

Wishing for Meaning: A Thematic and Translational Study of Bel Mooney's I Wish in
Children's Literature

Andrea Catalina Benavides Díaz and Ana Catalina Rodríguez Argüello

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Director

Heidy Alegría Gutierrez León

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Facultad de Ciencias Humanas

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Andrea Catalina Benavides Diaz

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ABSTRACT

Title: Wishing for Meaning: A Thematic and Translational Study of Bel Mooney's *I Wish* in Children's Literature.

Author: Andrea Catalina Benavides, Ana Catalina Rodríguez Argüello.

Key Words: Children's Literature, translation, Skopos Theory, emotions, functionalism.

Description:

This research project aims to translate the book *I Wish* by Bel Mooney from English into Spanish, using a functionalist approach centered on Skopos Theory. This study explores what Children's Literature is and its impact on young readers, as well as the translation process and the different translation techniques required to carry it out. Additionally, through conceptual analysis, this project examines how emotions can be categorized in Children's Literature as social or basic and how these are relevant for readers. Results reveal *Transposición*, *Adaptación*, *Equivalente acuñado*, *Ampliación lingüística* and *Compensación* as the five most frequently used translation techniques for this project. Furthermore, results present *jealousy*, *guilt*, *self-consciousness*, *sadness*, and *shame* as the main emotions portrayed across the book.

RESUMEN

Título: En Busca de Significado: Un Estudio Temático y Traslacional del Libro *I Wish* de Bel Mooney en la Literatura Infantil.

Autores: Andrea Catalina Benavides, Ana Catalina Rodríguez Argüello.

Palabras Clave: Literatura infantil, traducción, teoría del escopo, funcionalismo.

Descripción:

El presente proyecto de investigación pretende traducir el libro *I Wish* de Bel Mooney del inglés al español, utilizando un enfoque funcionalista, centrado en la teoría del escopo. Este estudio explora qué es la literatura infantil y su impacto en los jóvenes lectores, así como el proceso de traducción y las diferentes técnicas de traducción necesarias para llevar a cabo la misma. Además, mediante un análisis conceptual, este proyecto examina cómo las emociones pueden categorizarse en la literatura infantil como emociones básicas o sociales y su importancia para los lectores. Los resultados demuestran que *Transposición*, *Adaptación*, *Equivalente acuñado*, *Ampliación lingüística* y *Compensación* fueron las cinco técnicas más usadas. Adicionalmente, se identificaron *celos*, *culpa*, *inseguridad*, *tristeza* y *vergüenza* como las emociones principales representadas en cada capítulo del libro.

Trabajo de grado

Facultad de Ciencias Humanas, Escuela de Idiomas, Director Heidy Alegría Gutierrez León

Introduction

This project arises from our love for Children's Literature. Children's Literature is a genre commonly underestimated due to its target audience. There exists the common belief that writing for kids is easy, since kids are easily entertained and gullible, therefore literature for kids is plain, with no meaningful background. This could not be further from the truth. Writing for kids means carrying a big responsibility, since children are at a key developmental age and are strongly guided by what they see being represented in the media. We decided to pursue the translation of a book that belongs to Children's Literature because we have a high concept of this genre and everything it entails, and we hope that with our project we can spread understanding about how important Children's Literature is, and of course, how important the book *I Wish* is for the genre. In addition, we consider the translation of this book important, as Children's Literature presents many challenges in conveying messages and meanings to different cultures.

Children's Literature conveys a wide range of topics, from fiction to reality, with meaningful messages to children and adults. Across this study, we intend to explore how children's books can be translated, considering the adaptation of social and cultural aspects with a functionalist approach that helps us adapt the content into the Colombian context. To put into practice this translation approach, we have chosen the book *I Wish* by Bel Mooney, which is part of a series of sixteen books about the life of Kitty. This illustrated book narrates the different experiences that Kitty undergoes as she grows up; while doing so, it portrays social situations and complex emotions. This portrayal of emotions, especially in picture books, according to Cole et al (2000, as cited in Garner et al, 2018), "provide children with opportunities to develop solutions to emotional challenges without the burden of in-depth verbalization and interpretation" (p. 292).

In each chapter, Kitty faces an uncomfortable situation, which leads her to feel many

emotions and make her wish things were different. At the end of each chapter, she usually deals with the different transformations and challenges in her life, getting to learn something about them. Throughout the book, basic and complex emotions are portrayed: according to Bretherton et al (1982, p. 293), basic emotions such as happiness, sadness, anger, or fear are represented by facial expressions. While complex emotions such as pride, hostility, embarrassment or jealousy, require the reader to gather all the elements of the picture book; this means the representation of the dialogue, body postures, face expressions, and the text. This representation of emotions is pivotal for the purposes of this dissertation, since it shows to children that it is okay to feel said emotions. Another reason that made us consider this translation project is that, to our knowledge, this book does not have a Spanish translation and we would like this story to circulate in Spanish, especially in Colombia, so that children can receive its teachings.

The following section presents the literature review for this project. It contains definitions of Children's Literature, together with approaches and perspectives that have been used in order to translate Children's Literature. Also, it considers the translation of emotions and the different challenges that this work entails.

1. Objectives

1.1 General Objective

With a functional orientation, translate from English to Spanish the Children's Literature book *I Wish* by Bel Mooney.

1.2 Specific Objectives

Characterize the literary genre and textual typology in which the source text is framed.

Identify and record the approaches and techniques that have been used for the translation of Children's Literature from English into Spanish.

Carry out the translation processes, from documentation and terminology extraction to style review and editing.

Conduct a translation and thematic analysis of the target text.

2. Literature Review

The translation of Children's Literature poses many challenges when it comes to the process of translation. According to Lathey (2006), there are two fundamental principles when it comes to the translation of Children's Literature. The first one is a text setting in which the translation needs to be suitable according to the child's social context; the second one is a plot and language setting in which the content of the text is readable and understandable for the child and for those in their cultural context. These two principles complement each other, but sometimes they may also become contradictory. "For example, it might be assumed that a child is able to understand a text connected with death, and yet at the same time, the text may be regarded as harmful to his mental welfare" (Lathey, 2006, p. 26).

This literature review aims to describe what Children's Literature is, its relevance as well as its characteristics in translation. It also includes approaches and aspects to consider when translating Children's Literature. Also, it presents the importance of the translation of emotions and their challenges for translators.

3.1 What is Children's Literature?

The definition of Children's Literature takes into account many perspectives that diversify its meaning. On the one hand, Helsing (n.d., as cited in Oittinen, 2002) considers Children's Literature to be anything that a child can read and listen to. Similarly, Oittinen (2002), highlights a definition of Children's Literature, from a broad perspective, as anything that a child finds interesting. On the other hand, Hunt (1999, p. 15), states that the purpose is what defines Children's Literature, as it aims to connect with the audience. Hunt (1999) constitutes the two terms (children and literature) to be dependent meanings that can

transform each other depending on the purpose of the text. Wall (1991, p.3), describes Children's Literature as traditionally focused on subject matter and reliability, which takes into account what is suitable for children and what can capture their attention, as well as the simplicity of the vocabulary and syntax.

Wall's description of Children's Literature could be understood as a text that considers the child's perspective while maintaining a simple structure and style. These are two key aspects we take into account when we want to differentiate a child's book from an adult's book. However, it is important to recognize that Children's Literature does not always focus on children themselves, but also on adults because it could have different perspectives for both:

If a child reads the poem *parodies of Alice's Adventures in Wonderland*, she/he probably pays attention to the nonsense and crazy comedy, perhaps recognizing some of the poems as parodies of some of the songs she/he knows from school. A grown-up tunes into different, more logical levels in the story. (Shavit, n.d. , as cited in Oittinen, 2002, p.64)

3.1.1 Uses and Relevance of Children's Literature

According to Hunt (1999), in contrast with other books, children's books are used for multiple purposes: "Some are 'good' time-passers; others 'good' for acquiring literacy; others 'good' for expanding the imagination or 'good' for inculcating general (or specific) social attitudes, or 'good' for dealing with issues or coping with problems...." (p. 11). However, there is no one purpose more relevant than the other. What is good for children depends on the children themselves and why they use the book (*Ibid*, 1999).

The use of Children's Literature has a significant impact on children's development. According to Ismail (2023), "the value of children's books may extend from the development of cognitive skills to the emotional and spiritual aspects of the child's personality" (p. 593).

The content of a children's book can shape a child's personality and worldview. As Dore (2022) states, "other factors that influence how similar a story is to a child's life may also influence their learning from it" (p. 2). In addition, exposure to diverse cultural backgrounds within these books allows children to learn about different values and beliefs, broadening their understanding of their own culture and the world around them, which fosters empathy for others. Ismail (2023) recognizes children's interaction with the messages of books and how it is important to create perceptions about different cultures, enabling them to appreciate their own culture and those of others.

As we observe, Children's Literature has different uses depending on the purpose of the book. These uses may have a significant impact on children not only in the development of their cognitive abilities, but also in the recognition of their own cultural identity and the reality of their society.

3.2 Translation of Children's Literature

Translation of Children's Literature, through history, has allowed children from different countries, beyond the original target audience, to dive into amazing stories. As Lathey (2010) states, "Translated tales have enriched children's reading since the medieval period and shaped English language Children's Literature since its inception" (p. 2). From the Bible, Asian and Greek myths, and legends such as the *Iliad* and the *Odyssey*, to the fairy tales of Grimm and Andersen, the translation of Children's Literature plays an important role in almost all of the existing works within the genre (Van Coillie et al, 2014). However, despite its pivotal role, "Children's Literature translation shares one problem with translating literature for adults: like almost any other translation, it is anonymous, even invisible" (Oittinen, 2002, p. 4). A clear example of this are *The Arabian Nights* or the fairy tales of Mme d'Aulnoy, whose first translations into English remain anonymous (Lathey, 2010).

This anonymity may be due to the fact that, from the sixteenth century, the majority of

translators, namely translators of Children's Literature, were women (Lathey, 2010). This can be noted in the translation of Hans Christian Andersen's tales, which were translated by Mary Howitt from Danish to English. Howitt's work, like that of many translators, remained invisible, almost lost among numerous translations of Andersen's tales. However, her versions appear to be direct translations from Danish to English and were among the first published in the UK (Lathey, 2010). Another reason for the lack of credits towards translators can be, as Lathey (2010) notes, that "translation for a child readership has always lowered the translator's status by a further notch or two" (p. 5-6). Pinsent (2006) asserts that "it is clear that translators today have a higher profile than any time in the recent past" (p. 1). In regards to this, Bell (n.d., as cited in Lathey, 2010) states that "Translators should indeed remain in the background, since credit for the creation of the work cannot be theirs". Lathey (2010), however, does not agree with this, emphasizing how translators "have enriched the English language through an intense engagement with a source language, creating memorable phrases that have become part of Children's Literature. For instance, the term *fairy tale* entered English via translation from the French".

As we can see, despite the anonymity to which translators have been subjected, Children's Literature translation is perhaps as old as children literature itself. Translators of Children's Literature tend to have freedom to manipulate the text in order to make it appropriate for the child reader, fitting the standards the society has about childhood and what is good for the child, and adjusting text elements to the level of comprehension of the child reader, and his/her abilities (Shavit, 1981). These kinds of adaptations can be seen in some classic children's stories. In *Alice's Adventures in Wonderland*, the Queen of Hearts is a gloomy character, but the Cheshire Cat, the March Hare and Alice depict a more ambiguous personality. In the process of adaptations made by the translators, there is a clear distinction between the evil characters, like the Queen of Hearts, and the good characters, like Alice;

some other characters intended to be the comedic relief, like the March Hare, are simply portrayed as less intelligent (Oittinen, 2002).

Not only the complexity of the characters was adapted to suit the child reader's capabilities, but also story elements to align with what society believes is appropriate for children. In some adaptations of *Little Red Riding Hood*, the wine that the girl takes to the grandmother is changed for something more appropriate, like cake, fruit, bread or honey (Oittinen, 2002). Similarly, in *Gulliver's travels*, many changes are made to the story in the translation process; for example, "translators deleted the scene where Gulliver is suspected of having a love affair with the queen [...], in another case, the translator did not delete the scene but rather changed it in order to make it appropriate for children" (Shavit, 1981, p. 174). Likewise, despite *Gulliver's travels* being a satirical story, in the translation for children these elements have been omitted or straightforwardly deleted. The same thing happens in *Tom Sawyer*, where the ironic level of the text is excluded, because translators thought this was too complicated for the child reader, and that these attitudes were not appropriate for children to have (Ibid, 1981).

These processes of changes in the story, from the original to the translation are called *adaptations*, "as long as there has been literature, there have been adaptations" (Oittinen, 2002, p. 76). However, according to Oittinen (2002), adaptations tend to be seen as negative, something secondary and non-original. Hellsing (n.d., as cited in Oittinen, 2002), argues instead that without adaptations, many classics would be long forgotten by now, and that they only continue to exist thanks to the adaptations done to them. Furthermore, *adaptation*, *domestication* and *foreignization* are other strategies that are also used when translating for children. Van Coillie et al (2014) explain them as follows: "while domestication assimilates texts to target linguistic and cultural values, in foreignization some significant traces of the original text are retained" (p. 42). Both translation strategies have been highly criticized,

Venuti (2017), prefers foreignization over domestication, since the first allows for new ideas, genres and cultural values to be brought into the culture, while the latter only adapts these aspects into already existing aspects of the culture.

Furthermore, Xeni (2011), discusses Skopos theory as a widely used approach in translating Children's Literature. "Having skopos (purpose) as the most important criterion in any translation [...] this group of theorists moved the point of reference from the source text [...] to the reader, placing the child-reader in a central position" (Xeni, 2011, p. 11). By doing so, this theory changed the way the child reader, the translator, the translated text and the translation process itself were seen (Ibid). Making use of this theory, translators of Children's Literature kept the purpose of the text in mind, and translated considering the target audience of the text, in this case children, and allowed them to adapt the content to better fit the needs and expectations of child readers in the target culture. In brief, Children's Literature translation has been, for the most part, an unrecognized but very important work that keeps Children's Literature alive through new adaptations, appealing for the child reader. Several translation strategies and approaches have been used when translating for children, and there is neither right nor wrong approach or strategy, since they are fitted for the needs of the child reader.

3.3 Emotions in Children's Literature

When we read, it is inevitable for us to connect with the story on an emotional level. In some cases, it is even vital to do so, since that emotional connection with the story allows us to understand it better. Robinson (2005) states that a good story is the one that makes us feel on edge about what is going to happen, while making us laugh, cry and feel the whole repertoire of emotions at the same time (p. 105). According to Nikolajeva (2013), one of the main reasons for this is the fact that to readers, fiction represents an opportunity to understand people on a deeper level that we cannot achieve in real life (p. 95).

Children's readers have a limited experience in life, and there are some emotions that they have not experienced yet, Children's Literature provides them with the opportunity to experiment vicariously some emotions that are unknown to them (Robinson, 2005). This is pivotal for their development, since emotion processes work the same way when we respond to fictional events portrayed in literature than if we were responding to something that happens in real life. This projection of the reader with the characters in the story and the emotional responses that these emotions generate, provide the reader with real life examples of how to navigate and process the emotions. Sullivan et al (2002) point out that this is called *Bibliotherapy*, the process of a child reading about a character that has a problem similar to them, and how they successfully resolve it. The implementation of Bibliotherapy gives the child reader a different insight about a situation that they are experiencing, this representation normalizes the situation and helps them deal with it. This phenomenon is actually portrayed in the story of *I Wish*, the book we aim to translate and analyze.

Among the emotions that can be portrayed in Children's Literature, it is important to make the distinction between *Basic emotions* and *Social or higher cognitive emotions*. Nikolajaeva (2013) introduces the former as primitive emotions that have evolutionary purposes, such as sadness, joy, fear, anger, disgust and surprise (p. 97). The latter are described as emotions that are acquired: love, hatred, envy, jealousy, surprise, interest, and guilt (p. 99). We shall now dive into these two categories of emotions and their representations in Children's Literature.

3.3.1 *Basic Emotions in Children's Literature*

Ekman (1992) first introduced a categorization, identifying five basic characteristics shared by emotions: 1) universal signs; 2) presence in other primates; 3) physiological characteristics; 4) universal antecedent events; 5) coherence among response systems (p. 185). In real life, we express these emotions through facial expressions and body language. In

literature, this represents a challenge, due to the lack of physical expressions of emotions in the written code. While body language can be described in text, it lacks the immediacy of real-life expressions. To bridge this gap, authors often rely on what Nikolajeva (2013) calls *Meta-representation* (p. 98).

Meta-representation introduces emotions by stating directly how the characters are feeling, either through direct speech or through the narrator. Meta-representation helps the child reader understand better the emotion that the text wants to convey and, according to Nikolajeva (2013), “even though the reader may not have experienced the particular basic emotions to the same degree as the character, all these emotional states are easily recognized, because basic emotions are hard-wired in our brains and do not need special training” (p. 98). In the book *I Wish*, meta-representation plays a key role in conveying basic emotions like sadness, anger and joy. Later on, in the analysis section, we will explore in more detail how meta-representation is used to portray such emotions.

3.3.2 Social or Higher cognitive emotions

Social or higher cognitive emotions are defined by Nikolajeva (2013) as emotions that are acquired and can be trained (p. 99). Social emotions, often referred to as moral emotions, involve responses to situations that do not affect us directly, but rather someone else, which leads Haidt (2003) to affirm that all of the moral emotions are likely to have indirect benefits to the self. Given this, we can infer that social or higher cognitive emotions are always triggered by a third party.

These emotions are more difficult to depict inside the text. They can be displayed through dialogues, the characters' inner monologue or through the narrator. Nikolajeva (2013) introduces this narrative device as *Free indirect speech*, claiming it to be more complex than direct speech, since the lack of source of origin makes the dialogue become unreliable. In *I Wish*, free indirect speech appears in moments that convey emotions such as

jealousy, guilt, shame, and hope. In the analysis section, we will examine how this technique contributes to their portrayal.

3.4 Translation of Emotions

In translation studies, the translation of emotions has been considered as a problem for many translators since the 1960s, when Eugene Nida presented the concept of dynamic equivalence (Torop, 2022). According to Nida (1964), dynamic equivalence primarily focuses on the receptor's response in translation. This means that the reader's reaction and perspective on both texts are essential criteria for translation (Torop, 2022). Torop states that the dynamic equivalence creates an emotional bridge between the translation and the reader because the translation process prioritizes the reader's culture. Although dynamic equivalence cannot be considered a universal principle since some texts prioritize the author's perspective rather than the reader's culture, it demonstrates the importance of emotions in translation (Torop, 2022).

Translating emotions can be challenging for translators, as it affects the translation process itself. According to Rojo (2017), emotional information in a text can influence several factors in translation and interpretation, such as the translator's processing styles, translation quality and reception. Furthermore, Hubscher-Davidson (2018) states that affective reality can also influence interpretation and translation because if the author of the text and the translator do not share affective realities, this can create challenges in perceiving and translating/interpreting emotional material.

As can be seen, the translation of emotions is an important part of the translation process, as it not only takes into account the quality of the translation and the interpretation of the source text, but also the connection between the reader and the text which relies mainly on the translator's ability to characterize the emotions in the translation in such a way that it is able to express the same type of emotion for everyone regardless of the reader's culture.

3.5 Translation Approaches in Children's Literature

According to Alla (2015), the translation of Children's Literature has been approached from two main perspectives: source-oriented translation and target-oriented translation. The source-oriented approach aims to preserve the original language and characteristics of the source text, whereas the target-oriented approach intends to adapt the text to the target culture to connect more with the reader (Alla, 2015). In this regard, there are conflicting voices: On the one hand, Kingberg (1980, as cited in Alla, 2015) suggests that translators need to preserve the foreignness of the target text as much as possible, so the reader can learn about the country and culture the original work wants to represent. On the other hand, Reiss and Vermeer (1984, as cited on Nord, 2005) consider the *Skopos Rule* as the top rule in any translation which is intended to consider the purpose of the translation as the main importance to adapt the text to a target source; that the translated work should be able to circulate as non-translation in the target context.

For this project, we considered the target-oriented approach in the translation of the book *I Wish* by Bel Mooney because we intend to introduce some adaptations in the target text so as to make it more fluent for the child reader in Colombian culture. This approach allows us to adjust the book with elements that appeal to the target text readers, as we also intend to have a potential publication of the translation. As such, by focusing on the target culture, we ensure that the characters and settings are familiar and understandable to the Colombian context. This not only enhances the connection of the reader to the story, but also enriches their experience by providing content that is personal for them.

3. Theoretical Framework

3.1 Functionalism in Translation: Skopos theory

Historically, translations have been developed through literary translation, this technique implied translating word by word (Hurtado-Albir, 2001), instead of the text as a whole. In this process, the purpose of the text, as well as unique aspects of it such as word plays, jokes, use of sarcasm and irony, among others, lost its meaning. However, during the 70s, according to Nord (2018), the focus shifted from the word or phrase to the text as a unit of translation. This led to the emergence of several theories that constituted functionalism in translation; among these, we can find Skopos theory.

In the 1970s Hans J. Vermeer introduced the skopos theory into translation, drawing from the Greek term Skopos, which means aim or purpose (Munday, 2022). This theory states that the translation process that a text must go through is determined by the purpose (*skopos*) of the text itself, and what the translation aims to convey (Nord, 2018). Alongside skopos theory we can find its contemporary, Holz-Mänttari's translatorial action model; both skopos theory and translatorial action model are considered part of the same theory, due to the fact that translations that are carried out following either of these models start from a Source Text (ST), but the function of the text can be negotiated and change if necessary, thus producing the Target Text (TT), that can be different from the ST (Munday, 2022).

