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RESEÑAS / REVIEWS

GOMES, J. A & ROIG RECHOU, B. (Coords.) (2007). *Grandes Autores para Pequenos Leitores*. Porto: Deriva Editores. 126 p. ISBN: 978-972-9250-29-3

José António Gomes and Blanca-Ana Roig Rechou, two outstanding scholars in the field of research of Children's and Young Adult Literature in Portugal and Galicia coordinate this monographic book which fosters three excellent works, in which proposals for the critical rereading of a representative group of literary works of potential reception, in that area are offered in Portuguese, Galician, English and German language.

The volume begins with an "Introduction" in which the general aim of the book is exposed amid the framework of reading promotion and in the formation of mediators between the book and its receivers as a linking thread of diverse cultural and linguistic realities. The first contribution, which follows the ideas proposed in the introduction, by José António Gomes, Ana Margarita Ramos and Sara Reis da Silva, under the title "Produção canonizada na literatura portuguesa para a infância e a juventude (século XX)" (*Canonized Production in Portuguese Literature for Children and Young Adults in the 20th Century*), portrays an overview of the Portuguese literary production addressed to young readers from the first half of the 20th century. As a whole, it aims to characterize a historic and cultural period in which, taking for granted the inheritance of preceding generations, a representative group of authors and illustrators establishes and legitimates, due to the relevant aesthetic quality, the foundations of the contemporary Children's Literature, opening new trends in relation to thematic issues; gender and form in this field of literary creation.

The second article of the book written by Blanca-Ana Roig Rechou, María Jesús Agra, Isabel Mociño, Marta Neira and Teresa Sixto "Producción canonizada na literatura infantil e xuvenil galega (1960-1985)" (*Canonized Production in Galician Children's and Young Adult Literature, 1960-1985*), which after tracing in time and space the roots of the Galician Children's Literature, focuses on the period from 1960 to 1985. At this time, it is already possible to establish a canon of classics, something not possible before. From that period, we can consider as classics, according to the authors, writers such as

Xosé Neira Vilas, Carlos Casares, María Victoria Moreno, Francisco Martín e Manuel María and also some pioneers, as Pura and Dora Vázquez, as well as Bernardino Graña. The reasons for the canonization of some of their works are clearly mentioned, analyzed and justified. Also, the criteria established in the introduction of the book regarding the concepts of "Classics" and "canon" are widely applied to these works.

In general terms, the thesis shared by these first two works resembles that, throughout history, aesthetic models were constantly changing. Though, those models are curiously cyclical, or what is the same, they are repeated again and again. This characteristic affects, in a special way this field of literature, when it is possible to verify how the first archetypes fostered that repetition. These factors, according to the coordinators of the book, contribute to approach, today and in the future, these works as something worth reading by new generations and as matter of study by specialists, emphasizing, in that way, not only the high aesthetics quality of the works, but also its relevance for the own evolution of the so called Children's and Young Adult Literature in the establishment of an accurate canon for the reader.

The third work that this volume achieves is by Veljka Ruzicka Kenfel and Celia Vázquez García, entitled "Producción canonizada na literatura infantil e xuvenil anglo-xermana (século XIX)" (*Canonized Production in Anglo-German Children's Literature in the 19th century*). In this article, a general panorama of some of the classic authors of the English and German Children's Literature of the 19th century is resembled, presenting a short, though complete, introduction that conforms an adequate framework to approach a restricted number of works that constitute its canon. The selection was made without regarding previous established criteria and only considering the need of taking into account a concrete preference, at a certain moment, among so many classic authors as those present in English Children's and Young Adult Literature and to a lesser extent in German Literature.

Veljka Ruzicka and Celia Vázquez introduce in the last part of their chapter the fact that archetypes, patterns and reference books have always been present. However, throughout history some books remain considered as canonical. These works are unrepeatable as they are able to reflect the society of their time and to express the most secret dreams of man. Some and other possibly influence all subsequent works. As a clear example, in the context of the English Children's Literature, the first candidate to illustrate that fact is *Alice in Wonderland* by Lewis Carroll, a work which clearly belongs

to the world of the dreams. Both books by Carroll, having as a main character Alice have many virtues. Among them, the multiple possibilities of reading which offers, both books can be interpreted in a first level, the simplest one, as fairy tales. A second level, on the contrary, would stoop psychological keys in which Abbot Dodgson shows subconscious preoccupations. A third level, converts them into a pitiless political criticism against Victorianism. At a fourth level we would find a typical philosopher cosmogony as in the disciples of Schopenhauer. Finally, we are carried away to the issue that constitutes the central point in the chapter: Is it possible that a work could give more levels of meaning?

