vida bajo las ondas grises, verdes y azules,
16 habíamos contemplado delfines y nutrias, pingüinos magallánicos, lobos de uno
17 y dos pelos... Hasta la sombra de un cóndor se dibujó por un instante en el
18 agua. Pero en ningún momento descubrimos algo que denotara la presencia de
19 otra clase de seres.

20

21 El náufrago partió la mañana siguiente en uno de los pocos vuelos que salen al
22 continente una vez al mes. Antes de irse dijo que tenía algo para mí.

23

24 —Lo hallarás uno de estos días, cuando menos lo esperes. Se lo he pedido al
25 mar.

26

1

2

3 La piedra que salta

4

5 La bruja era pequeña y estaba soltera. Tan soltera que nunca había pensado en
6 casarse y tan pequeña que cabía dentro de mi cartera. La encontré en el mar,
7 cuyas aguas se vuelven más serenas y azules a medida que se adentran en el
8 fiordo. Una ola suave llegó hasta mí trayendo, entre otras cosas, una piedra que
9 parecía moverse sola.

10

11 —¡La piedra que salta! —me dije entusiasmada.

12

13 Y al tratar de alcanzarla, la piedrecilla dio un brinco y fue a parar adentro de mi
14 bolso de playa. Seguí caminando acompañada de hileras de pájaros que
15 volaban hacia el acantilado donde tienen sus nidos; mientras tanto, la marea
16 empujaba las olas hacia la orilla, cada vez más cerca del camino bordeado de
17 rocas que conduce hasta el interior de la isla.

18

19 Encontré caracoles que narraban historias en las lenguas del viento y el agua.
20 Escuché lo que tenían que decirme y los dejé partir, porque de lo contrario
21 nunca más volverían a contarme nada.

22

23 Llegué a casa al anochecer, había caminado más de dos horas y sentía un
24 cansancio tan agradable que decidí acostarme inmediatamente. Entonces
25 recordé la piedrecita.

1

2 «La pondré en la ventana —pensé—, estará bien acompañada entre las flores
3 rojas y azules». Pero al buscarla dentro del bolso constaté que no estaba.

4 Toda la noche soñé con mi amigo el náufrago, aunque esto no es ninguna
5 novedad, después de su partida he soñado con él muchísimas veces. Esta vez
6 lo vi nadando hacia mí en compañía de una familia de ballenas.

7

8 Desperté cuando todavía estaba oscuro, bostecé y me estiré como una gata
9 soñolienta. Entonces la descubrí sobre los libros que tengo junto a la cama; ahí
10 estaba ella, de fino plumaje y ojos del color de la lluvia más clara.

11

12 —¡Bienvenida a la casa de los sueños! —le dije, riéndome de mí misma.

13 Y volví a quedarme dormida. Ella también durmió hasta las tres de la tarde,
14 porque era domingo y llovía a cántaros. Despertó al mismo tiempo que yo y me
15 acompañó a desayunar, desde entonces somos amigas.

16

17 Algunas veces iba conmigo a todas partes y nadie se daba cuenta de nada.
18 ¿Quién iba a pensar que yo anduviera con una garza bruja bajo la manga?
19 Otras veces se hacía grande, tan grande y poderosa que agarraba su escoba y
20 se iba volando hasta las nubes más altas.

21

22 —¡Soy una bruja del aire, que me hayas encontrado en la orilla del mar es una
23 casualidad!

24

1 Esto fue lo que declaró días más tarde.

2

3 —El mar no sabía cómo cumplir la promesa que le hizo a tu amigo hasta esa
4 tarde en que te descubrió caminando sola por la playa. Y, claro, yo también
5 andaba por ahí en ese momento.

6 Y no quiso dar más explicaciones. Una bruja del aire, estaba clarísimo, eso es
7 lo que era ella.

8

9

10

11 Un fantasma que piensa que es un sapo

12

13

14 La bruma se derramaba sobre el fiordo como un fantástico helado de vainilla
15 que cae del cielo y nadie alcanzaba a ver mucho más allá de la ventana de su
16 casa.

17

18 —En tardes como éstas, las olas más grises y el viento frío del Norte juegan a
19 las escondidas —me había dicho uno de los caracoles azules—. Entonces, los
20 veleros desprevenidos y algunos pájaros pierden el rumbo y se marchan con la
21 niebla hacia lugares retirados del cielo y el mar, de donde es muy difícil volver.

22

23 Pensaba en esto un poco preocupa-da, porque la garza bruja había salido
24 temprano a pasear por los acantilados.

25 Pero llegó enseguida, algo nerviosa, ¡y diciendo que se había enamorado!

1

2 Dejó a SQ —así se llamaba su escoba—, esperando detrás de la puerta y se
3 dispuso a dormir.

4

5 —¿Que te has enamorado? —expresé asombrada. Pero ya se había que-dado
6 dormida.

7

8 «Me lo contará después», pensé. Luego me acomodé lo mejor que pude para
9 descansar sin sobresaltos, pues ella se había instalado en mi propia cama.

10 —¡Lo odio!

11

12 Estaba despierta hace rato, la había sentido al amanecer revoloteando por los
13 rincones de la habitación. La luz del día atravesaba las cortinas y dibujaba por
14 todas partes la sombra en movimiento de la bruja garza.

15

16 Volvió a decir: —¡Lo odio!

17 Pero yo me hice la desentendida, me arropé bien y simulé que continuaba
18 leyendo uno de mis libros favoritos, aquel donde Pushkin cuenta la historia de
19 Ruslan y Liudmila.

20

21 —¡Nunca pensé que me enamoraría de un queso rancio!

22

23 Noté cierta angustia en su voz y ya no pude seguir fingiendo.

1

2 —¿Quién es él?

3

4 —Eso es lo peor de todo —susurró con voz ronca—. ¡Ni él mismo lo sabe! La
5 verdad es que no iba a contarte nada, pero ya que insistes tanto...

6

7 Y como vio que yo estaba a punto de abrir nuevamente las páginas del libro de
8 Pushkin, declaró ruborizándose:

9

10 —Estaba escondido al fondo de tu tazón amarillo, ese en el que me gusta tomar
11 la leche. Me dio risa porque me miraba como si yo fuese una intrusa, ¡cuando el
12 que se hallaba de más era él! Le pregunté qué estaba haciendo ahí y respondió
13 que ésa era su casa y que dejara de molestarlo. Sacudí el tazón para ver si se
14 iba, pero nada, seguía pegado a la taza. «¿Crees que eres una mosca o algo
15 parecido?», le pregunté. Entonces soltó una risita burlona y me dijo: «¿Dónde
16 has visto una mosca tan fina y elegante? Yo soy un sapo, sapito el vago, para
17 más señas. ¡Y no me preguntes por qué!». Ante semejante respuesta, no me
18 quedó otra alternativa que terminar de beber la leche en un vaso de plástico que
19 encontré en la alacena. Estuve un buen rato en la cocina pensando que nunca
20 había encontrado a alguien como él: ¡Un fantasma que piensa que es un sapo!

21

22

23

1 Debajo de la escalera
2

3 El fantasma vivía debajo de la escalera. Ése había sido su hogar durante los
4 últimos cinco años. No recordaba nada de su vida anterior, excepto que sus
5 padres lo dejaron ahí antes de irse a una fiesta. Lo encargaron a su madrina, la
6 arañita que vivía bajo el último peldaño, y se fueron contentos. El problema es
7 que nunca más volvieron a aparecer. La araña se hizo viejecita y él se convirtió
8 en un fantasma gran-de y gordito, o pequeño y delgado, según la necesidad o el
9 estado de ánimo que embargara su corazón de fantasma bondadoso y sencillo.

10

11 Entonces, la abuela de los rincones —como llamaban a la arañita—, pensó que
12 su ahijado estaba en edad de cui-darse solo y decidió que era hora de irse a
13 descansar.

14

15 —¡Nada mejor que el mundo de los sueños!

16

17 Éstas fueron sus últimas palabras. Después cerró los ojos y se quedó dormida.
18 Nuestro amigo tenía miedo de quedarse solo y también cerró los ojos para irse
19 con su madrina. Pero a la mañana siguiente descubrió que seguía allí; de la
20 arañita, en cambio, quedaba solamente un espacio vacío.

21

22 Se sintió triste y confundido, en toda su vida no había salido de la escalera y
23 ahora su única amiga se había marchado. Anduvo dando saltos en la oscuridad,
24 sin saber qué otra cosa po-día hacer. Su madrina le daba clases de tejido y
25 buenos modales, le enseñaba a sumar, restar y multiplicar. A dividir no, a leer
26 tampoco, porque era algo que ni ella misma sabía bien. Pero le contaba

1 hermosas historias sobre lugares y seres fabulosos que había visto en otros
2 sueños.

3

4 Por las noches jugaban a las escondidas, gritaban y se reían como locos de la
5 gente que andaba por la escalera sin saber que ellos estaban ahí. Después,
6 cuando las luces estaban apagadas y únicamente el rumor del mar llegaba
7 hasta ellos, se quedaban callados para escucharlo mejor. De esta manera, la
8 abuela de los rincones educó a su ahijado y, aunque nunca quiso revelarles que
9 era un fantasma, se fue convencida de haberlo criado bien.

10

11

12

13 Sapito el vago

14

15

16 Un día, el fantasma descubrió que se hallaba cansado de estar solo. Esperó
17 quietecito tras el primer peldaño de la escalera, comprobó que no había nadie
18 cerca y dio el salto que lo convertiría en sapito el vago.

19

20 Quiso llamarse así porque había oído hablar de un sapito del pantanal que sin
21 saber leer ni escribir y con los bolsillos vacíos recorría el mundo viviendo
22 aventuras incomparables.

23

24 —Puede ser que encuentre la fiesta donde mis padres deben estar bailando.

25

1 De este modo reflexionó antes de partir y una chispa brilló en sus ojos,
2 impulsándolo a saltar lo más lejos que pudo, hacia el misterioso mundo que se
3 extendía más allá de las escaleras.

4 Su madrina le había enseñado el modo de plantar semillas que nacerían a
5 kilómetros de distancia. El secreto era muy sencillo: consistía en poner la
6 simiente con la cabeza para abajo. Así pues, nuestro fantasma, que en esas
7 circunstancias se había vuelto tan chico como un grano de trigo, se puso al
8 revés, dio un brinco y en un santiamén se encontró lejos, muy lejos del lugar
9 don-de había crecido. Como había decidido ser un sapo, no se le ocurrió nada
10 mejor que empezar visitando los lugares donde éstos tienen su casa. Pero
11 recorriendo turbales y ciénagas perdió el rumbo más de una vez y retrocedió en
12 lugar de seguir avanzando.

13

14 Un día, por ejemplo, se encontró dentro de un viejo tazón amarillo. Estuvo allí
15 encogido varias horas, tratando de entender de qué modo había llegado hasta
16 ese lugar. Sin embargo, esa misma noche, también sin saber cómo ni por qué,
17 se percató de que había vuelto a la ciénaga. Y aunque no comprendió nada de
18 nada, sintió un gran alivio al salir del tazón donde una garza bruja había estado
19 espiándolo.

20

21 —¿Alguien sabe si hay una fiesta por aquí?

22

23 El fantasma siempre preguntaba lo mismo. Y todo el tiempo escuchaba la
24 misma respuesta:

25

26 —¡Caras vemos, corazones no sabemos!

1

2 Lo cual constituía un enigma para nuestro amigo. Aunque en realidad se trataba
3 de algo muy simple: lo que la gente quería decir es que no sabía si había una
4 fiesta por ahí. Pero claro, eso solamente lo comprendían ellos. No le
5 simpatizaban del todo ciertas especies que habitan en los pantanos porque las
6 encontraba poco amigables, pero tenía mucha paciencia y nunca se enojaba.

7

8 —¿En qué otro lugar del mundo —repetía—, pueden estar los padres de
9 alguien como yo?

10

11 Definitivamente se hallaba convencido de que era un sapo. Y de este modo
12 había pasado un año. Un año andando solo, comiendo cuando podía y
13 durmiendo poco, porque como todo era nuevo para él, quería estar siempre con
14 los ojos muy abiertos.

15

16 Llegó hasta el último rincón de los turbales sin encontrar huellas de papá o
17 mamá. Cansado y con hambre, decidió que lo mejor sería volver debajo de la
18 escalera, el problema es que no sabía cómo regresar.

19

20

21

1 Le va muy bien el traje

2

3

4 SQ se enredó en una nube y la bruja salió disparada en medio de un ventarrón.

5 Dio una serie de volteretas, cada una más alta que la otra —¡por algo era una

6 bruja de aire!— y descendió en picada sobre un pasto seco.

7

8 Mientras se quitaba las briznas de hierba que se habían adherido a su cuerpo,

9 sintió deseos de un poco de leche tibia —eso le vendría bien para reponerse—

10 y se enrumbó hacia la casa de los sueños. Ni siquiera sospechaba que alguien

11 rondaba por esos pagos: cansado, con hambre y, para colmo, perdido.

12

13 Vi cómo ambos se aproximaban al mismo lugar, cada uno sin percatarse de la

14 presencia del otro. Tampoco quienes pasaban cerca podían verlos, porque el

15 fantasma parecía un girón de niebla y la bruja se asemejaba a una rama

16 sacudida por el viento.

17

18 Sólo algunas aves se dieron cuenta de su llegada y albatros errantes volaron

19 sobre ellos, saludándolos con sonoros graznidos. Mi amiga, que de tonta no

20 tiene un pelo, apareció en todo su esplendor, vestida con un traje que usa en

21 ocasiones especiales. El fantasma la reconoció de inmediato y estuvo a punto

22 de esfumarse, pero cambió de idea cuando vio que de los bolsillos de la bruja

23 empezaban a brotar delicados manjares.

24

25 Entonces hizo gala de la cortesía que le enseñara su madrina:

1

2 —¡Le va muy bien el traje, amiga mía!

3

4 Al ver que ella se quedaba callada, estiró un poco más la sonrisa.

5

6 —¡Nos hemos visto antes! ¿Verdad que sí?

7

8 Pero la garza solamente respondió con un gesto, invitándolo a probar las
9 delicias que había dispuesto a su alrededor.

10 Dos horas después, el fantasma reposaba bajo un arbusto de calafate, con los
11 cabellos salpicados de comida y la barriga crecida como una luna llena.

12

13 —¡Ya verás cómo nos vamos a divertir! —le dijo su nueva amiga.

14

15 Y él se quedó pensando que podía ser una buena idea que ella lo acompañara
16 a buscar a sus padres. En esto había meditado mientras comía y ahora volvía a
17 hacerlo más satisfecho, al tiempo que los botones de la camisa saltaban solos y
18 su pantaloncillo se descosía por la parte de atrás.

19

20

21 Rumores

22

23

1 El viento arrulla la casa de los sueños, también el canto de la gaviota que anida
2 en el alero más alto. Esta vivienda es un palafito, una cabaña sobre zancos que
3 se encuentra en un fiordo, y desde que llegué he sido feliz aquí.

4

5 Ahora también hay otros habitantes en la casa, pero casi nunca nos vemos
6 porque cada uno ocupa el espacio que le corresponde a su propio sueño.

7 Los olores del mar impregnan los rincones del palafito y hay aves que entran y
8 salen por las ventanas abiertas. Algunas veces, vientos menores se quedan
9 rezagados detrás de las puertas, entonces, por las noches se escuchan
10 murmullos y risitas escalofriantes.

11 El fiordo es un golfo estrecho y profundo, rodeado de bosque y montañas que
12 nacen en el fondo del mar. Antes era un glaciar, pero el calor lo fue derritiendo
13 hasta convertirlo en esta magnífica entrada de mar donde ahora vivo.

14

15 Hay quienes aseguran haber visto a un fantasma y una bruja bailando frente a
16 la puerta de la casa. De esta forma se explican la calvicie de Chelo, el cartero,
17 que se quedó sin un solo pelo después de venir a dejarme una carta; o la
18 repentina mudez de Yara, la tejedora, que una mañana me saludó alegremente
19 y después no encontró otra palabra que quisiera salir de su boca. Lo peor de
20 todo es que varios niños aseguran que cuando pasan por aquí un sapo les quita
21 los dulces que llevan en el bolsillo.

22

23 ¿Cuánto de verdad hay en estos rumores? Yo misma no estoy segura de nada,
24 pero ahora no es solamente la garza la que se introduce en mi bolso de mano,
25 sino que también el fantasma me sigue a todos lados.

26

1 Cuando voy de visita a la casa de alguna amiga, a los dos les encanta llenarse
2 de golosinas. En el taller de un vecino pintor hay un gato al cual ella le pincha la
3 cola. En el cine que está frente a la plaza, el fantasma duerme mejor que en
4 ninguna otra parte, hasta que se despierta y comienza a pellizcar las piernas de
5 la gente. Entonces grita:

6

7 —¡Saquen a la bruja!

8

9 Y el encargado de la boletería me apunta con la linterna para ver si me he
10 movido del asiento.

11

12 Se lo tragó Gagá

13

14 Entre paseos y travesuras junto a la bruja, el fantasma estuvo a punto de olvidar
15 que lo que más deseaba en la vida era encontrar a sus padres. Pero en los
16 bosques y ciénagas, por las caletas y bahías donde había estado, algunos
17 todavía se acordaban de él.

18

19 —Parece que esta noche va a llover —anunciaba un conejo, mirando el cielo de
20 reojo.

21

22 A lo que su vecino respondía, casi invariablemente:

23

24 —¿Has visto a sapito el vago? También era un recurso que algunos padres
25 utilizaban con sus hijos antes de ponerlos a dormir, con la intención de

1 advertirles sobre los peligros de andar solos por los caminos del mundo. —El
2 abuelo me ha dicho —le contaba el águila mora a su cría—, que sapito el vago
3 se ha perdido en los confines de las montañas nevadas.

4

5 Y el águila joven, que había visto al fantasma solamente una vez, se quedaba
6 dormida soñando que volaba con él sobre las cumbres más altas.

7

8 Otros creían que el fantasma había encontrado a su familia. Éste era el caso de
9 Eugenio el castor, que aseguraba:

10 —¡Sapito ha encontrado a sus padres y está contento!

11

12 Pero tampoco faltaba el que repetía de una forma realmente desagradable:

13 —¡A sapito el vago se lo tragó Gagá! No puede distinguir entre una gallina y un
14 fantasma que piensa que es un sapo... ¡Ja, ja, ja!

15

16 Gagá era un zorro gris al que algunos le gastaban bromas pesadas.

17

18 —Es cierto que a sapito no le gustaba hacer nada —afirmaba Gagá,
19 carraspeando un poco—, pero era porque siempre estaba ocupado pensando
20 en sus padres.

21

22 Albita, la raposa almizclera, estaba convencida de que sapito el vago era el
23 amigo que había estado esperando toda la vida: alguien que la acompañara a
24 tomar el sol de diez a doce y de tres a cinco. Aldo, el murciélago violinista,

1 necesitaba ayuda para llevar su instrumento cuando tenía que ir a algún
2 concierto o simplemente cuando estaba cansado.

3

4 Pero aunque Aldo y Albita le caían bien, el fantasma se los había quitado de
5 encima diciendo que todavía le faltaba mucho mundo por recorrer hasta
6 encontrar la fiesta donde sus padres debían estar bailando. El mundo se le
7 antojaba semejante a un libro maravilloso en cuyas páginas un día descubriría
8 insondables misterios, pero también las respuestas a muchas cosas, incluso
9 percibía breves espacios donde, quizá entre líneas, hasta podría vislumbrar su
10 propia historia.

11

12 Podrás ser lo que tú quieras

13

14

15 *Para ser un duende sólo necesitas*
16 *dos gotas de lluvia y una margarita.*

17 *Debajo del cielo las puedes hallar,*
18 *solamente tienes que ir las a buscar.*

19 *Si la margarita ya se ha marchitado*
20 *y gotas de lluvia no has encontrado,*
21 *tendrás que guardar la flor en un libro*
22 *y buscar a la lluvia un día domingo.*

23

24 Así cantaba la bruja por los aires con el fantasma colgado de su escoba. Él, que
25 todavía no sabía que era un fantasma, estaba empezando a cansarse de ser un
26 sapo, pues como tal no había podido encontrar a sus padres. Y su amiga lo
27 animaba constantemente como sólo una garza bruja podría hacerlo.

1

2 —¡Podrás ser lo que tú quieras! Poeta, bombero, futbolista o doctor.

3

4 Y el hechizo de sus palabras fue tan grande que el fantasma se convirtió en
5 músico, tenista, comediante, científico... En casi todo lo que se le ocurrió, en
6 cualquier momento del día o de la noche. Aprendió a leer y escribir en alemán,
7 español, griego y mandarín, se dejó crecer el bigote y se cortó el cabello por
8 encima de las orejas. Iba y venía de aquí para allá, entre gente importante de la
9 isla y sus alrededores, o sea, de las otras islas y archipiélagos de los mares del
10 sur. Pero de esta manera tampoco pudo encontrar a su familia. Nadie sabía
11 nada de ella y ninguno podía darle razón de lo que estaba buscando.

12

13 Algunas veces se equivocaba y donde tenía que dar un concierto de cuerdas en
14 Do mayor, aparecía con su raqueta de tenis debajo del brazo. O cuando debía
15 mostrarse como un verdadero científico, se presentaba como un auténtico
16 comediante. Sin embargo, él y su compañera la pasaban bastante bien, sin
17 darle importancia a los comentarios maliciosos de alguna gente.

18

19 —Ahí viene el poeta que dice que es astronauta... El astronauta que dice que
20 es pintor... El pintor que dice que es doctor...

21

22 —¡Eso es lo que se llama tener siete oficios y catorce necesidades! Ja, ja, ja!

23

24 Otros se compadecían de él, pero nunca le decían nada porque el fantasma
25 parecía orgulloso. Hasta inventaron una cancioncilla que lo hizo famoso en las

1 veranadas costeras, aunque él nunca lo supo, ya hemos dicho que ni siquiera
2 sospechaba que era un fantasma.

3 La canción decía así:

4

5 El fantasma orgulloso es grande y gordito, tiene el pelo corto y usa bigotito.

6 En noches de luna se pone a pensar a cuál de los otros fantasmas burlar, da la
7 vuelta al mundo en un santiamén, desde el cabo de Hornos hasta Pukulfén.

8

9 Deja los zapatos detrás de la puerta, sonrío pensando que nadie lo observa,
10 cena caracoles en salsa de menta, no habla con nadie en la sobremesa.

11

12 La luna menguante lo mira perpleja, ninguno lo entiende, nadie lo tolera, pero la
13 verdad sólo yo la sé:

14

15 ¡Tiene mucho miedo de saber quién es!

16

17 Lo que nuestro amigo ni siquiera intentó fue convertirse en duende. Aunque era
18 esto, precisamente, lo que más deseaba la bruja. Parece que soñaba con viajar
19 al centro de la tierra o debajo del mar acompañada siempre por el fantasma.
20 Pero, para esto, primero él tenía que transformarse en duende, o bien, asumir
21 que era un fantasma. De lo contrario, corría el riesgo de acabar como otro
22 náufrago.

23

1 No pudo ser futbolista —que era algo con lo que soñaba despierto—, porque
2 todavía conservaba costumbres de la época en que pensaba que era un sapo y
3 algunas veces caminaba dando saltitos, por lo que el balón se le escapaba por
4 entre las piernas. Así que tuvo que conformarse con ser amigo de los futbolistas
5 o, sencillamente, ser la sombra de alguno de ellos.

6

7

8 Tagadaba Lo

9

10

11 Desde la escoba, la isla se veía pequeña, por momentos llegaba a
12 desaparecer entre la bruma del mar, pero el fantasma y la bruja se daban
13 modos para descubrir cosas nuevas. Entonces SQ se desprendía del viento y
14 descendía con cuidado sobre el destino elegido para que los amigos pudieran
15 indagar a sus anchas.