In order to produce a translation that adheres to the ST, and knowing that the function of a TT in the target culture may not be the same as the ST in the source culture, there are some rules translators must follow to achieve functional adequacy. The skopos rule states that the skopos of a translation may need a free or a faithful translation, depending on the objective of the translation, this does not mean that a good translation made under this theory should immediately adapt to the target-culture, although this is a common misconception (Nord, 2018). The coherence rule states that the translation of the TT must be in line with the

recipients of the TT, their knowledge and needs; if the TT does not meet these requirements, then it is of no use. The fidelity rule states that the TT and the ST must be consistent with each other, and with the information the ST gives to the translator, the interpretation the translator makes and the information that reaches the target audience (Munday, 2022). Following functionalism in translation, we shall now cover *Text typologies*, the *Integrated Approach*, the *Translatorial Action Model*, *Translation-Oriented Text Analysis* and *Translation Techniques*.

3.2 Text typologies

Built by Katharina Reiss in the 1970s, this theory is based on the concept of equivalence and acknowledges the text as the unit at which the equivalence must be sought. This theory implements Bühler's text categorization, that divides texts into three functions: informative, expressive and appellative (Munday, 2022). Based on these functions it is decided how the translation is developed. However, this rating has some flaws, because there are texts that can be hybrids, which means they belong to two or even three functions at the same time. In response to this, Reiss suggests specific translation methods according to each text type: the TT of an informative text should transmit the full content of the ST, the TT of an expressive text should transmit the form of the ST and ensure the accuracy of the information, and the TT on an operative text should adapt the text, creating an equivalent on the target readers (Munday, 2022). Nevertheless, because there are some situations where equivalence is simply not possible, Reiss states that "the text type classification is only relevant in situations where the function of the TT is to represent a textual equivalent of the source text" (Reiss and Vermer, 1984, as cited in Nord, 2018).

3.3 Integrated Approach

In the book *Translation Studies: An Integrated Approach*, Mary Snell-Hornby proposes an integrated approach based on text types, in this approach "depending on the text

type under consideration, she incorporates cultural history, literary studies, sociocultural and area studies and, for legal, economic, medical and scientific translation, the study of the relevant specialized subject" (Munday, 2022). For this she creates a diagram with different levels, in level A she integrates "literary", "general language" and "special language" translation, in level B she indicates some basic text types, literary translation has the bible, film, poetry, among others, and fiction combined with newspaper or general information, in level C she classifies the non-linguistic disciplines and sociocultural knowledge, in level D she discusses the translation process, containing understanding the function of the ST, the focus of the TT and the function of the TT, in level E she mentions some areas of linguistics that are important for the translation, and in level F she discusses phonological aspects (Munday, 2022)

This classification aimed to gather different areas of translation, but by incorporating all genres and types of texts, inconsistencies are to be expected. On the one hand, "can all newspaper texts really be lumped together as general language translation? Some may be quite specialized technical, scientific, financial, sporting, etc. texts" (Munday, 2022, p. 121). On the other hand, advertising is not placed with literary, but it should be, since it may have more in common with creative language (Munday, 2022). Hybrid texts may arise in this model, as in the case of Reiss's model, "the consideration of all kinds of language in such an integrated continuum does not necessarily produce more useful results for the analysis of translations and for translator training" (Munday, 2022, p. 123).

3.4 Translational Action Model

Proposed by Justa Holz-Mänttari, the translational action model aims to create guidelines that can be used regardless of the wide variety of professional translation situations. This model considers the translation process to be purpose-driven, meaning that,

rather than translating the text, it seeks to communicate a message involving an intercultural transfer (Munday, 2022).

According to Holz-Mänttari (1984, as cited in Munday, 2022) the translation process involves six different players, each of whom have their own role and importance: *the initiator*, referring to the person who needs the translation; *the commissioner*, the person or company that contacts the translator; *the ST producer*, the writer of the source text or company associated with it; *the TT producer*, the translation agency; *the TT user*, the person who uses the translation; and *the TT receiver*, the person to whom the translation is addressed.

Munday (2022), considers the production of a functionally communicative translation as an important focus in the translatorial action model. This, referring to the fact that the form and genre of a translation has to be influenced by the translation culture. Therefore, it is one of the most important roles of the translator, who is the person that allows the intercultural transfer to be successful.

3.5 Translation-Oriented Text Analysis

The translation-oriented text analysis is presented by Christiane Nord in her book *Text Analysis in Translation*, as a model that incorporates elements to analyze the organization of a text (Munday, 2022). In her book, Nord highlights two types of translation process. The first one is *documentary translation*, whose main objective is to maintain the source text's essence. Thus, creating a translation in which the reader is aware that it is a translation and not a source text. The second is *an instrumental translation*, that has the opposite purpose, it seeks for the transmitting of messages that could be adapted in the language that is translated to create a text that the reader considers written in their own language. Furthermore, Nord presents a model to understand the function of the source text in order to select the best translation strategies according to the main purpose of the translation (Munday, 2022).

Christiane Nord's book, *Translating as a Purposeful Activity*, shows three aspects that are applied in translation training and that are part of the flexible version of the model. These are: the importance of the translation commission, in which the translator has to analyze and compare the source text and translation profiles in the commission to prioritize the information necessary for the translation; the role of ST analysis, to take the most important aspects in the source text to carry out the translation with an adequate strategy; and the functional hierarchy of translation problems, in which the translator compare the functions of the source text and the translation to decide the functional elements to consider and to decide the translation style (Munday, 2022).

Functionalism in translation involves some approaches and models that intend to introduce a different focus to traditional approaches to literary translation. Those traditional source-oriented approaches wanted to maintain all original features and marks in the target text. On the contrary, we believe that Functionalism and the Skopos theory are the most suitable approaches for our project, as their focus is the target text, audience and culture. Maintaining the purpose of the source book, we aim to perform an instrumental translation; we transmit the main message or purpose of the text while adapting it to our culture, so the target audience does not feel they are reading a translation, but rather a text originally written in Spanish. Furthermore, we introduce the different translation techniques that can be used in the translation process of this project. Among these techniques, adaptation may play a key role in our project.

3.6 Translation Techniques

Hurtado Albir in her book *Traducción y Traductología* presents the translation techniques as instruments that are intended to compare and analyze translations besides textual and contextual categories (Hurtado-Albir, 2001). Emphasizes that the translation techniques are dynamic and should be used according to the genre of the text, the type of

translation, the translation modality, the purpose of the translation and the method chosen (Hurtado-Albir, 2001).

Hurtado-Albir (2001) proposed a classification of the translation techniques taking into account the following criteria: differentiate techniques from others strategies or methods; including only processes that are related to the translation of techniques, rather than in the comparison of languages; and taking into account the feasibility of the technique according to the context and situation presented in the text. Some of the techniques presented are:

- Adaptation: a term is replaced by changing a cultural element for others that can be understood in the receiving culture.
- Amplification: It introduces information to amplify the meaning of a term in the text by the author's notes or by explanatory paraphrases.
- Description: It replaces a term by the description of it.
- Transposition: It changes the grammatical category.
- Variation: It changes linguistic and paralinguistic elements that can affect or change the meaning of the translation.

4. Methodology

4.1 Type of Research

This study employs a documentary research method, as it encompasses the search, selection and analysis of information about Children's Literature and its translation process from multiple books and articles. According to Tight (2019), the use of documentary research methods offers many advantages such as the accessibility and the wide range of content that a researcher can embrace to their study. Also, existing data may be more representative and with more details than the information gathered by an individual researcher or a small group. Furthermore, one of the documents analyzed was Bel Mooney's blog in which she reflects on her experience as both a journalist and an author of Children's Literature, in order to better

	Development of the literary annotation											
	Analysis of the representation of the emotions in both the source text and target text											
Final report	Final report writing and development of final considerations for future research with conclusions											

4.2 Corpus

The corpus of this study includes the original English version of the book *I Wish*, written by Bel Mooney, and published in 1995. Bel Mooney is a British author, born in 1946, in Liverpool. She has published several children's books, including three series of books, which include *Kitty and Friends*, a book series about a little girl named Kitty. *I Wish*, the subject of our study, being the eight books of this sixteen-book series.

The author, Bel Mooney, wrote the book for and on behalf of her daughter, Kitty, naming the main character after her. The book features seven chapters, each one narrates its own story that revolves around the title of the book: wishes. In every chapter, Kitty makes a wish, but soon realizes that she does not want things to really change, and deals with the complicated emotions that come with her wishes; throughout the chapters Kitty gains a new perspective about her wishes and learns a moral lesson.

Even though we were unable to find the intended target age group of the book, we consider that it is aimed at children from ages 6 to 9 years old. First, because Kitty is around 7 years old in the book, so it is easier for children within that age to relate to Kitty and her experiences, especially thanks to the several illustrations that the book has. Second, because

the book has seven chapters, and around 60 pages, which makes it a good read. This, combined with its conventional chapter structure, supports our reasoning. Lastly, because in each chapter Kitty, through her wishes, learns a moral lesson and gains a better appreciation for her life and the things that are in it. Kids aged from 6 to 9 have an understanding of their emotions but are still unable to control them sometimes. For this reason, we believe children can relate to Kitty and use the book as a tool to better understand and manage their emotions.

One of the main reasons why we chose to translate this book is due to its portrayal of emotions. As it was mentioned earlier, throughout each chapter, Kitty navigates and accepts some “unpleasant” emotions, being able to understand them and learn how to handle them. Most importantly, despite the fact that Kitty does not always feel happy, and that sometimes she is rude to the people she loves, she is able to accept and own her mistakes, and people do not love her any less for that. We believe this representation of emotions in Children's Literature is important, as it shows children that feeling complicated emotions is okay, and it also gives them some tools on how to navigate them. Therefore, translating this book into Spanish would allow a broader Colombian audience to access and benefit from its valuable message.

4.3 Source Text Analysis

Before starting this translation process, we perform an analysis of the source text. According to Nord (2005), “before embarking upon any translation the translator should analyze the text comprehensively, since this appears to be the only way of ensuring that the ST has been wholly and correctly understood” (p. 1). While conducting this analysis, we were able to identify some textual elements that do not have a Spanish equivalent and repeat the most in the text, such as culturemes and phrasal verbs. We decided to translate them first (see table 2) to facilitate the translation process and to create a glossary to which we can refer to during the translation. Furthermore, source text analysis allows us to justify the decisions

we make when the translation is in progress, as well as the adaptations that are made to the text (Nord, 2005).

Table 2

Textual elements found in the target text that do not have a Spanish equivalent

	Textual elements with no Spanish equivalence	Spanish adaptation
Phrase	I jolly well	Por supuesto
Type and definition	Cultureme Informal, old-fashioned British phrase that emphasizes anger, annoyance, or disapproval (Cambridge University Press, n.d.).	Conveys a firm and resolute attitude, often used to assert a decision or reinforce a statement (Real Academia Española, n.d.).
Phrase	Fell out	Se pelearon
Type and definition	Phrasal verb that means to have an argument or disagreement with someone and stop being friendly with them (Cambridge University Press, n.d.).	A phrase that indicates two people had a disagreement or argument, leading to a temporary rift in their relationship (Real Academia Española, n.d.).
Phrase	Going round	Pasar tiempo con
Type and definition	Phrasal verb that means spending time with or hanging out with someone socially (Cambridge University Press, n.d.).	To spend time with someone, usually engaging in social or casual activities.

According to Nord (2005), source-text analysis can vary in function throughout the translation process. However, there are four important concepts that consider the possible relations that the source and target text could have. The first is text equivalence, which Nord describes as “the most ambiguous concept in translation studies” due to the belief that the source text and the target text have to be the same in content and form, imitating the source text completely. Nevertheless, Nord (2005) suggests that the concept equivalence as an “identity” changes the focus, becoming the target text as independent in content and meaning. The second concept is the intertextual coherence which consider the Skopos theory as the

most important aspect in the translation of a text over the equivalence and fidelity of the text, “If the skopos demands a change of function, the required standard will no longer be intertextual coherence with the source text, but adequacy or appropriateness with regard to the skopos” (Nord, 2005, p. 27). The third concept is the intercultural operation developed by Holz-Mänttari, which is trying to get away from the traditional translation and the expectations of it (Nord, 2005). Holz-Mänttari (1984, as cited in Nord, 2005) describes intercultural operation as “the process of producing a certain kind of message transmitter, which is utilized in superordinate configurations of activities in order to coordinate actional and communicative cooperations”. The four concepts are functionality plus loyalty, described for Nord (2005) as the compatibility of the target text (skopos) with the source text, considering the translator as responsible for the source text sender and the target text receiver.

5. Translation Analysis

In order to analyze a translation process, it is essential to consider the classification and description of translation techniques. According to Hurtado-Albir (2001), translation techniques can be considered tools for analyzing, describing, and comparing translations because they take into account textual and contextual categories. Moreover, Hurtado-Albir (2001) states that translation techniques “proporcionan un metalenguaje y una catalogación que sirven para identificar y caracterizar el resultado de la equivalencia traductora” (p. 257). In other words, the use of translation techniques are a useful tool for translators when it comes to comparing and establishing equivalence, at the micro-level, between the source text and target text.

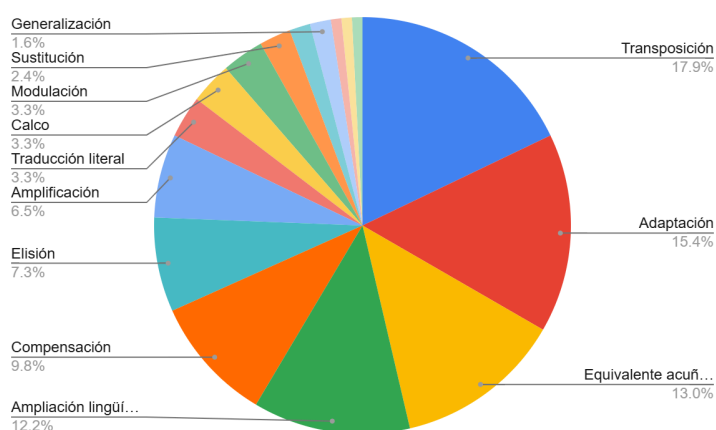
With this in mind, in order to analyze the Spanish translation process of the book *I Wish*, we classified the translation techniques used (see Table 3). This classification was based on the list proposed by Hurtado-Albir. We will refer to them in Spanish, as these are the terms originally assigned by the author in her book *Traducción y Traductología* (2001).

Table 3*Frequency of the translation techniques used in the corpus*

Técnica de traducción	Frecuencia total en el corpus	Porcentaje
Transposición	22	18%
Adaptación	19	15%
Equivalente acuñado	16	13%
Ampliación lingüística	15	12%
Compensación	12	10%
Elisión	9	7%
Amplificación	8	7%
Traducción literal	4	3%
Calco	4	3%
Modulación	4	3%
Sustitución	3	2%
Variación	2	2%
Generalización	2	2%
Particularización	1	0.81%
Compresión lingüística	1	0.81%
Préstamo	1	0.81%
Total	123	100%

The translation techniques were listed from most to least used, being *Transposición* the most used technique, and *Préstamo* the least one. The top five techniques, together, correspond to more than 50% of the translation techniques used across the whole translation process. Below are detailed descriptions of the five most commonly used translation techniques, along with their definitions according to Hurtado-Albir. In addition, we provide three examples of each technique, taken from our translated corpus.

Figure 1*Translation techniques used during the translation process*



Transposición. According to Hurtado-Albir (2001), Transposición refers to a change in the grammatical category during translation. This translation technique was the most frequently used in the translation process, as some phrases or expressions presented in the text could not be translated literally without sounding unnatural in Spanish.

Example 1 retrieved from Chapter 5 *I wish! ...Wishes came true.*

“And what was your important wish,
Kitty-Kat??”

“—¿Y cuál es ese deseo tan importante
Kitty?”

We used Transposition changing the verb from past *was* to present *es* and the possessive pronoun *your* by the demonstrative *ese*.

Example 2 retrieved from Chapter 2 *I wish... he'd go away!*

“She was looking forward to telling Mum
all about her day.”

“Ella estaba emocionada de contarle todo
sobre su día a su mamá.”

In this example, Transposition was applied because the structure *was looking forward to telling* involves a gerund, which does not have a natural equivalent in Spanish. Therefore, the sentence was restructured using the adjective *emocionada* and the infinitive verb *de contarle* to express the same idea.

Example 3 retrieved from Chapter 3 *I wish... I was pretty!*

“Melissa was being SO nice to William it was like she *had been dipped in sugar*.
Worse — William was being nice back.”

“Melissa estaba siendo TAN dulce con William, que parecía hecha de azúcar. Peor aún, William también estaba siendo amable.”

In this example, Transposición was used to adapt the passive structure into an expression in Spanish. The phrase *Had been dipped* in sugar to *parecía hecha de azúcar* changed the grammatical structure of had been to parecía.

Adaptación. This technique involves replacing a cultural element of the source text with one from the target culture (Hurtado-Albir, 2001). As the book presents specific traditions related to British culture (as in the last chapter about Christmas), we had to replace them with traditions that are more familiar to the target readers.

Example 1 retrieved from Chapter 7 *I wish... It was always Christmas!*

“Oh... Father Christmas had been extra kind this year!”

“Ah... ¡El Niño Dios había sido demasiado amable este año!”

In this example, we used adaptation by changing *Father Christmas* to *El Niño Dios*, a figure that is more culturally familiar in Spanish speaking countries, making the text more meaningful for readers.

Example 2 retrieved from Chapter 6 *I wish... I was grown up!*

“As the rain pattered on the windows, they got all the old games out of the cupboard, found the dice, and began to play. Ludo. Snakes and Ladders. Draughts. Snap.”

“Mientras la lluvia golpeaba las ventanas, sacaron todos los juegos viejos del armario, encontraron los dados, empezaron a jugar. Serpientes y escaleras, parqués, ajedrez, cartas.”

Adaptation was applied by changing the original games mentioned in the text *Ludo. Snakes and Ladders. Draughts. Snap.* with *Serpientes y escaleras, parqués, ajedrez, cartas*, which are more familiar to Spanish speaking readers. This technique helped adjust the cultural references to the target audience.

Example 3 retrieved from Chapter 4 *I wish... you'd shut up!*

“At lunchtime lots of children crowded round Kitty, trying to make her speak.”

“En el descanso muchos niños rodearon a Kitty, intentando hacer que hablara.”

In this example we decided to change the expression *At lunchtime* to *En el descanso* because, although it is common to eat lunch at school in the UK, this is not usual in Colombia, where students have a break instead of a lunchtime.

Equivalente Acuñado. According to Hurtado-Albir (2001), this technique uses an expression or term that is familiar to the target audience to provide an equivalent for a term in the source text. We applied this technique because the text includes multiple expressions that we consider necessary to adapt to other more familiar to Spanish speakers, allowing readers to better understand the text and to relate with it.

Example 1 retrieved from Chapter 2 *I wish! ... he'd go away*

“Oh Kitty — guess what? Poor Dan's in the hospital. He had bad pains in his tummy — and they think it might be his appendix.”

“—Ay Kitty, imagínate que el pobre Dan está en el hospital. Le dolía mucho el estómago y los doctores creen que puede ser su apéndice.”

We used this technique because the expression *guess what?* in English does not have a direct translation in Spanish. Therefore, we consider the idiomatic expression *imagínate qué* that conveys the same feelings of surprise or curiosity.

Example 2 retrieved from Chapter 4 *I wish! . . . you'd shut up!*

“Then, because Kitty was going round with Anita, Rosie got hurt, and Kitty felt caught in the middle.”

“Entonces, como Kitty estaba pasando tiempo con Anita, Rosie se ofendió y Kitty se sintió atrapada en el medio de la pelea.”

We used the technique to translate the phrasal verb *going round* to *pasar el tiempo*, which is a common expression used for Spanish speakers that means to spend time with someone.

Example 3 retrieved from Chapter 5 *I wish! ...Wishes came true!*

“She knew this was NOT allowed, so she had to be very quick. In a minute the candles were lit, and Kitty closed her eyes tightly.”

“Ella sabía que eso NO estaba permitido, así que tuvo que apurarse. En un minuto encendió las velas y Kitty cerró sus ojos con fuerza.”

We considered using *Equivalente Acuñaado* here because although the literal translation *tuvo que ser muy rápida* is correct in Spanish, the expression *tuvo que apurarse* is more used in an informal conversation in Spanish and conveys the same meaning.

Ampliación Lingüística. In this technique, the translator adds linguistic elements that increase the number of words in a translation instead of using a similar expression with similar quantity of words (Hurtado-Albir, 2001). We used this technique because we had to

add more information to clarify details in the text that in a literal translation might confuse readers.

Example 1 retrieved from Chapter 2 *I wish! ... he'd go away*

“She was in bed when she heard the telephone ring, then lots of talking, then silence. Kitty felt very unhappy.”

“Ella estaba acostada cuando escuchó el teléfono sonar, luego escuchó que hablaban y luego todo se quedó en silencio. Kitty se sentía muy infeliz.”

We decided to use the technique to add *todo se quedó en silencio* instead of *silencio*, which is the literal translation of the phrase. We considered the addition of information necessary because in Spanish the literal translation sounds abrupt, while with *todo se quedó* sounds natural and understandable.