As a conclusion, I consider this work as a reference in its field, due to the fact that it will promote a further reading and a rereading of classic authors and canonized works of so different literatures in its formation and evolution as the Portuguese, Galician, English and German, and not only that but also it will make the reader think about how each of the contributors to this book approach the aspect of the canonization of works and the selection as "classics" of authors of potential reception among young readers. Since in the proposed work it is possible to critically revisit a group of titles whose aesthetic quality and relevance in the evolution of Children's and Young Adult Literature make that, even today, they deserve to be read by the newest generations and object of different critical studies.

Juan Jose Varela Tembra



MARCELO WIRNITZER, G. (2007). *Traducción de las referencias culturales en la literatura infantil y juvenil. (Studien zur romanischen Sprachwissenschaft und interkulturellen Kommunikation, 30)*. Frankfurt am Main: Peter Lang. 261 p. ISBN 10: 3-631-54726-9

Dentro del amplio campo que abarca una disciplina como la de la traducción, el trabajo de Marcelo Wirnitzer se enmarca dentro de la línea de investigación denominada "Traducción y Literatura Infantil" y más concretamente dentro del estudio de la función, postura e injerencia del traductor en el proceso

traductológico y su figura como mediador en la comunicación y la educación intercultural.

Se trata pues de un estudio descriptivo centrado en el análisis de los problemas de traducción, pero, en este caso en particular, en el estudio de los múltiples factores que intervienen en el quehacer traductológico.

El trabajo está estructurado en cuatro grandes capítulos, aunque, desde del punto de vista del contenido son dos los bloques que hay que resaltar: por un lado, un primer bloque que aglutina los tres primeros capítulos donde se lleva a cabo un estudio teórico de ciertos rasgos específicos que conciernen a los problemas que surgen en la traducción de la LIJ y, por otro, un segundo bloque donde se nos presenta un estudio empírico, con la combinación lingüística alemán-español, centrado en dos obras de la escritora austriaca Christine Nöstlinger.

Con respecto al primer bloque mencionado, en el Capítulo I se realiza una exposición de las características, las funciones y el tipo de lector de la LIJ, literatura que forma parte de la cultura de un país determinado y que, por lo tanto, viene cargada de una serie de referencias culturales que el traductor tiene que intentar verter en la cultura meta; previamente la autora nos presenta un recorrido histórico de la LIJ, para, finalmente, llevar a cabo un nuevo intento de definición de la literatura dirigida a un público infantil y juvenil y de su función.

En el Capítulo II, una vez definida la LIJ y sus características, se estudia el concepto de cultura y cómo ésta se manifiesta en los textos infantiles y juveniles. Marcelo Wirnitzer sostiene y desarrolla la tesis de que es absolutamente necesaria la existencia de la llamada “competencia cultural del traductor” para que la tarea de traducir las llamadas referencias culturales se haga con garantías.

En el último gran capítulo teórico, habida cuenta de la existencia de diferencias entre las culturas implicadas a lo largo del proceso traductológico, se estudian los problemas que surgen y se establecen los distintos procedimientos, estrategias, habilidades e intervencionismos del traductor, lo que lleva a la autora a aportar una tipología de estos conceptos, debido a la carencia que existe a este respecto dentro de los estudios de teoría de la traducción. Para ello se analiza previamente conceptos tales como el de “visibilidad”, “invisibilidad” e “intervencionismo” del traductor.

El segundo gran bloque lo constituye el Capítulo IV, en el cual se lleva a cabo un estudio empírico del tratamiento de las mencionadas referencias culturales tomando como base de estudio dos obras de la escritora austriaca Christine Nöstlinger, *Spürnase Jakob-Nachbarkind* y *Lollipop*, y es ella la elegida por ser una autora que utiliza en sus libros muchas y diferentes marcas culturales, tales como las gastronómicas, las relativas al lenguaje, a las costumbres o a la indumentaria que van a tener que ser “manejadas” por el traductor, con mayor o menor acierto según los casos, ya que los destinatarios, en esta ocasión niños de habla hispana, poseen una cultura radicalmente distinta de la cultura de origen.