16

17 Aunque todavía no habían encontrado una pista segura que los condujera hacia
18 lo que estaban buscando, tampoco era escaso lo que hallaban en esas vueltas.
19 Una vez aterrizaron detrás del cementerio, donde hay un palafito oscuro y
20 afilado como una aguja. Ahora no vive nadie en esa casa, sólo el olor a
21 marisma pasea por las habitaciones vacías, pero en su tiempo ése fue el hogar
22 de Tagadaba Lo.

23

24 Cuando llegaron, T. Lo se dirigía al cementerio. Sus parientes y amigos, tan
25 ancianos como él, se habían ido. Estaba solo, aunque esto no era algo que lo
26 hiciera sufrir.

1

2 —No hay nada más bello y misterioso que este pedazo de bosque flotando en
3 medio del océano.

4

5 Así hablaba T. Lo. Se había pasado la vida caminando por la isla, con un termo
6 de mate cocido y un pan negro debajo del brazo. Y aunque había vivido casi
7 cien años, todavía tenía fuerzas para caminar y visitar a los únicos amigos que
8 le quedaban: algunas aves y los árboles que lo conocían desde pequeño.

9

10 La bruja y el fantasma decidieron acompañarlo en su paseo habitual. El
11 cementerio está lleno de árboles y troncos cubiertos de musgo donde vive el
12 pájaro carpintero y algunos cuervos tienen allí sus nidos. Tagadaba Lo y sus
13 nuevos amigos caminaron por el bosquecillo y se detuvieron ante las tumbas
14 cubiertas de niebla. Si alguien hubiese pasado por allí en ese momento, habría
15 creído que el hombre hablaba solo.

16

17 —Cuando era pequeño no podía caminar como todo el mundo —empezó a
18 recordar—. Daba saltitos como una rana, con las piernas encogidas por el frío y
19 los brazos doblados como alitas de pollo. Así iba detrás de mi abuela, jugaba
20 con un gato negro que se llamaba Polilla y perseguía a las gallinas, que tenían
21 miedo de mi forma de caminar. El día que cumplí cinco años, abuelita me
22 abrazó de modo que no pudiera zafarme. Puso un ajo con miel adentro de mi
23 boca y después otro, hasta completar siete ajos dulces que tuve que ir
24 masticando de a poco. Mientras tanto, me hacía beber sorbitos de una pócima
25 que hervía en el caldero. Lloré bastante, porque los ajos me hacían arder la
26 lengua y la pócima me producía náusea. Pero ella dijo que si no obedecía me
27 convertiría en una rana de verdad. «Desaparecerás entre los charcos que deja

1 la lluvia», sentenció, y se puso a contar historias sobre niños desobedientes que
2 andan por el mundo transformados en fantasmas y en brujas.

3

4 El fantasma y la garza se miraron de reojo, empezaban a creer que T. Lo
5 estaba tratando de decirles algo.

6

7 —Ese día me dio fiebre. Ardía como si tuviera adentro un tizón encendido y me
8 dolía todo el cuerpo. Pero abuelita comenzó a abanicarme con hojas del árbol-
9 que-todo-lo-sabe y poco a poco empecé a ponerme mejor, tan fresco y liviano
10 como una de esas hojas. «Abuela —le dije—, creo que si abro los brazos voy a
11 poder volar». Entonces ella me estiró suavemente una pierna, después la otra,
12 luego los brazos... como si fueran de alambre. Todavía recuerdo el alivio que
13 sentí cuando se estiraron. Al otro lado de la isla está el árbol-que-todo-lo-sabe,
14 si quieren los puedo llevar hasta allá.

15

16 Pero había empezado a llover otra vez y la garza bruja estaba resfriada. El
17 fantasma habría querido ir ese mismo rato.

18

19 «Quizá ese árbol sepa dónde está mi familia», pensó. Y sintió pena cuando ella
20 le dijo al anciano que podían ver el árbol en otra ocasión.

21

22

23 Coatíes

24

1 La noche vestía un espléndido traje hecho de niebla y estrellas fugaces, pero el
2 frío era tan intenso que todos habíamos buscado un refugio dentro de nuestras
3 casas. Sin embargo, tres coatíes andaban por las calles desiertas hurgando
4 entre los tachos de la basura. El más pequeño abría y cerraba la boca,
5 masticando aire y soltando un hilito de vaho por la nariz.

6

7 Sobre el faro del fin del mundo, las estrellas realizaban delicadas piruetas y el
8 mar las contemplaba alborozado. Desde mi ventana podía adivinar las siluetas
9 de algunos seres saliendo del agua y recostándose sobre las rocas que
10 sostienen el faro, siempre con la mirada puesta en lo más alto.

11

12 Mientras tanto, en la calle el frío aumentaba y la noche se convertía en un
13 témpano dentro del cual los animalitos podían quedar atrapados. Pero ellos
14 apretaron sus pobres hallazgos contra el pecho y salieron corriendo antes de
15 que una lengua de niebla los engullera.

16

17 Un roble joven, en la esquina de la plaza, daba refugio a los coatíes. No eran
18 hermanos, pero todo el tiempo iban juntos porque decían que andar solos es
19 como ver el mundo con un solo ojo. Dos venían del mismo lugar de la isla,
20 donde una tarde vieron cómo los hombres se llevaban a sus padres. Estaban
21 talando los árboles y no querían tener animales cerca. También intentaron
22 apoderarse de las crías, pero éstas se escondieron en la hojarasca. El más
23 pequeño estuvo llorando toda la noche, mientras el otro trataba de consolarlo.

24

25 —No llores —le decía—, mañana buscaremos ayuda.

26

1 Permanecieron así hasta muy tarde y se quedaron dormidos soñando que
2 estaban con sus mamás.

3

4 Con el otro coatí se encontraron cerca de la carretera. Éste también había
5 perdido a los suyos a causa de los taladores de árboles. Una parte del bosque
6 había desaparecido y varias familias de coatíes y otras especies habían muerto
7 al quedarse sin hogar.

8

9 —Yo sé adónde llevan a nuestros padres —aseguró.

10

11 Después de un largo viaje llegaron hasta el zoológico de la isla. Al verlos
12 escondiéndose entre las piernas de la gente, el guardia pensó que los
13 cachorros intentaban entrar sin pagar, entonces salió decidido a atraparlos.

14

15 —¿Se puede saber qué hacen aquí? —gritó la bruja garza.

16

17 Y los subió a la escoba un segundo antes de que el guardia los alcanzara.

18 —¡Tenemos hambre! —respondieron los tres, soltando otro hilito de vaho por la
19 nariz.

20

21 Esto hizo reír a mi amiga, pero SQ emitió un quejido expresando que la carga
22 se estaba poniendo pesada. Entonces, el fantasma se separó del grupo y lo
23 vieron alejarse entre las nubes, como un alegre y solitario volantín.

24

1 Iris

2

3

4 La isla tiene una calle de color naranja. Es de ese color porque ahí nunca se
5 esconde el sol. En esa calle vivía Iris, una muñeca que se pasaba todo el día
6 asomada a la ventana.

7

8 Hasta ese lugar llegó el fantasma cuando se soltó de la escoba. Al ver a Iris tan
9 quietecita y ensimismada, le preguntó qué estaba haciendo allí. Ella le
10 respondió que esperaba a un amigo.

11

12 —¿No tienes su número telefónico o su dirección de Internet?

13

14 —Cuando nos conocimos él no tenía teléfono y todavía no se inventaba el
15 Internet.

16

17 —¡O sea que llevas siglos esperándolo! —se asombró el fantasma.

18

19 —Más o menos —dijo la muñeca volviendo el rostro—. Disculpa que no te mire
20 mientras hablamos, pero tengo que ver si pasa mi amigo.

21

22 El fantasma, que llevaba tanto tiempo buscando a sus padres, se compadeció
23 de ella.

24

1 —Si quieres haz un dibujo de tu amigo con un rótulo que diga: «Se busca». Mi
2 amiga y yo te ayudaremos a encontrarlo.

3

4 Iris dibujó algo rápidamente en una hoja y se la pasó al fantasma.

5

6 —¿Tienes una amiga? —le preguntó. Pero él no alcanzó a contestarle porque
7 alguien gritó dentro de la casa: —¡Iris, apúrate! ¡Nos vamos de vacaciones!

8

9 Entonces apareció una niña con una enorme maleta en la mano, abrazó a la
10 muñeca y la condujo hasta un taxi que acababa de llegar.

11

12 El fantasma vio cómo Iris se iba con la nariz pegada a la ventanilla del auto y
13 cuando éste dobló por la esquina más próxima, suspiró melancólico: le habría
14 gustado irse con ellas de vacaciones.

15

16 Se puso a caminar por las aceras bañadas de luz y pronto el aire cálido de la
17 calle color naranja lo hizo sentirse bien. Era la primera vez en mucho tiempo
18 que andaba sin la compañía de la bruja, y se estiró pensando que no le vendría
19 mal dar un paseo solo.

20

21 Las Hagüelada

22

23

1 En la isla hay un palafito donde nadie puede quedarse dormido; si lo hace,
2 desaparece dentro de un sueño. La casa está desierta porque sus dueñas —
3 tres hermanas de apellido Hagüelada— se hicieron agua dentro de su sueño.
4 Una noche, la mayor de ellas se fue a dormir y desde entonces nadie la volvió a
5 ver. Al poco tiempo ocurrió lo mismo con la menor de las hermanas. La
6 mediana, que se llamaba Pamela, empezó a hablar sola, y cuando sentía que
7 iba a vencerla el sueño, buscaba otro sitio para descansar.

8

9 Así vivió muchos años, sin poder dormir en su propia casa y huyendo de la
10 gente, que en lugar de decir:

11

12 —¡Buen día, Pamelahagüelá! Lo único que sabía era repetir:

13

14 —¿Dónde están tus hermanas, Pamelahagüelá?

15

16 Una noche, cansada de todo esto, decidió irse a dormir en su propia casa. Y,
17 como era de esperarse, nunca más la volvieron a ver.

18

19 Sentado en un banco de la plaza, el fantasma veía cómo la gente pasaba,
20 paseaba y hasta posaba para sacarse una foto delante de él, sin percatarse de
21 su presencia. Y es que no todo el mundo puede ver a un fantasma, tampoco
22 una bruja o un duende resultan fácilmente identificables. Ni siquiera él mismo
23 sabía que era un fantasma. De tanto ir y venir con mil rostros y ocupaciones
24 diferentes, ahora se hallaba más confundido que antes. No tenía la menor idea

1 acerca de su identidad y se consolaba pensando que quizá era mejor no
2 preocuparse tanto por ese asunto.

3

4 —Primero debo hallar a mis padres —decía para sí mismo—, quizá entonces
5 podré averiguar la verdad.

6

7 Cuando las bandurrias levantaron el vuelo en dirección a la torre de los
8 bomberos, donde tienen su nido desde hace doscientos años, el fantasma se
9 encaminó hacia el único palafito de la isla que estaba desierto.

10

11 El palafito estaba desierto porque allí no vivía nadie. Pero no estaba vacío, tenía
12 muebles, cuadros y lámpara-lámpara-lámpara-lam... Perdón, quise decir
13 lámparas. Había de todo, incluso electrodomésticos como esos que hacían
14 antes: una lavadora con un solo botón que sólo servía para enjabonar la ropa, y
15 una plancha que al encenderse decía: «¡Hola, nena!», como si planchar fuera
16 cosa exclusivamente de mujeres.

17

18 El fantasma llegó y tocó la puerta enérgicamente. Estuvo así durante varios
19 minutos, retorciéndose de la risa. Lo que hizo salir de su cueva a un joven zorro
20 y llamó la atención de un búho que había heredado de su abuela el cargo de
21 guardián de la casa. Pero esto solamente lo sabía él, porque ella le había dicho
22 que no estaba en la obligación de contárselo a nadie.

23

24 —¡Este fantasma es un tonto! —concluyó, enfadado, el búho.

25

1 Abandonó el árbol donde vivía y fue a posarse en un tronco que está frente al
2 palafito. Ahí se quedó. El fantasma sintió que alguien lo estaba observando y
3 decidió que era mejor entrar.

4

5 Empujó la puerta despacio y se detuvo en el umbral, como esperando que
6 pasara algo.

7

8 —Si en el palacio no hay nadie, ¡mucho mejor! —anunció con una sonrisa
9 traviesa y entró con paso firme, dispuesto a recorrer cada rincón como si
10 estuviera en su propia casa.

11

12 Abría y cerraba cajones; sacudía almohadas, alfombras y repisas; enderezaba
13 cuadros, calendarios y retratos. Por un momento sintió que la abuela de los
14 rincones estaba a su lado, suspirando satisfecha al ver que todo estaba
15 quedando como a ella más le gustaba.

16

17 En una habitación donde había tres camas idénticas encontró una escala de
18 madera que colgaba del techo. Era tan delgada que más parecía un dibujo que
19 una escalera de verdad. Conducía a un ático y el fantasma descubrió que desde
20 allí se disfrutaba de una buena vista, se quedó absorto ante el silencio y la
21 oscuridad de las aguas que rodeaban la casa.

22

23 Después de un momento pensó en jugar a las escondidas para eludir el sueño
24 que estaba empezando a sentir. Se escurrió rápidamente detrás de una

1 lámpara alta, esperando que el sueño pasara de largo. Pero casi sin darse
2 cuenta, cedió al primer bostezo que se apoderó de él.

3 De vuelta a casa
4

5 —¡Mira lo que encontré! —anunció la bruja al llegar a casa.

6

7 Como no obtuvo respuesta, entró directamente a la cocina, donde yo me
8 encontraba preparando la cena.

9

10 —¡Mira lo que encontré! —repitió con voz triunfante.

11

12 La acompañaban tres coatíes de ojos cafés que miraron con apetito el pastel de
13 jamón y espinaca recién salido del horno. Preguntó si había vuelto el fantasma y
14 torció el cuello al saber que no había regresado. Entonces los coatíes se
15 treparon encima de la mesa, se apoderaron del pastel y saltaron por la ventana,
16 cada uno con un poco de jamón y espinaca debajo del brazo.

17

18 Parecían unos duendes del aire escabulléndose sobre el muro de rocas que hay
19 delante del palafito.

20

21 La garza bruja quiso alcanzarlos, pero fracasó en su intento y quedó tendida
22 sobre la arena, tan triste y delgaducha como una escobilla con nudos. Se
23 quebró una costilla y un dedo.

24

1 Puré de rábano, yogur de papa y mermelada de berenjena, éste es el menú
2 favorito de la bruja cuando está enferma. Tuve que dárselo todos los días, hasta
3 que pudo salir del yeso donde la metió el doctor. Del dedo roto se recuperó
4 antes, ¡daba miedo verlo moverse como si estuviera bailando solo!

5

6 Al principio pensó que su amigo le estaba jugando una broma pesada. Pero
7 después de esperarlo durante una semana, se dio cuenta de que él se había
8 marchado.

9

10 Estuvo a punto de meterse en el mar, con yeso y todo, para buscarlo bajo las
11 aguas endurecidas de invierno, donde ni siquiera otras aves buscan peces en
12 esa época del año. Pero su escoba no quiso moverse del perchero donde
13 estaba colgada y la bruja garza no podía andar sola en el estado en que se
14 encontraba.

15

16 Al final, haciendo un gran esfuerzo por no llorar, aseguró que no le importaba
17 tanto que el fantasma se hubiera ido. Se escondió en un cajón del ropero,
18 precisamente en el que está más cerca de mi cama, y se quedó ahí varios días
19 diciendo cosas que nadie más que ella podía entender o, lo que viene a ser lo
20 mismo, produciendo unos ruidos extraños.

21

22 Te ato y te desato

23

24 —¡Tienes que despertar a SQ! —dijo una noche la bruja, justo cuando yo
25 empezaba a creer que, por fin, se había quedado dormida.

26

1 —¿Para qué, si aún no puedes volar? —repliqué, bajando un poco la luz de la
2 lámpara.

3

4 —¡Yo no, pero ella sí! —argumentó. Y tuve que dejar el libro que estaba
5 leyendo para ir a buscar a la escoba, que esperaba colgada junto a la puerta de
6 la cocina.

7

8 —¡Te ato y te desato!

9

10 Así gritó su dueña cuando la vio llegar. Y la escoba saltó de mi mano para ir a
11 colocarse delante de la garza. Ésta había salido del cajón arrastrándose como
12 un cangrejillo en su carapacho de yeso.

13

14 Fingí que salía de la habitación, pero aproveché la penumbra para esconderme
15 detrás del ropero. Así vi cómo la garza bruja invitaba a la escoba a sentarse a
16 su lado. A SQ le salieron brazos y piernas y se transformó en un muchacho de
17 unos doce años.

18

19 El chico era delgado y moreno, con el cabello rizado y de color ceniza hasta la
20 altura del cuello, de ahí para abajo adquiría un tono verdoso y grisáceo que
21 algunas personas, sin ánimo de ofender, llamarían: pensamiento de burro.

22

23 El rostro era alargado, la frente amplia y la nariz prominente, y estaba lleno de
24 espinillas, como suele ocurrir con los muchachos de su edad. Vestía pantalón
25 rojo, camisa azul y zapatillas grises, se notaba que no las había lavado en años.

1 Se parecía mucho a la bruja y pensé que podían ser parientes. Esto lo
2 comprobé al escuchar su conversación:

3

4 —¿Cómo estás, Guguino? —¡No pronuncies ese nombre!

5 —respondió él y se le escaparon algunos gallos—. Sabes que lo odio. Además,
6 alguien puede estar escuchándonos.

7 —¡Cómo te atreves a decir que tienes un nombre feo! ¿Olvidas que así se
8 llamaba tu abuelo? Pero, claro, tú todavía no entiendes de esas cosas. ¡Anda,
9 cariño, mejor cuéntame cómo te va!

10 —No muy bien, ¡sobre todo después de que me dejaste colgado!

11 —Ya, ya. Te comprendo. Pero no olvides que no fue culpa mía.

12 —Lo sé, tía.

13 —Ajá... ¿Y no vas a preguntar cómo me siento? ¡Parece que los chicos de tu
14 edad no ven más allá de la punta de su nariz!

15

16 —¡Oh! Perdóname, estoy algo distraído. El corsé de yeso te queda muy bien,
17 resalta la esbeltez de tu figura. ¿Cuándo te lo quitan?

18

19 —¡Jo, jo, jo! No tienes remedio. Escucha bien lo que te voy a decir, necesito
20 que hagas algo por mí.

21

22 —Pero si yo...

1 —Sí, sí, ya sé: eres solamente un aprendiz. Pero si haces lo que deseo, ¡te
2 graduarás antes de lo esperado!

3

4 La garza susurró algunas palabras al oído de su sobrino, y parece que ambos
5 sospechaban que yo estaba espiándolos porque mientras hablaban vigilaban el
6 ropero con el rabillo del ojo. Cuando ella dejó de cuchichear, él se puso de pie y
7 volvió a convertirse en la escoba que yo conocía.

8 —Ya puedes dejar de esconderte —declaró mi amiga, con voz chillona.

9

10 Entonces aparecí, a tiempo para ver cómo la escoba salía volando por la
11 ventana de mi cuarto.

12 El árbol-que-todo-lo-sabe

13

14

15 Llovía tanto que la isla parecía una humilde barcaza a punto de zozobrar en la
16 noche inmensa. Sin embargo, Guguino hizo lo que le había pedido su tía.
17 Tagadaba Lo, en persona, lo acompañó.

18

19 Al anciano le cayó en gracia el muchacho, le recordaba a un vecino suyo que
20 había salido a recorrer el mundo con un zapato en la mano y el otro puesto.

21

22 —Mi vecino nunca volvió —se la-mentó Tagadaba Lo.

23

1 Guguino le repitió que la bruja necesitaba su apoyo para encontrar al fantasma,
2 pero que tenía que ser pronto porque después podía resultar demasiado tarde.
3 El anciano le contestó que no hacía falta esperar a que cesara la lluvia, que
4 podían partir enseguida.

5

6 Llegaron poco después de la medianoche, como dos náufragos recién salidos
7 de una tempestad. T. Lo lo abrazó y el árbol-que-todo-lo-sabe lo reconoció de
8 inmediato.

9

10 Éste es un árbol que nunca ha perdido sus hojas. Da igual si es invierno o
11 verano, siempre es verde y está lleno de pájaros. Guguino pensó que en la isla
12 había muchos árboles semejantes y se preguntó si Tagadaba Lo sería amigo de
13 todos ellos. Nuestro árbol sacudió tranquilamente sus ramas y el frío que traían
14 en el cuerpo los visitantes se fue lejos de allí.

15

16 —Ha pasado mucho tiempo —constató el árbol, viendo que su amigo estaba
17 tan viejo como él. Al hacerlo, sus hojas temblaron imperceptiblemente.

18 —Esta vez he venido para quedarme —anunció el otro—, pero antes necesito
19 pedirte algo.

20

21 Guguino no pudo entender lo que se dijeron después porque hablaron en una
22 lengua tan antigua como desconocida. Además, la risa alucinada del viento
23 deformaba cada una de sus palabras, acompañándolas con un eco. Así que
24 tuvo que limitarse a observarlos.

25

1 T. Lo estaba muy delgado, tanto que había tenido que sujetarlo varias veces
2 para que el viento no se lo llevara durante la travesía. Al joven le había
3 sorprendido agradablemente que el anciano permaneciera sereno mientras lo
4 veía transformarse en SQ.

5

6 —¡En su larga vida habrá visto cosas más asombrosas que ésta! —reflexionó.

7

8 Había resultado difícil enrumbarse hacia el lugar exacto de la isla donde se
9 encuentra el árbol-que-todo-lo-sabe; varias veces, la escoba y su tripulante
10 estuvieron a punto de sucumbir azotados por la lluvia y el viento.

11

12 Pero ninguno de los dos quiso darse por vencido y, finalmente, vieron cómo la
13 lluvia y el mismo viento se tornaban propicios. La luz del faro alumbró el camino
14 y, por un momento, les pareció que redoblaba su luminosidad para ayudarlos a
15 hallar lo que estaban buscando.

16

17 Después de hablar con Tagadaba Lo, el árbol-que-todo-lo-sabe se sumió en un
18 silencio profundo. También el viento y otros árboles que estaban cerca se
19 callaron. Guguino comprendió que el árbol se había quedado dormido y le
20 preguntó a T. Lo si quería que lo llevara de vuelta a su hogar. Pero éste declaró
21 que se quedaría allí. También le pidió que le dijera a la bruja que se olvidara del
22 fantasma por un tiempo.

23

1 Y antes de que Guguino pudiera preguntarle por qué, le encargó que fuera a su
2 casa y le trajera una caja de herramientas y un canastillo vacío que tenía sobre
3 la mesa de la cocina.

4

5 —Es todo lo que necesito, Guguino, pero tienes que hacerlo pronto.

6

7 Y al ver que el joven se demoraba tratando de decidir si era mejor ir primero
8 donde la bruja o hacer lo que él le pedía, Tagadaba Lo mostró en su rostro tal
9 desconsuelo que el chico resolvió que su tía podía esperar un poco más. Al fin y
10 al cabo, no hacía ni dos horas que la había dejado en casa, a buen resguardo
11 de la lluvia y el frío.

12

13 Al volver descubrió que T. Lo parecía otra rama del árbol-que-todo-lo-sabe,
14 indiferente al avance de un grueso anillo de niebla que comenzaba a cerrarse a
15 su alrededor.

16

17 —¡Ya conoces el camino! —manifestó el anciano, sonriendo como un niño.