Example 2 retrieved from Chapter 5 *I wish...wishes came true!*

“You'd wish that every wish you wished would come true.”

“—Porque desearías que todos tus deseos se hicieran realidad.”

We used the technique to add the connector *porque* to give coherence and fluency in the sentence for Spanish readers.

Example 3 retrieved from Chapter 1 *I wish... It was mine!*

“Kitty had grown out of her old red bike,
and wished hard for a new one.”

“Kitty había crecido y su vieja bicicleta
roja ya no le servía, y deseaba con todas
sus fuerzas una nueva.”

Compensación. In this technique, the translator changes the position of words or phrases in the target text without affecting the meaning. We considered this technique in our translation process because the syntactic and stylistics rules in English are different from Spanish, so it was necessary to restructure some sentences to make them sound more natural and fluent in Spanish.

Example 1 retrieved from Chapter 1 *I wish... It was mine!*

“Kitty’s mum shook her head. ‘I don’t
think so, love. We couldn’t afford it right
now. We could maybe look for a
second-hand bike..’”

“—No lo creo, amor —dijo la mamá de
Kitty, sacudiendo la cabeza—. No
podríamos permitirnoslo ahora mismo. Tal
vez podríamos buscar una bicicleta
usada...”

We used the technique here by placing Kitty’s mother words first and then her expression. We did this because in Spanish dialogues traditionally begin with a hyphen. So we thought it was necessary to respect the narrative convention but keep the meaning.

Example 2 retrieved from Chapter 4 *I wish... you’d shut up!*

“Kitty didn't look at Rosie, as she went back to her table. Rosie ducked her head down anyway, hiding her face.”

“Kitty no miró a Rosie mientras volvía a su puesto. De todas formas, Rosie agachó la cabeza, escondiendo su cara.”

Here, we used this technique to change the order of the connector *De todas formas* at the beginning of the sentence, as this provides fluency for Spanish readers.

Example 3 retrieved from Chapter *I wish! ...Wishes came true!*

“I've got that job, kids! The one I really wanted — down at the Civic Centre!’ Dad yelled. ‘I just called in and they told me!’”

“—¡Niños, conseguí el trabajo! el trabajo que tanto anhelaba en el Centro Cívico —exclamó papá— ¡Solo me presenté y me lo dieron!”

Compensation is used here because we change the order of the sentence in Spanish by placing the vocative *Niños* at the beginning of the sentence instead of the end.

The identification and classification of translation techniques play a key role in the translation analysis, highlighting the different grammatical and stylistic aspects to consider while we translate. In the book *I wish*, 12 translation techniques were identified to make possible the adaptation from British culture into Colombian culture. Now, we will identify the primordial emotions found in the book as part of the conceptual analysis.

6. Conceptual analysis

In this section, we analyze the emotions portrayed in the book *I Wish* and how they are represented through the narrative devices proposed by Nikolajeva (2013): these are *Meta-representation* and *Free indirect speech*. Using the first one, emotions are portrayed by stating directly how the characters are feeling, either through direct speech or through the narrator; in the latter, the emotions are expressed through dialogues, the characters' inner monologue or the narrator as well. This analysis will be organized by chapters, identifying the main emotion(s) of each chapter, defining whether they are basic or social emotions, according to the information described in the literature review, and evaluate how they were portrayed through either *Meta-representation* or *Free indirect speech* in both the source text and the target text.

6.1 I Wish! ... It was mine!

In *chapter 1: I Wish! ... It was mine!* The chapter takes place after William's birthday. Kitty felt very jealous of her friend because he had a new and incredible bicycle, and she wanted one. She asks her parents for a bike like his, but they could not afford it because her father had lost his job. Even when William came over to play, Kitty was so jealous that she didn't want to be around him. After some time, Kitty's father gave her her old cousin's bike. This made Kitty feel worse, she was ashamed of that ugly bicycle and even though she did not want it, she did want to be rude to her father either. But just then, William passed by Kitty's house and asked Kitty to go out and swap bikes for a while to make her feel comfortable. Kitty realized how kind his friend was and they ended up playing together.

After reading the chapter and analyzing the situation presented, we realized that the main emotion presented was *Jealousy*. From the beginning, Kitty felt very jealous because his friend had a bicycle that her family could not afford at that time due to economic

difficulties. According to Nikolajeva (2013), these kinds of emotions are categorized as social or moral emotions which arise in indirect situations that can still affect the person emotionally. In this case Kitty's friend received a new bike, a situation that did not affect Kitty directly, but still made her feel jealous because she wanted a similar one.

The emotion is presented in *Free Indirect Speech*, as Nikolajeva (2013) states, since it is conveyed through the narrator of the story. In this case, from the beginning, the narrator describes Kitty's emotion directly. Although Kitty did not express her emotion to others, we can infer her feelings by her actions and thoughts in the story (see Table 4).

Table 4

Representation of the emotion Jealousy through Free Indirect Speech in Chapter 1

Source Text	Target Text
<p>So jealous she started to wish all sorts of bad things — like William would fall over and hurt his leg. That was because she knew if something like that happened he wouldn't be able to use his wonderful present.</p>	<p>Tan celosa que empezó a desear todo tipo de cosas malas, como que William se cayera y se lastimara la pierna. Eso era porque sabía que si algo así pasaba él no podría usar su maravilloso regalo.</p>
<p>'I wish it was mine — oh, I wish it was mine,' she said to herself, over and over again.</p> <p>Out of the window she watched William riding his bike up and down the road.</p> <p>'He's so mean — he hasn't even asked me if I want a go,' she muttered to herself.</p> <p>But when William came to the door and asked just that, Kitty said, "No, I've got some homework to do," in a sulky voice, and closed the door in his face.</p>	<p>—Desearía que fuera mía, ay, desearía que fuera mía —se dijo a sí misma, una y otra vez.</p> <p>A través de la ventana, vio a William montando su bicicleta en la calle.</p> <p>—Es tan malo, ni siquiera me ha preguntado si quiero dar una vuelta —murmuró para sí misma. Pero cuando William tocó la puerta y le preguntó precisamente eso, Kitty le respondió:</p> <p>—No, tengo que hacer tareas—, con voz enfadada y le cerró la puerta en la cara.</p>
<p>That night Kitty couldn't sleep. She kept on thinking about the bike, and wishing it was hers, and tossing and turning — and feeling very unhappy.</p>	<p>Esa noche Kitty no pudo dormir. Seguía pensando en la bicicleta y deseando que fuera suya, dando vueltas en la cama y sintiéndose muy infeliz.</p>

As we can notice, many of Kitty's reactions to William's bike were described by the narrator. On the one hand, some examples demonstrate Kitty's thoughts in which she wished

for her friend's bicycle and had even morally questionable thoughts such as wanting her friend to get hurt so he would not use it. The narrator even shows us how Kitty could not sleep for the bicycle and her intense desire to have it. On the other hand, Kitty's actions also reveal her jealousy. For example, when she judged her friend because he did not let her play with his bike and later, when he did offer, she refused angrily showing her discomfort at not being able to have a bicycle as that one.

6.2 I Wish!... he'd go away!

In *chapter 2: I wish!... he'd go away!* Kitty was feeling upset about her older brother. He had been so horrible lately that Kitty was fed up with him. He didn't want to play with her, he argued about what to watch on TV, and he told mom about a vase she had broken. She was so frustrated that she told mom how much she wanted Daniel to go away. Her mom said that she would miss him, but Kitty didn't agree, she stated that she would be really happy if he was gone. One day Kitty went on a school trip with her friends and had a great time. But when she came home, her mother told her that Daniel was in the hospital because he was sick. Kitty felt sad because home wasn't the same without him. Some days later, Kitty talked with her mother about how all that situation was her fault because she had wished for him to be away. However, her mom comforted her and gave her the good news: Daniel would be coming back home the next day!

By reading the chapter and analyzing the situation presented, we identify *Guilt* as the main emotion. This comes out at the end, when Kitty feels the absence of her brother. Guilt can be considered a social emotion, as it is acquired and triggered by a third party (Nikolajeva, 2013). Furthermore, it is conveyed through *Free Indirect Speech* by the narrator and the character's inner dialogues. Although Kitty explicitly expresses her guilt at the end, we can notice it early through her actions and the narrator's descriptions (see Table 5).

Table 5

Representation of the emotion Guilt through Free Indirect Speech in Chapter 2

Source Text	Target Text
She decided that she was “a pendix’ too — because she was a funny little thing that hurt inside.	Ella pensaba que ella misma era un “péndice”, porque también era una cosita graciosa que dolía por dentro.
When Mum came up to say goodnight, Kitty was very quiet. She clutched Mr Tubs as if somebody was going to take him away — then burst into tears.	Cuando su mamá entró al cuarto a desearle buenas noches, Kitty estaba muy callada. Abrazó con fuerza al señor Tubs, su osito de peluche, como si alguien se lo fuera a quitar y empezó a llorar.
‘What’s the matter, Kit?’ asked Mum. “ It’s...it’s...it’s my fault, ” sobbed Kitty. ‘What’s your fault, love?’ ‘Daniel . . .’ “Oh, don’t be silly!” smiled Mum. ‘But . . . but . . . I wished he would go away, and now he has gone away. So it’s all my fault!’	—¿Qué sucede, Kitty? —preguntó mamá. — Todo es...es...es mi culpa —sollozó Kitty. —¿Qué es tu culpa, mi amor? —Daniel... —¡Ay, no seas boba! —dijo mamá sonriendo. — Pero...pero...yo deseé que él se fuera, y ahora él no está. ¡Así que todo esto es mi culpa!

As it was shown, Kitty’s emotions are expressed through both her thoughts and actions. In the first example, Kitty compares her feeling to appendix pain, showing that she was feeling bad for the things she had previously wished for. Then, we see how the sense of guilt affects Kitty when she bursts into tears in front of her mother. Finally, Kitty expresses explicitly to her mother how she feels that all is happening because of her evil wish, but her mother comforts her.

6.3 I Wish! ... I was pretty!

During *chapter 3 I Wish! ... I was pretty!* Kitty's cousin, Melissa, sleeps over at Kitty’s house. Kitty and Daniel dread her visit because they do not like her that much. When she gets there, Kitty’s mom lets her have Kitty’s bed because she does not want to sleep on the camp bed. Later, Kitty’s best friend, William, arrives and they start playing together, but William is so nice to Melissa and barely pays mind to Kitty. Kitty starts to feel left out and upset.

Then, as they are getting ready for bed, Kitty notices how Melissa has an extended nighttime routine, while Kitty barely puts on her pj's, and how concerned Melissa is with her appearance. Melissa notices the differences as well, and compares Kitty to something off another planet. Kitty laughs it off, but the next day she feels bad and barely speaks to Melissa. When Melissa leaves, Kitty notices she left one of her dresses, Kitty tries it on, does her hair, and washes her face, wanting to look pretty. But when she goes downstairs and her family sees her, they make fun of her which makes Kitty feel even worse. She runs off crying and her dad follows her to talk to her. Kitty says she wishes she was pretty, because people seem to like Melissa more. Her dad reassures her that they love her just the way she is, and the chapter ends on a warmer, more accepting note.

In this chapter, we can identify *self-consciousness* as the main emotion. Kitty feels insecure about her appearance, and constantly compares herself to Melissa. This leads her to dress herself with Melissa's clothes and to do her hair the way Melissa does. This insecurity goes beyond looks, Kitty wants to be as liked as Melissa, and thinks that if she dresses like Melissa, she can be valued in the same way. *Self-consciousness*, according to what Clark (2010) states, is classified as a higher cognitive emotion (HCE). HCEs require a more complex process of thought, are triggered by external factors like societal norms, and require self-awareness.

As a higher cognitive emotion, *self-consciousness* is often represented through *free indirect speech*, which allows readers to access a character's internal thoughts and feelings without direct narration (Nikolajeva, 2013). In this chapter, it is done through dialogues, Kitty's inner monologue and the narrator. The following table (see table 6) shows some examples of how self-consciousness is represented in chapter 3 through free indirect speech. First, through dialogues, we notice how Melissa teases Kitty for her appearance. Then, through the narrator, we see that Kitty spends a long time looking at herself in the mirror and

comparing herself to Melissa; then she has the idea of putting on Melissa's dress. When she talks to her dad, through the dialogues, Kitty expresses how she feels, stating that she wishes she was pretty, and wants to look like Melissa.

Table 6

Representation of Self-consciousness through Free indirect speech in Chapter 3

Source Text	Target Text
<p>Kitty wore an old T-shirt for bed, and her hair was its usual tangle. Melissa looked at her and laughed. 'Oh, Kitty, we look like Beauty and the Beast. Or the Princess and the Pea. And you're the pea . . . She collapsed in giggles. 'Oh, thanks!' scowled Kitty.</p>	<p>Kitty usaba una vieja camiseta para dormir, y su cabello estaba en su nudo habitual. Melissa la miró y se rio. —Ay, Kitty, parecemos la Bella y la Bestia. O la Princesa y el Guisante. Y tú eres el guisante... —dijo entre risitas. —Ah, ¡Gracias! —respondió Kitty con el ceño fruncido.</p>
<p>She went upstairs to her bedroom, and stood for a long time looking in the mirror. She hadn't washed her face, and her hair was tangled, and she was wearing her old jeans and T-shirt. The wardrobe door was open. Kitty noticed that Melissa had forgotten the smart dress. She looked at it — then back at herself in the mirror. And she had an idea.</p>	<p>Subió a su cuarto, y estuvo mucho tiempo parada mirándose en el espejo. No se había bañado la cara, su cabello estaba enredado y estaba usando sus viejos jeans y una camiseta. La puerta del clóset estaba abierta. Kitty se dio cuenta de que a Melissa se le había quedado su vestido elegante. Lo miró, luego volvió a mirarse en el espejo. Y tuvo una idea.</p>
<p>'Oh, Kitty-Kat — what are you up to? Why did you dress yourself up like that?' A muffled voice said, 'I wish I was pretty.' 'Oh,' said Dad, 'so <i>that's</i> it. Come here . . .' He sat Kitty on his knee, and said, 'But Mum and I think you <i>are</i> pretty, Kit! Not that it matters anyway — we like you just the way you are.' 'But people like the way Melissa looks,' muttered Kitty. 'So I Wish . . .' 'DON'T say you wish you looked like Melissa,' grinned Dad, 'cos I couldn't stand that!' 'Nor could I,' said Mum, coming in. 'Nor me!' said Daniel, standing next to her.</p>	<p>—Ay, Kitty, ¿qué está pasando? ¿por qué te vestiste así? —Desearía ser bonita —dijo Kitty, con voz ahogada. —Ay —dijo papá—, entonces, <i>eso</i> es lo que pasa. Ven aquí... —sentó a Kitty en su rodilla—. ¡Pero mamá y yo pensamos que sí eres bonita, Kitty! De todas formas, no importa, nos gustas tal cual eres. —Pero a la gente le gusta el aspecto de Melissa —murmuró Kitty—. Así que desearía... —NO digas que desearías verte como Melissa —dijo papá, sonriendo—, porque no podría soportar eso. —Tampoco yo —dijo mamá, entrando en la habitación. —Ni yo —dijo Daniel, parado al lado de ella.</p>

6.4 I Wish! ... you'd shut up!

Chapter 4, I Wish! ... you'd shut up! takes place at Kitty's school. All of Kitty's friends were arguing, and she felt stuck in the middle, so she hung out with William, but William wasn't so friendly in school, and she did not know what to do. She tried to talk to her friends Rosie and Anita, but Rosie was very rude to her and told Kitty she wished she'd shut up. Kitty felt very sad and decided to do what she was told.

She did not speak at all, neither to her friends nor the teacher. At lunchtime all of the kids were trying to get her to speak, all but Rosie and Anita, and Kitty felt even sadder. Back at the classroom, the teacher had previously noticed that Kitty was upset, and knew what had happened, so she told the class that the person who could get Kitty to speak would get a prize. Finally, Rosie stood up and apologized to Kitty, and she spoke again!

We noticed this is the first chapter that focuses on another character besides Kitty, and therefore, it has two key emotions. On the one hand, Kitty feels sad throughout the whole chapter, because of the situation with her friends; that leads her to stop talking until her friend apologizes to her. On the other hand, after Kitty tells the teacher what happened, Rosie feels very ashamed of what she did; for this reason she does not approach Kitty at lunch time.

Sadness is classified as a basic emotion (Ekman, 1992). Basic emotions are triggered by an immediate stimuli, and are innate in human beings. In Children's Literature, basic emotions are represented through *meta-representation*, this narrative device introduces the emotions the characters are feeling through direct speech or through the narrator. In Table 7, we see how Kitty's sadness is represented through meta-representation. Although Kitty does not say it directly, it is stated through the narrator.

Table 7

Representation of Sadness through Meta-representation in Chapter 4

Source Text	Target Text
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Kitty stopped, with her mouth open. Then she closed her mouth, looked at her friends — and wanted to cry.	Kitty se quedó con la boca abierta. Luego cerró la boca, miró a sus amigas y le dieron ganas de llorar.
Only Rosie and Anita didn't come near, and that made Kitty sad.	Rosie y Anita fueron las únicas que no se acercaron y eso entristeció a Kitty.
Usually Kitty talked a lot. Miss Smith didn't like to see her looking so silent and sad.	Usualmente, Kitty hablaba mucho. A la profesora Smith no le gustaba verla tan callada y triste.

Moreover, *shame* is classified as a moral emotion (Haidt, 2003). On Rosie's part, this emotion is triggered by an event that affects someone else, in this case Kitty. After Rosie realizes the effect that her words had on Kitty's feelings, and after the teacher calls her out, Rosie feels very ashamed of what she did. This leads her to avoid Kitty, and later, to apologize. Moral emotions are represented through *free indirect speech* (Nikolajeva, 2013). In table 8, we can see how the emotion is represented through this narrative device. In the first 2 examples, Rosie's feelings can be inferred through her actions. In the last example, it is stated directly through the narrator that Rosie feels ashamed.

Table 8

Representation of shame through free indirect speech in Chapter 4

Source Text	Target Text
Kitty didn't look at Rosie, as she went back to her table. Rosie ducked her head down anyway, hiding her face.	Kitty no miró a Rosie mientras volvía a su puesto. De todas formas, Rosie agachó la cabeza, escondiendo su cara.
Only Rosie and Anita didn't come near, and that made Kitty sad.	Rosie y Anita fueron las únicas que no se acercaron y eso entristeció a Kitty.
She looked around the class. All the children looked at each other, but some of them looked at Rosie — because they knew. At last Rosie put up her hand, looking very ashamed.	La profesora echó un vistazo al grupo. Todos los niños se miraban entre sí, pero algunos miraban a Rosie, porque ya sabían. Por fin, Rosie alzó la mano, muy avergonzada.

6.5 I Wish! ... Wishes came true!

In *chapter 5: I Wish! ... Wishes came true!*, Kitty is reading a fairytale about an old couple that gets granted three wishes, but, according to her, wastes them. She starts discussing with her brother, Daniel, what they would do if they had three wishes. While Kitty wishes for silly things, Daniel just wishes their dad could get a job. Kitty feels a bit silly then, and lights up two candles to wish her dad could get a job. If you can make a wish when you blow out birthday candles, it might work even if it's not a birthday, she thinks. Then, her dad gets home and tells them he actually got a job. By the end, Kitty believes it was her wish that helped her dad get a job.

After a thorough analysis of this chapter, we identified the main emotion as *hope*. Throughout the chapter, Kitty is hopeful that her wish will come true, and her dad can get a job. According to Haidt (2003), hope is classified as a moral emotion, since Kitty responds to a situation that affects someone else, her dad, and not herself. Furthermore, her wish is a selfless one, her dad getting a job does not benefit her directly. Lastly, this feeling is triggered by a third party.

According to Nikolajeva (2013), social or higher cognitive emotions are displayed in literature through a narrative device called *Free indirect speech*. In Free Indirect Speech, the emotions are not stated directly, but through dialogues, the characters' inner monologue or through the narrator. While, through none of the previously mentioned, it is not stated directly that Kitty is feeling hopeful, we can infer it. We will now show (see Table 9) how hope is conveyed in the text through free indirect speech on both the source text and the target text.

Table 9

Representation of the emotion Hope through Free Indirect Speech in Chapter 5

Source Text	Target Text
'I wish ... I wish...I wish...my wish would come true . . . I wish . . . I wish ...' would	' Desearía...desearía...desearía... que mi deseo se volviera realidad... desearía...

<p>come true . . . I wish . . . I wish . . .’</p> <p>‘But Mum, this was really important. You know how you make a wish when you blow out your birthday candles? Well, I thought it might work even if it wasn’t a birthday - if the wish was important enough.’</p> <p>‘I can’t tell you. It won’t work if I tell you, will it? Oh Mum! I WISH wishes came true!’</p> <p>‘I’d even put up with being a silly old fairy, if I could make my wish come true,’ said Kitty.</p> <p>‘I told Mum that my wish was an important one. I wished you’d get a job, Dad —and now you have!’</p>	<p>desearía...’</p> <p>—Pero mamá, esto es muy importante. ¿Sabes que se puede pedir un deseo cuando soplas las velas de cumpleaños? Bueno, pensé que podría funcionar incluso si no fuera mi cumpleaños, siempre y cuando el deseo sea lo suficientemente importante.</p> <p>—No puedo decirte. No funcionará si te digo, ¿verdad? ¡Ahhh mamá, desearía que los deseos se volvieran realidad!</p> <p>—Incluso soportaría ser una tonta y vieja hada, si pudiera cumplir mi deseo —dijo Kitty.</p> <p>—Le dije a mamá que mi deseo era uno importante. Deseé que consiguieras el trabajo, papá, ¡y ahora lo tienes!</p>
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6.6 I Wish! ... I was grown up!