El método de trabajo aplicado se basa en la localización de las referencias culturales presentes en las dos obras mencionadas y en sus traducciones, el establecimiento de su tipología, el análisis de la conducta del traductor, en cuanto a los procedimientos, estrategias y manipulaciones llevados a cabo, el recuento de los datos obtenidos en el análisis y el establecimiento de conclusiones generales y particulares pertinentes en cada caso, como son, por ejemplo, el hecho de que existe un claro intervencionismo por parte del traductor a la hora de verter los marcadores culturales, que las estrategias de traducción más usadas son la neutralización y la extranjerización y que los procedimientos llevados a cabo en las obras de Christine Nöstlinger son fundamentalmente el calco y la adaptación cultural.

En definitiva, este trabajo descriptivo es una aportación muy válida en el campo de la traducción de la LIJ necesitada, como todos los campos del saber, de buenos y rigurosos trabajos de investigación. Es una contribución que puede ayudar tanto a los que se dedican a la docencia de la traducción literaria como a los que tienen su ámbito de trabajo dentro de la traducción profesional y, sirve de aliento a los investigadores y, por supuesto a la propia autora, para seguir profundizando en el complejo pero apasionante mundo de la literatura para niños.

Chus Barsanti Vigo



ROIG RECHOU, B. A., LUCAS DOMÍNGUEZ, P. Y SOTO LÓPEZ, I. (Coords.) (2008). *A guerra civil española na narrativa infantil e xuvenil*. Vigo: Edicións Xerais de Galicia/ Fundación Caixa Galicia. 399p. ISBN: 987-84-9782-885-7

In the year 2004 the Red Temática de Investigación sobre Literatura Infantil y Juvenil del Marco Ibérico (LIJMI) aimed at promoting and informing about the study of the varied set of children's literatures integrated in the Iberian world. As an outcome of its extraordinary research, it has been launched the new volume titled *A Guerra civil española na narrativa infantil e xuvenil* under the coordination of Blanca-Ana Roig Rechou, Pedro Lucas Domínguez and Isabel Soto López. It centres on the study of the Spanish Civil War and its impact on the literary field dedicated to young readers. The volume is subdivided into ten chapters preceded by an *Introduction*. It may be noted that each chapter has been written in the native tongue of the researcher, as it is the case in the papers by Nieves Martín Rogero, Blanca-Ana Roig Rechou, Xavier Etxaniz and Manu López, Joan Portell and José Antonio Gomes, Ana Margarida Ramos and Sara Reis da Silva, respectively written in castilian, galician, vasque, catalan and portuguese language.

The paper by Mari Jose Olaziregi ("La Guerra Civil y sus representaciones") is the first in a series of studies on the consequences that the Civil War had within Spanish society and the way in which they were reflected on the children's literature of the period and until recent times. Olaziregi analyses the impact of the war conflict not only on contemporary Iberian literatures and on all the artistic and cultural manifestations at that precise moment, such as minor genres represented by popular song or comic, but also on its critical and historiographical apparatuses. She also comments on the questioning to which historiographical narration has been put under, mainly at the time of stating the veracity of those literary stories referring to past events.

Right after her study we can find a group of essays which develop in a detailed way the literary treatment of the Civil War and the narrative techniques being employed.

The paper by Martín Rogero starts from the beginning of democracy in Spain in order to analyse the introduction of certain topics related to Civil War such as abuse or discrimination within children's literature. She carries on with her

analysis during the 1980s and 1990s. These decades have been noticeable due to their being abundant in trilogies such as the one by Juan Farias, *Crónicas de media tarde, Años difíciles* (1983) and *El barco de los peregrinos* (1984), considered as a great innovation on the literary treatment of the suffering and the pain felt by the ones who fell in battle, or the one by Antonio Martínez Menchén, formed by *Fosco* (1985), *El despertar de Tina* (1988) and *Fin de trayecto* (1991), which attempted to show the war madness. To conclude her essay, Martín Rogero comments on how the recovery of the historical memory is rekindled in 21st century,

Joan Portell analyses three stories in his essay entitled "Històries de la guerra 'incivil'" which allow us to live in first person the anguish of a war: *Guerra incivil* by Manuel Tort; *El camí del far* by Miquel Rayó and *L'ombra del Stuka* by Pau Joan Hernández. While the first one narrates the life adventures of a young boy during the war years in Barcelona, the second one describes the imprisonment of a group of Republicans in Mallorca destined to hard labour. The third story is a thriller narrated in present tense which tells about certain facts which took place sixty years ago in the regions of Ebro. Finally, Portell mentions the collection "La guerra dels Grans" edited by Tantàgora and with funds by the Direcció General de la Memòria Democràtica.