18

19 Y Guguino tuvo que retroceder velozmente para partir, antes de que la bruma lo
20 envolviera a él también.

21

22 El bosque-siempre-verde

23

24

1 El fantasma despertó junto a un sencillo riachuelo de aguas blancas. Se sentía
2 fresco y relajado; hizo un cuenco con las dos manos para beber un poco de
3 esas aguas y comprobó que eran tan dulces y espumosas como una sidra
4 suave. Un hombre le preguntó de dónde venía y una mujer le ofreció una
5 mandarina. Él no supo qué responder, pero aceptó la mandarina y empezó a
6 comérsela como si fuera una manzana, nunca antes había visto una mandarina.

7

8 —Si quieres puedes quedarte con nosotros —expresaron ellos.

9

10 Y antes de que él pudiera decirles nada, se fueron convertidos en dos pájaros
11 negros.

12

13 El fantasma no lo sabía, pero había llegado al bosque-siempre-verde, donde
14 está el árbol-que-todo-lo-sabe. Si hace sol es más fácil llegar hasta él, para
15 encontrarlo sólo hay que seguir el rastro del agua más limpia y el aire más puro.

16

17 Y esto es algo que uno puede conseguir dormido o despierto, solamente hay
18 que desearlo de verdad.

19

20 La mujer y el hombre que lo recibieron eran espíritus del bosque-siempre-verde,
21 descendientes de los primeros habitantes de estas islas. Muchos de ellos
22 desaparecieron no por causas naturales, sino debido a la crueldad y a la
23 ambición de otros hombres. Pero sus nietos siguen aquí. Algunas veces
24 convertidos en pájaros, mantienen vivos los sueños del agua y el viento, la

1 alegría de la tierra y los árboles. Cuando se marchen definitivamente, el bosque
2 y las islas se irán con ellos.

3

4 En el bosque-siempre-verde todos hablan la misma lengua: los fantasmas y el
5 agua, las personas y los animales, el viento y los árboles. Nada es de nadie y
6 todo es de todos. Uno se siente tan bien allí que después de conocerlo ya no
7 quiere irse.

8

9 Entre arbustos y senderos cubiertos de líquenes, el fantasma encontró caminos
10 que lo llevaron hasta el jardín de las águilas. Atravesó la tundra y admiró la
11 suave pradera, contempló extasiado la arboleda de guindos y canelos que se
12 extiende entre las montañas, al pie de los glaciares que avanzan sigilosos hacia
13 los dominios del mar.

14

15 Otros caminos lo llevaron a todas partes y en todas partes el aire era dulce y el
16 agua brillaba como un espejo. Se encontró con los árboles bandera, cuyas
17 ramas crecen en dirección al faro del fin del mundo, y pensó que allí todo era
18 grato y sereno, pero también más misterioso de lo que nunca se había
19 imaginado. Se pellizcó tres veces para comprobar que no estaba soñando y
20 concluyó que había valido la pena que-darse dormido en casa de las hermanas
21 Hagüelada.

22

23 —Quizá ese palafito no sea más que otra entrada al mundo de los sueños—
24 reflexionó, acordándose de su madrina—. Puede ser que mamá y papá estén
25 por aquí. Al fin y al cabo, no son más que un sueño mío.

26

1 Pero el bosque-siempre-verde no es un sueño, sino algo tan real que incluso yo
2 lo conozco bien. Solía dar largos paseos por ahí, entre los troncos y raíces de
3 los árboles más viejos. Llevaba una bolsa de dormir, pero me quedaba toda la
4 noche despierta escuchando el romance del agua y el viento. En ocasiones iba
5 con algún amigo, otras veces sólo me acompañaban mis pensamientos.

6

7

1 Tres ardillas

2

3

4 Unas horas más tarde, el fantasma llegó otra vez al río donde había despertado.

5 Parece que estuvo caminando en círculos, esto es algo que les ocurre con

6 frecuencia a los fantasmas, sobre todo si el viento se entretiene silbando a su

7 alrededor.

8

9 Esta vez encontró tres ardillas que charlaban animadamente sobre los sucesos

10 del día. Una de ellas aclaró que esa tarde había hecho algo muy importante:

11

12 —Descubrí el sendero que sigue la lluvia en el bosque, ¡sin volver a pasar

13 nunca por el mismo lugar!

14

15 Su vecina, en cambio, reveló que esa mañana había subido hasta la rama más

16 alta del árbol más alto, donde ciertos días el sol y las nubes se encuentran para

17 hablar de sus cosas.

18

19 La tercera confesó, avergonzada, que ella no había hecho nada, que se había

20 pasado durmiendo y mordisqueando unas castañas del día anterior.

21 Al darse cuenta de la presencia del fantasma, suspendieron la cháchara, pe-ro

22 la que no había hecho más que dormir le ofreció sus castañas.

23

24 —Toma —le dijo—, en todo el día no has comido más que una mandarina.

1 No hacía falta ser un sabio para darse cuenta de que el fantasma estaba con
2 hambre. Pero él ni siquiera pudo decir «gracias», porque cuando iba a abrir la
3 boca descubrió que no estaban. En su lugar había tres ancianas que hablaban
4 solas, ninguna podía oír lo que decía la otra porque el río se llevaba sus
5 palabras antes de que cualquiera pudiera escucharlas.

6

7

8

9

10 El muchacho que vivía en un zapato

11

12 Aunque el bosque-siempre-verde está lleno de hermosos lugares donde vivir,
13 hubo allí un joven que nunca salía de su zapato. Éste había empezado a
14 hacerse más grande a medida que su dueño crecía y él se metió adentro para
15 descubrir el mecanismo que lo hacía aumentar de tamaño. Ahí fue cuando el
16 zapato se cerró como una ostra y el muchacho se vio obligado a convertirlo en
17 su hogar, sin llegar nunca a averiguar el porqué de su crecimiento. Lo bueno es
18 que tenía unos agujeros por donde entraban el sol y la lluvia, de modo que el
19 joven casi no pasaba frío, tampoco sed. Y, para que no tuviera hambre, algunas
20 aves dejaban caer por ahí toda clase de semillas.

21

22 Al principio, el chiquillo creyó que podía ser una aventura interesante.

23

24 —¡El muchacho que vive en un zapato! —proclamó entusiasmado.

25

1 Y gozó imaginándose lo que dirían sus amigos. Pero después empezó a
2 cansarse del encierro: ¡él había salido de su casa para descubrir el mundo, no
3 para quedarse a vivir dentro de una zapatilla de goma!

4

5 Siempre había andado con un solo zapato porque creía que así se fatigaba
6 menos y llegaba más rápido a todas partes: cuando se cansaba de un pie se
7 calzaba el otro. Y esto no lo había aprendido en una guía para viajeros,
8 simplemente lo había visto en un sueño.

9

10 Varias veces intentó empujar el zapato desde adentro, pidió ayuda a las
11 palomas que rondaban la zapatilla, contó su historia en voz alta por si acaso
12 alguien pudiera escucharlo, pero ninguna de estas cosas le dio resultado.

13

14 Al chico le gustaba escribir y había empezado a llevar un diario; esto lo mantuvo
15 ocupado durante un tiempo, pero como dentro del zapato casi nunca ocurría
16 nada nuevo, se desanimó pronto. Pasaba las horas tratando de imaginar lo que
17 acontecía más allá de las paredes de su habitación. También intentaba adivinar
18 el final de su propia historia, pero era inútil, y las hojas donde pretendía escribir
19 sus memorias permanecían en blanco.

20

21 Para no sentirse tan solo, gastó todo su lápiz dibujando un arbolito dentro del
22 zapato. El árbol crecía porque el muchacho no dejaba de alimentarlo. Dormía
23 bajo su fronda y era lo primero que veía al despertar. Se entre-tenía contando
24 sus hojas y se alegraba cuando descubría un brote nuevo o percibía el aroma
25 de una florecita que no había visto antes. Y así vivía dentro del zapato, como
26 viento encerrado en una habitación.

1

2 No ambiciones y tendrás todo lo que deseas

3

4 SQ llegó a casa cuando yo acababa de despertarme. Sospeché que estaba
5 cansado y le dije a la bruja que lo invitara a desayunar. Ella respondió que sí,
6 que ya era hora de que empezara una vida nueva.

7

8 —¡Te ato y te desato! —gritó desde el otro extremo de la mesa—. Pero esta vez
9 será para siempre, querido sobrino. ¡Y no te preocupes por mí, que ya
10 encontraré una escoba nueva!

11

12 Se notaba contenta y comenzó a picotear ansiosa su desayuno, atenta a las
13 noticias que traía el chiquillo. Pero al escuchar lo que Tagadaba Lo había
14 mandado a decirle, cambió de color. Primero, sus plumas se tornaron rojas,
15 después se volvieron verdes y finalmente adquirieron un tono que es difícil
16 describir. Empezó a temblar y a farfullar un montón de cosas: que ella era una
17 bruja garza muy decente, que cómo era posible que el fantasma se hubiera ido
18 sin despedirse, ¡que si patatín que si patatán!

19

20 Guguino y yo sentimos compasión por ella, sabíamos que adoraba al fantasma,
21 pero también estuvimos de acuerdo en que él tenía derecho a vivir su propia
22 vida: hasta ahora no había descubierto quién era. Ella, en cambio, sabía que
23 era una bruja del aire, de fino plumaje y ojos del color de la lluvia más clara.

24

25 —Puedes conseguir otros amigos —le dije—, no olvides que eres una bruja
26 soltera.

1

2 —El fantasma te quiere mucho, como a una amiga de verdad —la animó
3 Guguino—, lo más probable es que lo vuelvas a encontrar.

4

5 Y no se nos ocurrió nada mejor que sugerirle que se fuera de vacaciones. La
6 bruja garza, que aunque no lo parezca es bastante razonable, no demoró en
7 ponerse de acuerdo con nosotros.

8

9 Guguino era su único sobrino y, por lo tanto, no estaba obligada a educar a
10 nadie más. Los sobrinos de las brujas no van a la escuela como los otros
11 chicos, sino que acompañan a sus tías convertidos en escobas, gatos u otras
12 especies similares. De esta forma adquieren los conocimientos necesarios para
13 desenvolverse en la vida. Sin llegar a convertirse en brujos, desarrollan
14 habilidades y destrezas difíciles de encontrar.

15

16 —¡No ambiciones y tendrás todo lo que deseas! —le aconsejó a su sobrino y,
17 dicho esto, salió en busca de una escoba nueva.

18

19 Tardó poco en hallar una que le pareció adecuada y se despidió de nosotros,
20 emprendiendo el vuelo como una bruja grande, ante la mirada atónita de un
21 grupo de turistas que paseaban por la isla a esa hora de la mañana.

1 El retrato

2

3 Cuando el fantasma encontró al muchacho que vivía en un zapato, tuvo la
4 sensación de haberlo visto antes. Por su parte, el chiquillo se emocionó al
5 máximo. Era la primera vez que recibía la visita de alguien adentro de su zapato
6 e inmediatamente se dio cuenta de que se trataba de un fantasma. «Solamente
7 uno de ellos pudo haber ingresado a través de las paredes de esta habitación»,
8 pensó maravillado.

9

10 Y su asombro creció cuando aquél declaró que podía ayudarlo a salir. El
11 muchacho estaba ansioso por escuchar lo que el fantasma tenía que decirle,
12 pero éste se limitó a entregarle una hoja de papel cuidadosamente doblada que
13 en las manos del chico se abrió sola y voló como una mariposa hasta el arbolito
14 que había pintado en la pared.

15

16 Todo fue cuestión de segundos, pero el joven tuvo tiempo suficiente para
17 distinguir un rostro dibujado en el papel. Entonces su alegría fue mayor, tanto
18 que el zapato se volvió pequeñito, incapaz de contener la emoción que
19 embargaba a su dueño.

20

21 —¡Pensé que nunca más la volvería a ver!

22

23 Cuando terminó de pronunciar estas palabras, ya se encontraba muy lejos de
24 allí, llamando a la puerta de la casa de Iris, que había vuelto de las vacaciones
25 convertida en una muñeca sólo un poco más grande.

26

1 Un árbol singular apareció en el lugar donde antes estaba el zapato y el
2 fantasma sonrió al ver la pequeña mariposa posada entre sus ramas. Se sintió
3 complacido y pensó que así como la muñeca había hecho un retrato para que
4 su amigo la recordara, con un poco de ingenio él podría, también, dibujar el
5 suyo...

6

7

1 Una canción

2

3

4 Cada bosque tiene su propia melodía y el bosque-siempre-verde no es la
5 excepción. El fantasma, que había llegado a conocerla bien, compuso una
6 canción donde cada día tenía un lema distinto. La había llamado Ronda de los
7 días y la entonaba susurrante, como una letanía, invocando la ayuda de los
8 espíritus del bosque cuando se hallaba confuso ante una encrucijada o en la
9 urdimbre que el viento y los árboles tejían para entretenerlo. Otras veces la
10 repetía mientras intentaba atrapar su propia sombra, que creía ver reflejada en
11 las hojas de los árboles.

12

13

14 LA RONDA DE LOS DÍAS

15

16 Lunes

17

18 El palo de cedro de la bruja triste

19 *A orillas del lago un gato confiesa*

20 *haber visto duendes allá en la floresta*

21 *donde los coatíes hacen madrigueras*

22 *con hilos de lluvia dentro de la tierra.*

23

24 Martes

25

1 La canción de cuna, suave como el trébol

2

3 *Largos son los dedos de la Madre Selva*
4 *que alcanza las nubes y recoge estrellas*
5 *para hacer un ramo de flores bermejas*
6 *que acompañe el vuelo del ave que sueña.*

7

8

9 Miércoles

10

11 Ala sola, nave de los hechizos

12

13 *Una capibara sale de la luna*
14 *y entona canciones que a todos asustan.*
15 *Tiemblan las palmeras en el aguajal*
16 *¡y despierta el duende de la oscuridad!*

17

18 Jueves

19

20 Más allá de un cielo que nunca he visto

21

22 *El sol de la tarde*
23 *se abraza a una nube*
24 *que lo lleva lejos,*

1 *hasta el agua oscura*
2 *del pantano azul.*
3 *¡Con hebras de arena*
4 *atrapa una sombra*
5 *color de aceituna*
6 *y juega con ella!*

7

8 Viernes

9

10 Donde anida el vuelo de la golondrina

11

12 *Halcón peregrino, vestido de seda,*
13 *anuncia la boda del tapir que sueña*
14 *con la golondrina que huele a romero*
15 *y tiene un velero que anda por el cielo.*

16

17

18

19 Sábado

20

21 De espuma y arena

22

23 *Un mono muy fino se baña en el mar*
24 *y escribe poemas de lluvia al azar*
25 *para la ballena de los ojos grises*

1 *que cuando los lee se pone a llorar.*

2

3 Domingo

4

5 La estrella de donde todos venimos,

6 también el sol

7

8 *El sol se detiene sobre la pradera*

9 *del oso hormiguero y la comadreja,*

10 *donde vive el gato que alegre confiesa*

11 *haber visto días de duendes y estrellas.*

12

13 El brillo de la luna menguante

14

15

16 El bosque-siempre-verde se llenó de la voz y los dibujos del fantasma. Pero

17 como éste no sabía quién era, no podía dibujarse a sí mismo. Sus trazos, que

18 estaban hechos sobre las hojas de algunos árboles, eran muy diferentes entre

19 sí y ninguno se parecía al otro: uno mostraba una flor, otro se asemejaba a una

20 nube, el de más allá era un boceto de la lluvia y el sol.

21

22 Tagadaba Lo, que había usado sus herramientas para construir una cabaña en

23 la entrada del bosque, pegó algunas de estas imágenes en la puerta de su

24 casa. El problema es que casi nadie pasaba por ahí.

25

1 El anciano sentía mucha pena cada vez que el fantasma llegaba a preguntarle
2 si alguien lo había reconocido, entonces lo invitaba a tomar el té y olvidaban el
3 asunto conversando de todo un poco. Él le enseñaba leyendas y canciones anti-
4 guas y, a su vez, el fantasma le contaba cuentos del futuro.

5

6 —¡Nada mejor que el mundo de los sueños! —Empezaba los cuentos con la
7 sentencia favorita de su madrina.

8 Y los terminaba con esta otra exclamación:

9

10 —¡Y si son sueños del futuro, mejor! El cuento favorito del fantasma hablaba de
11 un duende que no sabía que era un duende, ¡qué ironía! Se le había ocurrido
12 caminando por el bosque y le gustaba contárselo a Tagadaba Lo un poco antes
13 del amanecer, cuando la sombra delgada de la noche se desprendía del bosque
14 para dejar pasar al lucero de la mañana.

15

16 En lo más profundo del mar —comenzaba su cuento el fantasma—, donde el
17 tiempo descansa hecho un ovillo, vivía un duendecito sin nombre. Como no
18 tenía nombre, este duende no sabía quién era. Allí, debajo del agua, no había
19 nadie que se pareciera a él.

20

21 El duendecito que no sabía que era un duende siempre andaba pensando lo
22 mismo:

23

24 —Soy diferente, muy diferente. No puedo nadar como el delfín, tampoco sé
25 cantar como la ballena...

1

2 Aunque la diferencia era sólo de forma, de apariencia física, quiero decir. Por
3 dentro, todos eran iguales al duendecillo: se alborotaban cuando el mar estaba
4 tranquilo y hablaban quedo cada vez que éste se enfurecía. Pero eso no le
5 bastaba a nuestro amigo. ¿Quién era él? ¿Por qué no tenía un nombre?

6

7 —¿Qué vas a ser de grande? —le preguntaban algunas veces.

8

9 Y él no sabía qué responder. Si en el ahora no sabía quién era, ¿cómo podía
10 saber lo que sería después?

11

12 Por eso, siempre se quedaba callado. Cuando abría la boca era sólo para
13 interrogarse:

14

15 —¿Quién soy yo? ¿Por qué soy yo y no otro?

16

17 Y, al escucharlo, no faltaba el que se quedaba pensando: «¡Éste es el peor
18 duende del mundo! Todavía no se ha dado cuenta de que sólo un duende
19 podría vivir en el fondo del mar sin ser un pez. ¡O una sirena, quizás!».

20

21 Pero tampoco faltaba el que le decía: —¿Preferirías ser un barco? ¿O una
22 nube, tal vez?

23

1 Cuando el duendecito escuchaba esta clase de cosas, se llenaba de una
2 enorme tristeza. Había días en que la pena era tan grande que sentía que le
3 colgaba de las orejas. Entonces pensaba que tenía todo el cuerpo al revés:
4 podría decirse que escuchaba con los ojos y veía con las orejas.

5

6 —¡Está sordo de un ojo! —anunciaba la gente del mar. —¡Pobrecillo, anda
7 ciego de una oreja!

8

9 Así, pues, este duende casi siempre estaba enfermo de tristeza. Una y otra vez,
10 esa tristeza dio la vuelta al mar.

11

12 Hasta que un día, el de su sexto cumpleaños, el mar le dijo algo:

13

14 —¡No dejes para mañana lo que puedes soñar hoy!

15

16 Y el duendecito que no sabía que era un duende se quedó dormido pensando
17 en lo que acababa de escuchar. Durmió profundamente, acunado por las
18 palabras del mar, y empezó a soñar...

19

20 —¿Usted sabe, Tagadaba, que los sueños vuelan? ¿O cree que sólo vuelan los
21 que tienen alas? Los sueños vuelan alto, muy alto, más alto que los ángeles y
22 las estrellas. Por eso es muy bueno soñar. Dormido o despierto, lo mismo da.

23

1 El duendecito que no sabía que era un duende una mañana salió volando con
2 su sueño. Emergió del oleaje al amanecer, seguido de algas curiosas y de
3 pececitos deseosos de conocer los abismos que separan la tierra del cielo. Las
4 aves marinas los dejaron pasar pues habían oído hablar del duende muchas
5 veces. Una de ellas incluso los acompañó un buen trecho por temor a que el
6 duende despertara y fuese a parar de nuevo al fondo del océano.

7

8 —¡Buena suerte, amiguito! —exclamó al ver que el duendecillo volaba tan alto
9 que su carga de algas y peces se desprendía de él para volver al mar. Aun a
10 ella se le hacía difícil continuar a su lado—. ¡No dejes para mañana lo que
11 puedes soñar hoy! —sentenció a modo de despedida.

12

13 Luego volvió a reunirse con sus hermanas y juntas dibujaron una ola en el cielo.
14 Era su forma de decirle que lo amaban y estaban orgullosas de él.

15

16 Todavía soñando, el duende sobrevoló las aguas de donde había salido y el
17 pálido viento se lo llevó lejos, muy lejos, hasta la tierra del oso hormiguero y la
18 comadreja, donde el bosque está lleno de voces, hijas menores del aire y el
19 agua. Allá ha hecho su casa, entre los gigantes que cuidan el bosque. Éstos
20 son los guayacanes, los árboles más grandes. Y ellos le han puesto un nombre:
21 bambero, el que vive entre las bambas, las raíces de los árboles gigantes.
22 Cuando el bambero sueña lo hace con tanta fuerza que sólo las raíces de los
23 árboles más grandes son capaces de estirarse lo suficiente para sostenerlo. De
24 lo contrario, otra vez saldría volando con su sueño.

25

1 Lo he visto cruzar el bosque en un venado. Bebe uvamiel en las hojas que caen
2 de los árboles y lleva en su morral florecitas que huelen a lluvia. Si alguien lo
3 observa puede creer que este duende está un poco loco; solamente él sabe lo
4 que busca entre las raíces: el remedio definitivo para curar la tristeza.

5

6 Al llegar a este punto de la historia, casi siempre el fantasma comprobaba que
7 Tagadaba Lo se había quedado dormido. Entonces, sigilosamente para no
8 incomodarlo, tomaba el canastillo que estaba sobre la mesa y desaparecía unos
9 cuantos días. Al volver, lo traía lleno de frutos que sólo crecen en la espesura
10 de la arboleda. El anciano se ponía muy contento y, cada vez, lo quería un poco
11 más.

12

13 Los habitantes del bosque también se encariñaron con la presencia del
14 fantasma, con su voz y las huellas que dejaba en las hojas de los árboles.

15

16 Todos sabían que se trataba de un fantasma, pero T. Lo les había pedido que
17 guardaran el secreto.

18

19 —Tiene que descubrirlo por sí mismo —insistía Tagadaba Lo—. Eso está
20 escrito en el libro de los sueños.

21

22 Una noche de luna menguante, el anciano reveló que se sentía muy débil.

23

1 Había vivido muchos años, más que todos sus parientes y amigos, y había sido
2 feliz. Entonces, el árbol-que-todo-lo-sabe le ofreció una de sus ramas para que
3 descansara.

4

5 El fantasma volvió a sentirse solo y pensó que tal vez había querido a la arañita
6 como a una madre y a T. Lo tanto como a un papá. Meditabundo, se percató de
7 que el árbol lucía unas hojas nuevas: éstas eran unos brotes muy delicados,
8 pero reflejaban tan intensamente el brillo de la luna menguante que parecían
9 más grandes de lo que en realidad eran. De repente, una ranita asomó entre las
10 hojas recién nacidas, se detuvo un instante para mirar al fantasma de arriba a
11 abajo y después se alejó bajo una lluvia tenue.

12

13 Guguino

14

15

16 Guguino recorría sin descanso las calles de la isla. No se aburría de mirar lo
17 que antes había visto de lejos, mejor dicho, desde arriba, cuando era solamente
18 una escoba y cruzaba el cielo llevando y trayendo a la bruja por todo lo alto.

19

20 Iba y venía entre otros transeúntes apresurados y se detenía ante las vidrieras
21 que exhiben, luminosas, juegos electrónicos de intensos colores. Los
22 videojuegos de última generación le parecían muy divertidos, aunque se
23 fatigaba pronto de ellos y volvía en busca de antiguos juguetes de madera o
24 estaño. Veleros y aeroplanos, piratas y muñequitos de cuerda, todos le
25 provocaban una ternura especial. Como que se sentía pariente de éstos y
26 muchas veces creyó que trataban de decirle algo.