During *chapter 6, I Wish! ... I was grown up!*, Kitty feels very frustrated about the repetitive routine she has to follow. Being a kid, she is always told what to do and does not have any control nor freedom over what she does. Due to this, she wishes she was a grown up, since, from her point of view, adults have a much nicer time. However, after she gets up, she hears her parents arguing over household chores. They struggle to share and juggle the responsibilities and because of this they do not have time for themselves.

After Kitty notices, she and her dad plot together and convince their mom to play board games with them. When Daniel wakes up, he joins them, and they spend a lovely morning playing all sorts of games and having fun. Kitty’s mom feels much more relaxed after playing, and expresses that she wished she was still a child; Kitty, on the contrary, says she wishes she could stay a kid forever, since she realized it is much nicer!

Although this chapter displays how both Kitty and her parents feel, they all share the same feeling: *frustration*. On the one hand, Kitty feels frustrated because she has no freedom over her routine, having to follow it even when she does not want to, and with little time to

play or to do what she really wants. On the other hand, her parents feel frustrated because they have so many responsibilities around the house, and they struggle to share them and manage the time so they can also have time for themselves.

Frustration is considered as a higher cognitive emotion (Clark, 2010). HCEs require a more complex process of thought; unlike basic emotions that answer to an immediate stimuli, HCEs are triggered when a goal or expectation is blocked due to external factors. HCEs are represented through free indirect speech (Nikolajeva, 2013), even though it is not directly stated, we can infer it. Table 10 shows how frustration is represented through *free indirect speech* by the narrator and dialogues.

Table 10

Representation of frustration through free indirect speech in chapter 6

Source Text	Target Text
<p>Kitty was fed up with being little. Every day she had to get up, find her school clothes, wash her face, clean her teeth, eat breakfast (and even if she didn't want it, Mum made her eat something) and go to school. Then Kitty had to learn things all day until it was time to come home, eat, wash, clean her teeth, and go to bed — even if she wasn't tired. Then it all started over again.</p> <p>It was boring, she decided. Very boring.</p> <p>'You were supposed to buy eggs', said Mum. 'You know I'm working late. I thought you were glad I got this job!' said Dad. 'I can't cope with all the shopping, as well as work!' said Mum.</p> <p>'I thought you'd paid the gas bill, but you haven't!?' said Dad. 'You said you'd done it!' 'I didn't,' said Dad. 'Yes, you did!' 'It's your job!?' 'Everything seems to be my job!' said Mum. 'Here we go again!' said Dad.</p>	<p>Kitty estaba cansada de ser pequeña. Todos los días tenía que levantarse, buscar su uniforme del colegio, lavar su cara, lavarse los dientes, desayunar —incluso cuando no quería, mamá la hacía comer algo— e ir al colegio. Luego Kitty tenía que aprender cosas todo el día hasta que era hora de ir a casa, comer, bañarse, lavarse los dientes e ir a la cama, incluso si no estaba cansada. Luego todo volvía a empezar una y otra vez.</p> <p>Era aburrido, pensó. Muy aburrido.</p> <p>—Se supone que comprarías los huevos —dijo mamá. —Sabes que trabajo hasta tarde. ¡Pensé que estabas feliz de que obtuviera este trabajo! —dijo papá. —¡No puedo con todas las compras, además del trabajo! —dijo mamá. —¡Pensé que habías pagado el recibo del gas, pero no lo has hecho! —dijo papá. —¡Dijiste que ya lo habías pagado! —¡No lo hice! —dijo papá. —¡Si, lo hiciste! —¡Es tu trabajo!</p>

**'There's always so much to think about',
sighed Mum.
'I know' said Dad.
'I never have any time for myself,' said Mum.
'Who does?' said Dad, crossly.**

**—¡Todo parece ser mi trabajo! —dijo mamá.
— ¡Otra vez con lo mismo! —exclamó papá.
—Siempre hay mucho en qué pensar —dijo
mamá mientras suspiraba.
—Lo sé —dijo papá.
—Nunca tengo tiempo para mí —dijo mamá.
—¿Quién lo tiene? —dijo papá enojado.**

6.7 I Wish! ... It was always Christmas!

During *chapter 7, I Wish! ... It was always Christmas!* Kitty and her family are celebrating Christmas. Kitty wakes up and finds her Christmas stocking at the feet of the bed, she eagerly checks the presents and then runs off to Daniel's room, who was also checking his presents; then, they both run to wake their parents up so they can go downstairs together. Kitty and Daniel peek at the big presents under the tree, and after breakfast they all go to church.

When they get back from church they exchange their presents, then Kitty's dad picks up her grandma and they all have a big lunch together, opening crackers and exchanging the little toys. After lunch, Kitty's mum brings out the Christmas pudding and they all blow out the candles and make a wish. Then, they all rest for a while, and Kitty starts feeling sad that Christmas is ending, and she will have to wait a whole year for it to be Christmas again. She talks to her dad about this, and he makes her realize that even though Christmas is over, there is so much to look forward to!

Although by the end of the chapter Kitty is feeling sad, the main emotion throughout the whole chapter is *nostalgia*. From the beginning, Kitty reflects on how Christmas is always the same, year after year; they follow the same routine which makes the day lovely. Then, when the day is ending, Kitty feels very nostalgic because she longs for Christmas, due to how beautiful it is, and she knows she will not experience this for another whole year. Nostalgia is considered as a higher cognitive emotion (Clark, 2010), since it requires a deeper mental processing, and a sense of self-other awareness. HCEs are linked to memory,

imagination and an awareness of time passing, all of which are present when Kitty recalls the past Christmas, and wishes that the holiday could last forever.

HCEs are represented through *free indirect speech*. In free indirect speech it is not stated directly how the character is feeling, or what emotion they are feeling, but it is represented through the narrator, the character's actions and their dialogues. In Table 11, we see how nostalgia is represented through free indirect speech in chapter 7.

Table 11

Representation of nostalgia through free indirect speech in chapter 7

Source Text	Target Text
<p>That was one of the lovely things about Christmas. It was always the same, year after year.</p>	<p>Esa era una de las cosas más hermosas de navidad. Siempre era igual, año tras año.</p>
<p>They always went downstairs together, and had breakfast, and then went to peep at the big presents under the tree in the sitting-room. But they weren't allowed to open them until after church.</p>	<p>Siempre bajaban las escaleras juntos y desayunaban y luego iban a husmear en los regalos grandes que estaban debajo del árbol en la sala. Pero no podían abrirlos sino hasta después de ir a la iglesia.</p>
<p>Mum always liked them all to go to church together on Christmas Day. To tell the truth, they didn't go much the rest of the year! But Mum said Christmas was about Jesus being born, not just presents, and anyway she loved singing carols. Kitty and Dad didn't mind because the church was decorated with holly and tinsel, and the vicar was very jolly and funny, and little children took their toys to play with, and everybody looked happy.</p>	<p>A mamá siempre le gustaba que fueran todos juntos a la iglesia en navidad. A decir verdad, ¡no iban mucho el resto del año! Pero mamá decía que la navidad era sobre el nacimiento de Jesús y no solo sobre recibir regalos, y de todos modos le encantaba cantar villancicos. A Kitty y a su papá no les importaba porque la iglesia siempre estaba decorada con guirnaldas y el padre era muy alegre y divertido y los niños llevaban sus juguetes para jugar con ellos y todos se veían felices.</p>
<p>Much later, when they had played games, and Gran had gone upstairs for a rest, and the house felt all warm and sleepy, Kitty started to feel sad. It was dark outside. Soon it would be time for supper, and then Christmas Day -would be over for another year.</p>	<p>Mucho después, cuando ya habían jugado y la abuela había subido a descansar un poco y la casa se sentía cálida y adormecida, Kitty se empezó a sentir triste. Estaba oscuro afuera, pronto sería tiempo de cenar, y luego navidad terminaría por un año entero.</p>

'Oh Dad, it's not fair! I wish it could always be Christmas' **—Ay, papá, ¡no es justo! Desearía que siempre fuera navidad.**

7. Conclusions

The purpose of this project was to translate the book *I Wish* from English to Spanish, using a functionalist approach. During this process, we carried out a background research about the genre that the text belongs to: Children's Literature. Although this genre has existed in parallel with adult literature, it has been deeply overlooked and underestimated. For this reason, the existing literature regarding the translation of Children's Literature is limited, since translators of this genre still need more recognition in translation studies..

Despite this gap, we were able to get a good grasp of the translation of Children's Literature, gaining new insights about techniques and approaches used during these processes. While some scholars advocate for domestication, that is culturally adapting the content, claiming that bringing the text closer to the child's reader culture makes reading easier, others claim that foreignization is better, which means performing a process of literal translation, since it brings new cultures to the child reading and broadens their knowledge of the world.

Through the whole translation process, we followed Skopos Theory, instead of using literal translation; By using different translation techniques, we were able to adapt the cultural content to a closer South American context, making it easier for the target audience to understand the message and relate to the text. While doing so, 12 translation techniques were used 123 times, to make possible the translation from a British context into a Colombian one. *Transposición, adaptación, equivalente acuñado, ampliación lingüística* and *compensación* were the five most used techniques. While we focused on cultural adaptation, techniques like *transposición* and *equivalente acuñado* allowed us to change some grammatical aspects that are not shared by English and Spanish.

During the process of translation, we encountered some challenges. Mainly, regarding the translation of some textual elements that did not have a Spanish equivalent. During the source text analysis, we identified them, and proposed a Spanish adaptation; however, in the praxis, it was hard to translate them. In the case of *I jolly well*, an expression used to emphasize what is being said, we propose *Por supuesto* as the Spanish adaptation, but in some cases while *I jolly well* made sense in English, in Spanish *Por supuesto* would sound too formal for the context of the book, so we had to think of different alternatives for the translation of the expression that were grammatically correct in Spanish while maintaining the emphasis. In some cases, we chose to omit the expression, since in Spanish the sentence was strong enough by itself.

Another challenge that we encountered was the translation of some culture-specific elements, especially in *Chapter 7: I Wish! ... It was always Christmas*. Being the celebration of a holiday, this chapter has quite a few culture specific elements. While some of them are shared with Latin American culture, like exchanging presents and going to the church on Christmas Day, others could not be further from our culture, we would even go as far as saying that they do not exist within Latin American culture. First, when Kitty is opening up her presents, she finds a *satsuma*, a fruit that is commonly given as a gift on Christmas in the United Kingdom. We do not have that custom of giving any kind of fruit as a present on Christmas, which presented a challenge when translating that part. After a thorough analysis of the cultural significance of this present, we opted for translating *Satsuma* as *Manzana*, since in our context, even though it is not a custom, giving an apple as a gift is very valuable for its flavor, and because they are a valuable fruit.

Furthermore, Kitty also finds a potato, which means that it was given to her by Father Christmas as a way of saying she had been naughty. We also do not have this in our culture, if a kid misbehaves he does not get presents. After analysing the meaning of the potato, and

what other customs exist to represent that even though a kid got Christmas presents, he misbehaved, we decided to translate *Potato* for *Carbón*, since in other cultures getting coal has the same meaning as getting a potato.

After the translation process, we carried out a thorough analysis of the translation itself, identifying the techniques previously mentioned, and reflecting on the changes that were made to the text. Besides this, we not only performed an analysis of the translation, but also a conceptual analysis as well. In order to do this, we carried out a background analysis about the representation of emotions in literature, more specifically in Children's Literature, before the process of translation. After the process of translation, we analysed the target text, identifying the main emotions per chapter and whether they are basic or social emotions, according to the background research we had conducted; besides this, we identified how they are represented in the text in two narrative devices, meta-representation and free indirect speech for basic emotions and social emotions respectively.

We consider this project to be a valuable work in the field of translation as it takes into account the importance of Children's Literature and its translation process. In addition, we consider the analysis and representations of emotions to be pivotal, since, according to Immordino-Yang (2015) "people learn through experience how to interpret situations, as well as how to make sense of their emotional reactions" (p. 17). Understanding the emotions, our own and those of others, and the different ways in which they can be expressed, help us understand emotional processes and the role they play in daily life. Considering this, the translator's role goes beyond the process of translation, requiring attention to how emotional experiences are conveyed across languages and cultures. Further research could analyze the representation of emotion in Children's Literature, and the impact it has on child readers across cultures.

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Appendices

Appendix A. Translation of the Corpus

Chapter 1: I wish! ... It was mine!	Capítulo 1: ¡Desearía... que fuera mía!
<p>It was the day after William's birthday, and for the first time in her life Kitty felt jealous of her friend next door.</p> <p>Very jealous.</p> <p>Horribly jealous.</p> <p>So jealous she started to wish all sorts of bad things — like William would fall over and hurt his leg. That was because she knew if something like that happened he wouldn't be able to use his wonderful present.</p> <p>William had got a new bike for his birthday, and Kitty wanted one more than anything else in the world. It was a fast, sporty green bike with lots of gears.</p> <p>Kitty had grown out of her old red bike, and wished hard for a new one. "Can I get a bike like that for my birthday, Mum?" asked Kitty.</p> <p>Kitty's mum shook her head. 'I don't think so, love. We couldn't afford it right now. We could maybe look for a second-hand bike . . ."</p> <p>Kitty stamped her foot. 'I don't want a silly old second-hand bike. I want a new bike, just like William's.'</p> <p>'Well, you can't have one, ' said her mother, sounding cross, but sad at the same time.</p> <p>Now Kitty knew the reason. Just two months ago, her dad had lost his job, and so Mum said they all had to be careful with money until he found a new one. But although Kitty tried to remember Dad's kind, worried face, and be good — she kept thinking of William's bike.</p> <p>'I wish it was mine — oh, I <i>wish</i> it was mine, ' she said to herself, over and over again.</p>	<p>Después del cumpleaños de William, por primera vez en su vida, Kitty se sentía celosa de su amigo. Muy celosa.</p> <p>Terriblemente celosa.</p> <p>Tan celosa que empezó a desear todo tipo de cosas malas, como que William se cayera y se lastimara la pierna. Eso era porque sabía que si algo así pasaba él no podría usar su maravilloso regalo.</p> <p>A William le habían regalado una nueva bicicleta por su cumpleaños, y Kitty quería una más que nada en el mundo. Era una bicicleta deportiva verde, rápida, con muchos engranajes.</p> <p>Kitty había crecido y su vieja bicicleta roja ya no le servía, y deseaba con todas sus fuerzas una nueva.</p> <p>—¿Me regalan una bici así por mi cumpleaños, mamá? —preguntó Kitty.</p> <p>—No lo creo, amor —dijo la mamá de Kitty, sacudiendo la cabeza—. No podríamos permitirnoslo ahora mismo. Tal vez podríamos buscar una bicicleta usada...</p> <p>—No quiero una fea bicicleta usada —respondió Kitty dando un pisotón—. Quiero una bicicleta nueva, como la de William.</p> <p>—Pues entonces, no tendrás una —dijo su madre, un poco irritada, pero al mismo tiempo triste. Ahora Kitty sabía la razón. Su papá se había quedado sin trabajo hacía apenas dos meses, por lo que mamá dijo que debían ser cuidadosos con el dinero hasta que él encontrara otro trabajo. Y aunque Kitty intentaba recordar la cara amable pero preocupada de papá, y ser buena, seguía pensando en la bicicleta de William.</p> <p>—Desearía que fuera mía, ay, <i>desearía</i> que fuera mía —se dijo a sí misma, una y otra vez.</p>

Out of the window she watched William riding his bike up and down the road.

‘He’s so mean — he hasn’t even asked me if I want a go,’ she muttered to herself.

But when William came to the door and asked just that, Kitty said, "No, I’ve got some homework to do," in a sulky voice, and closed the door in his face. That night Kitty couldn’t sleep. She kept on thinking about the bike, and wishing it was hers, and tossing and turning — and feeling very unhappy.

The next day it was worse. Dad went out, and came back with a big grin on his face. “Come outside, Kit” he shouted, "we've got a surprise for you!"

Kitty went to the back door to see Dad standing proudly — by a bike. “Your Auntie Susan said you could have Melissa’s old bike,” said Dad. Isn't that great?"

Kitty looked at the bike. It had a little basket on the front, and it was pink. PINK! She didn’t know what to say — because she didn’t want to hurt Dad's feelings.

‘Do you like it?? he asked.

“Er . . . yes," she said, in a small voice.

“You don’t sound very pleased," said Dad.

Kitty found she wanted to cry.

"Go on, Kitty," said Mum, coming out of the kitchen. “Take it out on the pavement — I think William's still there. But be careful!"

‘I don’t want to . . . not now, gulped Kitty. She couldn’t bear to think of the other children laughing at the old *girly* bike.

“Oh,” said Dad. He sounded really disappointed, which made Kitty feel worse than ever.

Just then William put his head through the hole in the fence. ‘Hallo! he said. ‘Do you want to come out and play, Kit?"

Kitty stood in front of the awful pink bike, so he wouldn’t see it. But she was too late.

“What's that?" he asked, coming through.

“We've got Melissa's old bike for Kit — so now she can go for a ride with you,” said Kitty’s dad.

William looked at Kitty, then at her dad, and then at the bike.

A través de la ventana, vio a William montando su bicicleta en la calle.

—Es tan malo, ni siquiera me ha preguntado si quiero dar una vuelta —murmuró para sí misma. Pero cuando William tocó la puerta y le preguntó precisamente eso, Kitty le respondió:

—No, tengo que hacer tareas—, con voz enfadada y le cerró la puerta en la cara.

Esa noche Kitty no pudo dormir. Seguía pensando en la bicicleta y deseando que fuera suya, dando vueltas en la cama y sintiéndose muy infeliz.

El día siguiente fue peor. Papá salió y regresó con una gran sonrisa en su cara.

—¡Sal, Kitty! —gritó—, ¡Tenemos una sorpresa para ti!

Kitty se dirigió a la puerta trasera y vio a papá orgulloso, parado al lado de una bicicleta.

—La tía Susan dijo que podías usar la bicicleta vieja de Melissa —dijo papá—. ¿No es genial?

Kitty miró la bicicleta. Tenía una pequeña canasta en el frente, y era rosada. ¡ROSADA! Ella no sabía qué decir, porque no quería hacer sentir mal a papá. —¿Te gusta? —preguntó.

—Eh... sí —dijo ella, en voz baja.

—No suenas muy contenta —dijo papá, y a Kitty le dieron ganas de llorar.

—Vamos, Kitty —dijo mamá, saliendo de la cocina—. Llévala a la calle, creo que William aún está ahí. ¡Pero ten cuidado!

—No quiero... no ahora —Kitty tragó saliva. No podía imaginarse a los otros niños riéndose de su bicicleta vieja de nenita.

—Ah —dijo papá. Sonaba muy decepcionado, lo que hizo que Kitty se sintiera peor que nunca. Justo en ese momento William asomó su cabeza por el hueco de la valla.

—¡Hola! —dijo—. ¿Quieres salir a jugar, Kitty?

Kitty se paró en frente de la horrible bicicleta rosada, para que él no la viera. Pero era demasiado tarde.

—¿Qué es eso?— preguntó él, entrando.

—Trajimos la bicicleta vieja de Melissa para Kitty, así que ahora puede ir a dar una vuelta contigo

<p>'I'm not going out, mumbled Kitty, going bright red. 'Why not?' said William. 'I'll tell you what, you can ride my bike, and I'll ride yours. Then we'll swap.' Kitty couldn't believe her ears. She stared at William. Dad looked really pleased, and went inside. "You want to ride this bike?" asked Kitty. "Yes — we can carry a couple of cans of drink in the basket. And some crisps, said William. William, I . . . I don't like it," whispered Kitty. "I know, said William. "I wish I had a bike like yours," whispered Kitty. "Shhh — I know, said William. "That's why you can ride it whenever you like.' "You really don't mind riding this old thing?" asked Kitty. William shook his head. "Bet I make it go just as fast as mine," he grinned. Kitty looked at her friend. "You know something? I wish I was as nice as you, William," she said. William stuck out his tongue at her and ran away. "Now you really are wishing for the moon, Kit!" he said.</p>	<p>—dijo el papá de Kitty. William miró a Kitty, luego a su papá y luego a la bicicleta. —No voy a salir —murmuró Kitty, sonrojándose. —¿Por qué no? —dijo William—. Mira, puedes montar en mi bici, y yo montaré en la tuya. Luego cambiamos. Kitty no podía creer lo que oía, mirando fijamente a William. Papá se veía muy contento y volvió a la casa. —¿Quieres montar esta bicicleta? —preguntó Kitty. —Sí, podemos llevar un par de gaseosas y papitas en la canasta —dijo William. —William, no... no me gusta —susurró Kitty. —Yo sé —dijo William. —Desearía tener una bicicleta como la tuya —susurró Kitty. —Shhh, yo sé —dijo William—. Por eso puedes montarla cuando quieras. —¿De verdad no te importa montar esta cosa vieja? —preguntó Kitty. William sacudió su cabeza. —Apuesto a que puedo hacer que vaya tan rápido como la mía —dijo él sonriendo. Kitty miró a su amigo. —¿Sabes algo? Desearía ser tan amable como tú, William —dijo ella. William le sacó la lengua y salió corriendo. —¡Estás pidiendo demasiado, Kitty! —dijo él.</p>
<p>Chapter 2: I wish! . . . he'd go away!</p>	<p>Capítulo 2: ¿Desearía... que él se fuera!</p>
<p>Daniel was being really horrible to Kitty. She knew that big brothers are usually a <i>bit</i> horrid — that's what being a big brother is all about! But for a week now he had been worse than ever. He argued with Kitty about what to watch on television. When Kitty asked him to play cards he said no. When Kitty broke Mum's vase and tried to glue it together again, he told on her. To make it worse, he was grumpy and grouchy the whole time, and nobody could make him smile. Not even Mum.</p>	<p>Daniel estaba siendo muy odioso con Kitty. Ella sabía que los hermanos mayores son a veces <i>un poco</i> terribles, ¡De eso se trata ser un hermano mayor! pero desde hace una semana estaba peor que nunca. Él peleaba con Kitty sobre qué ver en televisión. Cuando Kitty le pedía que jugaran a las cartas él decía que no. Cuando Kitty rompió el florero de su mamá y trató de pegarlo de nuevo, él la delató. Para colmo, estaba de malas pulgas todo el tiempo y nadie podía hacerlo sonreír, ni siquiera mamá. Kitty pensaba que era el peor hermano del mundo. —Odio a Daniel —le dijo a su mamá.</p>

Kitty decided he was the worst brother in the whole world.