"A Guerra Civil na narrativa infantil e xuvenil galega: unha temática incompleta"; with this title begins the essay by Blanca-Ana Roig Rechou focused on the delimitation of the exact context wherein war-centred works for young readers are written. Besides, she establishes four groups in which those works have been classified. The first of those groups is formed by memories, chronicles, epistles and autobiographies which describe personal experiences which happened during the war time. This set is called "testimonial literature" and ponders on works such as *Memorias dun neno labrego* (1961) or *Cartas a Lelo* (1971), both by Xosé Neira Vilas. A second group called "shadows and openings in the Civil War" looks into thrillers and terror stories which contain aspects belonging to the German *bildungsroman*: *A teima de Xan* (1991) by Antonio García Teijeiro; *Noite de voraces sombras* (2002) by Agustín Fernández Paz; *A sombra descalza* (2006) by An Alfaya. It can be observed a common interest in all of them: to help survive the memory of the past by means of characters immersed in adolescence who fight for the disclosure of facts against the personal freedom of the human being. The third group carries on in some way the plotting line of all these stories. Some works are included here which are starred by the so-called "boys and girls of the war", estranged from their families

and taken away from the conflict: *Tristes armas* (1994) by Marina Mayoral; *Todo o peso do ceo* (1997) by Xosé Manuel Martínez Oca; *A casa da luz* (2002) by Xavier P. Docampo. These works precisely deal with this topic. Finally, a last group where several miscellanies are described which focus on the Galician situation and that of its inhabitants owing to the war. Some works such as *A misteriosa montaña da pena negra* (1991) by Concha Blanco Blanco; the series of short stories included in *Historias roubadas* (1998) by Francisco X. Fernández Naval; *A serra máxica. Memorias de Nadal dun neno da posguerra española* (1998) by Xavier Lorenzo and *O Pausiñas* (2001) by Roque Cameselle. After this typology Roig Rechou concludes that the whole of these stories conveys the intention of explaining and teaching the youth some of the facts which took place during the fateful war in the hope that they will not occur again.

The essay by José Antonio Gomes, Ana Margarida Ramos and Sara Reis da Silva focuses on a corpus of written accounts by Portuguese authors which in a way make explicit the Spanish war theme. The first of these accounts is *Comandante Hussi* (2004) Jorge Araújo which offers references to a close history of Portugal. *Campos de Lágrimas* (2000) by José Jorge Letria shows the atrocities carried out by the Nazi people during the World War II. *Con Um Saltinho a Madrid* (2004), by Isabel Zambujal and illustrated by João Fazenda we allude to the Spanish Civil War by means of the *Gernika*, the well-known canvas by Picasso. *O Ano da Morte de Ricardo Reis* (1984), by José Saramago interweaves the Spanish Civil War with the adventures of its main character in a critical moment in Europe. *A Curva da Estrada* (1950) by Ferreira de Castro tells the story of a Republican who decides to turn into Royalist whereas *Terra de Ninguém* (1959) narrates the ordinary lives of a group of soldiers traumatised by the war. This is the war that also brands the life of the main character in Francisco Assis Pacheco's romance *Trabalhos e Paixões de Benito Prada: galego da província de Ourense, que veio a Portugal ganhar a vida* (1993). Another romance, *Afirma Pereira* (1993) by Antonio Tabucchi, narrates the life of a Portuguese journalist immersed in an ambience of political tension which dominated Europe at the time. Other works which conform the corpus of this study are *A Casa de Eulalia* (1997) by Manuel Tiago; *No Jardim das Paixões Extintas* (2002) by Álvaro Guerra; *Rio das Flores* (2007) by Miguel Sousa Tavares and *Diário de Link* (2002) by Francisco Duarte Mangas, an award-winner of the Prémio Carlos de Oliveira. As a conclusion to his paper Gomes, Ramos and da Silva state that thanks to the creation of this corpus it has been made possible the understanding of the Spanish conflict

within Portuguese children's literature, probably with the intention of informing on a Portuguese reality held sway by the dictator Salazar.