1

2 Yo le había hecho un espacio en la biblioteca y algunas tardes solía quedarse
3 en casa leyendo. Le gustaban, sobre todo, las historias de misterio y ciencia
4 ficción, también los libros que hablan del mar y de las islas donde reina el faro
5 del fin del mundo. Cuando interrumpía esas lecturas era solamente para
6 contemplar, embelesado, el tránsito lejano de algunos buques que se deslizan
7 como sombras perdidas hacia el cabo de Hornos.

8

9 Su único problema era que se le dificultaba tener amigos; se sentía distinto de
10 los otros muchachos y las chicas todavía le parecían inalcanzables. Por eso
11 siempre estaba solo. Entonces Guguino saltó por la ventana y, como por
12 arte de magia, los animalitos desaparecieron bajo su chaqueta de pana. Los
13 turistas que estaban cerca aplaudieron encantados, creían que se trataba de un
14 espectáculo programado especialmente para entretenerlos. Por su parte, el
15 policía le preguntó si los coatíes eran de él, a lo que el chico respondió con un
16 silbido que podía ser tanto un sí como un no.

17

18 Desde ese día se volvieron grandes amigos: donde iba Guguino ahí estaban los
19 coatíes. El único problema es que ellos siempre tenían hambre.

20

21 —Es falta de cariño —sostenía él—. Tienen hambre porque están lejos de su
22 familia.

23

24 Yo los invitaba a desayunar, almorzar y merendar. Su nuevo amigo les
25 explicaba que no estaba bien quitarles el fiambre a los niños distraídos o andar
26 buscando restos de comida en los basureros. Pero los coatíes algunas veces se

1 escapaban de Guguino para hacer exactamente lo contrario de lo que él les
2 había indicado.

3

4 Acertijos

5

6

7 Los coatíes se divertían muchísimo con Guguino. Recitaban acertijos que el
8 joven se tardaba días en resolver. Y no es que las adivinanzas le resultaran
9 muy difíciles, sino que disfrutaba viendo cómo los animalitos gozaban a costa
10 suya. Esto lo llenaba de una serena alegría. Por eso, cada vez que ellos le
11 presentaban un nuevo enigma, intencionadamente les daba una respuesta
12 incorrecta. Los coatíes habían aprendido este juego en el bosque, cuando en
13 noches sin luna se reunían en familia para pasar la velada entretenidos de cien
14 formas distintas. Y aunque de eso había pasado ya algún tiempo, ellos
15 conservaban vivo el recuerdo de aquellas noches.

16

17 Aquí están algunos de esos acertijos, tal como en su momento me los contó
18 Guguino.

19

20 Palo de seda verde sahumador del bosque espíritu que cuida la Tierra.

21

22 El árbol

23

24 Secreto del jaguarundi, escondite del tiempo, sendero de los duendes y los
25 conejos.

- 1
- 2 La selva
- 3
- 4 Búho del cielo, emperatriz de ropaje amarillo, la que arrullan las olas.
- 5
- 6 La luna llena
- 7
- 8 Curvatura del cielo, titiritero de sol y lluvia, danta de siete colores.
- 9
- 10 El arcoíris
- 11
- 12 Nido de la luna, mar de brujas, esquina del viento.
- 13
- 14
- 15 El cielo
- 16 Cofre de los peces, piano para algas y estrellas, camino de la tortuga laúd.
- 17
- 18 El mar
- 19
- 20 Dragón de nubes, cielo de cola larga, bola birlocha, pájara rosa.
- 21

1 La cometa

2

3

1 La historia recién empieza

2

3

4

5 El fantasma dibujó algo que parecía un arcoíris y los rayos del sol atravesaron
6 el bosque reflejando, sutilmente, los colores de la tierra y el agua. Otro día
7 retrató a los coatíes y, ya al anochecer, los amigos de Guguino arribaron
8 convencidos de que ahí se encontrarían con sus familias. Y parece que,
9 efectivamente, ocurrió de esa manera, porque en la calle nadie los volvió a ver.

10

11 Pintó un sapito que buscaba la fiesta donde sus padres tenían que estar
12 bailando y creyó ver a la abuela de los rincones debajo de la escalera. Pero no
13 era ella, sino una prima suya que hilaba rabos de nube para atrapar los sueños
14 perdidos.

15

16 Se le ocurrió hacer un bosquejo del palafito donde se había quedado dormido y
17 tres ardillas que hablaban solas aparecieron diciendo que, aunque esa era su
18 casa, él no tenía por qué obligarlas a regresar allá, que volverían cuando se
19 cansaran de estar en el bosque-siempre-verde. También le pidieron que, por
20 favor, ¡dejara de molestarlas!

21

22 Hizo un pequeño fantasma que recorría el mundo buscando a su familia y
23 alguien le comentó que los fantasmas, los padres de los fantasmas y los hijos
24 de los fantasmas son, todos ellos, fruto de la imaginación.

25

1 Representó a la garza bruja sobre una hoja suave y ella asomó rodeada de
2 variados manjares. Pero esta vez el fantasma terminó pronto de comer y su
3 amiga acabó fastidiándose con los habitantes del bosque, que no se cansaban
4 de repetir:

5

6 —¡Parece una bruja! —¿Es una bruja de verdad?

7

8 De modo que prometieron volver a verse cuando ambos estuvieran
9 desocupados. La bruja voló rauda, junto a una bandada de patos que iban
10 rumbo al estrecho de Magallanes, y el fantasma se encaminó entusiasmado por
11 un sendero que no había visto antes.

12

13 En el camino encontró una hoja nueva, no era más hermosa que las demás,
14 pero tenía algo que la hacía diferente:

15

16 El fantasma vivía debajo de la escalera. Ése había sido su hogar durante los
17 últimos cinco años. No recordaba nada de su vida anterior, excepto que sus
18 padres lo dejaron ahí antes de irse a una fiesta. Lo encargaron a su madrina, la
19 arañita que vivía bajo el último peldaño...

20

21 Después de leer la última línea, se quedó de una sola pieza. Estuvo así,
22 quietecito y en silencio, durante un largo rato. Las gotas de lluvia y el viento se
23 recogieron detrás de las nubes para no molestarlo. Todo el bosque sabía lo que
24 estaba pasando y nadie deseaba interrumpir el estado de ensoñación en que se
25 encontraba el fantasma, que ahora sí parecía un fantasma de verdad porque a

1 través de él se podían ver, como en un espejo, muchas cosas de sí mismo que
2 nadie había visto antes.

3

4 —En todo caso —manifestó finalmente—, parece que la historia recién
5 empieza.

6

7 Guardó la hojita en su morral, donde además de sus dibujos llevaba también el
8 canastillo y la caja de herramientas de Tagadaba Lo, y se irguió en toda su
9 estatura de fantasma bondadoso y sencillo, como había sido siempre, aunque
10 esta vez brillaba en sus ojos una lucecita un poco más honda.

11

12 —Ya sé quién soy —le dijo calladamente al árbol-que-todo-lo-sabe.

13

14 Y se alejó del bosque sintiendo que sus padres habían estado con él siempre,
15 en ese manantial inagotable de la memoria que es el corazón.

16

17

18

19

1 Cuatro gatos

2

3

4 Esa noche tocaron la ventana de mi cuarto, pero cuando la abrí no había nadie.

5 Después, Guguino empezó a reírse solo porque alguien le estaba haciendo

6 cosquillas. Entonces lo vimos, tranquilo y sonriente, de pie junto al primer

7 peldaño de la escalera.

8

9 —Todavía hay sueños que realizar —anunció saludándonos—. Aunque los

10 míos también son de aquellos que, una vez logrados, continúan pareciendo un

11 sueño.

12

13 Yo le dije que no hacía falta que se quedara debajo de la escalera, pero

14 respondió que aquél era un lugar realmente confortable si uno sabía

15 aprovecharlo bien. Se quitó los zapatos y los dejó en el suelo junto con el

16 morral, luego se estiró pausadamente y puso la cabeza encima de ellos como si

17 fueran una almohada.

18

19 Parece que se aprestaba a tomar un descanso, pero el sobrino de la bruja saltó

20 encima de él para darle un abrazo. Después, Guguino se asomó a la ventana

21 alborozado, silbando la Sinfonía de los juguetes, de Leopold Mozart. A los

22 pocos minutos llegó su tía. Venía agitada y traía la escoba nueva llena de nieve.

23 Se notaba que había estado paseando por los glaciares cercanos.

24 —¡Casi llegas antes que yo!

25

1 De esta forma la recibió el fantasma y ella se echó a reír asegurando que había
2 venido en menos tiempo del que dura una canción.

3

4 Al otro día, algunas personas afirmaron que no habían podido dormir a causa
5 de cuatro gatos.

6

7 —¡Se pasaron toda la noche maullando y corriendo por los tejados!

8

9 Esto es lo que expresaron ellos, pero yo no estoy segura de nada. Lo único que
10 puedo decir es que esa noche hubo menos bruma, pero también estrellas más
11 altas, y el frío mostró sus hojas en el color iluminado de las flores y el agua.

12

13 He salido otra vez hacia el faro y aunque he llegado más cerca que antes,
14 continúo sin atreverme a cruzar el escarpado oleaje que lo rodea. Es más, creo
15 que en cualquier momento despertaré en la casa de los sueños.

16

17 Guguino me ha enviado un mensaje. Dice que, al parecer, el fantasma pronto
18 encontrará a sus padres. Recibió una carta donde le explican que se hallan en
19 la aldea-de-los-senderos-que-nunca-se-encuentran. Eso está al otro lado del
20 bosque-siempre-verde. Un dibujo que hizo su hijo llegó hasta ellos con el agua y
21 el viento.

22

23 La misma lluvia fue la que se encargó de traerle la noticia al fantasma. Ahora
24 está camino hacia allá; Guguino y la garza bruja van con él, también Iris y el
25 muchacho que vivía en un zapato. Parece que han hecho suyo el lema de los

- 1 coatíes: andar solos es como ver el mundo con un solo ojo. La luz del faro los
- 2 acompaña siempre y el árbol-que-todo-lo-sabe los ayuda sin que ellos lo sepan.

Target Text

1

Dreams

2 My dreams are of those types that even when accomplished, seem like a dream. Since I
3 was a little girl, I imagined myself living near a lighthouse at the end of the world and
4 after having gone through extraordinary adventures; I can say I have almost made it. I
5 got there following the smell of the sea and the shape of the sky that gets bigger and
6 wider as we get closer to the lighthouse.

7 The lighthouse is located in a foggy place, on a round and bare, where not even one
8 single tree is around, and the waves around it are so incredibly big that until now, I have
9 not dare to get through them. I think that when the moment comes, it will be forever. I'll
10 never get out of there again.

11 For the time being, I simply observe it from an island nearby, through the window of the
12 House of Dreams. I think I live like a sprite, in the small red and white tower with no
13 friends but the birds and sea lions during the day, and at night, lulled by the fresh wind
14 and covered by the starry sky.

15 When I arrived at the House of Dreams, it was empty. The neighbors said that I could
16 stay as long as I wanted, because the house belonged to no one, but whoever needed
17 it. In this place I have had experiences that, even to me, are inexplicable. Sometimes, I
18 think I am not whom I used to be and even that I am turning into a bird or one of the little
19 trees in this place.

20 The island is inhabited by creatures that have never been outside; creatures that look
21 like us but, most of the time, they are characters from stories and tales. This book
22 narrates the history of some of them.

23 I'm writing while staring at the lighthouse because I am afraid of waking up one day
24 without knowing who I am. Who knows? One day the small tower might emerge from
25 the rocks that hold it and just walk away, without me, to light up other worlds, beyond the
26 earth and the sea

27

28

29

Castaway

30 The ocean that separates the island from the lighthouse keeps mysteries that have only
31 been revealed to the castaways.

1 'People live down there', confessed one of them. Women have long bluish hair and
2 tender eyes like marine stones. On the other hand, men have just one color, gray, from
3 head to toe.

4 I asked him if those creatures were related to mermaids and he replied that he hadn't
5 been able to find that out because the coastguard rescued him a second before the
6 waves drowned him. He was so willing to show me he was not lying that he requested
7 me to go and see the ocean.

8 'Perhaps you will see them too', he said, with a shy smile. I got out of the house wearing
9 a raincoat, high boots and an earflap beanie since the cold wet from the sea pierces to
10 the bones even in summer. My friend, the castaway was waiting for me in one the boats
11 that sail with tourists at 3 in the afternoon. Dozens of people from all over the world
12 come with the desire to grab good memories from the lighthouse. They stay for one or
13 two days, buy souvenirs and then return gratified to continue enjoying the comfort of the
14 *cruise*.

15 We went upstairs to the roof of the catamaran cruise where we found a place to watch
16 the sea, away from the noise of people, who are always trying to record everything on
17 video cameras and pictures. They have got used to trusting more digital memories than
18 their own sensitivity or senses.

19 After four hours of journey around the island and the lighthouse, looking carefully at the
20 sightless sign of life under the gray, green and blue waves, we gazed at dolphins, otters,
21 magallanic penguins, sea lions with; one or two hairs; even the shade of an eagle
22 appeared on the water for a moment. However, we never saw anything indicating the
23 presence of other strange creatures.

24 The next morning, the castaway boarded one of the few flights that got out of the
25 continent once in a month. Before leaving, he said he had something for me. He said.
26 'One of these days, when you least expect it, you will find it. I have requested it to the
27 sea'.

28

A Stone that Jumps

29 The witch was short and unmarried. She was so single that she'd never thought of
30 marriage, and so short that she could hide inside my bag. I found her in the sea, whose
31 waters become calmer and bluer as one gets deeper. A soft wave came to me and
32 brought, among other things, a stone that seemed to move on its own.

33 'The stone is jumping', I excitedly said to myself, and when I tried to reach it, it jumped
34 so high that it landed inside my beach bag. I continued walking together with flocks of

1 birds flying toward the cliff where they nested. Meanwhile, the tide pushed the waves
2 closer to the shore where there was a path that lead to heart of the island.

3 I found shells that told stories in wind and water languages. I heard what they had to say
4 and let them go because otherwise they'd never tell anything again.

5 I got home at dusk, and having walked more than two hours, I felt so pleasantly tired
6 that I decided to go to bed immediately. It was then when I remember the little stone.

7 'I'll put it on the window sill', I thought, 'it will feel well in the company of the red and blue
8 flowers'. But when I tried to find it inside my bag, I realized it was not there.

9 I dreamt of my friend, the castaway, all night. This happened frequently since had
10 departed. This time I saw him swimming towards me accompanied by a family made up
11 by whales.

12 I woke up and it was still dark. I yawned and stretched like a sleepy cat. I then spotted
13 her on the books I had next to my bed. There she was. She had fine feathers and clear-
14 water color eyes.

15 'Welcome to the house of dreams!' I told her laughing at myself; then I fell asleep again.
16 She also slept until three in the afternoon because it was Sunday and it was raining cats
17 and dogs. She woke up when I did and accompanied me to have breakfast. We've been
18 friends ever since.

19 Sometimes she came with me everywhere and nobody noticed anything. Who'd have
20 thought that I'd go everywhere with a witch heron under my arm? At times she became
21 so big and powerful that she'd take her broom and fly to the highest clouds.

22 'I'm an air witch, and it's a coincidence that you found me at the sea shore', she told me
23 some days later.

24 'The sea didn't know how to accomplish the promise made to your friend until that
25 afternoon you were walking alone by the beach. And, of course, I was also around in
26 that moment.'

27

28

29

30

A ghost that thinks it is a toad

1 The sea mist poured out over the fiord, like delicious vanilla ice cream that falls down
2 from the sky and no one could see beyond the window of their houses.

3 Some blue snail told me that in afternoons like these the grayest waves and the cold
4 wind from the North play hide and seek. Then, unprepared sailboats and some birds
5 lose their way, and depart, with mist all over the place, to places that are distant from the
6 sea and the sky from where it is difficult to return.

7 I was a bit worried thinking about this because the witch heron had gone out very early
8 to roam around the cliffs. But it came to me, a bit worried saying that she had fallen in
9 love!

10 She'd left, SQ, her broom, behind the door and she got ready to go to bed.

11 'Have you fallen in love?' I asked amazed, but she had already fallen asleep.

12 She will tell me later, I thought, and then I put myself to bed the best I could because
13 she was sleeping on my bed.

14 'I hate him', she said.

15 She had been awake for a while; I heard her making noise around the room. The
16 daylight went through the curtains and shaped a moving shade of the witch heron.

17 'I hate her!' She said again.

18 I pretended I didn't hear. I covered myself up and pretended I was reading one of my
19 favorite books, "*the notebook*".

20 'I never thought I'd fall in love with such an ugly duckling!'

21 I noticed some anguish in her voice and I could not keep on pretending.

22 'Who is he?' I asked

23 'That is the worst part', she whispered with hoarse voice, 'No even him knows who he is!
24 The fact is that I wasn't going to tell you, but since you insist this much...'

25 As she saw I was about to reopen the pages of my favorite book, she blushed and said:

26 It was hidden in the bottom of your yellow bowl, the one I like to drink milk in. I was
27 about to laugh because he was looking at me as if I was an outsider, but he was the
28 only intruder!

29 I asked him what he was doing there and he replied that it was his house and told me to
30 stop bothering him. I shook the bowl trying to make him go away, however, nothing

1 happened, he was glued to the bowl, and then I asked him, 'are you some kind of a fly
2 or something similar?'

3 He replied with a mocking laughter and said, 'have you ever seen such an elegant and
4 fine fly? I am a toad, lazy bone toad to be clearer. Do not ask me why!'

5 With such an answer, I had no other choice but to drink milk in a plastic cup I found in
6 the cupboard. I stayed in the kitchen for a while thinking I had never come across
7 someone like him before: A ghost that thinks it is a toad!

8

9

Under the ladder

10 The ghost lived under the ladder. That had been his home for the last five years. He
11 could not remember a thing of his previous life, but the memory of his parents leaving to
12 a party. They left him with his godmother, a little spider that lived under the last step of
13 the stairs. The years went by and his parents never came back. The little spider
14 became older and he turned into a big and chubby, or small and thin ghost, depending
15 on his mood and his kind and humble heart.

16 Later, "her little grandmother", as she was nicknamed, thought it was time for him to take
17 care of himself and for her, it was time to rest.

18 -'Nothing better than the world of dreams!'

19 Those were her last words and after that, she closed her eyes and fell asleep. Our friend
20 was too scared to stay just by himself, so he decided to close her eyes as well to be with
21 her godmother. However, in the morning he found out that he was still there, by himself,
22 next to the empty space of the little spider.

23 He was sad and confused because during his entire life he had never been outside the
24 ladder and now his one and only friend, was gone. He was exploring all around in the
25 dark, without knowing what to do. His godmother had taught him to weave and to have
26 good manners, to add, subtract and multiply. Not to divide or read because not even her
27 knew how to do it. Nevertheless, she told him beautiful stories about wonderful creatures
28 and places she had seen in other dreams.

29 At night they played hide and seek, shouting and laughing madly about the people who
30 were near the ladder without seeing them. Later, when the lights went off and only the
31 buzz from the sea reached them, they kept calm to listen carefully. This is the way the
32 ghost was raised by the "little grandmother", though she never told him the truth about
33 who he was, she left very sure that she had done a good job regarding his education.

1

2

3

4

5

Lazy Bone Toad

6 One day the ghost realized that he was tired of being alone and it was time to make
7 some friends. He waited behind the first step of the staircase, checked until there was no
8 one around and then he hopped away, and that made him lazy bone toad.

9 He wanted to be called that name because he had heard about a swamp toad that
10 without reading or writing and empty pocket, could go across the world living amazing
11 adventures.

12 - 'I think I could find the party where my parents must be dancing', he said.

13 This was his last thought before leaving, and with a spark in his eyes, hopped like he
14 had never hopped before to the mysterious world beyond the staircase.

15 His godmother had taught him a very simple secret about how to plant seeds which
16 would grow miles away. It was very simple: it was about placing the radicle head down.
17 Under these circumstances, our ghost, who had become as small as a grain, turned
18 around and in a blink of an eye, with just a hop, he was far away from the place he had
19 grown up. As he decided to be a toad, he thought it was a good idea to start visiting the
20 swamps, however, while hopping around the bogs, he lost his way more than once, and
21 he went back instead of moving forward.

22 For example, one day he found himself inside an old yellow bowl in which he spent
23 many hours shrunk trying to understand how and why he was there. Nevertheless, in the
24 same night he realized he had returned to the bog without knowing how or why. Even
25 though he was confused about everything, he felt great relief when he got out of the
26 bowl where a witch heron had been spying him.

27 - 'Does anyone know if there is a party around here?'

28 The ghost always made the same question and also always heard the same reply:

29 - 'We can see the faces, but we do not know the hearts!'

1 Although it was something easy to understand, it turned out to be a puzzle for our friend.
2 What they were trying to say is that they did not know if there was a party around, but of
3 course, only they understood that.

4 He did not like all the creatures from the swamps because he found them somehow
5 unfriendly; however, he had a lot of patience and never got mad.

6 -'Where in this world might the parents of someone like me be?' He wondered.

7 A year went by and he was definitely convinced he was a toad. A year by himself, alone,
8 eating when he could and sleeping at moments because everything was new and he
9 wanted to keep his eyes wide open.

10 He hopped to the last corner of each bog without any kind of sign or track of his parents,
11 so tired and hungry, he decided the best thing to do was to return under the stair. The
12 problem now was that he did not know how to return.

13

14

The Suit Fits You Very Well

15 SQ got entangled in a cloud and the witch came out in the middle of a gale and
16 cartwheeled. Her somersaults were higher and higher. That was why she was a wind
17 witch. Finally, she nose-dived right to the dry grass.

18 As she was taking off the wisps of grass that remained on her, she felt like drinking a
19 glass of warm milk —this would be perfect to recover from the fall— then she went
20 straight to the house of dreams. She did not even imagine someone could be on the
21 surroundings; tired, hungry and on top of that, lost.

22 I saw how they were approaching to each other without realizing the other's presence.
23 Even other people who were near, could not see them, perhaps because the ghost
24 looked like mist and the witch resembled an old branch shook by the wind.

25 Just a few birds and wandering albatross saw their arrival and flew over them,
26 welcoming them with loud caws. My friend, who could be anything but a fool, showed up
27 in all her splendor, dressed in a suit she only wore on such special occasions. As soon
28 as the ghost recognized her, he wanted to run away, but something made him change
29 his mind. A pocket full of sweet candies.

30 Then he showed the manners and courtesy taught by her godmother and said:

31 -'The suit fits you very well my dear friend!'

32 Since she remained in silence, he grinned a bit more and said:

1 -'you remember me, don't you?'

2 However, the heron just replied with a sign, inviting him to taste the sweet candies
3 around him.

4 Two hours later, the ghost was taking a nap under a calafate shrub, with food all over
5 his hair and a belly bigger than the moon.

6 -'We will have a lot fun!' said his new friend.

7 While eating, he'd been thinking that it might be a good idea if she accompanied him to
8 search for his parents. The buttons of his shirt were unleashing and his pants were
9 unstitching in the back.

10

11

12 **RUMORS**

13 The wind and the singing of the gull that nested in the highest eave lulled the house of
14 dreams. This is a stilt house; a small hut placed over stilts which are in a fiord and since
15 I came, I have been happy here.

16 There are also other inhabitants in the house; however, we rarely see each other
17 because each one takes up the space that belongs to their own dream.

18 The smells from the sea pervade each stilt house corner and there are also birds that
19 get in and out through the open windows.