‘I hate Daniel,’ she said to Mum.

‘No, you don’t, dear,’ said Mum.

‘But I do! I think he’s horrid and I wish he’d go away!’ shouted Kitty.

‘You’d miss him then!’ smiled Mum.

‘No, I wouldn’t! I wish he would go away, and then I’d be happy’ said Kitty, tossing her head.

She jumped up from the chair — and knocked over the little table with the lamp on it. The lamp fell on the ground, and the shade came rolling off. When Kitty went to pick it up she got her foot caught in the wire — and fell over. Just then Dan came in, saw what a mess she had made - and started to laugh. He laughed and laughed — and Mum joined in.

‘Go away! GO AWAY!’ screamed Kitty.

The next day, Kitty had to get to school early because her class was going on a trip. She sat next to Rosie on the coach, and enjoyed the visit to the old castle. On the way back they played word games and sang some songs, and had such fun that Kitty forgot her bad mood. She was looking forward to telling Mum all about her day.

But when the coach got back to the school gates, she saw that Mum looked worried.

‘Oh Kitty — guess what? Poor Dan’s in the hospital. He had bad pains in his tummy — and they think it might be his appendix.’

‘What’s a pendix?’ asked Kitty.

‘Oh, it’s a funny little thing inside us that can hurt,’ said Mum.

They went home, and Kitty was left with William while Mum and Dad went to see Daniel. When they came home at last, they told her Daniel would have to stay in hospital for two or three days.

That night the house seemed very empty, with just the three of them. Mum and Dad tried to be cheerful, but Kitty could tell they were worried.

The next night it was the same. Kitty tried to tell them jokes, but they didn’t laugh. At last she went to bed — first looking into her brother’s empty room.

—No, no lo odias, mi amor —dijo mamá.

—¡Sí, lo odio! ¡Él es terrible y desearía que se fuera! —exclamó Kitty.

—Lo extrañarías si eso pasara —respondió mamá sonriendo.

—¡No, no lo extrañaría! desearía que él se fuera y entonces sería muy feliz —exclamó Kitty sacudiendo la cabeza.

Se levantó de un salto de la silla y volcó la mesita con la lámpara arriba. La lámpara cayó al suelo, y la caperuzita salió rodando. Cuando Kitty fue a recogerla, su pie se enredó con el cable y se cayó al piso. Justo en ese momento entró Dani, miró todo el desastre que ella había hecho y empezó a reírse. Él reía y reía, y mamá también.

—¡Vete! ¡VETE! —gritó Kitty.

Al otro día, Kitty tenía que llegar temprano al colegio ya que su grupo iba a ir de paseo. Ella se sentó con Rosie en el bus y disfrutó la visita al viejo castillo. En el viaje de regreso hicieron juegos de palabras y cantaron algunas canciones, se divirtieron tanto que Kitty dejó de estar de mal humor.

Ella estaba emocionada de contarle todo sobre su día a su mamá.

Pero, cuando el bus regresó a la puerta del colegio, ella notó que su mamá lucía angustiada.

—Ay Kitty, imagínate que el pobre Dan está en el hospital. Le dolía mucho el estómago y los doctores creen que puede ser su apéndice.

—¿Qué es un péndice? —preguntó Kitty.

—Ah, es una cosita graciosa dentro de nosotros que puede doler —dijo mamá.

Se fueron a la casa, y Kitty se quedó con William mientras mamá y papá iban a ver a Daniel. Cuando por fin llegaron a casa, le dijeron a Kitty que Daniel se tenía que quedar en el hospital por dos o tres días más.

Esa noche la casa se sentía vacía, con solo los tres. Mamá y papá trataban de estar alegres, pero aun así Kitty notaba que estaban preocupados.

La noche siguiente fue igual. Kitty intentaba contarles chistes, pero ellos no se reían. Al final se

<p>She was in bed when she heard the telephone ring, then lots of talking, then silence. Kitty felt very unhappy. She decided that she was “a pendix’ too — because she was a funny little thing that hurt inside. When Mum came up to say goodnight, Kitty was very quiet. She clutched Mr Tubs as if somebody was going to take him away — then burst into tears. ‘What’s the matter, Kit?’” asked Mum.</p> <p>“It’s...it’s...it’s <i>my fault</i>,” sobbed Kitty.</p> <p>‘What’s your fault, love?’</p> <p>‘Daniel . . .’</p> <p>“Oh, don’t be silly!” smiled Mum.</p> <p>‘But . . . but . . . I <i>wished he would go away, and now he has gone away</i>. So it’s all my fault!’”</p> <p>Mum gave Kitty a big hug. ‘Do you think wishes come true as easily as that, Kit?’” she asked. Kitty sniffed and nodded.</p> <p>Mum gave a little laugh. “Why, then it would be too easy to hurt people, wouldn’t it? We all sometimes wish for bad things to happen. But it’s not our fault if they do — do you hear me, pet?”</p> <p>Kitty nodded.</p> <p>‘I wish Dan would come back,’” she said.</p> <p>“That’s one wish that WILL come true,’ said Mum, ‘because the hospital’s just rung to say we can bring him home tomorrow!’”</p>	<p>fue a la cama, mirando primero la habitación vacía de su hermano.</p> <p>Ella estaba acostada cuando escuchó el teléfono sonar, luego escuchó que hablaban y luego todo se quedó en silencio. Kitty se sentía muy infeliz. Ella pensaba que ella misma era un “péndice”, porque también era una cosita graciosa que dolía por dentro.</p> <p>Cuando su mamá entró al cuarto a desearle buenas noches, Kitty estaba muy callada. Abrazó con fuerza al señor Tubs, su osito de peluche, como si alguien se lo fuera a quitar y empezó a llorar.</p> <p>—¿Qué sucede, Kitty? —preguntó mamá.</p> <p>—Todo es...es...es <i>mi culpa</i> —sollozó Kitty.</p> <p>—¿Qué es tu culpa, mi amor?</p> <p>—Daniel...</p> <p>—¡Ay, no seas boba! —dijo mamá sonriendo.</p> <p>—Pero...pero...<i>yo desee que él se fuera, y ahora él no está</i>. ¡Así que todo esto es mi culpa!</p> <p>Mamá abrazó con fuerza a Kitty</p> <p>—¿Crees que los deseos se cumplen así de fácil, Kitty? —preguntó su madre. Kitty asintió llorando.</p> <p>Mamá se rio un poco.</p> <p>—Pero ¿entonces sería demasiado fácil lastimar a la gente, no? Todos deseamos a veces que pasen cosas malas. Pero no es nuestra culpa si suceden, ¿Me entiendes, corazón?</p> <p>Kitty asintió.</p> <p>—Desearía que Dani regresara —dijo ella.</p> <p>—¡Ese es un deseo que se hará realidad! —dijo mamá—, ¡Porque acaban de llamar del hospital para decirnos que podemos traerlo a casa mañana!</p>
<p>Chapter 3: I wish! ... I was pretty!</p>	<p>Capítulo 3: ¡Desearía... ser bonita!</p>

‘Oh no!’ groaned Daniel.
 ‘Save us!’ said Kitty.
 ‘I’ll hide!’ snapped Daniel.
 ‘I’ll run away!’ growled Kitty.
 ‘She’s so *boring*’ they yelled, both together.
 Only one thing made the children agree like that. Mum had just told them cousin Melissa was coming to stay for a night.
 ‘It’s all right for you, Dan — you don’t have to play with her,’ said Kitty.
 ‘Phew!’ grinned Daniel.
 Melissa arrived with a big suitcase, which she dropped with a crash on Kitty’s bedroom floor. The camp bed was already up, but Melissa looked at it and frowned.
 ‘I don’t want to sleep on *that* old thing,’ she said. ‘Last time it made my back sore.’
 Kitty’s mum: heard, and patted Melissa’s head. ‘Don’t worry, dear, Kitty will give you her bed, won’t you Kitty?’
 ‘Thanks, Mum,’ said Kitty, in a cross voice.
 That was the trouble with Melissa. Everybody fussed over her. It made Kitty *so* mad!
 She watched Melissa unpack her things. For one night she seemed to have brought an awful lot. She was already wearing a really smart little kilt with a cream jumper — which Kitty would have thought too posh even for best.
 ‘What’s that dress for?’ asked Kitty, as Melissa hung it in the wardrobe.
 ‘Oh, I thought I might like to look pretty for supper,’ said Melissa.
 ‘What for?’ asked Kitty sitting on the floor.
 ‘Because it’s nice to look pretty,’ said Melissa. Then she looked at Kitty as if she was something off another planet.
 ‘Oh, but you wouldn’t care, would you?’ she said.
 ‘No, I jolly well wouldn’t!’ said Kitty — picking at a large lump of mud that was stuck to the bottom of her jeans.
 A bit later, William came round. After a while Kitty noticed something strange. Melissa was being SO

—Ay no —se quejó Daniel.
 —¡Sálvennos! —dijo Kitty.
 —¡Me voy a esconder! —respondió Daniel.
 — ¡Voy a huir! —refunfuñó Kitty.
 —Ella es tan *aburrida* —gritaron los dos al tiempo.
 Solo una cosa podía hacer que los niños se pusieran de acuerdo. Mamá les acababa de decir que la prima Melissa venía a quedarse por una noche.
 —Para ti está bien, Dani, tú no tienes que jugar con ella —dijo Kitty.
 —¡Uff! —respondió Daniel, sonriendo.
 Melissa llegó con una gran maleta, que dejó caer con estrépito en el piso del cuarto de Kitty. El colchón extra ya estaba en el piso, pero Melissa lo miró y frunció el ceño.
 —No quiero dormir en *esa* cosa vieja —dijo—. La última vez me hizo doler la espalda.
 La mamá de Kitty escuchó y acarició la cabeza de Melissa.
 —No te preocupes, mi amor, Kitty te dejará dormir en su cama, ¿No es así, Kitty?
 —Gracias, mamá —dijo Kitty, con voz molesta.
 Ese era el problema con Melissa. Todo el mundo armaba un alboroto por ella. Eso enojaba *tanto* a Kitty.
 Observó mientras Melissa desempacaba sus cosas. Parecía haber traído muchísimas cosas para una sola noche. Llevaba puesta una elegante falda escocesa y un saco de color crema, que Kitty consideraba demasiado elegante, incluso para una ocasión especial.
 —¿Para qué es ese vestido? —preguntó Kitty, mientras Melissa lo colgaba en el closet.
 —Ah, pensé que me gustaría estar arreglada para la cena —dijo Melissa.
 —¿Para qué?— preguntó Kitty, que estaba sentada en el piso.
 —Porque es agradable verse bonita —dijo Melissa. Luego miró a Kitty como si fuera de otro planeta.
 —Ah, pero no te importa, ¿Cierto? —dijo ella.
 —¡No, por supuesto que no! —dijo Kitty, quitando un gran pedazo de barro que estaba en la bota de sus jeans.

nice to William it was like she had been dipped in sugar. Worse — William was being nice back.

Too nice.

It wasn't natural.

He gave Melissa his last sweet.

He listened politely when she went on and on about some new girl in her class. When they started to play *Frustration*, he let her have his go, because she was losing. *And* he jumped up to get the dice when she threw too hard and it rolled across the floor.

When Kitty won, and Melissa made a face, he said, "Don't worry, Melissa, it's only luck, not skill."

'Thanks a lot!' said Kitty.

As he was leaving to go home, William looked at Melissa and said, in a funny shy voice, 'I like that skirt-thing. You look really nice.'

It was then that Kitty felt a bit sick.

That night, when the girls were getting ready for bed, Melissa washed her face carefully, and brushed her hair so that it stood all round her head like a golden crown. She put on a pretty pink nightie, and smiled at herself in the mirror.

Kitty wore an old T-shirt for bed, and her hair was its usual tangle. Melissa looked at her and laughed. 'Oh, Kitty, we look like Beauty and the Beast. Or the Princess and the Pea. And you're the pea . . . She collapsed in giggles. 'Oh, thanks!' scowled Kitty.

Kitty was very quiet the next morning. Melissa just wanted to watch television. Kitty kept looking at her, and thinking how silly she was - and how much she wished her cousin would go home.

At last Auntie Susan arrived in a rush — and Kitty had her wish.

She went upstairs to her bedroom, and stood for a long time looking in the mirror. She hadn't washed her face, and her hair was tangled, and she was wearing her old jeans and T-shirt.

The wardrobe door was open.

Kitty noticed that Melissa had forgotten the smart dress. She looked at it — then back at herself in the mirror. And she had an idea.

Mum and Dad were talking in the kitchen, and Dan was sitting at the table — when the door opened.

Un rato más tarde, William llegó. Después de un rato Kitty notó algo raro. Melissa estaba siendo TAN dulce con William, que parecía hecha de azúcar. Peor aún, William también estaba siendo amable. Muy amable.

No era natural.

Le dio a Melissa su último caramelo.

Escuchó atentamente mientras ella seguía hablando de una niña nueva en su curso. Cuando estaban jugando parqués, él le cedió su turno, porque ella iba perdiendo. Y salió corriendo a coger el dado cuando ella lo lanzó muy duro y rodó por el piso. Cuando Kitty ganó, Melissa hizo mala cara.

—No te preocupes, Melissa, es solo suerte, no habilidad —dijo él.

—¡Muchas gracias! —dijo Kitty.

Mientras salía para su casa, William miró a Melissa y le dijo con voz tímida y graciosa:

—Me gusta esa falda, te ves muy bien.

Fue ahí que Kitty se sintió harta.

Esa noche, mientras las niñas se alistaban para acostarse a dormir, Melissa se lavó la cara con cuidado, y cepilló su cabello, de modo que quedara alrededor de su cabeza como una corona dorada. Se puso un bonito camisón rosado, y se sonrió en el espejo.

Kitty usaba una vieja camiseta para dormir, y su cabello estaba en su nudo habitual. Melissa la miró y se rio.

—Ay, Kitty, parecemos la Bella y la Bestia. O la Princesa y el Guisante. Y tú eres el guisante...

—dijo entre risitas.

—Ah, ¡Gracias! —respondió Kitty con el ceño fruncido.

Kitty estuvo muy callada la mañana siguiente. Melissa solo quería ver televisión. Kitty estuvo mirándola, pensando en lo tonta que era y en lo mucho que deseaba que su prima se fuera a su casa. Por fin la tía Susan llegó afanada, y a Kitty se le cumplió su deseo.

Subió a su cuarto, y estuvo mucho tiempo parada mirándose en el espejo. No se había bañado la cara, su cabello estaba enredado y estaba usando sus

'Good heavens . . .!' said Dad.
 "Kitty, what have you done to yourself?" gasped Mum.
 "Oh...oh...you look... so *funny*," choked Daniel.
 Kitty had washed and brushed her hair, and tied it back into neat bunches. Her face was clean. And she was wearing Melissa's blue dress — with a Y white collar and cuffs. Mum and Dad and Daniel roared with laughter.
 "Stop laughing!" Kitty yelled, stamping her foot. Then she ran from the room.
 Dad ran after her — and found her in the sitting-room. She was lying on the settee, with her head under a cushion. "Oh, Kitty-Kat — what are you up to? Why did you dress yourself up like that?" A muffled voice said, 'I wish I was pretty.'
 "Oh," said Dad, 'so *that's* it. Come here . . .'
 He sat Kitty on his knee, and said, "But Mum and I think you *are* pretty, Kit! Not that it matters anyway — we like you just the way you are."
 "But people like the way Melissa looks,' muttered Kitty. "So I Wish . . ."
 'DON'T say you wish you looked like Melissa,' grinned Dad, "cos I couldn't stand that!"
 "Nor could I," said Mum, coming in.
 "Nor me!" said Daniel, standing next to her.
 Kitty looked up at them all, and saw they meant it. Then she looked down and started to laugh.
 "I'll tell you something, Kit," said Mum.
 'I WISH you'd take that awful dress off and get back into your scruffy clothes.'
 And of course, that wish came true in a moment!

viejos jeans y una camiseta.
 La puerta del closet estaba abierta.
 Kitty se dio cuenta de que a Melissa se le había quedado su vestido elegante. Lo miró, luego volvió a mirarse en el espejo. Y tuvo una idea.
 Mamá y papá estaban hablando en la cocina y Dan estaba sentado en la mesa, cuando se abrió la puerta.
 —¡Dios mío! —dijo papá.
 —Kitty, ¿qué te hiciste? —exclamó mamá.
 —Ay... ay... te ves tan... tan *chistosa* —dijo Daniel con voz ahogada.
 Kitty se había lavado y cepillado el cabello, y lo había recogido en dos colas impecables. Su cara estaba limpia. Y tenía puesto el vestido azul de Melissa, con cuello en v, y puños blancos. Mamá, papá y Daniel estallaron en risas.
 —¡Dejen de reirse! —gritó Kitty, dando un pisotón. Luego salió corriendo de la cocina.
 Papá salió corriendo detrás de ella y la encontró en la sala. Estaba acostada en el sofá, con la cabeza bajo un cojín.
 —Ay, Kitty, ¿qué está pasando? ¿por qué te vestiste así?
 —Desearía ser bonita —dijo Kitty, con voz ahogada.
 —Ay —dijo papá—, entonces, *eso* es lo que pasa. Ven aquí... —sentó a Kitty en su rodilla—. ¡Pero mamá y yo pensamos que sí eres bonita, Kitty! De todas formas, no importa, nos gustas tal cual eres.
 —Pero a la gente le gusta el aspecto de Melissa —murmuró Kitty—. Así que desearía...
 —NO digas que desearías verte como Melissa —dijo papá, sonriendo—, porque no podría soportar eso.
 —Tampoco yo —dijo mamá, entrando en la habitación.
 —Ni yo —dijo Daniel, parado al lado de ella. Kitty los miró y notó que lo decían en serio. Luego bajó la cabeza y se empezó a reír.
 —Te diré algo, Kitty —dijo mamá—. Desearía que te quitaras ese horrible vestido y volvieras a tu desaliñada ropa de siempre.

	¡Y por supuesto, ese deseo se hizo realidad en un segundo!
Chapter 4: I wish! . . . you'd shut up!	Capítulo 4: ¡Desearía... que te callaras!
<p>It wasn't as much fun in school as usual, because everybody seemed to be quarrelling. First Anita fell out with Rosie and said she didn't want to be her friend any more.</p> <p>Then, because Kitty was going round with Anita, Rosie got hurt, and Kitty felt caught in the middle. Then Rosie and Anita made up, and Kitty felt left out. So she started hanging round William. But William wasn't so friendly in school, because he liked being with big Tom, who said he didn't like girls . . .</p> <p>So it was all very silly, and a bit messy. Kitty thought she should do something about it.</p> <p>She went up to Anita and Rosie in the playground and said, "Hallo."</p> <p>"Anybody would think we hadn't seen you today," said Rosie.</p> <p>Kitty decided to take no notice. She looked at the scarf Anita had just thrown over her head and, because she wanted to please her friend, said, 'I like that colour.'</p> <p>"It's only blue," said Anita.</p> <p>"Yes, but it's a <i>nice</i> blue," said Kitty.</p> <p>Anita shrugged and said nothing. So Kitty tried again. "I heard a good joke the other day; she said. "What's green and red and . . ."</p> <p>'Oh, Kitty, <i>I WISH YOU'D SHUT UP!</i>' said Rosie.</p> <p>Kitty stopped, with her mouth open. Then she closed her mouth, looked at her friends — and wanted to cry. But instead, in a very quiet voice, she said, "Wishes can come true, Rosie." Then she walked away.</p> <p>Kitty decided she would do just what Rosie said, and not speak at all. That would show them! The trouble was, if she decided not to speak to her friends, she would have to be really brave and not speak to the teacher either.</p>	<p>El colegio no era tan divertido como de costumbre, porque todos parecían estar riñendo. Primero Anita se peleó con Rosie y dijo que ya no quería ser su amiga.</p> <p>Entonces, como Kitty estaba pasando tiempo con Anita, Rosie se ofendió y Kitty se sintió atrapada en el medio de la pelea. Luego, Rosie y Anita se reconciliaron y Kitty se sintió excluida. Así que empezó a pasar el tiempo con William. Pero William no era tan amigable en el colegio, porque le gustaba estar con Tom, que era más grande, y decía que no le gustaban las niñas...</p> <p>Así que todo se sentía muy absurdo y un poco caótico. Y Kitty pensó que debía hacer algo al respecto.</p> <p>Se acercó a Anita y Roise en el parque, y dijo "Hola".</p> <p>—Cualquiera pensaría que no te hemos visto hoy —dijo Rosie.</p> <p>Kitty decidió no prestarle atención. Miró la bufanda que Anita se acababa de poner en la cabeza y, porque quería complacer a su amiga, dijo:</p> <p>—Me gusta ese color.</p> <p>—Solo es azul —dijo Anita.</p> <p>—Sí, pero es un azul <i>lindo</i> —dijo Kitty.</p> <p>Anita se encogió de hombros y no dijo nada más. Así que Kitty lo intentó de nuevo.</p> <p>—Escuché un chiste muy bueno el otro día —dijo—. ¿Qué es verde y rojo y...?</p> <p>—Ay, Kitty, <i>DESEARÍA QUE TE CALLARAS</i> —dijo Rosie.</p> <p>Kitty se quedó con la boca abierta. Luego cerró la boca, miró a sus amigas y le dieron ganas de llorar. Pero en cambio, dijo en voz baja:</p> <p>—Los deseos se pueden volver realidad, Rosie. Luego se fue.</p> <p>Kitty decidió que haría precisamente lo que Rosie dijo, y no volver a hablar. ¡Eso les dará una lección!</p>

It was history, Kitty's favourite subject, and they were learning about the Romans.