Next essay by Xavier Etxaniz Erle and Manu López Gaseni, originally written in Basque language, has been translated into Galician language owing to the difficulty inherent to that language. Some novels focusing on the conflict have been mentioned here, such as the one written by Jokin Muñoz in 2007, *Antzararen bidea* (*O percorrido do ganso*), which describes the death of a young boy by means of a bomb that explodes in his hands. *Kandinskyren tradizioa* (*La tradición de Kandinsky*) (2003), by R. Saizarbitoria deals with the need for communication amongst politicians in the middle of a scene of profound violence. The topic of the Carlist Wars also finds its space in this essay with *Din, dan, don...kanpai-lapurrak non?* (1996), a novel of adventures centred on the theft of a giant bell during the War and *Sara izeneko gizona* (*Un espía llamado Sara*) (1996) by Bernardo Atxaga, a thriller.

The most recent works published within Basque literature are *Behi euskaldun baten memoriak* (*Memorias dunha vaca*, 1991) by Bernardo Atxaga and *Urtebete itsasargian* (*Un ano no faro*, 2006) by Miren Agur Meabe. While the former presupposes the learnign of an honest attitude to life, the latter offers a view on life as one full of pain and bitterness.

After these brilliant papers focusing on the Spanish Civil War in the different literatures within the Iberian frame, two essays by Veljka Ruzicka and Celia Vázquez are introduced as regard the treatment of this topic within German and English literature. Whereas Ruzicka focuses on the figure of Ruth Rewald and her work *Cuatro muchachos españoles*, Vázquez studies the so-called Thirties Poets, with W.H. Auden or Roy Campbell. The German authoress analyses some works by German authors from the exile and under the persecution of the National Socialist Party and pays special attention to the aforementioned Ruth Rewald, authoress of the only German book centred on the Civil War and specifically written for young readers. Some of the authors she ponders on are Willi Bredel, Eduard Claudius, Ronald Fraser, Alfred Kantorowitz, Hermann Kesten, Egon Edwin Kisch, Arno Lustiger, Constanca de la Mora and Gustav Regler.

Celia Vázquez, on the other hand, describes briefly the lives of Louis MacNeice, Stephen Spender, Cecil Day Lewis, W.H. Auden as opposite to Roy Campbell, author of *The Flowering Rifle* (1939).

She also mentions some of the writers who adhered the Republican party such as Ernest Hemingway and Ramón J. Sender. She concludes her paper by quoting some female writers of the post-war period such as Ana María Matute and Nivaria Tejera and Muriel Spark with her work *The Prime of Miss Brodie* (1961).

In the following section we are offered a bibliographical selection of seventy-three books taking in consideration their common topic on the Spanish Civil War.

Finally, there is a section which analyses in detail a total of sixteen books with which it is concluded that children's literature encloses in a magnificent way the memories of a Spanish Civil War and the re-creation of the conflict.

The first book has been analysed within the essay by Eulalia Agrelo Costas and Isabel Mociño González, "A silenciosa subversión do universo feminino como consecuencia da Guerra Civil: *A sombra descalza*, de An Alfaya". Starting from a broken family due to the aftermath caused by the War, the analysis centres on the female role represented by women in different historical stages and appertaining to different social levels by means of chapters of a noticeable filmic character.

Next book is the already mentioned *Memorias de una vaca* (1997) by Bernardo Atxaga, analysed by Mari Jose Olaziregi. Staring with a conversation between Atxaga and her, Olaziregi describes the features dealing with the plot and the chronotopic aspects of the novel in order to move towards a special kind of character, the *maquis*. She concludes by stating the victory obtained by Atxaga after achieving the terrible situation endured during the post-war period.

Gemma Lluch and Joan Portell analyse the books entitled *Negra nit* (2006) by Lolita Bosch and *El centaure* (2004) by Jaume Celsa, two novels which focus on the preadolescent reader and the war conflict and briefly describe the lives of their authors.

The novel by Carlos Casares, *Wounded Wind* (*Vento ferido*, 2004) has been studied by Lourdes Lorenzo from its translation into English. This work, centred on the war conflict, has been one of the few that managed to call the attention of the Welsh editorial *Planet*. Lorenzo describes the context of creation of this novel together with the arduous process of translation carried out by Rosa Rutherford.