20 Sometimes, minor winds fall behind the doors and by the night, we hear whimpers and
21 scary giggles. The fiord is a deep and narrow gulf, surrounded by trees and mountains
22 that rise from the bottom of the sea. This fiord was once a glacier, but the heat melted it
23 until it turned into this marvelous inlet I live in.

24 There are those who assure they've seen a ghost and a witch dancing in front of the
25 house door, and this is a way to explain Marcel's baldness; the mailman who got bold
26 after delivering me a letter, or Yara's sudden muteness, the weaver that one morning
27 said hello to me and later could not speak a word with her mouth. The worst thing is that
28 some children assure that when they walk round here, a toad takes their candies from
29 their pockets.

30 'Are those rumors true?' I myself am not sure about anything, but it isn't only the heron
31 that gets inside my purse, but also the ghost that follows me everywhere.

1 When I visit some girlfriend's house, they both love to take all the sweets. In a
2 neighbor's paint room there is a cat to which she pokes its tail. The ghost sleeps like a
3 baby in the cinema which is in front of the square, until he wakes up and starts pinching
4 people's leg. Then shouts:

5 'Take the witch out of here!'

6 And the one in charge of the tickets points at me with his flashlight to see if I have
7 moved from my seat.

8

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10

GAGÁ SWALLOWED IT

11 Among walks and games with the witch, the ghost was about to forget what he wanted
12 most in life, to find his parents. However, in the woods and swamps, through the coves
13 and bays where he had been, some still remembered him.

14 -Then the rabbit announced, "It seems like tonight it is going to rain", while glancing at
15 the sky.

16 - To which his neighbor replied almost invariably:

17 - Have you seen lazy bones toad?

18 This is one resource some parents used with their children before sending them to bed
19 to warn them about the dangers of wandering round the world.

20 The bald eagle told her chick, Grandpa used to say that lazy bones toad had lost his
21 way within the confines of the snow-capped mountains. The young eagle that had seen
22 the ghost just once, fell asleep dreaming about flying with him over the highest summits.

23 Others believed the ghost had found his family. There is also another case, Eugene the
24 beaver, who assured that lazy bones toad had found his family and he was very happy.
25 However, there was one who repeated unpleasantly:

26 -'Gaga swallowed lazy bones toad', He couldn't even differentiate a hen from a ghost
27 that thinks it is a toad....., he laughed.

28 Gaga was a gray fox who used to play pranks on certain creatures.

29 It is true that lazy bones toad honored his name, assured Gaga while she cleared her
30 throat, but it was because he was always busy thinking about his parents.

1 Little dawn, the muskrat, was convinced that lazy bones toad was the friend she had
2 been waiting for her whole life. Someone who could sunbathe with her from ten to
3 twelve and from three to five. Aldous, the violinist bat, needed some help to take his
4 instrument everywhere when he had a concert or was just tired.

5 Although the ghost liked Aldous and little dawn, he avoided them by saying that it was
6 still a long way to go through until he found the party where his parents were dancing.
7 The world felt like a wondrous book whose pages would reveal incomprehensible
8 mysteries and also the answers to many questions, he even, between lines, felt there
9 where parts where he could have a glimpse of his own story.

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16 YOU CAN BE WHATEVER YOU WANT TO BE

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*To be an elf you only need
two drops of rain and a daisy.
You can find them under the sky,
you just have to look up for them.
If the daisy was already dry
and the raindrops were not found,
you must keep the flower on the book
and look for the rain on a Sunday.*

27 This is what the air witch sang while she had the ghost hanging on the broom. He, who
28 still did not know he was a ghost, was getting tired of being a toad, because he could not
29 find his parents yet. And his friend constantly encouraged him, just as a heron witch
30 could.

31 'You can be whatever you want to be! Poet, fireman, soccer player or a doctor.'
32 And so the spell of her words was so great that the ghost became a musician, a tennis
33 player, a comedian, a scientist ... almost everything he could think of at any time of day
34 or night. He learned to read and write in German, Spanish, Greek and Mandarin. He
35 grew a mustache and cut his hair above his ears. He walked from here to there, among
36 the important people of the island and its surroundings, that is, of the other islands and
37 archipelagos of the southern seas. However, in his journey, he could not find his family
38 either. Nobody knew anything about it and neither could they give him a hint of what he
39 was looking for.

40 Sometimes he was wrong and where he had to give a C major string concert, he
41 showed up with his tennis racket under his arm. Or when he should appear as a true

1 scientist, he introduced himself as a real comedian. However, he and his friend were
2 having a good time, without caring too much about other people's comments.

3

4

5 'Here comes the poet who says he is an astronaut ... the astronaut who says he is a
6 painter ... The painter who says he is a doctor ...

7 'That's what you call when someone has seven jobs and fourteen needs! They laughed!'

8 Others felt sorry for him, but never said anything because the ghost seemed proud.

9 They even wrote a chant that made him famous on coastal summers, though he never
10 knew about it. We have already said that he did not even suspect he was a ghost. The

11 chant went like this:

12 *The proud ghost is chubby and huge,*
13 *has short hair and wears a little mustache.*
14 *On full-moon nights, he wonders*
15 *which other ghosts he could bother.*
16 *He goes round the world in a blink of an eye,*
17 *from Dubai to Uruguay.*

18

19

20 *He leaves his shoes at the door,*
21 *smiles thinking that nobody is looking,*
22 *dines snails in mint sauce,*
23 *and does not talk to anyone after the meal.*
24 *The waning moon looks at him puzzled,*
25 *no one understands, no one tolerates him,*
26 *but only me knows that the truth is:*

27

28 *He is very afraid to know who he is!*

29 Although what the witch most wanted was him to become an elf, our friend did not even
30 attempt to become one. It seemed like she dreamed of traveling to the center of the
31 earth or under the sea, always accompanied by the ghost. But for this, first he had to
32 become an elf, or assume he was at least a ghost. Otherwise, he risked ending up as
33 another castaway.

34

35 He could not be a footballer, which was something he daydreamed of, because he still
36 had customs of the time when he thought he was a toad and sometimes walked
37 hopping, so the ball was slippery through his legs. So he had to settle for being a friend
38 of the players, or simply shadow of one of them.

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TAGABADA LO

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From the broom, the island looked tiny, at times it disappeared in the sea mist, but the ghost and the witch found ways to discover new things. Then SQ went with the flow of the wind and landed carefully over the chosen destination so friends could explore with ease.

Although they had not yet found a safe track to lead them to what they were looking for, they still found something. Once they landed behind the cemetery, where there was a dark stilt house and as sharp as a needle. Now nobody lives in that house, just the smell of the swamp is around the empty rooms, but long time ago, it was Tagadaba Lo's home.

When they arrived, T. Lo was heading to the cemetery. His relatives and friends, just as elders as him, were gone. He was alone, although this was not something that made him blue.

'There's nothing more beautiful and mysterious than this piece of wood floating on the ocean.'

That is how T. Lo spoke. He had spent his life walking round the island with a thermos of mate tea and black bread under his arm. And though he had lived nearly a hundred years, he still had strength to walk and visit the only remaining friends: some birds and trees that knew him since he was little.

The witch and the ghost decided to accompany him on his usual walk. The cemetery is full of trees and moss-covered trunks where woodpeckers live and some crows have their nests there.

Tagadaba Lo and his new friends walked through the grove and stopped at the graves covered in mist. If someone had been there at that time, he would have believed that the man was talking to himself.

'When I was little, I could not walk like everyone'; he began to remember. He hopped like a frog, with his legs cramped by the cold and arms folded like chicken wings. I was walking after my grandmother playing with a black cat named 'Salem' and chasing the chickens, which were afraid of the way I walked. The day I turned five, my grandmother hugged me so that I could not free myself. She put a clove of garlic filled up with honey in my mouth and then another, until all seven sweet cloves were in my mouth, so I had to chew them slowly. Meanwhile, she made me sip a potion which was boiling in the cauldron. I cried a lot, because the garlic burned my tongue and the potion made me feel sick. But she said if I did not obey, she would turn me into a real toad. "You will disappear between puddles left by the rain," she stated, and then, she began to tell stories about naughty children who walked through the world in the shape of ghosts and witches.

The ghost and the heron glanced at each other. They began to believe that T. Lo was trying to tell them something.

1 That day I got the fever. I burned as if I had a burning coal inside and my entire body
2 hurt. But my Granny began fanning me with leaves of the all-knowing tree and slowly I
3 started to feel better, as fresh and light as one of those leaves. "Grandma, I said, I think
4 if I open my arms, I could fly '. Then she gently stretched one of my legs, then the other,
5 then my arms ... as if they were made of wire. I still remember the relief I felt when I got
6 stretched. 'Across the island is the all-knowing tree, if you want I can take you there', he
7 said.
8 But it had started to rain again and the heron witch was cold. However, the ghost would
9 have wanted to go right away.
10 "Perhaps that tree knows where my family is," he thought. And he felt sad when she told
11 the old man they could see the tree on another occasion.

12 13 COATIS 14

15 The night was wearing a splendid dress made of fog and falling stars, but the cold was
16 so intense that we all had sought refuge in our houses. However, three coatis roamed
17 the deserted streets rummaging through garbage cans. The smaller one was opening
18 and closing its mouth, chewing air and releasing a trickle of mist through its nose.
19 Above The Lighthouse of the End of the World, the stars were performing delicate
20 pirouettes and the sea looked at them overjoyed. From my window, I could guess the
21 silhouettes of some creatures going out of the water and leaning on the rocks that held
22 the lighthouse, always staring to the top.
23 Meanwhile, in the streets, it was getting colder and the night was becoming an iceberg
24 in which the animals could get trapped. But they pressed their few findings against their
25 chests and ran before the fog engulfed them.
26 A young oak at the corner of the square gave refuge to the coatis. They were not
27 brothers but were together all the time because they said that walking alone is like
28 seeing the world with just one eye. Both came from the same place of the island, where,
29 one afternoon, they saw how some men took their parents away. They were cutting
30 down the trees and did not want to have animals around. They also tried to seize the
31 young, but they hid under the fallen leaves. The smallest one was crying all night, while
32 the other tried to comfort him.
33 'Do not cry' it said, 'tomorrow we will search for help'.
34 They stayed up late and fell asleep dreaming that they were with their mothers.
35 They found another coati near the road. It had also lost its family because of the loggers.
36 Part of the forest had disappeared and several families of coatis and other species had
37 died of homelessness.
38 'I know where they are taking our parents', he assured.
39 After a long journey they arrived at the zoo of the island. When the guard saw them
40 hiding between the legs of the people, he thought they were trying to enter without
41 paying, then he came out determined to catch them.
42 'What are you doing here?' yelled the witch heron.
43 Then she put them on the broom just a second before the guard could reach them.

1 -'We are hungry!' The three answered, releasing another trickle of mist through their
2 noses.
3 That made my friend laugh, but SQ moaned saying that the load was getting heavy.
4 Consequently, the ghost left the group and went away through the clouds, as a cheerful
5 and lonely kite.

7 IRIS

8
9 The island has an orange street. It is that color because there the sun never sets. On
10 that street, Iris, a doll who spent all day at the window, lived.
11 The ghost, who left the broom, arrived at that place. When he saw Iris as still as a log
12 and really absorbed, he asked her what she was doing there. She replied that she was
13 waiting for a friend.
14 'Don't you have its telephone number or e-mail address?'
15 When we met he had no telephone and the e-mail had not been invented yet.
16 -'So you have been waiting for ages!' The ghost said in astonishment.

17 'More or less', said the doll while turning her face. Forgive me for not looking at you as
18 we speak, but I have to see if my friend passes by.
19 The ghost, who had been looking for his parents for so long, felt pity for her.
20 If you want you can draw a picture of your friend and write: "Wanted." My friend and I will
21 help you find it.
22 Iris quickly drew something on a sheet and handed it to the ghost.
23 'Do you have a girl friend?' she asked him.
24 But he could not answer because someone shouted inside the house:
25 'Iris, hurry up! We're going on vacation!'
26 Then a girl holding a huge suitcase appeared, hugged the doll and took her to a taxi that
27 had just arrived.
28 The ghost saw how Iris went with her face over the window of the car and, when it
29 turned at the nearest corner, he melancholy sighed; he would have liked to go with them
30 on vacation.
31 He started walking on the sidewalks covered with sunlight and soon the warm air from
32 the orange street made him feel good. It was the first time since a long time, that he
33 wasn't accompanied by the witch, and then he stretched out thinking that it would not be
34 bad to take a walk by himself.

40 THE COLDWATER

41

1 There is a stilt house on the island where no one can fall asleep; if someone does, he or
2 she will disappear within a dream. The house is empty because its owners, three sisters
3 last-named Coldwater, - turned into water within their dream. One night, the oldest sister
4 went to sleep and since then no one has ever seen her again. In a short time, the same
5 happened to the youngest sister. The one in the middle, called Pam, began talking on
6 her own, and when she felt she was about to fall asleep, she looked for somewhere else
7 to sleep.

8 She lived this way for many years, unable to sleep at her own home and fleeing away
9 from people, who instead of saying:

10

11 -'Good morning Pamcold!' The only thing they repeated was:

12 'Where are your sisters, Pamcoldwater?'

13

14 One night, tired of all this, she decided to go to sleep at home. And, as expected, she
15 was never seen again.

16 Sitting on a park bench, the ghost saw how people were passing by, walking and even
17 posing for a photo in front of him, unaware of his presence. This is because not
18 everyone can see a ghost, neither a witch nor an elf are easily identifiable. Not even he
19 himself knew he was a ghost. They come and go with a thousand faces and different
20 occupations; now he was even more confused than before. He had no idea about his
21 identity and he told himself that perhaps it was better not to worry so much about that
22 issue.

23 'First I must find my parents', he said to himself; maybe then I can find out the truth.

24 When the buff-necked ibises took off toward the firefighter's tower, where they'd had
25 their nest for two hundred years, the ghost headed to the only stilt house of the island
26 that was deserted.

27 The stilt house was deserted because no one lived there. But it was not empty, it had
28 furniture, paintings and lamlam-lamp-lam ... Sorry, I meant lamps. There was everything,
29 including appliances like the ones people used in the past: a washing machine with one
30 single button which only served to soap the clothes and an iron that when it was started
31 it said: "Hey, baby," as if ironing was meant exclusively for women.

32 The ghost arrived and knocked at the door forcefully. He was laughing out loud for
33 several minutes. This made a young fox get outside of his cave and it caught the eye of
34 an owl who had inherited, from her grandmother, the position of guardian of the house.
35 But he was the only one who knew it because she had told him not to tell anyone.

36 -'This ghost is a fool!' stated the owl angrily.

37

38 He left the tree where he lived and came to rest on a log which faces the stilt house.
39 There he stayed. The ghost felt someone was staring at him and decided it was better to
40 get inside.

41 He pushed the door slowly and stood in the doorway as if he was waiting for something
42 to happen.

1 'If there is no one in the palace, much better!' He said with a smirk and walked steadily,
2 willing to explore every corner as if he was at home.
3 He opened and closed drawers; shook pillows, rugs and shelves; straightened pictures,
4 calendars and portraits. For a moment, he felt like "little grandmother" was beside him
5 sighing pleased to see that everything was running as she liked best.
6 There was a room where there were three identical beds. He also found a wooden
7 ladder hanging from the ceiling. It was so thin that it looked more like a drawing than a
8 real ladder. It led to an attic and the ghost found that from there he enjoyed a good view.
9 He also was astonished to see the quietness and darkness of the surrounding waters.

10

11

12 After a while, he thought of playing hide and seek to avoid falling asleep because he
13 was a little drowsy. He quickly sneaked behind a high lamp hoping that his drowsiness
14 would go away. But almost without realizing it, at the first yawn, he was fast asleep.

15

16

BACK HOME

17

18 -'Look what I found! , said the witch when she got home.

19 As there was no answer, she went directly to the kitchen where I was preparing dinner.

20 -'Look what I found!', she repeated with a triumphant voice.

21 She was accompanied by the three brown-eyed coatis that looked hungrily at the fresh
22 ham and spinach pie that came out of the oven. She asked if the ghost had returned and
23 twisted her neck realizing he had not returned. Then, the coatis rushed and climbed
24 upon the table, seized the cake and jumped out the window, each with a piece of ham
25 and spinach under their arms.

26 They looked like some air elves sneaking over the rock wall in front of the stilt house.

27 The heron witch wanted to catch them, but she failed in her attempt and ended up on
28 the sand with a broken rib and a broken finger, as sad and skinny as a brush with knots.

29 Mashed radish, potato yogurt and eggplant jam, the witch's favorite menu when she was
30 sick. I had to prepare it every day, until she could get off the cast the doctor had
31 prescribed. She recovered from the broken finger first. It was so scary as if it was
32 dancing on its own!

33 At first she thought his friend was playing a prank on her, but after waiting for a week,
34 she realized he had gone.

35 She was about to get into the sea, with the cast and everything, to look beneath the
36 hardened winter waters, where not even other birds looked for fish at this time of year.

37 But her broom did not moved from the hanger where it was and the heron witch could
38 not walk or fly in her condition.

39 At the end, making a great effort not to cry, she said she did not mind so much that the
40 ghost had gone. She hid in a dressing drawer, precisely the one closer to my bed and
41 stayed there for several days saying things that no one but her could understand or,
42 what comes to be the same, producing strange noise.

43

I tie and untie you

1 'You've got to wake up SQ!' one night the witch said, just when I was beginning to
2 believe that, finally, she had fallen asleep.
3 'What for? You cannot fly yet?' she replied, turning down slightly the lamplight.
4 'I could not, but she could!' - She said.
5 And then, I had to put down the book I was reading to fetch the broom, which was
6 waiting hung next to the kitchen door.
7 -'I Tie and untie you!'
8 That is what she cried when she saw it coming. Then, the broom jumped out of my hand
9 to be in front of the heron. She went out of the drawer, crawling like a crab in its gypsum
10 shell.
11 I pretended I was leaving the room, but took advantage of the darkness to hide behind
12 the closet. This is how I saw the heron witch inviting the broom to sit beside her. SQ
13 grew two arms and two legs, and he turned into a twelve-year-old boy.
14 This boy was thin and dark skinned with neck-length ash gray curly hair, and from the
15 neck to the end, it had a greenish and grayish color, which some people, no offense,
16 would call: donkey thought.
17 His face was long, with a broad forehead and a prominent nose. He was full of pimples,
18 as often happens to the boys of his age. He wore red pants, blue shirt and gray
19 sneakers. You could tell he had not washed them in years. It looked a lot like the witch
20 and I thought they could be related. I confirmed this by listening into their conversation:
21 'How are you, Guguino?'
22 'Do not say that name!'
23 He said, and his voice went squeaky. You know I hate it, and besides someone may be
24 listening into us.
25
26 - 'How dare you say you have an ugly name! Have you forgot that it was your
27 grandfather's name? But of course, you still do not understand these things. Come on,
28 honey, you'd better tell me how you are!'
29 'Not very well, especially after you left me hanging here!'
30 -'OK I know, I understand, but do not forget that it was not my fault.'
31 'I know, aunt.'
32 'OK ... And will you not ask me how I feel? It seems that kids your age can not see
33 beyond the tip of their noses!'
34 'Oh! Forgive me, I'm a little distracted. The cast corset really suits you. It highlights your
35 slender shape. When will it be removed?'
36 -'She laughed! You are hopeless. However, I need you to do something for me, so listen
37 carefully to what I will tell you.'
38 'But I...'
39 'Yes, yes, I know: you're only an apprentice. But if you do what I want, you will graduate
40 sooner than expected!'
41 The heron whispered a few words into her nephew's ear, and it seemed as if both
42 suspected that I was spying on them because they kept their eye on the closet. When
43 she stopped whispering, he stood up and turned again into the broom I knew.
44

1 'You can stop hiding my friend said with a shrilly voice.'

2

3 Then I showed up just in time to see how the broom went flying out of the window of my
4 room.

5

6

THE ALL-KNOWING TREE

7

8 It rained so much that the island seemed a humble barge just about to sink in the vast
9 night. However, Guguino did what her aunt requested. Tagadaba Lo, accompanied him
10 in person.

11 The old tree liked the boy since he reminded him of a neighbor of his who had gone out
12 to go round the world with one shoe in his hand and the other on.

13 My neighbor never returned, Tagadaba lamented.

14 Guguino insisted that the witch needed help to find the ghost, but it had to be soon
15 because later it could be too late.

16

17

18

19

20 The old tree replied that it was not necessary to wait for the rain to stop to leave
21 immediately.

22 They arrived shortly after midnight like two castaways just coming out of a storm. T. Lo
23 hugged him and the all-knowing tree immediately recognized him.

24 This is a tree that has never lost its leaves. No matter whether it is winter or summer, it
25 is always green and full of birds. Guguino thought that the island had many such trees
26 and wondered if Tagadaba Lo would be a friend of all of them. The tree quietly shook his
27 branches and the cold the visitors had brought went far away from there.

28 'It has been a long time' -said the tree, seeing that his friend was as old as him. In doing
29 so, his leaves trembled.

30 'This time I have come to stay', said the other, 'but first I need to ask you something.'

31 Guguino could not understand what they said because they spoke in an ancient and
32 unknown language. In addition, the amazed laughter of the wind distorted each of their
33 words accompanying them with an echo. So he had to merely observe.

34 T. Lo was very thin, so thin that he'd had to hold him several times so the wind would not
35 blow him away during the voyage. The young man was pleasantly surprised that the old
36 tree remained calm as he watched SQ's transformation.

37 -Throughout his long life he must have seen even more amazing things than this! He
38 thought.

39 It turned out very difficult to move toward the exact spot of the island where that all-
40 knowing tree was; several times the broom and her crew were about to succumb
41 whipped by rain and wind.

1 However, none of them wanted to give up and finally, they could see how the rain and
2 wind were becoming very favorable. The lighthouse lit the road and, for a moment,
3 seemed to redouble its luminosity to help them find what they were looking for.

4 After talking to Tagadaba Lo, the all-knowing tree fell into deep silence. Also the wind
5 and other trees that were close, shut. Guguino realized the tree had fallen asleep, and
6 he asked T. Lo if he wanted to take him back home. However, he said that he would
7 stay there and also asked him to tell the witch to forget about the ghost for a while.
8 And before Guguino could ask why, he told him to go to his house and bring a toolbox
9 and an empty basket that were on the kitchen table.
10 'It's everything I need, Guguino, but you have to do it soon.'

11 As he saw that the young man lingered trying to decide whether it was better to go first
12 where the witch was or to do what he was asked, Tagadaba Lo showed on his face such
13 distress that the boy decided that her aunt could wait a little longer. At the end of the
14 day, not even two hours had passed from the time he'd left her at home protected from
15 rain and cold.

16 On his return, he found that T. Lo looked like another branch of the all-knowing tree,
17 indifferent upon the forward movement of a thick ring of fog that began to approach him.
18 'You already know the way!' The old tree said, smiling like a child. So Guguino had to
19 quickly retreat to leave before the mist covered him too.

20

21

22

THE EVERGREEN FOREST

23

24 The ghost woke up next to a small white water creek. He felt cool and relaxed. He made
25 a cup with both his hands to drink some of that water and found that it tasted as sweet
26 and frothy as soft cider. A man asked him where he came from and a woman offered
27 him a tangerine. Though he had not answer, he accepted the tangerine and began to
28 eat it like an apple; he had never seen a tangerine before.

29 'If you want you can stay with us', they said.

30 And before he could say anything, they turned into two black birds, and flew away.

31

32

33 The ghost did not know, but had reached the evergreen forest, where the all-knowing
34 tree was. On sunny days, it is easier to reach it. If you want to find it, just follow the trail
35 of the cleanest water and cleanest air.