"Kitty! Stand up and tell us what the Roman soldiers wore," said Miss Smith.

Kitty shook her head.

"Don't you know? You drew such a lovely picture . . ."

Kitty nodded her head like a puppet.

"Then speak!"

Kitty shook her head. The children started to giggle. Miss Smith frowned and said, "Now, don't be so silly, Kitty."

Kitty shook her head from side to side.

More children laughed. Kitty was determined not to give in. "Come out here!" said Miss Smith sternly.

Kitty walked to the front of the class, and stood by the blackboard. "Now what have you got to say for yourself?" asked Miss Smith.

Turning to the blackboard, Kitty wrote a figure "O".

The children laughed and laughed, but Miss Smith went bright red. "Stop playing this silly trick at once, Kitty; she said — in a very loud voice.

Kitty knew she had to explain, but she was determined not to speak. So she went to the teacher's desk, and wrote quickly on a piece of paper. Miss Smith read it: "Somebody said they wished I would shut up, so now I have."

"I see," said the teacher, looking closely at Kitty, and seeing she was upset. "So who told you to shut up then?"

Kitty shook her head.

"Whoever it was is very rude. I don't like nasty, rude children in my class. Now go and sit down, Kitty."

Kitty didn't look at Rosie, as she went back to her table. Rosie ducked her head down anyway, hiding her face.

At lunchtime lots of children crowded round Kitty, trying to make her speak. It was a great game, and everybody seemed in a good mood. But it was no good. She stayed quiet. "You're really good at this, Kit," said William.

El problema era que, si decidía no hablarle a sus amigos, tendría que ser muy valiente y no hablarle tampoco a la profesora.

Estaban en historia, la materia favorita de Kitty, y estaban aprendiendo sobre los Romanos.

—¡Kitty! Levántate y cuéntanos lo que usaban los soldados Romanos —dijo la profesora Smith.

Kitty negó con la cabeza.

—¿No lo sabes? Hiciste un dibujo tan bonito...

Kitty asintió con la cabeza como una marioneta.

—¡Entonces habla!

Kitty negó con la cabeza. Los niños empezaron a reírse. La profesora Smith frunció el ceño.

—No seas tonta, Kitty —dijo.

Kitty sacudió la cabeza de lado a lado.

Más niños se rieron. Kitty estaba decidida a no rendirse.

—¡Ven acá! —dijo la profesora Smith, con firmeza.

Kitty caminó hacia el frente de la clase, y se paró junto al tablero.

—¿Qué tienes que decir en tu defensa? —preguntó la profesora Smith.

Girándose hacia el tablero, Kitty dibujó un círculo.

Los niños no paraban de reírse y la profesora Smith se puso roja como un tomate.

—Deja de bromear de una vez, Kitty —dijo ella, en voz alta.

Kitty sabía que tenía que explicarlo, pero estaba determinada a no hablar. Así que fue hacia el escritorio de la profesora y escribió rápidamente en un pedazo de papel. La profesora lo leyó:

—Alguien me pidió que me callara, así que lo hice.

—Ya veo —dijo la profesora. Acercándose a Kitty, notó que estaba molesta—. Entonces, ¿quién te dijo que te callaras?

Kitty negó con la cabeza.

—Quiquiera que haya sido es muy grosero. No me gustan los niños desagradables y groseros en mi clase. Ahora ve a sentarte, Kitty.

Kitty no miró a Rosie mientras volvía a su puesto.

De todas formas, Rosie agachó la cabeza, escondiendo su cara.

En el descanso muchos niños rodearon a Kitty,

Only Rosie and Anita didn't come near, and that made Kitty sad. I'll jolly well stay shut up until Rosie undoes her wish! she said to herself.

In the afternoon, Miss Smith kept looking at Kitty. Usually Kitty talked a lot. Miss Smith didn't like to see her looking so silent and sad. So she clapped her hands and said, 'Children, I'm going to give a prize to the person who can make Kitty speak!'

The children were excited. 'But how do we do that, Miss?' someone called.

'Only one person can make Kitty speak, and get the prize; said Miss Smith, 'and that's the person who told her to shut up. Say that person was a wicked witch who put a bad spell on Kitty, now she has to be a good witch and take the spell off. If it is a "she", of course?'

She looked around the class. All the children looked at each other, but some of them looked at Rosie — because they knew. At last Rosie put up her hand, looking very ashamed.

'I can make Kitty speak, Miss Smith, she said.

'Go on then!' said Miss Smith with a smile.

'Kitty — I'm sorry, and I wish you'd speak to us again, ' said Rosie.

Kitty felt her face go pink, as she said, "All right." But the words came out in such a funny squeak — like a rusty old door that hasn't been opened for a long time. Kitty coughed and started to laugh.

Rosie laughed too, and so did Anita, and Miss Smith, and all the children. It was a lovely, warm, happy sound.

'What's Rosie's prize, Miss?' Tom called out.

'What do you think it is, Rosie?' asked Miss Smith.

And Rosie said, "It's Kitty being noisy again!"

intentando hacer que hablara. Fue un muy buen juego y todos parecían estar de buen humor. Pero no sirvió de nada. Ella se quedó callada.

—Eres muy buena en esto, Kitty —dijo William. Rosie y Anita fueron las únicas que no se acercaron y eso entristeció a Kitty.

—Me quedaré callada hasta que Rosie deshaga su deseo —se dijo a sí misma.

En la tarde, la profesora Smith no dejaba de mirar a Kitty. Usualmente, Kitty hablaba mucho. A la profesora Smith no le gustaba verla tan callada y triste. Así que dio una palmada y dijo:

—¡Niños, le voy a dar un premio a la persona que pueda hacer que Kitty hable!

Los niños estaban emocionados.

—Pero profe, ¿cómo hacemos eso? —preguntó alguien.

—Solo una persona puede hacer hablar a Kitty y conseguir el premio —dijo la profesora Smith—, y es la persona que le dijo que se callara. Digamos que esa persona es una bruja malvada que hechizó a Kitty, ahora ella tiene que ser una buena bruja y quitar el hechizo. Si es una «ella», claro.

La profesora echó un vistazo al grupo. Todos los niños se miraban entre sí, pero algunos miraban a Rosie, porque ya sabían. Por fin, Rosie alzó la mano, muy avergonzada.

—Yo puedo hacer que Kitty hable, profe —dijo.

—¡Adelante! —respondió la profesora con una sonrisa.

—Kitty, lo siento, y desearía que nos hablaras de nuevo —dijo Rosie.

Kitty sintió que su cara se ponía roja.

—De acuerdo —dijo. Pero las palabras salieron con un chirrido muy gracioso, como el de una puerta vieja y oxidada que no se ha abierto en mucho tiempo. Kitty tosió y se empezó a reír.

Rosie también se rio y también Anita y la profesora y todos los niños. Era un sonido encantador, agradable y feliz.

—¿Cuál es el premio de Rosie, profe? —preguntó Tom.

—¿Cuál crees que es, Rosie? —preguntó la

	<p>profesora. —¡Es Kitty siendo ruidosa de nuevo!— dijo Rosie.</p>
Chapter 5: I wish! ...Wishes came true!	Capítulo 5: ¿Desearía...que los deseos se hicieran realidad!
<p>Kitty was reading a fairy tale about an old couple who were given three wishes. They quarrelled, and wished for silly things — like a sausage. And then their life went on as before, when they had nothing. She closed the book with a sigh. What a waste of good luck! Fancy having three wishes and not wishing for wonderful things...</p> <p>Just then, Daniel came into the sitting- room, carrying some school books. He sat down at the table and groaned.</p> <p>‘Oh, I wish they didn’t give us so much homework’, he said.</p> <p>‘Now if you had a real wish, and you wished for that it would waste the wish’; said Kitty.</p> <p>‘You wouldn’t say that if you had all this work to do!’ grinned Dan.</p> <p>‘What would you wish for, if you had three wishes, and you knew they would come true?’ asked Kitty.</p> <p>‘That’s easy! You wouldn’t want three —you’d just need one wish.’</p> <p>‘Why?’ asked Kitty.</p> <p>‘You’d wish that every wish you wished would come true.’</p> <p>Kitty clapped her hands. ‘Of course! And then you could wish for lots of chocolate, and a new bike, and a holiday on a liner, and a big art set, and all the books you ever wanted to read, and roast chicken every day, and lots of presents for Mum and Dad..?’</p> <p>‘You’d get bored with it’, said Dan.</p> <p>‘What? Wishes coming true?’ asked Kitty.</p> <p>‘No - roast chicken every day,’ said Dan.</p> <p>Kitty licked her lips. ‘I wouldn’t, she said, I’d wish for roast chicken and roast potatoes and peas and loads of gravy and chocolate flakes and strawberry ice-cream and tangerines — and I’d have it all for breakfast, if I wanted!’</p> <p>‘Yuk,’ said Daniel.</p>	<p>Kitty estaba leyendo un cuento sobre una pareja de ancianos a los que se les concedieron tres deseos. Ellos riñeron y desearon cosas tontas, como una salchicha. Y su vida continuó como antes de los deseos, cuando no tenían nada. Kitty cerró el libro suspirando. ¡Qué desperdicio de buena suerte! Imagina tener tres deseos y no desear cosas increíbles...</p> <p>Justo entonces, Daniel entró a la sala con algunos libros del colegio. Se sentó en la mesa y gruñó.</p> <p>—Ay, desearía que no nos dejaran tanta tarea —dijo.</p> <p>—Si tuvieras un deseo de verdad y lo usaras para pedir eso, sería un desperdicio —dijo Kitty.</p> <p>—¡No dirías eso si tuvieras tantas tareas! —gruñó Dani.</p> <p>—¿Qué pedirías si tuvieras tres deseos y supieras que se harán realidad? —preguntó Kitty.</p> <p>—¡Fácil! No querrías tres porque solo necesitas uno.</p> <p>—¿Por qué? —preguntó Kitty.</p> <p>—Porque desearías que todos tus deseos se hicieran realidad.</p> <p>Kitty aplaudió.</p> <p>—¡Claro! Y entonces podrías pedir un montón de chocolate y una nueva bici y unas vacaciones en crucero y un gran estuche de arte y todos los libros que siempre has querido leer y pollo asado todos los días y muchos regalos para mamá y papá...</p> <p>—Te aburrirías de eso —dijo Dani.</p> <p>—¿De qué? ¿De los deseos volviéndose realidad? —preguntó Kitty.</p> <p>—No, del pollo asado todos los días —dijo Dani.</p> <p>Kitty se lamió los labios.</p> <p>—Yo no me aburriría —dijo—, desearía pollo asado y papas asadas y arvejas y mucha salsa y cereal de chocolate y helado de fresa y mandarinas,</p>

'So what would you wish for?' asked Kitty. Daniel frowned and thought. Then he said, 'I know — I'd wish Dad could find a good job.'

Then Kitty felt a bit silly. 'Oh, so would I', she said. 'But if every wish we wished came true we could have that AND all the other lovely things, couldn't we?'

'Yes, but I'd rather Dad had a job than your stupid old roast chicken,' said Daniel.

Kitty was quiet for a bit, then she got up and took out two candles. She set them in the candlesticks, put them in the middle of the table, then picked up the matches. She knew this was NOT allowed, so she had to be very quick. In a minute the candles were lit, and Kitty closed her eyes tightly.

'I wish ... I wish...I wish...my wish would come true . . . I wish . . . I wish ...'

'Kitty! What on earth are you doing with those candles?' said Mum, coming in through the backdoor with the washing basket. Just at that minute, Kitty blew the candles out.

'I'm making a wish,' said Kitty.

I've told you NEVER to touch matches!?' said Mum crossly.

'But Mum, this was really important. You know how you make a wish when you blow out your birthday candles? Well, I thought it might work even if it wasn't a birthday - if the wish was important enough.'

Mum sat down. She saw Kitty was being serious, so she asked, 'And what was your important wish, Kitty-Kat??'

'I can't tell you. It won't work if I tell you, will it? Oh Mum! I WISH wishes came true!'

'So do I, my love!' smiled Mum. 'But if all wishes came true, then I suppose we'd be living in fairyland. And I can't see you as a fairy, Kit!?' 'I'd even put up with being a silly old fairy, if I could make my wish come true,' said Kitty.

About two hours later, she and Daniel were watching television in the sitting-room, when there was a loud

¡Y me lo comería todo para el desayuno, si quisiera! —Ew —dijo Daniel.

—¿Qué desearías tú? —preguntó Kitty.

Daniel frunció el ceño y pensó. Luego dijo: —Ya se, desearía que papá consiguiera un buen trabajo.

Entonces Kitty se sintió un poco tonta.

—Ah, yo también —dijo ella—, pero si todos nuestros deseos se hicieran realidad podríamos tener eso, y... todas las demás cosas bonitas ¿no es así?

—Sí, pero preferiría que papá consiguiera un trabajo que tú estúpido pollo asado —dijo Daniel.

Kitty se quedó en silencio por un rato, entonces se levantó de la mesa y tomó dos velas. Ella las puso en el candelabro, en medio de la mesa, luego agarró los fósforos. Ella sabía que eso NO estaba permitido, así que tuvo que apurarse. En un minuto encendió las velas y Kitty cerró sus ojos con fuerza.

'Desearía...desearía...desearía... que mi deseo se volviera realidad... desearía... desearía...'

—¡Kitty! ¿Qué rayos estás haciendo con esas velas?— dijo mamá, mientras entraba por la puerta trasera con el cesto de la ropa. En ese preciso instante, Kitty sopló las velas.

—Estoy pidiendo un deseo —dijo Kitty.

—Te he dicho que NUNCA toques los fósforos —exclamó mamá enojada.

—Pero mamá, esto es muy importante. ¿Sabes que se puede pedir un deseo cuando soplas las velas de cumpleaños? Bueno, pensé que podría funcionar incluso si no fuera mi cumpleaños, siempre y cuando el deseo sea lo suficientemente importante. Mamá se sentó y vio que Kitty hablaba en serio, así que preguntó

—¿Y cuál es ese deseo tan importante Kitty?

—No puedo decirte. No funcionará si te digo, ¿verdad? ¡Ahhh mamá, desearía que los deseos se volvieran realidad!

—Yo también, mi amor —sonrió mamá— pero si todos los deseos se volvieran realidad, entonces supongo que viviríamos en el país de las hadas y no te imagino como un hada, Kitty.

<p>bang, like the back door crashing open, then a shout, then a squeal — all from the kitchen.</p> <p>‘What’s happening?’ said Dan.</p> <p>‘Burglars!?’ whispered Kitty.</p> <p>They both jumped up, ran to the kitchen— and saw Mum and Dad dancing, laughing, and knocking things over as they whirled round the small room.</p> <p>‘I’ve got that job, kids! The one I really wanted — down at the Civic Centre!’ Dad yelled. ‘I just called in and they told me!’</p> <p>‘It’s so great! I’m so happy, squealed Mum. They held out their arms and Daniel and Kitty joined them in a massive family hug. Kitty felt she wanted to laugh and to cry, all at once. The two candles were still on the table, and Kitty took one in each hand, waving them about.</p> <p>‘I told you! I told you! she shouted.</p> <p>‘What?’ asked Dad.</p> <p>‘I told Mum that my wish was an important one. I wished you’d get a job, Dad —and now you have!’</p> <p>‘So wishes do come true!’ laughed Mum. ‘You must be a fairy after all’</p> <p>‘Well, in that case’; said Dan, ‘can we have roast chicken tonight — just to prove it?’</p> <p>And it was the best celebration supper Kitty had ever had</p>	<p>—Incluso soportaría ser una tonta y vieja hada, si pudiera cumplir mi deseo —dijo Kitty.</p> <p>Dos horas después, ella y Daniel estaban mirando televisión en la sala, cuando se escuchó un fuerte golpe, como si la puerta trasera se abriera de golpe, luego un grito, luego un chillido, todo desde la cocina.</p> <p>—¿Qué fue eso? —dijo Dani</p> <p>—¿Ladrones? —susurró Kitty.</p> <p>Los dos se levantaron de un salto y corrieron a la cocina y miraron a mamá y papá bailando, riendo y derribando cosas mientras giraban alrededor de la pequeña habitación.</p> <p>—¡Niños, conseguí el trabajo! el trabajo que tanto anhelaba en el Centro Cívico —exclamó papá— ¡Solo me presenté y me lo dieron!</p> <p>—¡Esto es increíble! estoy tan feliz —gritó mamá. Ellos extendieron sus brazos y Daniel y Kitty se unieron a ellos en un gran abrazo familiar. Kitty sentía que quería reír y llorar, todo a la vez. Las dos velas estaban aún en la mesa y Kitty tomó una en cada mano, agitándolas de un lado a otro.</p> <p>—¡Te lo dije! ¡ Te lo dije! —gritó ella.</p> <p>—¿Qué? —preguntó papá.</p> <p>—Le dije a mamá que mi deseo era uno importante. Deseé que consiguieras el trabajo papá ¡y ahora lo tienes!</p> <p>—Así que los deseos se vuelven realidad —dijo mamá mientras reía— debes ser un hada después de todo.</p> <p>—Bueno, en ese caso —dijo Dani— ¿Podemos comer pollo asado esta noche para comprobarlo? Y esa fue la mejor cena de celebración que Kitty alguna vez tuvo.</p>
<p>Chapter 6: I wish! ...I was grown up!</p>	<p>Capítulo 6: ¿Desearía...ser grande!</p>
<p>Kitty was fed up with being little. Every day she had to get up, find her school clothes, wash her face, clean her teeth, eat breakfast (and even if she didn’t want it, Mum made her eat something) and go to school. Then Kitty had to learn things all day until it</p>	<p>Kitty estaba cansada de ser pequeña. Todos los días tenía que levantarse, buscar su uniforme del colegio, lavar su cara, lavarse los dientes, desayunar —incluso cuando no quería, mamá la hacía comer algo— e ir al colegio. Luego Kitty tenía que</p>

was time to come home, eat, wash, clean her teeth, and go to bed — even if she wasn't tired. Then it all started over again.

It was boring, she decided.

Very boring.

Always having to do things.

She looked at Mum and Dad and decided that they had a much nicer time. They both loved their jobs.

They could buy things if they wanted to. They could watch television when they chose, and eat a biscuit when they felt like it, and go to bed the moment they felt tired, and not before.

It wasn't fair.

'I wish I was grown up', said Kitty.

'Why?' asked Dad.

'Because you can do what you like', said Kitty.

'Don't you believe it!' said Dad.

One Saturday, Kitty woke to find that it was raining both inside and outside the house. Rain ran down the windows, and the sky was grey. But worse, Mum and Dad were getting cross with each other downstairs, and Kitty wanted to roll over and hide her head in the pillows.

But she got up, put on her dressing gown, and crept downstairs. She stopped outside the kitchen door, and listened.

'You were supposed to buy eggs', said Mum.

'You know I'm working late. I thought you were glad I got this job!' said Dad.

'I can't cope with all the shopping, as well as work!' said Mum.

'I thought you'd paid the gas bill, but you haven't!?' said Dad.

'You said you'd done it!'

'I didn't,' said Dad.

'Yes, you did!'

'It's your job!?'

'Everything seems to be my job!' said Mum.

'Here we go again!' said Dad.

'There's always so much to think about', sighed Mum.

'I know' said Dad.

aprender cosas todo el día hasta que era hora de ir a casa, comer, bañarse, lavarse los dientes e ir a la cama, incluso si no estaba cansada. Luego todo volvía a empezar una y otra vez.

Era aburrido, pensó.

Muy aburrido.

Siempre tener que hacer cosas.

Ella miró a mamá y a papá y pensó que ellos tenían una vida mucho más agradable. Ambos amaban sus trabajos. Podían comprar cosas si querían. Podían ver televisión cuando quisieran, y comer una galleta cuando les apetecía, e ir a la cama cuando se sintieran cansados y no antes.

No era justo.

—Desearía ser grande —dijo Kitty.

—¿Por qué? —preguntó papá.

—Porque puedes hacer lo que quieras —dijo Kitty.

—¡No creas eso! —dijo papá.

Un sábado, Kitty se despertó y notó que llovía dentro y fuera de la casa. La lluvia corría por las ventanas y el cielo estaba gris. Pero peor aún, mamá y papá se estaban peleando en el piso de abajo. Kitty solo quería enrollarse y esconder su cabeza en las almohadas.

