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From Translation Theory to Practice: a possible English translation of *Le avventure di Gatto Manno*, a book by Pier Luigi Coz

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1. ABSTRACT

The purpose of this thesis is to explore the translation of a literary text.

The first chapter provides an analysis of the development of translations studies and an overview of the relevant aspects of translation theory. After providing some definitions of translation given by Susan Bassnett and Roman Jakobson, it presents the different ways in which this process was approached through the centuries, taking into consideration the role of the translator in the relationship between the source text and the target text. Also, it analyses the various theories studied by authors such as Basil Hatim and Jeremy Munday, Umberto Eco, Georges Mounin, and the possible procedures to follow while translating distinguished by JP Vinay and J. Darbelnet. After that the chapter addresses some peculiar characteristics of the translation of children's literature, through the works of Gillian Lathey, Jan Van Coillie, Riitta Oittinen, Belen Gonzáles-Cascallana.

The second section gives an overview of the Italian author Pier Luigi Coz, his life and the reasons why he decided to publish the book, followed by a presentation of the book, its characteristics and of the texts which will then be translated.

Finally, the third part of this thesis contains a possible commented English translation of excerpts taken from the book "Le avventure di Gatto Manno". In particular the translation will include parts from the first two chapters, in which the different characters are presented, and the last chapter, to give the reader an idea of how the book ends.

2. INTRODUCTION

The translation of literary works represents an ever changing challenge for writers all over the world, because it is deeply influenced by social and anthropological phenomena.

The purpose of this thesis is to offer an example of a literary translation, from Italian into English. The book is called *Le avventure di Gatto Manno*, written by Pier Luigi Coz and published in 2019. It is meant for an audience of both adults and children, and it must be taken into account that, when an adult buys a book for a child, they are firstly attracted by the title and the cover, they read the synopsis, and they try to imagine if their child could be interested in reading such a work. For this reason I started with an overview of the development of translation studies and of relevant aspects of translation theory. In particular, it will be possible to observe the strategies the translators used to overcome the issues that arise while working on books for children, in particular the translations of names, sounds and rhymes, and how the strategies are applied in practice. This study will be conducted on different scholars, who examined in depth different aspects of translation, which results in a paper that intends to include various opinions, so as to offer the reader an analysis which is as wide and as objective as possible.

The main body of this thesis is divided in three parts. After some brief definitions of what a translation is, given by Susan Bassnet, Roman Jakobson, Basil Hatim and Jeremy Munday, the first chapter provides an overview and a comparison of the studies of different scholars, in particular Georges Mounin, Raffaella Bertazzoli, Siri Nergaard and the already mentioned Jeremy Munday, that present the reader with the different ways in which translation was approached and perceived in different periods. Also, through the works of Umberto Eco we can better understand the role of translators and of their work, since they act as mediators between languages, cultures, traditions, societies. Then Lorenza Rega, Loredana Chines and Carlo Varotti highlight some peculiar aspects of the translation of literary texts, which, compared to technical or specialist texts, involves a lot of work and considerable difficulties for a translator, since they are based on the subjectivity and creativity of a person.

Gillian Lathey, Riitta Oittinen, Belen González-Cascallana and Jan Van Coillie present some of the main issues the translator faces while working on a book for children. Among these difficulties there are the prejudice that surrounds children's literature, according to which it

is an easier genre, and all the variations represented by the image of the reader, their age and maturity, the idea of the public the authors themselves have and the effects a translation may have on a young and inexperienced mind. Also, the translator needs to carefully consider the impact their work has on the original text, since it is rarely a mere and neutral translation of words. Finally, the translator is also presented with several obstacles, relating to both the linguistic and the stylistic area. They derive from the need to build a dialogue between two different languages, that include different systems of values, opinions, political and religious ideologies, and may have different linguistic structures. This chapter identifies a range of possible solutions the translator is presented, in the attempt to produce the best translation possible. I also focus on the translation of names, which often allude to the main characteristics of the character; they identify a person, and are strictly connected to the culture they come from. The translation of names can be at times challenging, especially when invented names appear. In order to demonstrate this, we examined an Italian translation of J. K. Rowling bestselling novel, *Harry Potter and the Philosopher's Stone*, edited by Serena Daniele, referring in particular to how the translator explained her translating choices.

In the second chapter will follow a presentation of the Italian author Pier Luigi Coz, and an introduction of the novel *Le avventure di Gatto Manno*, in order to explain to the reader the inspiration behind this story. I chose this book because I personally know the author, and it sparked my interest is that the language is apparently simple, but also extremely creative and amusing, and it therefore challenged also my own creativity during the translation of particular passages.