Jesús Díaz Armas is the one in charge of analysing one of the volumes which conforms the trilogy *Crónicas de media tarde* by Juan Farias, *Años difíciles* (1983), on

the impact of the Civil War in a Spanish village. We may notice the fact of using one of the inhabitants of the village as the narrative voice. This perspective allows him to be located within the intrahistory and therefore to displace the emphasis onto the conflict itself. Other features of the novel are the focus of the narration onto the children and the invention of an imaginary village wherein we can locate the prototypical image of a Spanish village on the same level as perspectivism utterly isolated from any given Manichean behaviour. Humour traits are unfrequent and its style is simple, free from complications.

"Literatura contra a desmemoria: unha lectura de *Noite de voraces sombras*, de Agustín Fernández Paz" is the title of the paper by Isabel Soto. The book by Paz is situated within approximately the same context as the aforementioned novel by Juan Farias: the terrible war repercussions together with an attempt of rescuing the historical memory from oblivion. Originated in a piece of news in a given paper, it has been included within the so-called "cycle of shadows" or "trilogy of memory". Thus, it is obvious the appeal to *shadows* as symbols of the remembrance of the fallen in War and the obscurantism and silence of everything that surrounds them. Soto also looks into some paratextual and thematic elements in this book by Paz together with some of the characters such as the main character and her family and especially the female characters. She points to the intertextuality and symbolism of this story of universal scope.

M^a Victoria Sotomayor analyses a character named Celia created by the writer Elena Fortín in her book *Celia en la revolución* (1987), which tells us in first person the life adventures in the middle of war just before leaving for the exile. Sotomayor qualifies this book as a "chronicle of a war" narrated by the inquisitive Celia. She ponders as well on the ideology present in this work, obviously tainted by traumatic and painful traits. She concludes her essay by describing the structure and the rest of characters in the book.

Next book is *A teima de Xan* (1991), by Antonio García Teijeiro, studied by Marta Neira Rodríguez. Considered as a representative of Galician children's literature, Teijeiro narrates the life of an adolescent and his family during the War. After a brief description of the life of the author, Neira Rodríguez looks into this novel according to its structure, the context of creation and its characters, paying special attention to the figure of the teacher and the different editions of the novel.

Francesca Blockeel writes about one of the books by Alfredo Gómez Cerdá, *Noche de alacranes*, with the objective of submerging the reader in the world of maquis, something unexplored in Spanish literature until then. This novel for adolescents which focuses on historical events was given the Premio de Literatura Juvenil Gran Angular in 2005. Blockeel analyses its structure and contents parallel to the spaces depicted in it. She calls attention to the repression and institutional violence suffered by the inhabitants of the village and to their reactions before the heartbreaking situations they had to endure.

Manu López Gaseni and Xavier Etxaniz Erle comment on the story by Miren Agur Meabe, *Urtebete itsasargian* (2006). They start by describing the context and the plot before moving on to analyse the ideology implicit in its narration and the virtues which it transmits to the young readers.

The novel by Emilio Pascual, *El fantasma anidó bajo el alero* (2003) is the one focused on by the essay by Pedro C. Cerrillo. Located in the middle of an indeterminate war and a post-war period, it relates both plot and war until its characters and readers find themselves in a world full of hatred and bitterness. Still, the novel manages to teach us the values and virtues of oral literature, eternally present in our memory.

We come back once more to the book by Ruth Rewald, *Cuatro muchachos españoles* (1987) by means of an analysis by Veljka Ruzicka Kenfel; a more detailed analysis which centres on its sociological and literary aspects. She begins by pondering on some biographical notes on the authoress and the political context of the moment when she decided to write it. She also mentions some of the books that Rewald wrote during the Spanish conflict. Finally, she suggests the possibility of translating it into the official languages within Spain.

Ana Margarida Ramos studies the tale *A lingua das bolboretas* by Manuel Rivas from the viewpoint of the representation of the Spanish war. She emphasizes the attention paid to the small things, something characteristic of the world of children.

The Prime of Miss Brodie (1961) by Muriel Spark is analysed by Celia Vázquez García. She begins with a short description of the life of the Scottish writer and the similarity between her and her novel. She next ponders on the

spatial locations, themes, structure, time, characters and style of the novel and finishes with a reference on its adaptation to the cinema.