Pero ella se levantó, se puso su bata y gateó al piso de abajo. Se detuvo fuera de la puerta de la cocina, y escuchó.

—Se supone que comprarías los huevos —dijo mamá.

—Sabes que trabajo hasta tarde. ¡Pensé que estabas feliz de que obtuviera este trabajo! —dijo papá.

—¡No puedo con todas las compras, además del trabajo! —dijo mamá.

—¡Pensé que habías pagado el recibo del gas, pero no lo has hecho! —dijo papá.

—¡Dijiste que ya lo habías pagado!

—¡No lo hice! —dijo papá.

—¡Si, lo hiciste!

—¡Es tu trabajo!

—¡Todo parece ser mi trabajo! —dijo mamá.

— ¡Otra vez con lo mismo! —exclamó papá

—Siempre hay mucho en qué pensar —dijo mamá mientras suspiraba.

'I never have any time for myself,' said Mum.
 'Who does?' said Dad, crossly.
 Kitty put her head round the door. 'Can I have some breakfast?' she asked.
 Mum and Dad looked at her. They both looked cross and worried. Suddenly Kitty decided that it must be *awful* to be grown up!
 'Shall we play a game?' she asked.
 'No', said Mum.
 'Why not?' asked Kitty.
 'Because I don't want to!' said Mum.
 'You sound just like me, Mum!' said Kitty. 'Maybe you're still a little girl, after all.'
 'Oh, I wish I was,' said Mum, in a gloomy voice, picking up a cloth to clean the sink.
 Dad looked at Kitty and Kitty looked at Dad, and the idea must have hit them both at the same time. Dad took the cloth out of Mum's hand, and Kitty took hold of her and started pulling her towards the door.
 'Where are we going?' asked Mum.
 'To play' said Kitty.
 It was the best morning they had had for a long, long time. As the rain pattered on the windows, they got all the old games out of the cupboard, found the dice, and began to play. *Ludo. Snakes and Ladders. Draughts. Snap.* When Dan came downstairs they started *Monopoly* — and Mum started to scream with excitement as her piles of money grew, and she bought lots of houses and hotels.
 'I'm winning - you haven't got a chance!' she laughed.
 'This is better than TV,' said Daniel.
 'Better than work!' said Dad.
 'Let's play the detective game next!' said Kitty.
 'No, I think we should play *Happy Families*,' said Dad, reaching across and giving Mum a little pat on the head.
 'All right,' said Mum happily.
 'You know something?' said Kitty. 'I wish I didn't have to grow up. I wish I could stay just like I am forever'
 'That wish will probably come true, knowing you!' laughed Dad.

—Lo sé —dijo papá.
 —Nunca tengo tiempo para mí —dijo mamá.
 —¿Quién lo tiene? —dijo papá enojado.
 —¿Puedo desayunar?—preguntó Kitty mientras se asomaba por la puerta.
 Mamá y papá la miraron. Los dos lucían enfadados y preocupados.
 De repente Kitty pensó que debía ser horrible ser grande.
 —¿Jugamos algo? —preguntó ella.
 —No —dijo mamá.
 —¿Por qué no? —preguntó Kitty.
 —¡Porque no quiero! —dijo mamá.
 —¡Suenas como yo, mamá! —dijo Kitty— Tal vez sigues siendo una niña pequeña después de todo.
 —Oh, desearía serlo —dijo mamá con voz triste, agarrando un trapo para limpiar el lavaplatos.
 Papá miró a Kitty y Kitty miró a papá, y tuvieron la misma idea al mismo tiempo. Papá le quitó a mamá el trapo de las manos y Kitty tomó su mano y empezó a empujarla hacia la puerta.
 —¿A dónde vamos? —preguntó mamá.
 —A jugar —dijo Kitty.
 Esa fue la mejor mañana que habían tenido en mucho, mucho tiempo. Mientras la lluvia golpeaba las ventanas, sacaron todos los juegos viejos del armario, encontraron los dados, y empezaron a jugar. *Serpientes y escaleras, parques, ajedrez, cartas.* Cuando Dani bajó empezaron a jugar *Monopoly* y mamá gritaba de la emoción al ver su pila de dinero crecer, y compró muchas casas y hoteles.
 —¡Estoy ganando, ustedes no tienen oportunidad! —dijo mamá, mientras reía.
 —Esto es mejor que la televisión —dijo Daniel.
 —¡Mejor que trabajar! —dijo papá.
 —¡Juguemos *el juego de detectives* después! —dijo Kitty.
 —No, deberíamos jugar UNO —dijo papá, acercándose a mamá y dándole una palmadita en la cabeza.
 —Muy bien —dijo mamá feliz.
 —¿Saben algo? —dijo Kitty— desearía que no

	<p>tuviera que crecer nunca. Desearía quedarme justo y como estoy para siempre.</p> <p>—Ese deseo probablemente se volverá realidad, conociéndote —dijo papá riendo.</p>
<p>Chapter 7: I wish!... It was always christmas!</p>	<p>Capítulo 7: ¡Desearía... que siempre fuera navidad!</p>
<p>Kitty woke early. Her room was dark. She stretched her toes down to the bottom of the bed and ... YES! She felt something heavy, and bulky, that rustled a bit when she moved her feet. It could only be — a stocking!</p> <p>At last it was Christmas Day, after all the weeks of waiting. Kitty's tummy gave a dip and a swoop — like a rollercoaster. Then she sat up, put on her light, and reached forward to grab her stocking. As she pulled it up the bed, little packages spilled out of the top.</p> <p>Oh ... Father Christmas had been extra kind this year!</p> <p>Her tummy went up and down again, so she had to take a deep breath. Then she started to tear the wrappings off the little parcels, squeaking loudly as she saw each present.</p> <p>There was a rubber shaped like a pair of sunglasses, and a pencil-sharpener shaped like a car, and two wooden puzzles, and some joke blood, and a chocolate mouse, and some Dracula teeth, and a notebook with PRIVATE written on it, and a set of crayons and . . . so many things!</p> <p>Kitty went on and on, until her floor was covered with scraps of paper, and she had reached the bottom. There she found the usual satsuma — and beneath that, in the toe, the potato which said she had been naughty at least once.</p> <p>Actually Kitty thought Father Christmas was pretty good, because she could easily have got a whole stocking full of potatoes, enough for plates and plates of chips!</p> <p>She stuck the Dracula teeth in her mouth and ran into Daniel's room, yelling, 'GRRRRRRRRR!'</p>	<p>Kitty se despertó temprano. Su habitación estaba oscura. Estiró los dedos de los pies hasta el borde de la cama ... ¡SÍ! Sintió algo pesado, y abultado, que crujió un poco cuando movió sus pies. Solo podría ser una cosa, ¡un calcetín navideño!</p> <p>Por fin era navidad, después de todas las semanas de espera. Kitty sintió un vacío en el estómago, como si estuviera en una montaña rusa. Luego se sentó, prendió la luz y se estiró para agarrar su calcetín. Mientras lo acercaba, los pequeños paquetes se salían del calcetín.</p> <p>Ah... ¡El Niño Dios había sido demasiado amable este año!</p> <p>Su estómago subió y bajó de nuevo, así que tuvo que respirar profundamente. Luego empezó a arrancar las envolturas de los paquetitos, gritando alegremente al ver cada regalo.</p> <p>Había un borrador con forma de gafas de sol y un sacapuntas con forma de carro y dos rompecabezas de madera y un poco de sangre falsa y un ratón de chocolate y unos colmillos de Drácula y un cuaderno que decía "PRIVADO" en el frente y un juego de crayolas y... ¡tantas cosas!</p> <p>Kitty siguió y siguió, hasta que el piso estaba lleno de trozos de papel y había alcanzado el fondo del calcetín. Ahí encontró la manzana (como premio), y más abajo, en el dedo pulgar del calcetín, encontró un trozo de carbón, que significaba que se había portado mal al menos una vez.</p> <p>De hecho, Kitty pensó que el Niño Dios era muy bueno, porque fácilmente podría haber recibido un calcetín lleno de trozos de carbón, suficientes como para hacer un asado.</p> <p>Se metió los colmillos de Drácula en la boca y corrió a la habitación de Daniel, gritando,</p>

He had already smeared his joke blood all over his face. So after Kitty had looked at his stocking presents for a couple of minutes, the two of them rushed into Mum and Dad's room, making spooky noises. They knew Mum and Dad would turn over and mumble, "It's too early" Just like they always did.

That was one of the lovely things about Christmas. It was always the same, year after year.

They always went downstairs together, and had breakfast, and then went to peep at the big presents under the tree in the sitting-room. But they weren't allowed to open them until after church.

Mum always liked them all to go to church together on Christmas Day. To tell the truth, they didn't go much the rest of the year! But Mum said Christmas was about Jesus being born, not just presents, and anyway she loved singing carols. Kitty and Dad didn't mind because the church was decorated with holly and tinsel, and the vicar was very jolly and funny, and little children took their toys to play with, and everybody looked happy.

After church they went home quickly, and gave each other their main presents. This year, Kitty had a watch with a red strap. She was so pleased — because it felt very grown up. Mum gave Dad a new jacket, and Dad gave Mum a necklace with matching earrings, and Dan got a computer games — and there were lots of other things too.

Kitty was very proud of the presents she gave. She'd made Mum and Dad a calendar, which they loved. But she had saved up to buy them a little plate as well.

Best of all, she had bought Daniel a geometry set, which he needed for school — and he was really surprised!

Then Dad went to get Gran, and before lunch she gave them all her knitted presents — which were a bit funny and the wrong size, but it didn't matter because Gran had worked so hard with her needles. The house was filled with the smell of roast turkey, and at last they sat down to a huge lunch. It was

GRRRRRRR.

Él ya se había embadurnado la sangre falsa por toda la cara. Así que, después de que Kitty había esculcado su calcetín de regalos por unos minutos, los dos corrieron a la habitación de mamá y papá, haciendo ruidos espeluznantes. Sabían que mamá y papá se voltearían murmurando "Es muy temprano", como siempre hacían.

Esa era una de las cosas más hermosas de navidad. Siempre era igual, año tras año.

Siempre bajaban las escaleras juntos y desayunaban y luego iban a husmear en los regalos grandes que estaban debajo del árbol en la sala. Pero no podían abrirlos sino hasta después de ir a la iglesia.

A mamá siempre le gustaba que fueran todos juntos a la iglesia en navidad. A decir verdad, ¡no iban mucho el resto del año! Pero mamá decía que la navidad era sobre el nacimiento de Jesús y no solo sobre recibir regalos y de todos modos le encantaba cantar villancicos. A Kitty y a su papá no les importaba porque la iglesia siempre estaba decorada con guirnaldas y el padre era muy alegre y divertido y los niños llevaban sus juguetes para jugar con ellos y todos se veían felices.

Después de la iglesia se fueron rápido a casa y se entregaron sus regalos principales. Este año, Kitty recibió un reloj con una correa roja. Estaba tan contenta, porque se sentía muy adulta. Mamá le dio a papá una nueva chaqueta y papá le dio a mamá un juego de collar y aretes y Dani recibió algunos juegos para el computador y había muchas otras cosas también.

Kitty se sentía muy orgullosa de los regalos que ella dio. Había hecho un calendario para mamá y papá, que les encantó. Pero había ahorrado para comprarles un pequeño plato también.

Lo mejor de todo era que le había comprado a Daniel un juego geométrico que necesitaba para el colegio ¡y estaba muy sorprendido!

Luego papá fue a recoger a la abuela, y antes de almorzar les entregó a todos sus regalos tejidos, que eran un poco graciosos y del tamaño equivocado, pero no importaba, porque la abuela había trabajado

lovely! They pulled their crackers and sat wearing their silly hats and reading the jokes and swapping the little cracker toys.

As it started to go dark, Mum brought in the Christmas pudding, and the blue flames lit up her face.

'Everybody make their own wish' she called.

Much later, when they had played games, and Gran had gone upstairs for a rest, and the house felt all warm and sleepy, Kitty started to feel sad. It was dark outside. Soon it would be time for supper, and then Christmas Day -would be over for another year.

'What's the matter, Kitty?' asked Dad.

'Nothing', said Kitty.

'Yes, there is. I can see by your face. Come up here and tell me about it!'

Kitty climbed on his knee, snuggled down against his jumper, and sighed.

'Oh Dad, it's not fair! I wish it could always be Christmas'

'So that's it?'

'It's so boring when Christmas is over!' Kitty moaned.

'No, it's not!' said Dad. 'Tomorrow we're going next door to have supper with William's family, and we'll play lots of games. Then you'll go to school and be able to show off your new watch to everyone.'

Kitty looked at her wrist and smiled. She loved her watch! It was fun to tell everyone the time . . .

'Then you'll have your birthday, and then it'll be Easter and you'll have a chocolate egg — or maybe two! And what comes after that?'

'Summer,' said Kitty.

'Yes — and you like going to the swimming baths, and eating ice-cream, and we'll probably have a week away by the sea, now we can afford it. If it was always Christmas there'd be nothing to look forward to!'

Kitty sat up. 'Yes, and think of all the presents I'd have to buy. That would be awful?'

'Oh, Kitty! You're so bad!' laughed Dad.

muy duro con sus agujas.

El olor del pavo asado llenaba la casa y finalmente se sentaron a comer un gran almuerzo. ¡Fue encantador! Destaparon sus sorpresas y se sentaron usando sus sombreros graciosos y leyendo bromas e intercambiando los juguetes que venían dentro de las sorpresas.

Cuando empezó a oscurecer, mamá trajo el pastel de navidad y las llamas azules iluminaron su cara. —Todos pidan un deseo —dijo.

Mucho después, cuando ya habían jugado y la abuela se había subido a descansar un poco, la casa se sentía cálida y adormecida, Kitty se empezó a sentir triste. Estaba oscuro afuera, pronto sería tiempo de cenar, y luego navidad terminaría por un año entero.

—¿Qué pasa, Kitty? —le preguntó papá.

—Nada —dijo Kitty,

—Sí pasa algo, puedo verlo en tu cara. ¡Ven y cuéntame!

Kitty se subió a sus rodillas, se acurrucó contra su buzo, y suspiró.

—Ay, papá, ¡no es justo! desearía que siempre fuera navidad.

—¿Así que es eso?

—¡Es tan aburrido cuando se acaba la navidad!

—gimió Kitty.

—¡No lo es! —respondió papá—. Mañana iremos a cenar a la casa de William y jugaremos muchos juegos. Luego irás al colegio y podrás presumir a todos tu nuevo reloj.

Kitty miró su muñeca y sonrió. ¡Amaba su reloj! Era divertido decirle a todo el mundo la hora...

—Luego viene tu cumpleaños y luego será pascua y tendrás un huevo de chocolate, ¡o tal vez dos! ¿Y qué viene después?

—El verano —dijo Kitty.

—Sí, y te gusta ir a la piscina y comer helado y probablemente nos iremos una semana a la playa, ahora que podemos pagarlo. ¡Si fuera navidad no habría nada que esperar!

Kitty se sentó.

	<p>—Sí, y piensa en todos los regalos que tendría que comprar. ¡Eso sería horrible!</p> <p>—Ay, Kitty, ¡qué mala eres! —dijo papá, riendo.</p>
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Appendix B. Characterization of the Translation Techniques Found in the Translated Corpus

#	Color	Técnica de traducción	Frecuencia total en el corpus	Porcentaje
1		Transposición	22	19%
2		Adaptación	19	15%
3		Equivalente acuñado	16	13%
4		Ampliación lingüística	15	12%
5		Compensación	12	10%
6		Elisión	9	7%
7		Amplificación	8	7%
8		Traducción literal	4	3%
9		Calco	4	3%
10		Modulación	4	3%
11		Sustitución	3	2%
12		Variación	2	2%
13		Generalización	2	2%
14		Particularización	1	0.81%
15		Compresión	1	0.81%

		lingüística		
16		Préstamo	1	0.81%
Total			123	100%

Capítulo 1: I wish! It was mine!		
Color	Técnica de traducción	Frecuencia
	Equivalente acuñado	7
	Compensación	4
	Elisión	2
	Ampliación lingüística	2
	Adaptación	2
	Modulación	1
	Particularización	1
	Traducción literal	1

Técnica de traducción	Ejemplo		Descripción
	Source text	Target text	
Equivalente acuñado	"No, I've got some homework to do," in a sulky voice, and closed the door in his face.	—No, tengo que hacer tareas—, con voz enfadada y le cerró la puerta en la cara.	This technique was chosen because <i>Tengo que hacer tareas</i> is an idiomatic expression commonly used in Spanish to convey the same meaning as <i>I've got some homework to do</i> .
Compensación	Kitty's mum shook her head. 'I don't think so, love. We couldn't afford it right now. We could maybe look for a second-hand bike . . ."	—No lo creo, amor —dijo la mamá de Kitty, sacudiendo la cabeza—. No podríamos permitirnoslo ahora mismo. Tal vez podríamos buscar una bicicleta usada...	This technique was used to change the order of the sentence, since in Spanish dialogues typically begin with a hyphen. To respect these narrative conventions, we reordered the sentence while keeping its meaning.

Elisión	Out of the window she watched William riding his bike up and down the road.	A través de la ventana, vio a William montando su bicicleta en la calle.	This technique was chosen in order to avoid redundancy, since <i>up and down the road</i> can be easily understood by context in Spanish, and does not change the meaning.
Ampliación lingüística	Kitty had grown out of her old red bike , and wished hard for a new one.	Kitty había crecido y su vieja bicicleta roja ya no le servía , y deseaba con todas sus fuerzas una nueva.	This technique was used since in Spanish we do not have a direct equivalent for the expression <i>grown out</i> , so it was necessary to explain the idea in more detail so readers can understand the meaning.
Adaptación	“ Your Auntie Susan said you could have Melissa’s old bike,’ said Dad. Isn't that great?”	— La tía Susan dijo que podías usar la bicicleta vieja de Melissa —dijo papá—. ¿No es genial?”	This technique was used to make the sentence sound more natural in Spanish, since we commonly used the article <i>La or El</i> to talk about family members, instead of <i>Your</i> .
Modulación	But when William came to the door and asked just that, Kitty said, “No, I’ve got some homework to do,” in a sulky voice, and closed the door in his face.	Pero cuando William tocó la puerta y le preguntó precisamente eso, Kitty le respondió: —No, tengo que hacer tareas—, con voz enfadada y le cerró la puerta en la cara.	The technique was used by changing the structure from <i>came to the door</i> to <i>tocó la puerta</i> , as the latter is a more natural and idiomatic way to express this idea in Spanish.
Particularización	"Go on, Kitty," said Mum, coming out of the kitchen. “ Take it out on the pavement — I think William's still there. But be careful!”	—Vamos, Kitty —dijo mamá, saliendo de la cocina—. Llévala a la calle , creo que William aún está ahí. ¡Pero ten cuidado!	The technique Particularización was chosen because the target expression <i>Take it out on the pavement</i> is too broad, <i>Llévala a la calle</i> is a more specific and natural equivalent in Spanish.

Traducción literal	'I don't want to . . . not now, gulped Kitty. She couldn't bear to think of the other children laughing at the old girly bike.	—No quiero... no ahora —Kitty tragó saliva. No podía imaginarse a los otros niños riéndose de su bicicleta vieja de nenita.	This technique was used in the translation of <i>girly bike</i> as <i>bicicleta de nenita</i> . The Spanish expression is the literal equivalent of how girly is used in the Source text, in a derogatory manner.
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Chapter 2: I wish! ... he'd go away		
Color	Técnica de traducción	Frecuencia
	Transposición	6
	Adaptación	3
	Equivalente acuñado	3
	Calco	1
	Ampliación lingüística	1
	Amplificación	1

Técnica de traducción	Ejemplo		Descripción
	Source text	Target text	
Transposición	She was looking forward to telling Mum all about her day.	Ella estaba emocionada de contarle todo sobre su día a su mamá.	Transposition was used because the English structure <i>was looking forward to telling</i> involves a gerund, which does not have a direct and natural equivalent in Spanish. The sentence was restructured using an adjective (<i>emocionada</i>) and an infinitive verb (<i>de contarle</i>) to convey the same meaning in a grammatically appropriate way.

Adaptación	To make it worse, he was grumpy and grouchy the whole time , and nobody could make him smile. Not even Mum.	Para colmo, estaba de malas pulgas todo el tiempo y nadie podía hacerlo sonreír, ni siquiera mamá.	This technique was used to make the sentence sound more natural in Spanish, <i>Estar de malas pulgas</i> is a culturally and linguistically equivalent in Spanish that conveys that someone is in a bad mood.
Equivalente acuñado	“Oh Kitty — guess what? Poor Dan’s in the hospital. He had bad pains in his tummy — and they think it might be his appendix.’	—Ay Kitty, imagínate que el pobre Dan está en el hospital. Le dolía mucho el estómago y los doctores creen que puede ser su apéndice.	This technique was chosen because the expression <i>guess what?</i> does not have a direct or commonly used equivalent in Spanish, while <i>imagínate que</i> is an idiomatic expression commonly used in Spanish that conveys the same meaning as <i>Guess what?</i>
Calco	‘ What’s a pendix? ’ asked Kitty.	— ¿Qué es un péndice? —preguntó Kitty.	Calco was the chosen technique, due to the fact that in English, Kitty mispronounces the word, and does it again later on in the chapter. In order not to lose the meaning, we decided to use calco.
Ampliación lingüística	She was in bed when she heard the telephone ring, then lots of talking, then silence . Kitty felt very unhappy.	Ella estaba acostada cuando escuchó el teléfono sonar, luego escuchó que hablaban y luego todo se quedó en silencio . Kitty se sentía muy infeliz.	Here, ampliación lingüística was used. The direct translation of <i>then silence</i> might sound abrupt in Spanish. By adding <i>luego todo se quedó</i> , the idea becomes more natural and understandable.
Amplificación	When Mum came up to say goodnight, Kitty was very quiet. She clutched Mr Tubs as if somebody was going to take him away — then burst into tears.	Cuando su mamá entró al cuarto a desearle buenas noches, Kitty estaba muy callada. Abrazó con fuerza al señor Tubs, su osito de peluche , como si alguien se lo fuera a quitar y empezó a llorar.	This technique was used to provide the readers with some context. In the English speaking culture it is quite common for kids to name their stuffed animals as <i>Mr. Something</i> , something that is not done in Spanish speaking culture. By adding <i>su osito de peluche</i> , readers understand better that we are talking about a stuffed animal and not a real person.