36 This is something anyone can do asleep or awake; you just have to really want it.

37 The man and woman who welcomed him were spirits of the evergreen forest,
38 descendants of the original inhabitants of these islands. Many of them disappeared not
39 by natural causes, but because of the cruelty and greed of other men. Nevertheless,
40 their grandchildren are still here. Sometimes turned into birds, they keep the water and

1 wind dreams alive and the joy of the land and trees. When they finally leave, the forest
2 and the islands will leave with them.
3 In the evergreen forest everyone speaks the same language: the ghosts and water,
4 people and animals, the wind and the trees. Nothing belongs to no one and everything
5 belongs to everyone. One feels so well there that after getting to know the place, you do
6 not want to leave.

7

8

9 Among shrubs and lichen-covered trails, the ghost found roads that led him into the
10 garden of eagles. He crossed the tundra and admired the soft meadow, and looked
11 ecstatic at the cherry trees and the cinnamon trees that were between the mountains, at
12 the foot of glaciers that moved forward towards the sea.

13 Other roads led him everywhere and everywhere he went, the air was fresh and the
14 water shone like a mirror. He met the flag trees whose branches grew towards the
15 lighthouse of the end of the world, and thought there everything was pleasant and
16 serene, but also more mysterious than expected. He pinched himself three times to
17 make sure he was not dreaming, and concluded that it was worth falling asleep in the
18 Coldwater sisters' house.

19 'Mom and dad may be around', he said. 'After all, they are nothing more than just a
20 dream. Maybe that stilt house is just another entry to the world of dreams', he thought,
21 remembering his godmother.

22 But the evergreen forest is not a dream, but something so real that even I know it well. I
23 used to take long walks around, between the trunks and roots of the oldest trees. I
24 carried a sleeping bag, but I stayed up all night listening to the romance of the water and
25 the wind. Sometimes I went with a friend, and other times accompanied only by my
26 thoughts.

27

28

THREE SQUIRRELS

29

30 A few hours later, the ghost returned to the river where he had awakened. It seemed as
31 if he'd been walking in circles. This is something that happens often to ghosts, especially
32 if the wind entertains them whistling around.

33 This time he found three squirrels chattering animatedly about the day's events. One of
34 them said that in the afternoon, she had done something very important:

35 'I found the trail that follows the forest rain without ever walking round the same place!'

36 Her neighbor, however, revealed that in the morning she had climbed to the highest
37 branch of the tallest tree where some days the sun and the clouds gather to chat.

38 The third confessed, embarrassed, that she had done nothing but sleep and nibble on
39 chestnuts the day before.

40 Realizing the presence of the ghost, they suspended the talk, but the one who had done
41 nothing but sleep, offered him chestnuts.

42 'Here,' she said, 'all day you have not eaten more than a tangerine.'

1 There was no need to be a sage to know that the ghost was hungry. But he could not
2 even say "thank you" because when he was about to open his mouth he discovered they
3 had vanished. Instead of them, there were three old women who were speaking alone,
4 none could hear what the other said because the river was taking their words before
5 anyone could hear them.

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9 **THE BOY WHO LIVED IN A SHOE**

10

11 Although the evergreen forest was full of beautiful places to live, there was a young man
12 who never left his shoe. It had begun to grow bigger and his owner did as well and; he
13 got in to discover the mechanism that made it bigger. However, in that moment the shoe
14 had closed like an oyster and the boy was forced to make it his home without ever
15 finding out the reason why it was growing. The good part was that it had a few holes
16 through which the sun and rain came, so that the young man felt almost no cold or thirst,
17 and in case he was hungry, some birds dropped all kinds of seeds through the holes.

18 At first the boy thought it could be an interesting adventure.

19 -'The Boy who lives in a shoe!', he said enthusiastically.

20 And he enjoyed imagining what his friends would say, but then he started to feel tired of
21 the isolation. He started his adventure to discover the world, not to remain living in a
22 rubber shoe!

23 He had always walked with one shoe because he believed that in this way he may get
24 less exhausted and could go faster everywhere; when his foot got tired, he wore the
25 shoe on his other foot. He had not learned this on a travel guide, he had just seen it in a
26 dream.

27 He repeatedly tried to push the shoe from the inside. He sought help from the pigeons
28 that roamed the shoe, and he told his story aloud in case someone might listen, but
29 none of these things worked out.

30 The boy liked to write, and he had begun to write a journal; this kept him busy for a
31 while, but inside the shoe he almost never could think of anything new, so he soon
32 became discouraged. He spent hours and hours trying to figure out what was happening
33 beyond the walls of his room. He also tried to guess the end of his own history, but it
34 was useless, and the sheets where he intended to write his memoirs remained blank.

35 To feel less lonely, he used up his pencil drawing a tree inside the shoe. The tree grew
36 because the boy did not stop feeding it. He slept under its canopy and it was the first
37 thing he saw upon waking. He remained busy counting its leaves, and he was happy
38 when he discovered a new outbreak or smelt the scent of a flower that he had not seen
39 before. This is how he lived in the shoe, like the wind locked in a room.

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BE HUMBLE AND YOU WILL HAVE EVERYTHING YOU WANT

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SQ arrived home when I had just woken up. I imagined he was tired and told the witch to invite him to breakfast. She said yes, and it was time to start a new life.

'I Tie and untie you!', she shouted from the other side of the table, 'but this time, it will be forever, dear nephew. So, do not worry about me, I'll find a new broom!'

She felt happy and started to peck anxiously her breakfast, attentive to the news the boy brought. But when she heard Tagabada Lo's message, she changed her color. First, her feathers turned red, then they turned green and finally they acquired a tone that is hard to describe. She began to tremble and mumble a lot of things: that she was a very decent heron witch, how it was possible that the ghost had left without saying goodbye, this, that and the other!

Guguino and I felt sorry for her. We knew she adored the ghost, but also we agreed that he had the right to live his own life, so far he had not even discovered who he was. She, however, knew she was an air witch, fine feathers and eyes of the color of the clearest rain.

'You can make more friends,' I said, do not forget you are a single witch. 'The ghost loves you, as a true friend' -Guguino cheered her up. 'You are likely to find him again.'

Therefore, we could not think of anything better to suggest than to go on vacation. The heron witch, who believes or not was quite reasonable, was quick to agree with us.

23

Guguino was her only nephew and, therefore, she was not required to educate anyone else. The witches' nephews do not go to school like other kids, they accompany their aunts turned on broomsticks, cats or other similar species. In this way, they acquire the necessary knowledge to get along in life, and without becoming sorcerers, they develop abilities and skills hard to find.

'Be humble and you will have everything you want!', she advised her nephew and having said this, she went in search of a new broom.

It did not take her long to find one that seemed appropriate and then she said goodbye to us, taking off like a big witch before the astonishment of a group of tourists who were strolling round the island at that time of the morning.

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38

THE PORTRAIT

When the ghost found the boy who lived in a shoe, he had the feeling of having seen him before. On the other hand, the boy was thrilled; it was the first time he had a visit from someone inside his shoe, and he immediately realized that it was a ghost. "Only one like them could have entered through the walls of this room," he thought in wonder.

1 His amazement grew when he stated that he could help him out. The boy was eager to
2 hear what the ghost had to say, but he merely gave him a neatly folded piece of paper
3 which in the hands of the boy, opened by itself and flew like a butterfly to the tree that
4 was painted on the wall.
5 It all happened in a matter of seconds, but the young man had enough time to
6 distinguish a face drawn on the paper. Then his joy was bigger, while the shoe became
7 tiny, unable to contain the emotion that overwhelmed its owner.
8 - 'I thought I would never see her again!'
9 When he finished saying these words, he was already far away from there, knocking on
10 Iris's door, who had returned from the holiday a bit bigger than before.
11 A unique tree appeared in the place where the shoe was before, and the ghost smiled at
12 the small butterfly perched in its branches. He was pleased and thought that, as the doll
13 had a portrait to remember his friend, with a little ingenuity, he could also draw his...
14

15

16

A SONG

17

18

19 Each forest has its own melody and the evergreen forest was not the exception. The
20 ghost, who had come to know it well, wrote a song where every day had a different
21 slogan. He had called it *Motto of the days* and he sang it whispering, like a litany,
22 invoking help from the spirits of the forest when he was confused at a crossroads or
23 when the wind and the trees tried to entertain him. Other times he repeated it as he tried
24 to catch his own shadow, which he believe he saw reflected in the leaves of the trees.

25

MOTTO OF THE DAYS

26

Monday

27 The sad witch's cedar stick

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Tuesday

35 The lullaby, soft as clover

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*Long are the fingers of the Mother Earth
reaching the clouds and collecting the stars
to make a bouquet of vermilion flowers
accompanying the flight of the dreaming bird.*

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Wednesday

One wing, ship of spells

A capybara gets out of the moon
and sings songs that scare the group.
The tree palms tremble in the swamp,
and the dark elf awakens!

Thursday

Beyond a sky I've never seen

*The afternoon sun
embraces a cloud
that takes it away
to the dark water
from the blue swamp.
With sand grains
traps an olive shadow
and plays with it!*

Friday

Where the swallows nest their flight

*The Peregrine falcon, dressed in silk,
announces the wedding of the tapir who dreams about
the swallow that smells of rosemary
and has a sailboat that goes across the sky.*

Saturday

Foam and sand

*A fine monkey baths in the sea
and writes poems about random rains
for the gray-eyed whale that
when reading them, begins to cry.*

Sunday

1 The star from where we all come, also the sun

2 *The sun stops over the anteater bear*
3 *and weasel prairie,*
4 *where the cat which happily confessed*
5 *having seen elves and stars lives.*
6
7

8 THE BRIGHT OF THE WANING MOON

9
10

11 The evergreen forest was filled with the voice and drawings of the ghost. But as he did
12 not know who he was, he could not draw himself. His lines, which were made on the
13 leaves of some trees, were very different from each other and none resembled the other,
14 one showing a flower, another resembled a cloud, and another was a sketch of the rain
15 and sun.

16 Tagadaba Lo, who had used his tools to build a hut on the edge of the forest, posted
17 some of these images on the door of his house. The problem is that hardly anyone
18 walked around there.

19 The old tree felt very sad every time the ghost came to ask if someone had recognized
20 him, so he invited him to have a cup of tea and forgot the issue talking about different
21 things. He showed him ancient legends and songs, and in turn, the ghost told him
22 stories about the future.

23

24 'Nothing better than the world of dreams!' That is how he started, with his godmother's
25 favorite phrase.

26 And he ended them with this exclamation:

27 'And if they are dreams of the future, much better!'

28 The ghost's favorite story was about an elf who did not know it was an elf, what irony! It
29 came to his mind while walking through the woods, and he liked to tell this story to
30 Tagadaba Lo just before dawn, when the thin shadow of the night was released from the
31 forest to let the morning star go by.

32 At the bottom of the sea, started the story of the ghost, where time rests curled up lived
33 a nameless elf, who also looked like no one under the sea. And since he had no name,
34 he did not know who he was.

35 The elf did not know it was an elf and he was always thinking of the same thing:

36 I'm different, very different. I cannot swim like a dolphin, neither sing like the whales...

37 Although the difference was only in shape, physical appearance, I mean. Inside,
38 everyone was just like the elf: they rattled when the sea was calm and spoke quietly
39 whenever angry. But that was not enough for our friend. Who was he? Why did he not
40 have a name?

41 -'What do you want to be when you grow up?', They asked sometimes.

1 And he did not know what to say. If, now he did not know who he was, how would he
2 know what he would want to be next?
3 That is why he always remained in silence. When he opened his mouth it was only to
4 ask himself:
5 -Who Am I? Why me and not another?

6 And, when anybody heard him, they thought, 'This is the worst elf in the world! He has
7 not realized that only an elf could live in the sea without being a fish.'
8 'Or perhaps a mermaid!'.
9 There were also those who said:
10 Would you rather be a boat? Or a cloud, perhaps?
11 When the elf heard this sort of things, he felt great sadness. There were days when his
12 sadness was so big, that he felt it was dangling from his ears. Then he thought that his
13 whole body was backwards: It can be said he heard with his eyes and saw with his ears.
14 -He is deaf on one eye! -said the seafarers. -Poor thing, he goes blind on one ear!
15 In this way, the elf was almost always sick with sadness. Again and again, sadness went
16 round the sea.
17 Until one day, on his sixth birthday, the sea said something to him:
18 -'Do not leave for tomorrow what you can dream today!'
19 And the elf who did not know that he was an elf, fell asleep thinking about what he had
20 just heard. He slept deeply, lulled by the words of the sea, and began to dream...
21 'Do you know, Tagadaba that dreams fly? Or do you think only the ones that have wings
22 can fly? Dreams fly high, very high, higher than angels and stars. That is why it is very
23 good dream. Asleep or awake, it does not matter.'

24 One morning, the elf who did not know he was an elf, flew with his dream. He emerged
25 from the waves at dawn, followed by some curious sea plants and some small fish eager
26 to learn about the chasms that separate earth from heaven. The seabirds let him pass
27 because they had heard many times about the elf. One of them even walked some
28 distance with him fearing that he could awake and return to the sea bottom.
29 - Good luck, buddy! Exclaimed upon seeing the elf flight so high that its load of sea
30 plants and fish dropped and returned into the sea. It was difficult for them to continue
31 attached to him. 'Do not leave for tomorrow what you can dream today!' -he said in
32 goodbye.

33 Then she reunited with his sisters and together, they drew a wave in the sky; it was their
34 way of saying that they loved him and were proud of him.
35 While the elf was still dreaming, he flew over the waters from which he came and the
36 light wind took him far, far away, to the land of the anteater and the weasel, where the
37 forest is full of voices, young air and water daughters. He had made his home there,
38 among the giants who looked after the forest; these were the Guaiacum, the largest

1 trees. And they had a name for it: *Bambero*, one who lives among the roots of the giant
2 trees. When the Bambero dreams, it does it so hard that only the roots of the largest
3 trees are able to stretch enough to hold it. Otherwise, he would fly again with his dream.
4 I have seen him cross the forest on a deer. He drinks water in the falling leaves from the
5 trees and it carries the smell of flowers on its backpack. If someone sees it, they would
6 believe that it is a little crazy elf; the only one who knows what he is looking for in the
7 roots: the true remedy to cure sadness.
8 At this point in history, almost always the ghost could see that Tagabada Lo had fallen
9 asleep.
10 Then, quietly so as not to bother him, he took the basket that was on the table and
11 disappeared for a few days. Upon returning, he brought it full of fruits that grow only in
12 the dense woods. The old tree became very happy and every time he liked him a little
13 more.
14 The forest dwellers also came to love the presence of the ghost, his voice and the traces
15 left on the leaves of trees.
16 Everyone knew that it was a ghost, but T. Lo had asked them to keep the secret.
17 -'He has to find out for himself' -Tagadaba Lo insisted-.It is written in the book of
18 dreams.
19 Then, a waning moon night, the old tree revealed that he felt very weak.
20 He had lived for many years, more than all his relatives and friends, and he had been
21 happy. Then the all-knowing tree offered him one of his branches to rest.
22 The ghost came to feel lonely again and thought that maybe he had loved the little
23 spider as his mom and T. Lo as a dad.

24
25

26 Deep in thought, he realized that the tree had some new leaves: these were some very
27 delicate sprouts, but the waning moon brightness reflected so intensely on them that
28 they looked bigger than they actually were. Suddenly, a toad hopped between newborn
29 leaves, and paused for a moment to look at the ghost from head to toe and then leave
30 under a light rain.

31

32 **Guguino**

33

34 Guguino relentlessly went across the streets of the island. He never got bored of seeing
35 what he saw from some distance, more precisely, from above, when he was only a
36 broom which went across high above the sky taking the witch from here to there.

37

38

39 He came and went among other hurried pedestrians and stopped at the windows
40 displaying bright, vivid color electronic games. The last generation of video games
41 seemed fun, but they soon wearied of them and returned in search for ancient wooden
42 tin toys. Also sailboats and airplanes, pirates and wind-up toys, all of them made him

1 feel some special tenderness, because he felt like a relative to them and most of the
2 times he thought they were trying to tell him something.

3

4

5 I made room for him in the library and some afternoons he used to stay at home reading.
6 He particularly enjoyed mystery and science fiction stories, also books about the sea
7 and islands where there is The Lighthouse of the End of the World. He only interrupted
8 those reading to contemplate, enraptured, the distant transit of certain ships which glide
9 like lost shadows towards Cape Horn.

10 His only problem was that he found it difficult to make friends; he felt different from the
11 other boys, and girls seemed unattainable; that is why he was always lonely. One
12 afternoon he was lonelier than usual, he saw three coatis running and the police chasing
13 them. Then, Guguino jumped out the window and, as if by magic, the animals
14 disappeared under his corduroy jacket. The tourists who were close, applauded
15 delighted, they believed that it was a programmed show specially made to entertain
16 them. Meanwhile, the police asked him if the coatis were his, to which the boy replied
17 with a whistle that could be both a yes and no.

18 From that day they became great friends: where Guguino went, the coatis followed him.
19 The only problem was that they were always hungry.

20 It's the lack of affection, he said. They are hungry because they are away from their
21 family.

22 I invited them for breakfast, lunch and dinner. Their new friend explained them that it
23 was not right to take cold meat from distracted children or to go looking food scraps in
24 the trash. However, they sometimes escaped from Guguino to do exactly the opposite of
25 what he had told them.

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RIDDLES

34

35 The coatis had a lot of fun with Guguino. They recited riddles that the young guy took
36 days to resolve. It is not that the riddles were difficult, but he enjoyed seeing the animals
37 happy at his expense; this filled him with calm and happiness. So every time they
38 showed him a new puzzle, he intentionally gave them an incorrect answer. The coatis
39 had learned this game in the forest, in the moonless nights when the family gathered to
40 spend the evening entertaining in a hundred different ways. And even when that had
41 happened some time ago, they kept alive the memory of those nights.

42

- 1
- 2 Here are some of these riddles, as at the time, Guguino told me.
- 3 Silk green stick perfume of the forest
- 4 Spirit which takes care of the Earth.
- 5
- 6 A tree
- 7
- 8 Jaguarundi's secret, hideout of the time
- 9 Elves and rabbit trail.
- 10
- 11 The Jungle
- 12
- 13 Sky owl, empress of yellow robes
- 14 which lulls the waves.
- 15
- 16 The Full Moon
- 17
- 18 Sky curvature,
- 19 sun and rain puppeteer,
- 20 seven-color tapir.
- 21
- 22 The rainbow
- 23
- 24 Nest of the moon,
- 25 sea witch,
- 26 corner wind.
- 27
- 28 The sky
- 29
- 30 Fish chest,
- 31 music for algae and starfish,
- 32 leatherback turtles road.
- 33
- 34 The sea
- 35
- 36 Cloud dragon,
- 37 long tail sky,
- 38 round feathers,

1 pink paper bird.

2

3 A kite

4

5

THE STORY HAS JUST BEGAN

6 The ghost drew something that looked like a rainbow and the sun crossed the forest
7 slightly reflecting the colors of the earth and water. Another day, he portrayed the coatis
8 and in the evening, Guguino's friends arrived convinced that in that place they would find
9 their families and indeed, it seemed as if it happened that way because no one on the
10 street saw them again.

11

12 He painted a toad seeking the party where his parents had to be dancing and thought he
13 saw the corner grandma under the stairs. But it was not her, but a cousin that spun
14 clouds to catch lost dreams.

15

16

17 He thought of drawing a sketch of stilt houses where he had fallen asleep and three
18 squirrels who spoke alone saying that although that was their home, he did not have to
19 force them to return there. They would return when they got tired of being in the
20 evergreen forest. They also told him to please stop disturbing!

21

22 He drew a little ghost that ran round the world looking for his family and someone said
23 that all ghosts, parents and children, are all products of imagination.

24

25 He portrayed the heron witch on a soft leaf and she appeared surrounded by many
26 candies. However, this time the ghost finished eating soon and her friend ended up mad
27 with forest dwellers, who never got tired of repeating:

28

29 It looks like a witch!

30

31 Is she a real witch?

1

2 In this way, they promised to meet again when they were both free. The witch flew
3 quickly, next to a flock of ducks that were on their way to the Strait of Magellan, and the
4 ghost headed excited to a path he had not seen before.

5

6 On the path he found a new leaf, it was no more beautiful than the others, but it had
7 something that made it different:

8

9 The ghost lived under the stairs. It had been his home for the past five years. He
10 remembered nothing from his previous life, except that his parents left him there before
11 going to a party. They made his godmother responsible for him, the spider that lived
12 under the last step...

13

14 After reading the last line, he got stunned. He remained like that, in silence and still for a
15 long while. The raindrops and wind met behind the clouds not to bother him. The whole
16 forest knew what was going on and nobody wanted to interrupt the ghost dreaming
17 state, who now seemed like a real ghost because through him, one could see, like on a
18 mirror, a lot of thing about himself that no one had ever seen before.

19

20

21 -Anyway 'he finally said, it seems as if the story has just begun.

22

23 He put the leaf in his backpack where apart from his drawings, he also took Tagadaba
24 Lo's basket and toolbox, and stood up to his full height of kindness and modest ghost,
25 as he had always been, though this time his eyes shone with deep light.

26

27 'I know who I am,' he said quietly to the all-knowing tree.

28

29 And then he left the forest feeling that his parents had been always with him, in that
30 inexhaustible source of memory, his heart.

FOUR CATS

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That night someone knocked at the window of my room, but when I opened it, there was nobody. Then Guguino started laughing alone because someone was tickling him. Then we saw him, calm and smiling, standing next to the first step of the ladder. 'There are still dreams to accomplish', he said while greeting us. Although mine are also from those which, once achieved, they still seem like a dream.

I told him it was not necessary to stay under the stairs, but he said that this was a really comfortable place if you knew how to use it well. He removed his shoes and left them on the floor next to his backpack, then he slowly stretched out and put his head over them as if they were a pillow.

It seemed like he was about to take a break, but the witch's nephew jumped on him for a hug. Then Guguino showed his excited face outside the window, whistling the *Toy Symphony*, of Leopold Mozart. A few minutes later his aunt arrived. She was tired and brought the new broom full of snow. You could tell she had been around the nearby glaciers.

-'You almost made it before me!'

In this way she welcomed the ghost and she laughed out loud saying she had returned in less time than a song lasts.

The following day, some people said they had been unable to sleep because of four cats.

-They'd spent the whole night meowing and running across the rooftops!

This is what they said, but I'm not sure of anything. All I can say is that that night was less haze, but there were also higher stars, and the cold showed all its faces in the illuminated color of the flowers and the water.

I have gone out again to the lighthouse and although I've come closer than before, I continue without daring to cross the steep waves around it. Better said, I think that anytime I will wake up in the house of dreams.

Guguino has sent me a message. It says that apparently the ghost will soon find his parents. He received a letter explaining that they are in the village of the never-found-paths that is at the other side of the evergreen forest. A drawing that his son made arrived with the water and wind.

The same water rain was in charge of bringing the news to the ghost. Now he is on his way there, Guguino and the heron witch are going with him, also Iris and the boy who lived in a shoe. They seem to have endorsed the coatis' slogan: walking alone is like seeing the world with one eye. Be the lighthouse light always with them and the all-knowing tree will always be helping them without them noticing.