The last two stories analysed in this volume are *A Casa de Eulália* (1997) by Manuel Tiago and *A Criação do Mundo* by Miguel Torga, in the essay by José António Gomes, Ana Margarida Ramos and Sara Reis da Silva. As regards the former, they suggest an analysis of its paratextual, structural and ideological elements whereas in the latter, of a noticeably autobiographical nature, only some references are made to the Spanish Civil war.

This volume unveils therefore a new chapter in the research in children's literature thanks to the industrious labour of all the researchers that belong to the Red Temática LIJMI. Publications such as Agra Pardiñas-Roig Rechou, 2004 keep the interest on this literary field. We are sure it will receive a fantastic welcome amongst both readers and critic and it will become in an obliged reference for all research fellows of the field.

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Lourdes Salgado



RUZICKA KENFEL, V. (Ed.) (2008). *Diálogos intertextuales: Pocahontas. Estudios de literatura infantil y juvenil alemana e inglesa: trasvases semióticos*. Frankfurt am Main: Peter Lang. 132 p. ISBN: 978-3-631-56924-5

El libro *Diálogos intertextuales: Pocahontas. Estudios de literatura infantil y juvenil alemana e inglesa: trasvases semióticos* es fruto de los primeros resultados obtenidos del proyecto de investigación titulado "Transformación funcional de la literatura infantil y juvenil en la sociedad multimedia. Aplicación de un modelo teórico de crítica a las adaptaciones audiovisuales en español de las obras infantiles

inglesas y alemanas” que está realizando el grupo de investigación “Literatura infantil y juvenil y su traducción” de la Universidad de Vigo, subvencionado por el Ministerio de Educación y Ciencia y por la Xunta de Galicia.

La meta del proyecto consiste en buscar la sistematización metodológica en las críticas a las adaptaciones audiovisuales (fundamentalmente películas de vídeo y DVD) en español de las obras de literatura infantil y juvenil alemanas e inglesas, y a los productos literarios o pseudoliterarios que de ellas se derivan. Con este trabajo se pretende contribuir a la mejora cualitativa del material audiovisual, mediante un control de calidad que debe obedecer a criterios técnicos y traductológicos. Asimismo, se procura analizar los libros infantiles que surgen de estos, atendiendo a criterios literarios. El corpus utilizado abarca un período restringido, desde 1970 hasta 2002, y se compone en su mayor parte, aunque no únicamente, de los libros basados en las películas producidas por Disney durante esta época.

El primer volumen está dedicado a la obra *Pocahontas* y cuenta con la aportación de cuatro autoras. En el apartado “Pocahontas de Garnett y Pocahontas de Disney: dos percepciones diferentes de un mundo nuevo”, Celia Vázquez García presenta una breve biografía de David Garnett y efectúa un análisis crítico de su obra *Pocahontas, The Nonparell of Virginia* (1932) y del producto literario o pseudoliterario derivado de la adaptación audiovisual creada por la factoría Disney. En “De la tradición histórico-literaria al texto fílmico”, Carmen Becerra Suárez estudia las modificaciones sufridas por el discurso literario de Garnett, una novela histórica escrita para adultos, tras un proceso de transcodificación a un discurso fílmico (*Pocahontas*, Disney, 1995, una película dirigida a un público infantil). Lourdes Lorenzo García, en “Estudio del doblaje al español peninsular de *Pocahontas* (Disney)” examina la traducción al español de la versión original inglesa de Disney, incluido el subtítulo, y describe las principales dificultades traductológicas que se plantean al trasvasar la película al español. Por último, Ana Pereira Rodríguez, en el capítulo *Estudio de la traducción al español de los textos derivados del filme*, evalúa la traducción del libro derivado original en inglés al sistema lingüístico español para detectar los problemas con los que se encontró el mediador y analizar las soluciones adoptadas.

A pesar de que un solo tomo no puede ofrecer conclusiones definitivas, este constituye un paso significativo, ya que proporciona datos no solo sobre los rasgos característicos de los procesos de doblaje en el caso de las obras literarias infantiles

y juveniles, sino también sobre el alcance de los intervencionismos. Además, puede servir para consolidar nuevos aspectos y criterios crítico-teóricos para mejorar la calidad de dichos productos.

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