Chapter 3: I wish! ... I was pretty!		
Color	Técnica de traducción	Frecuencia
	Transposición	6
	Ampliación lingüística	5
	Adaptación	4
	Sustitución	2
	Equivalente acuñado	2
	Compensación	2
	Elisión	2
	Calco	1

Técnica de traducción	Ejemplo		Descripción
	Source text	Target text	
Transposición	Melissa was being SO nice to William it was like she had been dipped in sugar . Worse — William was being nice back.	Melissa estaba siendo TAN dulce con William, que parecía hecha de azúcar . Peor aún, William también estaba siendo amable.	The technique was used to adapt the passive structure into a more natural form in Spanish. <i>Had been dipped in sugar</i> became <i>parecía hecha de azúcar</i> to preserve the meaning with appropriate grammar.
Ampliación lingüística	She was already wearing a really smart little kilt with a cream jumper — which Kitty would have thought too posh even for best .	Llevaba puesta una elegante falda escocesa y un saco de color crema, que Kitty consideraba demasiado elegante, incluso para una ocasión especial .	This technique was used to explain in more detail a cultural specific expression that conveys that something is too elegant.
Adaptación	The camp bed was already up, but Melissa looked at it and frowned.	El colchón extra ya estaba en el piso, pero Melissa lo miró y frunció el ceño.	Adaptation was used in this sentence to bring the expression closer to the target culture. In the ST <i>camp bed</i> is used, but in Spanish speaking countries camp beds are not usually used or known, so we decided to change it to <i>colchón extra</i> which is more used in the Spanish

			speaking countries.
Sustitución	“Oh...oh...you look... so funny,” choked Daniel.	—Ay... ay... te ves tan... tan chistosa —dijo Daniel con voz ahogada.	This technique was used to replace the interjection <i>Oh... oh...</i> with <i>Ay... ay...</i> , which is more commonly used in Spanish and it conveys the same meaning.
Equivalente acuñado	“Oh, Kitty-Kat — what are you up to? Why did you dress yourself up like that?”	—Ay, Kitty, ¿qué está pasando? ¿por qué te vestiste así?	The technique was used in the translation of <i>What are you up to?</i> for <i>¿Qué está pasando?</i> That is an expression commonly used in Spanish that serves the same idiomatic purpose.
Compensación	When Kitty won, and Melissa made a face, he said, "Don't worry, Melissa, it's only luck, not skill."	Cuando Kitty ganó, Melissa hizo mala cara. —No te preocupes, Melissa, es solo suerte, no habilidad —dijo él.	This technique was used to change the order of the sentence, since in Spanish dialogues typically begin with a hyphen. To respect these narrative conventions, we reordered the sentence while keeping its meaning.
Elisión	‘I like that skirt-thing. You look really nice.’	—Me gusta esa falda, te ves muy bien.	The technique Elisión was used to omit the word <i>thing</i> , which in English is used to make the expression more casual. We don't have an equivalent in Spanish, so we chose to omit it.
Calco	That night, when the girls were getting ready for bed, Melissa washed her face carefully, and brushed her hair so that it stood all round her head like a golden crown. She put on a pretty pink nightie, and smiled at herself in the mirror.	Esa noche, mientras las niñas se alistaban para acostarse a dormir, Melissa se lavó la cara con cuidado, y cepilló su cabello, de modo que quedara alrededor de su cabeza como una corona dorada. Se puso un bonito camión rosado, y se sonrió en el espejo.	Calco was used by maintaining the original structure and imagery from the source text. The sequence of actions and descriptive tone were preserved in the target text to reflect Melissa's extended bedtime routine and to retain the narrative style.

Chapter 4: I wish! . . . you'd shut up!

Color	Técnica de	Frecuencia
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	traducción	
	Compensación	4
	Transposición	3
	Elisión	2
	Adaptación	2
	Equivalente acuñado	1
	Ampliación lingüística	1
	Amplificación	1
	Modulación	1
	Variación	1
	Generalización	1

Técnica de traducción	Ejemplo		Descripción
	Source text	Target text	
Compensación	Kitty didn't look at Rosie, as she went back to her table. Rosie ducked her head down anyway , hiding her face.	Kitty no miró a Rosie mientras volvía a su puesto. De todas formas , Rosie agachó la cabeza, escondiendo su cara.	This technique was used to change the order of the sentence, so the sentence can begin with the connector <i>De todas formas</i> since this provides naturalness and fluidity in Spanish and maintains the original meaning.
Transposición	Kitty stopped, with her mouth open. Then she closed her mouth, looked at her friends — and wanted to cry.	Kitty se quedó con la boca abierta. Luego cerró la boca, miró a sus amigas y le dieron ganas de llorar.	This technique was used to translate <i>And wanted to cry</i> as <i>Le dieron ganas de llorar</i> , which involves a grammatical shift from an active construction with a subject ("she wanted") to an impersonal structure in Spanish. This change respects Spanish grammar and maintains the original meaning.
Elisión	I'll jolly well stay shut up until Rosie undoes her wish! she said to	—Me quedaré callada hasta que Rosie deshaga su deseo —se dijo a sí misma.	The technique was used to omit the <i>jolly well</i> , which is an idiomatic expression that gives more emphasis

	herself.		to the sentence. In Spanish, we omitted since the sentence is strong enough by itself.
Adaptación	At lunchtime lots of children crowded round Kitty, trying to make her speak.	En el descanso muchos niños rodearon a Kitty, intentando hacer que hablara.	Adaptation was used in this sentence to bring the context closer to the target culture. In the UK, it is common to eat lunch at school, while this is not usually done in Colombia. For that reason, we decided to change it to <i>El descanso</i> , since in Colombian schools we do have breaks instead of lunchtime.
Equivalente acuñado	Then, because Kitty was going round with Anita, Rosie got hurt, and Kitty felt caught in the middle.	Entonces, como Kitty estaba pasando tiempo con Anita, Rosie se ofendió y Kitty se sintió atrapada en el medio de la pelea.	The translation technique was used to translate <i>going round</i> , which is a phrasal verb that means spending time with someone, for <i>pasando tiempo con</i> , this expression conveys the same meaning naturally and idiomatically in Spanish.
Ampliación lingüística	Then, because Kitty was going round with Anita, Rosie got hurt, and Kitty felt caught in the middle.	Entonces, como Kitty estaba pasando tiempo con Anita, Rosie se ofendió y Kitty se sintió atrapada en el medio de la pelea.	This technique was used by adding additional information to make the meaning clearer for the target audience, by adding <i>medio de la pelea</i> , to convey that Kitty felt stuck in the middle.
Amplificación	But William wasn't so friendly in school, because he liked being with big Tom, who said he didn't like girls . . .	Pero William no era tan amigable en el colegio, porque le gustaba estar con Tom, que era más grande, y decía que no le gustaban las niñas . . .	Amplificación was used in this sentence. In English, it is common to use the adjective big next to proper names to attribute it to the person. In Spanish, this is not possible, so through amplification we added <i>que era más grande</i> , which explains that Tom was bigger.
Modulación	Turning to the blackboard, Kitty wrote a figure "O".	Girándose hacia el tablero, Kitty dibujó un círculo.	The translation technique was applied in the translation of <i>wrote a figure O</i> to <i>dibujó un círculo</i> . In the source text, it refers to the act of writing a character, the translation adapts it to a more natural way of expressing the idea in Spanish, focusing on the shape (<i>un círculo</i>)

			rather than the written symbol (<i>una O</i>).
Variación	The children laughed and laughed, but Miss Smith went bright red.	Los niños no paraban de reírse y la profesora Smith se puso roja como un tomate.	The technique was used to translate <i>went bright red</i> to <i>se puso roja como un tomate</i> . Instead of a literal translation, a common Spanish idiomatic expression was used to convey the same idea.
Generalización	Kitty felt her face go pink.	Kitty sintió que su cara se ponía roja.	This technique allowed us to change the specific color <i>pink</i> from the source as <i>roja</i> in Spanish. In this context, Spanish typically generalizes facial color changes to <i>ponerse rojo/a</i> to express embarrassment or blushing, even if the actual color is lighter. The general term makes the expression more natural and culturally appropriate for the target audience.

Chapter 5: I wish! ...Wishes came true!		
Color	Técnica de traducción	Frecuencia
	Transposición	4
	Traducción literal	3
	Elisión	2
	Amplificación	1
	Compresión lingüística	1
	Ampliación lingüística	1
	Sustitución	1
	Equivalente acuñado	1
	Compensación	1
	Modulación	1

Técnica de traducción	Ejemplo		Descripción
	Source text	Target text	
Transposición	‘And what was your important wish, Kitty-Kat??’	—¿Y cuál es ese deseo tan importante Kitty?	We used Transposition because we changed the verb from past <i>was</i> to present <i>es</i> and the possessive pronoun <i>your</i> by the demonstrative <i>ese</i> . We made these changes to make the sentence more natural and fluent in Spanish, while maintaining the sense of the original.
Traducción literal	‘Of course! And then you could wish for lots of chocolate, and a new bike, and a holiday on a liner, and a big art set, and all the books you ever wanted to read, and roast chicken every day, and lots of presents for Mum and Dad..’	—¡Claro! Y entonces podrías pedir un montón de chocolate y una nueva bici y unas vacaciones en crucero y un gran estuche de arte y todos los libros que siempre has querido leer y pollo asado todos los días y muchos regalos para mamá y papá..’	Literal translation was used because many of the structures of the original English text can be maintained in Spanish without losing meaning.
Elisión	Just then, Daniel came into the sitting- room, carrying some school books. He sat down at the table and groaned.	Justo entonces, Daniel entró a la sala con algunos libros del colegio. Se sentó en la mesa y gruñó.	Elisión was used because some elements were not necessary to keep in the translation. In English we say <i>carrying some school books</i> , but in the translation we only say <i>con algunos libros del colegio</i> , omitting the gerund <i>carrying</i> .
Amplificación	And then their life went on as before , when they had nothing.	Y su vida continuó como antes de los deseos , cuando no tenían nada.	Amplificación was used because we added some elements to make the text clear in Spanish. In

			the original it only says <i>as before</i> but in the translation it is clarified with <i>como antes de los deseos</i> which helps the reader to better understand to which moment it refers.
Compresión lingüística	'You wouldn't say that if you had all this work to do! ' grinned Dan.	—¡No dirías eso si tuvieras tantas tareas! —gruñó Dani.	Comprensión lingüística was used here because we reduced the number of words without losing the meaning of the message. <i>If you had all this work to do</i> literally translates <i>si tuvieras todo este trabajo por hacer</i> , but we considered translating it as <i>si tuvieras tantas tareas</i> that is shorter but with the same meaning.
Ampliación lingüística	'You'd wish that every wish you wished would come true.'	— Porque desearías que todos tus deseos se hicieran realidad.	We decided to use Ampliación lingüística because we added the connector <i>porque</i> to give coherence and fluency in Spanish.
Sustitución	' Yuk, ' said Daniel.	— Ew —dijo Daniel.	Sustitución was used because the interjection <i>Yuk</i> , which expresses disgust in English, is replaced with <i>Ew</i> in Spanish. This change was made because <i>Ew</i> is more commonly used in Spanish to convey the same feeling of disgust.
Equivalente acuñado	She knew this was NOT allowed, so she had to be very quick. In a minute the candles were lit, and	Ella sabía que eso NO estaba permitido, así que tuvo que apurarse. En un minuto encendió las velas	Equivalente acuñado was used because the expression <i>she had to be very quick</i> was

	Kitty closed her eyes tightly.	y Kitty cerró sus ojos con fuerza.	translated as <i>tuvo que apurarse</i> , a common phrase in Spanish that conveys the same idea but that sounds more natural in our language.
Compensación	‘I’ve got that job, kids! The one I really wanted — down at the Civic Centre!’ Dad yelled. ‘I just called in and they told me!’	—¡Niños, conseguí el trabajo! el trabajo que tanto anhelaba en el Centro Cívico —exclamó papá— ¡Solo me presenté y me lo dieron!	Compensación is used because in the sentence <i>I’ve got that job, kids!</i> the vocative <i>kids!</i> appear at the end, whereas in the translation <i>Niños, conseguí el trabajo</i> it is placed at the beginning. This change adapts the text to sound more natural in Spanish without losing the enthusiastic tone of the message.
Modulación	‘I’ve got that job, kids! The one I really wanted — down at the Civic Centre!’ Dad yelled. ‘I just called in and they told me!’	—¡Niños, conseguí el trabajo! el trabajo que tanto anhelaba en el Centro Cívico —exclamó papá— ¡Solo me presenté y me lo dieron!	Modulation was used because the point of view of the original text is changed. In the phrase <i>I just called in and they told me</i> , the emphasis is on a brief visit and receiving the news. In Spanish, it is translated as <i>¡Solo me presenté y me lo dieron!</i> changing the focus to the action of going straight in and getting the job. This conveys the same idea from a more natural perspective in Spanish.

Chapter 6: I wish! ...I was grown up!		
Color	Técnica de traducción	Frecuencia

	Ampliación lingüística	3
	Adaptación	2
	Generalización	1
	Préstamo	1
	Compensación	1
	Calco	1

Técnica de traducción	Ejemplo		Descripción
	Source text	Target text	
Ampliación lingüística	'There's always so much to think about', sighed Mum.	—Siempre hay mucho en qué pensar —dijo mamá mientras suspiraba.	It was used Ampliación lingüística because in the translation we added information that is not explicit in the original. The phrase <i>sighed Mum</i> is expanded to <i>dijo mamá mientras suspiraba</i> to make it sound clearer in Spanish.
Adaptación	As the rain pattered on the windows, they got all the old games out of the cupboard, found the dice, and began to play. Ludo. Snakes and Ladders. Draughts. Snap.	Mientras la lluvia golpeaba las ventanas, sacaron todos los juegos viejos del armario, encontraron los dados, y empezaron a jugar. Serpientes y escaleras, parques, ajedrez, cartas.	Adaptation was used because the games mentioned in the original text <i>Ludo. Snakes and Ladders. Draughts. Snap.</i> were changed to <i>Serpientes y escaleras, parques, ajedrez, cartas</i> , as these are more familiar to Spanish speaking readers. This technique helps adapt the cultural references to the target audience, ensuring better understanding.

Generalización	She looked at Mum and Dad and decided that they had a much nicer time.	Ella miró a mamá y a papá y pensó que ellos tenían una vida mucho más agradable.	It was used Generalización because the phrase <i>had a much nicer time</i> refers to a specific moment, but in the translation it is extended to <i>una vida mas agradable</i> which covers a longer period. Therefore in the translation a specific idea is replaced by a more general one to fit in Spanish.
Préstamo	When Dan came downstairs they started Monopoly — and Mum started to scream with excitement as her piles of money grew, and she bought lots of houses and hotels.	Cuando Dani bajó empezaron a jugar Monopoly y mamá gritaba de la emoción al ver su pila de dinero crecer, y compró muchas casas y hoteles.	Préstamo was used because we kept the name of the game <i>Monopoly</i> in the translation. We didn't change it due to it is an internationally recognised game, so it is also understandable in Spanish.
Compensación	Kitty put her head round the door. 'Can I have some breakfast?' she asked.	—¿Puedo desayunar?—preguntó Kitty mientras se asomaba por la puerta.	We used Compensación because we changed the order of the sentence. In the translation, we placed the question first and then described Kitty's action. This helps make the sentence clearer and more natural in Spanish.
Calco	'Let's play the detective game next!' said Kitty.	—¡Juguemos el juego de detectives después! —dijo Kitty.	We used Calco as we literally translated <i>the detective game</i> to <i>el juego de los detectives</i> because in the original text the author did not specify the game, so we thought it was better to keep it the same in the translation.

Chapter 7: I wish!... It was always christmas!		
Color	Técnica de traducción	Frecuencia
	Adaptación	6
	Amplificación	5
	Transposición	3
	Ampliación lingüística	2
	Equivalente acuñado	2
	Modulación	1
	Variación	1
	Calco	1
	Elisión	1

Técnica de traducción	Ejemplo		Descripción
	Source text	Target text	
Adaptación	Oh . . . Father Christmas had been extra kind this year!	Ah... ¡El Niño Dios había sido demasiado amable este año!	We use adaptation because <i>Father Christmas</i> was changed to <i>el Niño Dios</i> , which is more culturally recognized in Spanish speaking countries. This cultural change makes the text more meaningful for the target audience.
Amplificación	There she found the usual satsuma — and beneath that, in the toe, the potato which said she had been naughty at least once.	Ahí encontró la manzana (como premio) , y más abajo, en el dedo pulgar del calcetín, encontró un trozo de carbón, que	Amplification is used because explanatory elements such as <i>(como premio)</i> and <i>que significaba que se había portado mal al menos una vez</i> are added in the translation, so

		significaba que se había portado mal al menos una vez.	the Spanish readers can better understand the symbolism of the objects, which in English is culturally implied.
Transposición	After church they went home quickly, and gave each other their main presents. This year, Kitty had a watch with a red strap. She was so pleased — because it felt very grown up.	Después de la iglesia se fueron rápido a casa y se entregaron sus regalos principales. Este año, Kitty recibió un reloj con una correa roja. Estaba tan contenta, porque se sentía muy adulta.	Transposición was used because in the phrase <i>Kitty had a watch</i> , the verb <i>had</i> was changed to <i>recibió</i> in Spanish. This change makes the sentence sound more natural, since the literal translation <i>Kitty tuvo un reloj</i> would sound awkward in Spanish.
Ampliación lingüística	But they weren't allowed to open them until after church.	Pero no podían abrirlos sino hasta después de ir a la iglesia.	We use Ampliación Lingüística because we added <i>ir a la iglesia</i> in the translation to clarify the meaning. The phrase <i>after church</i> sounds incomplete or awkward in Spanish if translated literally, so we expanded it to make it clearer and more natural in Spanish.
Equivalente acuñado	So after Kitty had looked at his stocking presents for a couple of minutes, the two of them rushed into Mum and Dad's room, making spooky noises.	Así que, después de que Kitty había esculcado su calcetín de regalos por unos minutos, los dos corrieron a la habitación de mamá y papá, haciendo ruidos espeluznantes.	We used Equivalente acuñado because we translated <i>had looked</i> as <i>había esculcado</i> , which is a colloquial expression in Spanish that better conveys the idea of looking at something with curiosity.
Modulación	Kitty's tummy gave a dip and a swoop — like a rollercoaster.	Kitty sintió un vacío en el estómago, como si estuviera en una montaña rusa.	Modulación was used because the expression <i>Kitty's tummy gave a dip and a swoop</i> was changed to <i>Kitty sintió un vacío en el estómago</i> to make it more natural in Spanish. Instead of translating the description literally, we used a more familiar expression in Spanish that conveys the same sensation of nervousness or

			excitement.
Variación	Then she started to tear the wrappings off the little parcels, squeaking loudly as she saw each present.	Luego empezó a arrancar las envolturas de los paquetitos, gritando alegremente al ver cada regalo.	We use variation because we change <i>squeaking loudly</i> to <i>gritando alegremente</i> . This is because instead of literally translating <i>squeaking</i> we decided to choose a more natural and understandable expression in Spanish that maintains the emotional tone of the moment.
Calco	There was a rubber shaped like a pair of sunglasses, and a pencil-sharpener shaped like a car, and two wooden puzzles, and some joke blood, and a chocolate mouse, and some Dracula teeth, and a notebook with PRIVATE written on it, and a set of crayons and . . . so many things!	Había un borrador con forma de gafas de sol y un sacapuntas con forma de carro y dos rompecabezas de madera y un poco de sangre falsa y un ratón de chocolate y unos colmillos de Drácula y un cuaderno que decía "PRIVADO" en el frente y un juego de crayolas y... ¡tantas cosas!	We used Calco because we decided to maintain the structure of the original text, including small details like the repeated <i>and</i> before each object. This is understandable in Spanish and helps convey Kitty's excitement.
Elisión	'No, it's not!' said Dad. 'Tomorrow we're going next door to have supper with William's family, and we'll play lots of games. Then you'll go to school and be able to show off your new watch to everyone.'	—¡No lo es! —respondió papá—. Mañana iremos a cenar a la casa de William y jugaremos muchos juegos. Luego irás al colegio y podrás presumir a todos tu nuevo reloj.	We used Elisión because we omitted some details in the translation, such as the fact that the supper was next door with William's family. We omitted this because we considered that the phrase <i>mañana iremos a cenar a la casa de William</i> explains itself that it was next door with William's family.