Technique	P-Line	ST	P-Line	TT
Borrowing	14-15	A sapito el vago se lo tragó Gagá	12-8	<p data-bbox="1284 233 1305 260">1</p> <p data-bbox="938 275 1318 380">'Gaga swallowed lazy bones toad'</p> <p data-bbox="1284 310 1305 338">2</p> <p data-bbox="1284 384 1305 411">3</p> <p data-bbox="938 457 1318 873">Nicknames are given due to several characteristics or situations. This particular nickname Gaga is not necessarily a Spanish word, so cultural borrowing was applied to render the nickname.</p>
Calque	2-2	Desde que era una niña imagino que vivo junto al faro del <i>fin del mundo</i>	1-3	<p data-bbox="938 953 1318 1184">Since I was a little girl, I imagined myself living near a lighthouse at the end</p>

				<p><i>of the world</i></p> <p>In this example, el faro del fin del mundo, was rendered as lighthouse at the end of the world due to its worldwide knowledge</p>
	37-26	<i>Largos son los dedos de la Madre Selva</i>	31-9	<p><i>Long are the fingers of the Mother Earth</i></p> <p>This is a popular phrase, Madre Selva, which happens to be translated in a literal way. No changes in form are needed.</p>
	2-14-15	Por ahora me limito a observarlo desde una isla cercana, por la ventana de la casa de los sueños.	1-12-13	<p>For the time being, I simply observe it from an island nearby, through the window of the House of Dreams</p> <p>To translate the place <i>la casa de los sueños</i>, <i>calque</i> was applied</p>

Literal	11-6	Y descendió en picada sobre el pasto seco	9-12	<p>she nose-dived right to the dry grass.</p> <p>In this example, the sentence was translated literally. The particular word <i>en picada</i> has an equivalent in the TT language which is <i>nose-dive</i></p>
	23-6	<p>El palafito estaba desierto porque allí no vivía nadie. Pero no estaba vacío, tenía muebles, cuadros y lámpara-lámpara-lámpara-lam...</p> <p>Perdón, quise decir lámparas.</p>	19-28	<p>The stilt house was deserted because no one lived there. But it was not empty, it had furniture, paintings and lamlam-lamp-lam ...</p> <p>Sorry, I meant lamps.</p> <p>In this example, a stuttering expression is in the ST. Literal translation was applied. It does not change its meaning nor</p>

				form.
	22-9	y una plancha que al encenderse decía: «¡Hola, nena!», como si planchar fuera cosa exclusivamente de mujeres.	19-31	<p>and an iron that when it was started it said: "Hey, baby," as if ironing was meant exclusively for women.</p> <p>In this example, this particular phrase is popular around the word. Literal translation was applied to render the same meaning.</p>
	29-30	El Bosque siempre verde	25-10	<p>The Evergreen Forest</p> <p>Literal translation was applied to translate the name of the forest. In English exists a word that compress two in Spanish.</p>

	38-28	El Halcón Peregrino	32-4	<p>The Peregrine Falcon</p> <p>This animal is known around the world since the very early stages of humanity and in the World War II where people use them as couriers and to intercept pigeons. Thus, the name does not need to be changed or adapted.</p>
	42-12	—¡Buena suerte, amiguito!	34-29	<p>Good luck, buddy!</p> <p>This Spanish expression has a literal equivalent in the TT language. It has the same meaning and purpose.</p>
	49-19	Después, Guguino se asomó a la ventana alborozado, silbando la Sinfonía de los juguetes, de Leopold Mozart.	42-3	<p>Then Guguino showed his excited face outside the window, whistling the <i>Toy Symphony</i>, of Leopold Mozart.</p> <p>The symphony of one of the greatest musician from</p>

				all the times is widely known. A literal translation was applied to translate it.
	15-4-12	<p><i>Para ser un duende sólo necesitas dos gotas de lluvia y una margarita.</i></p> <p><i>Debajo del cielo las puedes hallar, solamente tienes que irlos a buscar.</i></p> <p><i>Si la margarita ya se ha marchitado y gotas de lluvia no has encontrado, tendrás que guardar la flor en un libro y buscar a la lluvia un día domingo.</i></p>	13-3-10	<p><i>To be an elf you only need two drops of rain and a daisy. You can find them under the sky, you just have to look up for them. If the daisy was already dry and the raindrops were not found, you must keep the flower on the book and look for the rain on a Sunday.</i></p> <p>In this example, the ST has a song which rhymes. Unfortunately, this is an irreparable loss. Meaning was chosen over form in order to maintain the most important from the ST.</p>
Transposition	2-9	Éste se encuentra en un lugar brumoso, sobre un llano y desnudo	1-7	The lighthouse is located in a foggy place, on a round and bare

				<p>The word in the ST is <i>este</i> which in Spanish work as a demonstrative adjective and in the translation it is rendered as a noun phrase made up of an article <i>the</i> and a noun <i>lighthouse</i>.</p>
	4-11-12	Tan soltera que nunca había pensado en casarse y tan pequeña que cabía dentro de mi cartera.	3-6-7	<p>She was so single that she'd never thought of marriage, and so short that she could hide inside my bag.</p> <p>In this example, in the ST <i>sujeto tácito</i> was applied because in the previous sentences, they already mention the witch. In English, there is no such thing and you need to write at least a pronoun to know who are you referring about and emphasize on the subject.</p>

				The word <i>tan</i> (adjetivo comparativo) was changed to <i>she</i> to explain who are we talking about.
	12-28-29	Antes era un glaciar, pero el calor lo fue derritiendo hasta convertirlo en esta magnífica entrada de mar donde ahora vivo.	10-23	<p>This fiord was once a glacier, but the heat melted it until it turned into this marvelous inlet I live in.</p> <p>In this example, the ST has an adverb at the beginning of the sentence referring to a noun in the previous sentence. The render in the TT is more explicit. The adverb was changed into a noun phrase. This changed was made to avoid confusions or misunderstandings.</p>
	18-6-7	<u>Así</u> iba detrás de mi abuela, jugaba con un gato negro que se	15-34-35	I was walking after my grandmother

		<p>llamaba Polilla y perseguía a las gallinas</p>		<p>playing with a black cat named 'Salem' and chasing the chickens</p> <p>In the ST there is a modal adverb and also an unknown subject which is 'I'. In English it would sound strange if the subject was omitted. It was rendered with the personal pronoun 'I'</p>
	<p>24-20</p>	<p>La acompañaban tres coatíes de ojos cafés que miraron con <u>apetito</u> el pastel de jamón y espinaca recién salido del horno.</p>	<p>20-34</p>	<p>She was accompanied by the three brown-eyed coatis that looked <u>hungrily</u> at the fresh ham and spinach pie that came out of the oven.</p> <p>In this example, a noun was changed into a adverb to give fluency to the reading and avoid</p>

				confusion.
	33-9	Ahí fue cuando el zapato se cerró como una ostra y el muchacho se vio obligado a convertirlo en su hogar, sin llegar nunca a averiguar el porqué de su crecimiento	27-26	<p>However, in that moment the shoe had closed like an oyster and the boy was forced to make it his home without ever finding out the reason why it was growing</p> <p>The last words from the TT were changed to facilitate reading. It was changed from noun to verb. This change does not modify meaning and help the form.</p>
	37-31	<i>que acompañe el vuelo del ave que sueña.</i>	31-12	<p><i>accompanying the flight of the dreaming bird.</i></p> <p>In this phrase, a gerund</p>

				<p>form, which functions as a noun, was added to the noun to avoid an unnecessary relative clause. It does not change the meaning or the purpose.</p>
Modulation	3-16	Salí de la casa vestida con impermeable, botas altas y un gorrito con orejeras.	2-12	<p>I got out of the house wearing a raincoat, high boots and an earflap beanie</p> <p>In America, in Winter season people used clothes to cover from the cold, an <i>earflap beanie</i> is a popular clothes accessory in those times. This changed was used in order to make the phrase close to the TT audience.</p>
	7-3-4	Me arropé bien y disimulé que continuaba leyendo uno de mis libros	5-13-14	<p>I covered myself up and pretended I was reading one of my favorite books, “<i>the notebook</i>”.</p>

		<p>favoritos, aquel donde Puhskin cuenta la historia de Ruslan y Liudmila.</p>		<p>In this example, the reference of the book was changed due to possible misunderstandings or lack of awareness in children. The book <i>Ruslan y Liudmila</i> tells the story of a prince trying to save her lady. The adapted story <i>The Notebook</i> is a love story as well about a man who is trying to take his girl.</p>
	7-20-21	<p>Me miraba como si yo fuese una intrusa, ¡cuando el que se hallaba de más era el!</p>	5-24-25	<p>He was looking at me as if I was an outsider, but he was the only intruder!</p> <p>The phrase <i>el que se hallaba de mas era el</i> was changed due to possible misunderstanding in its literal translation: <i>the one who wasn't needed, was him</i>. It may sound alien-like to translate that phrase in that way, so it was changed to <i>he was</i></p>

				<i>the only intruder</i> , to make it smooth and to facilitate the reading.
	7-25	Yo soy un sapo, sapito el vago,	5-6	I am a toad, lazy bone toad In order to change the diminutive which in English does not exists and to make it more close for the TT audience, the name was changed into <i>lazy bones</i> which is a common phrase in English.
	8-11	Entonces, la abuela de los rincones, como llamaban a la arañita	6-20-21	Later, “her little grandmother”, as she was nicknamed

				In this example, the nickname <i>abuela de los rincones</i> was changed because it wasn't relevant and confusing. It was changed into <i>little grandmother</i> , to be in accordance with the literal translation of the ST diminutive.
	9-16	De este modo reflexionó antes de partir y una chipa brilló en sus ojos	8-1	<p>This was his last thought before leaving, and with a spark in his eyes</p> <p>A more communicative sentence was used render the same message from the ST. Also to connect the previous sentence and to keep with the reading flow.</p>
	9-17	De este modo reflexionó antes de partir y una chipa brilló en sus ojos,	8-1-2	<p>This was his last thought before leaving, and with a spark in his eyes, hopped like he had</p>

		impulsándolo a saltar lo más lejos que pudo, hacia el misterioso mundo que se extendía más allá de las escaleras.		<p>never hopped before to the mysterious world beyond the staircase.</p> <p>Like in the previous example, the sentence was not literally translated. A more communicative sentence was selected to make it easier to read and understand.</p>
	9-19-20	Su madrina le había enseñado el modo de plantar semillas que nacieran a kilómetros de distancia.	8-4-5	<p>His godmother had taught him a very simple secret about how to plant seeds which would grow miles away.</p> <p>For measuring length, the U.S .system uses inch, foot and mile. Those measurements are commonly use in everyday life. In order to make it communicative and related to the TT audience those changes were</p>

				made.
	11-31	¡Nos hemos visto antes! ¿Verdad que sí?	10-3	<p>-‘you remember me, don’t you?’</p> <p>The phrase was changed but the meaning is still the same. To be in accordance with the TT language.</p>
	14-4	le contaba el águila mora a su cría	12-1	<p>The bald eagle told her chick</p> <p>The bird <i>águila mora</i> is a popular animal in the South America region, specially in Chile. TT audience may not be aware of this specific bird, so the type of eagle was changed to make it more communicate. The <i>bald eagle</i> is the most representative bird for the</p>

				American audience.
	15-31-32	Algunas veces se equivocaba y donde tenía que dar un concierto de cuerdas en Do mayor	13-27	<p>Sometimes he was wrong and where he had to give a C major string concert</p> <p>In America, the musical notes system, is different from the South America one. Both have different names for the same musical notes. Modulation was used to transfer the intended meaning.</p>
	17-9	Estaba solo, aunque esto no era algo que lo hiciera sufrir.	15-17	<p>He was alone, although this was not something that made him blue.</p> <p><i>Blue</i> is a colloquial way to say sad or melancholic. It was changed to be more communicative and culture-related</p>

	18-6-7	Así iba detrás de mi abuela, jugaba con un gato negro que se llamaba Polilla y perseguía a las gallinas	15-34-35	<p>I was walking after my grandmother playing with a black cat named 'Salem' and chasing the chickens</p> <p>A literal translation for this name would be weird for a cat, <i>moth</i>, and also a cultural borrowing may sound alien-like. Modulation was used in order to transfer the name without confusion. The name <i>salem</i> was used because the name is already associated with a black cat.</p>
	23-33-34	Por un momento sintió que la abuela de los rincones estaba a su lado, suspirando satisfecha al ver que todo estaba quedando como a ella más le	20-14-15	<p>For a moment, he felt like "little grandmother" was beside him sighing pleased to see that everything was running as she liked best.</p>

		gustaba.		A literal translation for this phrase would be: <i>was staying</i> . This translation sound confusing and alien-like. A more communicative phrase was rendered to facilitate comprehension.
	37-14	Ronda de los días	30-31	<p><i>Motto of the days</i></p> <p>A <i>motto</i> is consider to be a phrase or word expressing the spirit or purpose of a group or a recurring song which one can use or sing.</p>
	42-24	Allá ha hecho su casa, entre los gigantes que cuidan el bosque. Éstos son los guayacanes, los árboles más grandes.	35-27	<p>He had made his home there, among the giants who looked after the forest; these were the Guaiacum, the largest trees.</p> <p>In this example, the name of the specific tree was changed to a more</p>

				<p>general which is the genus of the tree. The equivalence translation would be <i>lignum-vitae</i>, which may sound weird to read or pronounce for the TT audience.</p>
	42-30	<p>Bebe <u>uvamiel</u> en las hojas que caen de los árboles y lleva en su morral florecitas que huelen a lluvia.</p>	35-12	<p>He drinks water in the falling leaves from the trees and it carries the smell of flowers on its backpack.</p> <p>There is no reference for this word, <i>uvamiel</i>, in both languages. It was interpreted and changed into a word which can keep the reading flow.</p>
Equivalence	5-12-13	<p>Ella también durmió hasta las tres de la tarde, porque era domingo y llovía a cantaros.</p>	4-5-6	<p>She also slept until three in the afternoon because it was Sunday and it was raining cats and</p>

				<p>dogs.</p> <p>In Spanish <i>llover a cantaros</i> is an expression that it is used when it is raining heavily and in English there is also an expression that transmit the same meaning. <i>Raining cats and dogs</i></p>
6-9-10	En tardes como éstas, las olas más grises y el viento frío del Norte juegan a las escondidas.	4-22-23	<p>Some blue snail told me that in afternoons like these the grayest waves and the cold wind from the North play hide and seek.</p> <p>The popular game <i>las escondidas</i> is recognized and played all over the world. The name of it changes according to the place, and for English speakers, this game is known as <i>hide and seek</i>.</p>	
9-21-22	Nuestro fantasma, que en esas circunstancias se había vuelto tan chico como un grano	8-6-7	<p>our ghost, who had become as small as a grain, turned around and in a blink of an eye, with</p>	

		de trigo, se puso al re vez, dio un brinco y en un santiamén se encontró lejos.		<p>just a hop, he was far away</p> <p>In this example, the colloquial ST phrase <i>en un santiamén</i>, has an equivalent colloquial phrase in the TT language. <i>In a blink of an eye</i> is also a popular phrase which complies with the same function.</p>
	10-6	Caras vemos, corazones no sabemos.	8-21	<p>'We can see the faces, but we do not know the hearts!'</p> <p>This is an example of a famous Spanish proverb which means you can't judge something from what you think or see. The TT version transmits the same meaning as in the ST.</p>
	11-19	Mi amiga, que de tonta no tenía un pelo	9-23-24	<p>My friend, who could be anything but a fool</p>

				<p>A literal render for the ST phrase may be <i>my friend, who has not a hair of fool</i>. However, it does not sound enjoyable to read. An equivalent sentence was rendered to avoid this problem.</p>
	14-16	No puede distinguir entre una gallina y un fantasma que piensa que es un sapo... ¡Ja, ja, ja!	12-9	<p>He couldn't even differentiate a hen from a ghost that thinks it is a toad...., he laughed</p> <p>In this example, the sound of a laugh is reproduced. This is not common in novels, so it was changed to the action itself, laugh.</p>
	16-4	—¡Eso es lo que se llama tener siete oficios y catorce necesidades! Ja, ja, ja!	14-1-2	<p>'That's what you call when someone has seven jobs and fourteen needs! They laughed!'</p>

				<p>In the TT the sound of laughing was reproduced. It is not common to see this sound reproduced in novels. This is common from comic books or magazines. The sound was changed and rendered as an action.</p>
	22-15	—¡Buen día, Pamelahagüelá! Lo único que sabía era repetir:	19-10	<p>-‘Good morning Pamcold!’ The only thing they repeated was:</p> <p>In this example, this word is a nickname or joke, made up of two words, the name and the nickname. In order to translate this, literal translation was applied.</p>
	26-21	respondió él y se le escaparon algunos gallos	22-18	<p>He said, and his voice went squeaky</p> <p>This expression would sound weird and alien-like</p>

				if translated literally. A communicative translation was used.
	26-29-30	¡Parece que los chicos de tu edad no ven más allá de la punta de su nariz!	22-27-28	<p>It seems that kids your age can not see beyond the tip of their noses!'</p> <p>This idiom has a literal equivalent in the TT.</p>
	27-8-9	La garza susurró algunas palabras al oído de su sobrino, y parece que ambos sospechaban que yo estaba espiándolos porque mientras hablaban vigilaban el ropero con el rabillo del ojo.	23-1-2	<p>The heron whispered a few words into her nephew's ear, and it seemed as if both suspected that I was spying on them because they kept their eye on the closet.</p> <p>The words in the ST <i>con el rabillo del ojo</i> is referring to watch or monitor. It would be alien-like if translated literally. A communicate phrase which will resemble the same meaning would be <i>keep their eye on</i>.</p>

	34-28	que cómo era posible que el fantasma se hubiera ido sin despedirse, ¡que si patatín que si patatán!	29-1-2	<p>how it was possible that the ghost had left without saying goodbye, this, that and the other!</p> <p>This particular phrase in the ST language, Spanish, has an exact equivalent phrase in the TT.</p>
	43-24	De repente, una ranita asomó entre las hojas recién nacidas, se detuvo un instante para mirar al fantasma de arriba a abajo y después se alejó bajo una lluvia tenue.	36-6	<p>Suddenly, a toad hopped between newborn leaves, and paused for a moment to look at the ghost from head to toe and then leave.</p> <p>This is a common idiom in the TT language which resembles the ST phrase. To look from head to toe means to completely look at something or someone.</p>
	48-10	Después de leer la última línea, se quedó de una sola pieza	40-23	<p>After reading the last line, he got stunned.</p> <p>The phrase in the ST has many words and it has</p>

				equivalence in the TT with fewer words.
Adaptation	2-11-12	Creo que cuando lo haga será para siempre. Nunca más volveré a salir de allí.	1-10-11	<p>I think that when the moment comes, it will be forever. I'll never get out of there again.</p> <p>In this example, the technique adaptation was used in order to make the sentence more fluent and to be in sync with the TT language. In this case adaptation was not used due to inappropriate or unfamiliar text, but just merely for the fluency.</p>
	3-17-18	Aquí, aunque en verano, el frio húmedo del mar penetra hasta los huesos.	2-12-13	<p>The cold wet from the sea pierces to the bones even in summer.</p> <p>A literal translation for the word <i>penetra</i> would be <i>penetrates</i>. However, it was changed to <i>pierces</i></p>

				due to misunderstanding or misinterpretation
	3-31	Hasta la sombra de un cóndor se dibujó por un instante en el agua.	2-26	<p>Even the shade of an eagle appeared on the water for a moment.</p> <p>In this example, the animal <i>condor</i> was changed into <i>eagle</i> because some children may have never heard about this animal due its limited habitat area (South America), and children may not know this particular animal.</p>
	7-7	Nunca pensé que me enamoraría de un queso rancio!	5-15	<p>'I never thought I'd fall in love with such an ugly duckling!'</p> <p><i>Enamorarse de un queso</i></p>

				<p><i>rancio</i>, is an expression the author used to say that 'he' is not beautiful or successful. So, a close translation for the phrase was <i>ugly duckling</i> which is used for someone or something that is ugly and not successful when they are young or new.</p>
13-13-14	<p>En el cine que está frente a la plaza, el fantasma duerme mejor que en ninguna otra parte, hasta que se despierta y comienza a pellizcar las piernas de la gente.</p>	11-10-11	<p>The ghost sleeps like a baby in the cinema which is in front of the square, until he wakes up and starts pinching people's leg.</p> <p>In this example, two techniques were applied. A literal render for the sentence <i>duerme mejor que en ninguna parte</i>, would be <i>sleeps better than everywhere else</i>, and it sounds confusing or alien-like. Instead a more communicative and adapted sentence was</p>	

				added: <i>Sleeps like a baby</i> , this sentence complies with the function.
6-12-13-14	<p>El fantasma orgulloso es grande y gordito, tiene el pelo corto y usa bigotito.</p> <p>En noches de luna se pone a pensar a cuál de los otros fantasmas burlar, da la vuelta al mundo en un santiamén, desde el cabo de Hornos hasta Pukulfén.</p>	14-7-12	<p><i>The proud ghost is chubby and huge, has short hair and wears a little mustache. On full-moon nights, he wonders which other ghosts he could bother. He goes round the world in a blink of an eye, from Dubai to Uruguay.</i></p> <p>First, the small paragraph has diminutives which were translated literally. Second, some words were changed in the TT due to the rhyme of the ST.</p>	
21-12	<p>Si quieres haz un dibujo de tu amigo con un rótulo que diga: «Se busca</p>	18-11	<p>If you want you can draw a picture of your friend and write: "Wanted."</p> <p>In English when people want to search someone or something, they use to make cardboards with the phrase <i>wanted</i> in it. On</p>	

				the other hand, in Spanish is different, people write <i>se busca</i> . A literal translation for the phrase would be is search or is seeking. This would sound confusing and alien-like.
	24-7-8	Después de un momento pensó en jugar a las escondidas para eludir el sueño que estaba empezando a sentir.	20-24-25	<p>He quickly sneaked behind a high lamp hoping that his drowsiness would go away.</p> <p>In this example, the word <i>sueño</i> can't be literally translated or it would sound weird to say <i>the sleep or the dream</i>. This word was changed into a more specific state when people is about to sleep. Also reordering was applied to facilitate comprehension.</p>
	27-23	Al anciano le cayó en gracia el muchacho, le recordaba a un vecino suyo que había salido a recorrer el mundo con un zapato en la	23-16	<p>The old tree liked the boy since he reminded him of a neighbor of his who had gone out to go round the world with one shoe in his hand and the other on.</p>

		mano y el otro puesto.		It would sound a Little pejorative to translate just <i>the old</i> . A gentle way to translate that, would be to mention what we are refereeing about and the adjective.
	34-11	No ambiciones y tendrás todo lo que deseas	28-22	Be humble and you will have everything you want. The beginning of the phrase was changed because it would sound weir if it was literally translated. <i>Don't covet</i> or <i>don't aspire...</i> It was changed into a phrase that transfers the same meaning in different words.
Compensation in kind	2-4	Desde que era una niña	1-3	Since I was a little girl This technique is applicable in diverse

				scenarios. For example when a piece of information is implicit in the ST and it needs to be explicit in the TT. Modifications from general-specific level or from abstract to concrete.
	2-6	Llegue allá siguiendo el olor del mar y la curvatura del cielo	1-5-6	<p>I got there following the smell of the sea and the shape of the sky.</p> <p>The ST Word is <i>curvatura</i>, and its render is <i>shape</i>. A change of words was needed in order to make the text fluent and a little simpler to not create confusion. A more concrete and explicative word was added.</p>
	2-26	La isla tiene habitantes que nunca han salido de ella.	1-21	<p>The island is inhabited by creatures that have never been outside.</p> <p>In this example, the Word <i>habitantes</i> have been</p>

				<p>changed by the word <i>creatures</i>. This change have done in order to make explicit what it is implicit</p>
	3-11	<p>La guardia costera lo rescató un segundo antes de que las olas se lo llevaran.</p>	2-8-9	<p>the coastguard rescued him a second before the waves drowned him</p> <p>Here, the phrase <i>se lo llevaran</i>, was changed to <i>drowned him</i> because it is more understandable in the TT.</p>
	9-29	<p>Un día por ejemplo, se encontró dentro de un viejo tazón amarillo</p>	8-12	<p>one day he found himself inside an old yellow bowl</p> <p>In Spanish, the word <i>se</i> is considered as a personal reflexive pronoun. We added the subject and the reflexive pronoun in the TT to specify and to understand</p>

	21-23-24	El fantasma vio cómo Iris se iba con la nariz pegada a la ventanilla del auto y cuando éste dobló por la esquina más próxima, suspiró melancólico	18-19-20	<p>The ghost saw how Iris went with her face over the window of the car and, when it turned at the nearest corner, he melancholy sighed</p> <p>There are some expressions people use in everyday language that do not resemble or are not used in the same way in other language. A more communicate form was added to the TT</p>
	23-31-32	Abría y cerraba cajones; sacudía almohadas, alfombras y repisas; enderezaba cuadros, calendarios y retratos.	20-12-13	<p>He opened and closed drawers; shook pillows, rugs and shelves; straightened pictures, calendars and portraits.</p> <p>In English it is necessary to use a subject. This feature in Spanish can be used or not. It exists <i>sujeto tácito</i>, in which the subject is omitted. In this</p>

				example, the subject was added in the TT to be more specific and to avoid confusion.
	24-26	Parecían unos duendes del aire escabulléndose sobre el muro de rocas que hay delante del palafito.	21-4	<p>They looked like some air elves sneaking over the rock wall in front of the stilt house.</p> <p>This is also an example of the Spanish <i>sujeto tácito</i> which was rendered using a subject to avoid confusion.</p>
Compensation by merging	9-25-26	Pero recorriendo turbales y ciénagas perdió el rumbo más de una vez y retrocedió en lugar de seguir avanzando.	8-10-11	<p>However, while hopping around the bogs, he lost his way more than once, and he went back instead of moving forward.</p> <p>In this example, both ST words, <i>turbales y ciénagas</i> are synonyms. Compensation by merging was used to reduce the amount of words without</p>

				altering the meaning of the sentence.
	9-32-33	Y aunque no comprendió nada de nada	8-15-16	<p>Even though he was confused about everything</p> <p>In this example, the TT expression <i>nada de nada</i> was rendered as <i>everything</i>. It is perfectly understood and it does not change the meaning of the ST.</p>
	11-15-16	Tampoco quienes pasaban cerca podían verlos porque el fantasma parecía un girón de niebla y la bruja se asemejaba a una rama sacudida por el viento.	9-20	<p>Even other people, who were near, could not see them, perhaps because the ghost looked like mist and the witch resembled an old branch shook by the wind.</p> <p>The particular word <i>girón</i> in the ST makes the sentence specific; the word means a small part</p>

				<p>or portion. In English there is not such word to specify about <i>mist</i>. Therefore, a general and appropriate phrase to convey the ST meaning was used. <i>Look like mist</i> is more general but meaningful.</p>
	12-6	Ya verás cómo nos vamos a divertir! Le dijo su nueva amiga	10-8	<p>'We will have a lot fun!' said his new friend.</p> <p>In the ST has many words to say one thing. In English, the TT, tends to be more direct using less words.</p>
	14-29-30	El fantasma se los había quitado de encima diciendo que todavía le faltaba mucho mundo por recorrer hasta encontrar la fiesta donde sus padres debían estar bailando.	12-20-21	<p>He avoided them by saying that it was still a long way to go through until he found the party where his parents were dancing.</p> <p>In this example, the overload of words in the ST is evident. English is less</p>

				word-loaded and the 8 word phrase <i>el fantasma se los había quitado de encima</i> , was rendered in just 3 words <i>he avoided them</i> . Compensation by place was also applied on this example.
17-11-12	Aunque todavía no habían encontrado una pista segura que los condujera hacia lo que estaban buscando, tampoco era escaso lo que hallaban en esas vueltas.	15-9-10	Although they had not yet found a safe track to lead them to what they were looking for, they still found something	There are simpler ways to say things in English. Compensation by merging was applied to reduced words from the ST in the TT without altering the meaning.
19-32-33	Con el otro coatí se encontraron cerca de la carretera. Éste también había perdido	17-15-16	They found another coatí near the road. It had also lost its family because of the loggers.	

		a los suyos a causa de los taladores de árboles.		The phrase <i>taladores de árboles</i> was a shorter form in the TT. The word <i>Loggers implies they cut trees</i> .
	27-16	El árbol-que-todo-lo-sabe	23-11	The All-Knowing Tree The name was shortening. It is not necessary to use so many words in English.
	36-4	Por su parte, el chiquillo se emocionó al máximo	29-33	On the other hand, the boy was thrilled There are words in English that can globalize an entire phrase. For example, a literal translation for the phrase would be <i>the boy got excited to the max</i> . Besides it sounds weird, there are a lot of words. They can be replaced by just one, which is <i>thrilled</i> .
	37-26	La canción de cuna, suave como el trébol	31-8	The lullaby, soft as clover A literal translation for the ST phrase <i>canción de</i>

				<p><i>cuna</i> would be a <i>crib</i> song which sounds weird. There is just one word which contain all the words in the ST which is <i>lullaby</i></p>
	44-19	Una tarde que estaba más solitario que de costumbre, vio tres coatíes que pasaban corriendo con un policía detrás de ellos.	36-1	<p>One afternoon he was lonelier than usual, he saw three coatis running and the police chasing them.</p> <p>Compensation by merging was applied in order to do not use so many words to express something.</p>
Reordering	2-30-31	Tengo miedo de despertar un día sin recordar quién soy y escribo sin mirar al faro.	1-24-25	<p>I'm writing while staring at the lighthouse because I am afraid of waking up one day without knowing who I am.</p> <p>This sentence was completely reordered to facilitate the fluency and understanding.</p>
	3-17	Aquí, aunque en verano, el frio húmedo del mar penetra hasta	2-13	<p>The cold wet from the sea pierces to the bones even in summer.</p>

		los huesos.		In this example, the sentence was restructured by the reordering technique to facilitate the reading in the TT.
	5-3-4	Toda la noche soñé con mi amigo el náufrago, aunque esto no es ninguna novedad, después de su partida he soñado con el muchísimas veces.	3-25-26	I dreamt of my friend, the castaway, all night. This happened frequently since had departed In this example, the TT was changed in some ways. First the first sentence was changed from passive to active. Also a reordering was applied to all the sentences. Both changes were to facilitate the reading and comprehension.
	8-32-33	De esta manera, la abuela de los rincones educó a su ahijado y,	7-11-13	This is the way the ghost was raised by the "little grandmother",

		<p>aunque nunca quiso revelarle que era un fantasma, se fue convencida de haberlo criado bien.</p>		<p>though she never told him the truth about who he was, she left very sure that she had done a good job regarding his education.</p> <p>In this example, the TT was changed in some ways. First the first sentence was changed from passive to active. Also a reordering was applied to all the sentences. Both changes were to facilitate the reading and comprehension.</p>
	<p>8-19-20</p>	<p>Su madrina le había enseñado el modo de plantar semillas que nacerían a kilómetros de distancia. El secreto era muy sencillo.</p>	<p>8-4-5</p>	<p>His godmother had taught him a very simple secret about how to plant seeds which would grow miles away. It was very simple</p> <p>Here, a word was reordered in order to facilitate the comprehension and to</p>

				make it simple. In the ST the word <i>secret</i> is in the second sentence of the text. It was reordered and put it on the first sentence to mix both to facilitate the comprehension and to make it simple.
10-8	Lo cual constituía un enigma para nuestro amigo. Aunque en realidad se trataba de algo muy simple.	8-22-23	Although it was something easy to understand, it turned out to be a puzzle for our friend.	In this example, the ST has 2 sentences. In order to facilitate the reading and comprehension of the sentences, reordering was applied and transforms the two original sentences, into 1 complex sentence.
10-17-18	Definitivamente se hallaba convencido de que era un sapo. Y de este modo había pasado un año ya.	9-1	A year went by and he was definitely convinced he was a toad.	

				As in the previous example, it has two sentences. Just to facilitate the TT reading it was converted into one sentence.
11-21-22	El fantasma la reconoció de inmediato y estuvo a punto de esfumarse, pero cambio de idea cuando vio que de los bolsillos de la bruja empezaban a brotar delicados manjares.	9-25-26	As soon as the ghost recognized her, he wanted to run away, but something made him change his mind. A pocket full of sweet candies.	The whole sentence in the ST was divided into two in the TT and also reordering to facilitate the reading.
12-8-9	Y él se quedó pensando que podía ser una buena idea que ella lo acompañara a buscar a sus padres. En esto había meditado mientras comía y ahora volvía a hacerlo más satisfecho, al tiempo que los	10/9-10-	While eating, he'd been thinking that it might be a good idea if she accompanied him to search for his parents. The buttons of his shirt were unleashing and his pants were unstitching in the back.	

		botones de la camisa saltaban solos y su pantaloncillo se descosía por la parte de atrás.		The TT text was reordered to facilitate the reading for the TT audience and also, a diminutive was omitted and changed for regular noun because it does not add any important information to the text. From <i>pantaloncillo</i> to <i>pants</i>
	12-17	El viento arrulla la casa de los sueños, también el canto de la gaviota que anida en el alero más alto.	10-13-	The wind and the singing of the gull that nested in the highest eave lulled the house of dreams. Reordering was applied to facilitate the Reading of the TT.
	12/17-18	Lo que nuestro amigo ni siquiera intentó fue convertirse en duende. Aunque era esto, precisamente, lo que más deseaba la bruja.	14-24-25	Although what the witch most wanted was him to become an elf, our friend did not even attempt to become one. The sentence was reordered to facilitate the

				Reading.
	16-24-25	Estuvo así durante varios minutos, retorciéndose de la risa.	19-33-34	He was laughing out loud for several minutes. The events were shifted in order to facilitate Reading.
	23-12-13	La garza bruja quiso alcanzarlos, pero fracasó en su intento y quedó tendida sobre la arena, tan triste y delgaducha como una escobilla con nudos. Se quebró una costilla y un dedo.	21-6-7	The heron witch wanted to catch them, but she failed in her attempt and ended up on the sand with a broken rib and a broken finger, as sad and skinny as a brush with knots. The sentence was reordered to facilitate the Reading.
	24-29-30	El chico era delgado y moreno, con el cabello rizado y de color ceniza hasta la altura del cuello	22-8-9	This boy was thin and dark skinned with neck-length ash gray curly hair, and from the neck to the end The sentence was reordered to facilitate the Reading.
	26-10-11	—Quizá ese palafito no sea más que otra entrada al mundo de	26-19-20-21	'Mom and dad may be around', he said. 'After all, they are nothing more than just a dream. Maybe that stilt house is

		los sueños — reflexionó, acordándose de su madrina—. Puede ser que mamá y papá estén por aquí. Al fin y al cabo, no son más que un sueño mío.		just another entry to the world of dreams’, he thought, remembering his godmother. The sentences in the TT were reordered to facilitate comprehension for the TT audience.
Omission	3-25-26	Se han acostumbrado en confiar más en la memoria digital que en su propia sensibilidad o en el poder de sus cinco sentidos.	2-21-22	They have got used to trusting more digital memories than their own sensitivity or senses. The word <i>cinco</i> was omitted because it was not necessary to specify the whole senses.
	10-8	Desperté cuando todavía estaba oscuro, bostecé y me estiré como una gata soñolienta	4-1	I woke up and it was still dark. I yawned and stretched like a sleepy cat. The gender of the cat in Spanish is unnecessary in the TT because the person who is talking is already a girl. As a

				consequence, it can be deducted that she is not going to choose a male animal to use it as a reference.
	9-7-8	Espero quietecito tras el primer peldaño de la escalera, comprobó que no había nadie cerca	7-20-21	<p>He waited behind the first step of the staircase, checked until there was no one around</p> <p>In Spanish, most of the times people use a lot of words or adjectives to describe different things. The Spanish adjective <i>quietecito</i> is unnecessary because <i>wait</i> implies that one should be quiet or calm.</p>
	11-8	Mientras se quitaba las briznas de hierba que se habían adherido a su cuerpo.	9-13	<p>As she was taking off the wisps of grass that remained on her</p> <p>In this example, the word</p>

				<p><i>cuerpo</i> is needless because it does not specify where exactly the wisps are. It was omitted and changed for a more general word.</p>
11-5	<p><u>Dio una serie de volteretas</u>, cada una más alta que la otra. Por algo era una bruja del aire</p>	9-11-12	<p>Her somersaults were higher and higher. That was why she was a wind witch</p> <p>In this example, the TT render sentence is shorter than the ST. the word <i>somersaults</i> in the TT implies more than one and in the ST the words <i>dio una serie</i> is explaining the same with more words.</p>	
18-1-2	<p>Si alguien hubiese pasado por allí en ese momento, habría creído que el hombre hablaba solo.</p>	15-30-31	<p>If someone had been there at that time, he would have believed that the man was <u>talking to himself</u>.</p> <p>The Spanish Adjective was omitted in the TT</p>	

				render. A literal translation would sound alien-like and would not be understood. <i>Talking alone.</i> Instead, it was replaced for the reflexive pronoun to facilitate reading and comprehension.
25-13	la bruja garza no podía andar sola en el estado en que <u>se encontraba</u> .	21-18	the heron witch could not walk or fly in her condition.	This expression was omitted in the TT because it does not contribute to the meaning of the sentence in the TT.
32-15-16	Su vecina, en cambio, reveló que esa mañana había subido hasta la rama más alta del árbol más alto, donde ciertos días el sol y las nubes se encuentran para hablar de sus cosas.	27-3-4	Her neighbor, however, revealed that in the morning she had climbed to the highest branch of the tallest tree where some days the sun and the clouds <u>gather to chat</u>.	In this example, three words from the TT were removed because there

				rendered expression globalized the entire action.
EXTRALINGUISTIC ANALYSIS				
Names and Nicknames	12-32	De esta forma se explican la calvicie de Chelo, el cartero	10-26	and this is a way to explain Marcel's baldness; the mailman <i>Chelo</i> is a diminutive form from the name <i>Marcelo</i> which resemble in the TT as <i>Marcel</i>
	13-2	el cartero, que se quedó sin un solo pelo después de venir a dejarme una carta; o la repentina mudez de Yara	10-27	the mailman who got bold after delivering me a letter, or Yara's sudden muteness There is no Anglican resemble for this name, so it was literally translated.
	14-11	Éste era el caso de Eugenio el castor	12-6	There is also another case, Eugene the beaver There is an equivalence in English for the name <i>Eugenio</i> which is Eugene

	14-15	A sapito el vago se lo tragó Gagá	12-8	<p>'Gaga swallowed lazy bones toad'</p> <p><i>Gagá</i> is a nickname for a gray fox. A literal translation was applied to avoid confusions.</p>
	14-23	Albita, la raposa almizclera	12-14	<p>Little dawn, the muskrat</p> <p>A literal translation for the name, <i>albita</i>, in the ST was applied. Fortunately in the TT language its literal translation is also a name.</p>
	14-25	Aldo, el murciélago violinista	12-16	<p>Aldous, the violinist bat</p> <p>The name in the ST has an equivalent one in the TT language, and was literally translated as <i>Aldous</i>.</p>
	18-6-7	Así iba detrás de mi abuela, jugaba con un gato negro que se llamaba Polilla y perseguía a las gallinas	15-34-35	<p>I was walking after my grandmother playing with a black cat named 'Salem' and chasing the chickens</p>

				<p>A literal translation for this name would be weird for a cat, <i>moth</i>, and also a cultural borrowing may sound alien-like. Modulation was used in order to transfer the name without confusion. The name <i>salem</i> was used because the name is already associated with a black cat.</p>
	22-9	<p>La mediana, que se llamaba Pamela, empezó a hablar sola, y cuando sentía que iba a vencerla el sueño, buscaba otro sitio para descansar.</p>	19-4	<p>The one in the middle, called Pam, began talking on her own, and when she felt she was about to fall asleep, she looked for somewhere else to sleep.</p> <p>The name <i>Pam</i> is more related to the target culture. <i>Pamela</i> is more like a Hispanic name used in this region, so it was changed to be more close-related to the target culture.</p>
	43-27	Guguino	36-8	<p>Guguino</p> <p>This is a made up name from one of the main</p>

				<p>characters of the story. There is no equivalent for this name.</p> <p>Cultural borrowing was applied to do not change or alter the meaning of the story.</p>
Cities and Places	2-4	Desde que era una niña imagino que vivo junto al faro del <i>fin del mundo</i>	1-3	<p>Since I was a little girl, I imagined myself living near <i>a lighthouse at the end of the world</i></p> <p>Literal translation was applied to avoid confusion. This place is real, and exist in Argentina.</p>
	44-14	Cuando interrumpía esas lecturas era solamente para contemplar, embelesado, el tránsito lejano de algunos buques que se deslizan como sombras perdidas hacia el cabo de Hornos.	36-30	<p>He only interrupted those reading to contemplate, enraptured, the distant transit of certain ships which glide like lost shadows towards Cape Horn.</p> <p><i>Cabo de Hornos</i>, is a worldwide known place. Literal translation was applied to avoid confusions.</p>
	16-14	da la vuelta al mundo en un santiamén,	14-9-10	<p><i>He goes round the world in a blink of an eye, from Dubai to Uruguay.</i></p>

		desde el cabo de Hornos hasta Pukulfén		In this example, the names from the countries were changed because the ST text is meant to rhyme. The changed was made to transfer the rhyme. The meaning is the same. Both places are distant.
Animals	2-16	Aves y los lobos marinos	1-14	Birds and sea lions
	3-30	Habíamos contemplado delfines y nutrias, pingüinos magallánicos, lobos de uno o dos pelos	2-25	We gazed at dolphins, otters, magallanic penguins, sea lions with; one or two hairs wandering albatross
	11-18	Albatros errantes	9-22	Bald eagle
	14-4	Águila mora	12-1	Woodpecker
	17-10	Pájaro Carpintero	15-27	Heron witch
	5-17	Garza bruja	4-9	Dolphins
	3-30	Delfines	2-25	Beaver
	14-11	Castor	12-6	Bat
	14-25	Murciélago	12-16	

				Deer
	42-30	Venado	35-12	
				Coati
	19-1	Coati	16-25	
				Owl
	23-14	Búho	19-35	
				Gray fox
	14-18	Zorro gris	12-10	
				Squirrel
	32-1	Ardilla	26-28	
				Rabbit
	38-21	Conejo	38-7	
				Jaguarundi
	38-20	Jaguarundi	38-6	
				Crab
	26-3	Cangrejillo	22-3	
				Weasel
	39-16	Comadreja	32-21	
				Anteater bear
	39-16	Oso hormiguero	32-20	
				Butterfly
	36-13	Mariposa	30-6	
				Crows
	17-31	Cuervos	15-28	
				Snails
	36-13	Caracoles	14-17	
				Otters
	3-30	Nutrias	2-25	
				Muskrat
	14-23	Raposa Almizclera	12-14	
				Tapir

	38-29	Tapir	32-5	Turtle
	46-5	Tortuga	38-30	Star fish
	46-5	Estrella	38-29	Cats
	46-1	Gatos	41-16	Monkey
	39-5	Mono	32-13	Capibara
	38-5	Capibara	31-18	Peregrine Falcon
	38-28	Halcón Peregrino	32-4	Swallow
	38-26	Golondrina	32-3	
Plants	19-9	Un roble joven	17-4	A young oak
Fruits and Vegetables	30-35	Guindos y canelos	26-9	Cherry tree and cinnamon tree
	15-9	Margarita	13-4	Daisy
	30-6	Manzana	25-16	Apple
	30-6	Mandarina	25-16	Tangerine
	30-33	Líquenes	26-7	Lichen
	32-20	Castañas	27-7	Chestnuts

Others	2-15	Pienso que vivo como un <i>duende</i> en la torrecilla blanca y roja	1-13	I think I live like a sprite, in the small red and white tower
	3-10	Le pregunté si esos seres eran parientes de las sirenas	2-7	I asked him if those creatures were related to mermaids
	6-2	Fantasma	4-18	
	37-2	Ángeles	34-21	Ghost
	36-24	Muñeca	30-17	Angels
	24-26	Duendes del aire	21-4	Doll
	30-20	Espíritus del bosque	30-28	Sky elves
	37-20	Duendes	31-2	Spirits of the forest
	46-9	Dragón	31-1	Elves
	4-11	Bruja	30-33	Dragon Witch
Diminutives	2-23-24	Estoy convirtiendo en un pájaro o en un arbolito más de estos	1-20	I am turning into a bird or one of the little trees in this place.

		parajes.		Here, literal translation was applied. The use of diminutive in English is not common.
	2-31	Quién sabe si en algún momento la torrecita se desprende de las rocas que la sostienen y se va	1-26	Who knows? One day the small tower might emerge from the rocks that hold it and just walk away A literal translation was applied in this example
	3-16	Salí de la casa vestida con impermeable, botas altas y un gorrito con orejeras	2-12	I got out of the house wearing a raincoat, high boots and an earflap beanie In this example, the word <i>gorrito</i> was not literally rendered. It was changed to <i>earflap beanie</i> to make it close to the TT audience.
	8-5-6	Lo encargaron a su madrina, la arañita que vivía bajo el último peldaño	6-15-16	They left him with his godmother, a little spider that lived under the last step of the stairs.

				A literal translation was applied in this example
8-8	La araña se hizo viejecita y él se convirtió en un fantasma grande y gordito, o pequeño y delgado	6-17-18	The little spider became older and he turned into a big and chubby, or small and thin ghost	Since in English adjectives don't change its form, a diminutive form have been changed into a verb phrase which have the same purpose
16-7-8	Hasta inventaron una cancioncilla que lo hizo famoso en las veranadas costeras	14-4-5	They even wrote a chant that made him famous on coastal summers, though he never knew about it.	In this example, the diminutive in the ST was changed into a more TT related word. <i>Chant</i> means a choral song which fits perfectly in the TT.

	18-5-6	Daba saltitos como una rana, con las piernas encogidas por el frío y los brazos doblados como alitas de pollo.	15-33-34	<p>He hopped like a frog, with his legs cramped by the cold and arms folded like chicken wings.</p> <p>In Spanish, people refer to chicken wings as <i>alitas de pollo</i>. People use the diminutive form of the word by default.</p>
	20-25-26	Hasta ese lugar llegó el fantasma cuando se soltó de la escoba. Al ver a Iris tan quietecita y ensimismada, le preguntó qué estaba haciendo allí.	18-1-2	<p>When he saw Iris as still as a log and really absorbed, he asked her what she was doing there. She replied that she was waiting for a friend.</p> <p>In Spanish, the form of the adjective can change. From number, gender to diminutive. However, in English adjectives can't. As a consequence, a metaphor and an adjective were added to convey the same in the TT.</p>
	26-3	arrastrándose como un cangrejillo en su carapacho de yeso.	22-3	<p>crawling like a crab in her gypsum shell.</p>

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Yo, Medina Castro Gustavo José, con C.C: # 0931038046 autor/a del trabajo de titulación: Annotated translation of the book “De una isla y otros seres fantásticos” by Ana Catalina Burbano previo a la obtención del título de **LICENCIADO EN LENGUA INGLESA CON MENCIÓN EN TRADUCCIÓN** en la Universidad Católica de Santiago de Guayaquil.

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RESUMEN/ABSTRACT (150-250 palabras):	<p>This research paper has been carried out for two major purposes. First, the analysis of the Ecuadorian novel "De una isla y otros seres fantásticos" by Mrs. Ana Catalina Burbano at a linguistic level to show the characteristics of a children's novel. Second, the product, the outcome of the research paper, the English version of the novel, is to ease the international, non-Spanish speakers, recognition of Ecuadorian novels, publishers, and authors. To develop the linguistic analysis some charts were used. The linguistic analysis is based on the different translation techniques provided by Newmark and Larson, which were used throughout the paper.</p>		
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