The third part contains the English translation of excerpts taken from the book. In particular I selected the first two chapters, where the author presents the main characters, their habits and the setting of the story. In this section I will put into practice the knowledge acquired during the writing of the first theoretical part, and comment on particular choices that were made in order to achieve the most satisfying translation. Important throughout the work was the macro-strategy adopted in the translation; dealing with a literary text, I opted for a foreignizing approach, typical of literary translation; it entails that the reader is immersed in a text in which the differences between the language/culture of origin and the language/culture of destination are generally maintained. I have therefore respected the

cultural and linguistic peculiarities of the source text, including them in the target text. In case of a literary text, as a matter of fact, the reader is not surprised if they encounter some difference between their culture and that of the book; on the contrary, they almost expect it. Moreover, a text such as the literary one has very different purposes from the specialized ones, where the ultimate goal is always a complete understanding and passage of information from one language to another. The literacy of the text has therefore been respected for as long as possible, except in a few rare cases where this approach has had to be abandoned for a moment in favour of greater comprehensibility of the text. This was for example the case of the translation of invented names, which have been recreated so that they would sound more natural to an English reader, respecting however the strategy used by the author.

This study highlights the complexities implied in the work of translation. Although the process of translating a book may apparently seem an easy one, because the story is already written, and the translator only has to rewrite it, using different words, languages and cultures are flexible, and this means that every translation may require different strategies to be translated and adapted. Also, navigating through different languages is not always immediate. Every word needs to be carefully pondered, in order to reproduce the same effect the author intended to. Although some languages that have the same origins may be similar to one another, or share structures and words, in most cases a literal translation is almost impossible. The ability and the creativity of translators are fundamental to connect two universes of values, ideologies, and cultures, sometimes opposite from one another, without misrepresenting the original work. There is not a solution that appears to be right or wrong, they depend on the goal the author wants to reach in that specific situation, and translations undergo continuous changes, following the evolution of societies and the reaction of the public. Moreover, languages are so various that they offer different potential combinations between the source and the target text, that show how a satisfying translation can be obtained through different, but equally valid choices.

3.   A HISTORY OF TRANSLATION STUDIES

Translation is usually defined as "the rendering of a Source Language (SL) text into the Target Language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted"[1]. On this basis, even though it would be a quite simplistic view, one could think that translating is just a matter of finding words with a corresponding or similar meaning in two different languages. An idea of how differently it can be understood is given by the tripartite definition of translation by Roman Jakobson:

> "1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
>
> 2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
>
> 3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of nonverbal sign systems."[2]

According to Jakobson, the three types of translation have in common the impossibility of a complete equivalence between the cultural and linguistic systems of the source text and target text, because they are different and influenced by extra-linguistic factors.

In an even wider context, Hatim and Munday describe the ambit of translation as:

> "1. The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
>
> 2. The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL.
>
> 3. The cognitive, linguistic, visual, cultural and ideological phenomena which are integral part of 1 and 2."[3]

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[1] Bassnett, Susan. (1991). Translation studies (Revised ed.). London: Routledge. (p. 2)
[2] Jakobson, Roman. (1958/2004). 'On linguistics aspects of translation', in L. Venuti (ed.) (2004). *The Translation Studies Reader*, 2nd edition. London and New York: Routledge. (p. 139)
[3] Hatim, Basil and Munday, Jeremy. (2004) *Translation: An Advanced resource book*. London and New York: Routledge (p. 6)

The work of the translator is influenced by social and cultural elements, both on the side of the source text and of the target text. One may think for example of the translation of poems, songs, wordplays or common expressions. Umberto Eco in his collection of essays titled *Dire quasi la stessa cosa: Esperienze di traduzione* refers to translation as an act of negotiations of meanings. As a matter of fact, having accepted that it is almost impossible translating and saying exactly 'the same thing', the focus of his attention shifts to how flexible can be the work of translators. Depending on the circumstances, they often need to adapt, find different solutions, or sacrifice being faithful to the text, in order to better convey what the author wanted to communicate in terms of language and emotions.[4] At the same time the negotiation works even between the parts involved in the buying and selling of the product – editors, publishers, readers. In this sense, Georges Mounin explains that translation as it is today intended is the result of a process, which tries to respect both the original language and target language, their rules and characteristics.[5]

The activity of translation has ancient origins, starting from the Roman orator Cicero and St Jerome, translator of the Bible as Jeremy Munday explains in the introduction to his edition of *The Routledge Companion Translation Studies*. In his essay *De optimo genere orator* (The best kind of orator), Cicero explains how he translated classical Greek oratory:

> "Since there was a complete misapprehension as to the nature of their style of oratory, I thought it my duty to undertake a task which will be useful to students, though not necessarily for myself. That is to say I translated the most famous orations of the two most eloquent Attic orators, Aeschines and Demostenes, orations which they delivered against each other. And I did not translate them as an interpreter but as an orator, keeping the same ideas and the forms or as one might say, the 'figures' of thought, but in language which conforms to our usage. And in so doing, I

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[4] Eco, Umberto. (2003). *Dire quasi la stessa cosa*. Milano, Bompiani. (pp. 9-10)
[5] Mounin Georges. (2006). *Teoria e storia della traduzione*. Torino: Giulio Einaudi editore. (p. 23)

did not hold it necessary to render word for word, but I preserved the general style and force of the language."[6]

St Jerome described his approach to translation in a similar way, creating an opposition between word-for-word and sense-for-sense translation:

> "Now I not only admit but freely announce that in translating from the Greek – except of course in the case of the Holy Scripture, where even the syntax is a mystery – I render, not word for word, but sense for sense."[7]

During the Middle Ages the activity of translation was mostly connected with the growth of Christianity, because at the basis of Christianization was the need to translate, mostly word-for-word, and communicate messages; from this originated for example the Cyrillic script by the bishops Cyril and Methodius and their followers. Contemporary also is the shift from Latin to Romance languages, which of course entailed the translation of many written texts. Among these is the *Cantilène de sainte Eulalie*, the first French literary text, which is an adaptation of a Latin song, also contained in the French version.[8] In Italy the poet Dante Alighieri reflects on translation in his *Convivio*, where he quotes St Jerome and adds his own ideas, commenting that in his opinion the passage from one language to another, especially in poetry, 'breaks' the musicality and harmony created in the original text. While translating one can certainly transfer the general meaning, but not the beauty of words.[9]

The approach to translation changes during the Renaissance, when national languages begin to be used in different fields – administrative, juridical, literary, philosophic, scientific and diplomatic. Relevant is the *Sendbrief vom Dolmetschen* written by Martin Luther, where he claims that a successful translation has to focus on the true meaning of a text, not on the mere correspondence of words.[10] In this sense, the Renaissance comes into conflict with the Medieval tradition of a mostly literal translation, with only few exceptions, to go back to the ideas expressed by Cicero, Horace and St Jerome.

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[6] Cicero, M. T. (46 BCE/1997 CE). 'The best kind of orator', trans. H. M. Hubbel, in D. Robinson (ed.) (1997) *Western Translation Theory: From Herodotus to Nietzsche*. Manchester: St Jerome. (p.9)
[7] Jerome, E. H. (St. Jerome). (395 CE/1997). 'On the best kind of translator', trans. P. Carroll, in D. Robinson (ed.) (1997) *Western Translation Theory: From Herodotus to Nietzsche.* Manchester: St Jerome. (p. 25)
[8] Mounin Georges. (2006). *Teoria e storia della traduzione*. Torino: Giulio Einaudi editore. (pp. 33-34)
[9] Ivi, pp. 35-37
[10] Ivi, pp. 39-40

During the 17ᵗʰ century, the renewed importance given to the Classics from the Greek and Roman traditions, corresponds to the conviction that French language should be the bearer of said perfection in the transmission of classics. Hence the creation of the so called 'belles infidéles', translations of classics that sacrificed the loyalty to the original text in favour of the search of beauty and harmony, with absolute freedom of the translator.[11]

A turning point is reached during Romanticism, when the awakening of a political consciousness of citizens and the phenomenon of land claims accompany the revival of national languages, which were considered fundamental in order to express the intimate spirit and culture of a state. The German author Goethe, in a first attempt to create a translation theory, tries to distinguish between three types of translation. The first one is a more scholastic transfer of contents, giving the reader a sense of knowledge of the foreign, without changing perspective. The second one takes the form of paraphrase; it is defined by the author as an appropriation of foreign ideas. Last is the 'full translation', the one that transfers the meaning of the source language, and also its metric, rhythm, rhetoric.[12]

The past century saw the coexistence of different opinions. Bohumil Mathésius, an important translator from Russian to Czech, argues that a good translator, when necessary, has to adapt the original work, also cutting or adding details, so that the resulting text becomes a new literary creation. Completely opposite is the idea of the ethnologist Bronislaw Malinovski, who completely embraces word for word translation, at the expense of grammatical accuracy, and considers translation as a mechanic process of substitution of words and meanings. Last, a more comprehensive theory is given by Theodore H. Savory, who states the existence of different types of translation, each being more or less accurate, depending on their purpose. When looking for a detail, a specific piece of information, and when working on scientific or technical texts, with specific terminology, specialized translation must be as accurate as possible. In contrast, the translation of narrative can be more free, as long as it maintains the linearity of the narrated facts.[13]

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[11] Mounin Georges. (2006). *Teoria e storia della traduzione*. Torino: Giulio Einaudi editore. (pp. 47-49)
[12] Ivi, pp 54-55
[13] Ivi, pp 60-61

The validity of the different strategies and solutions suggested by the above-mentioned thinkers depends of course on the purpose translators have in mind in order to satisfy the reader's needs, what they want to communicate to their public and, more importantly which characteristics and linguistic, syntactic, communicative nuances of the source language are to be transferred into the translation.

The process on which the different types of translation is based is the result of a series of actions of decoding and recoding two different languages on the semantic and syntactic level. Firsty, the translators have to read and analyses the text, in order to understand its peculiarities. After that they interpret the text, nad choose which linguistic and cultural aspects of the source text they what to privilege in the translation.[14] Given the complexity of phenomena that need to be considered, Friedmar Apel in *Il manuale del traduttore letterario* affirms the impossibility of establishing a general and precise rule to follow:

> "Although translation has always been a human activity, although there is a thousand-year-old tradition of the theory of translation [...] it is not possible to give a definition of translation which is generally accepted and which takes into account all the factors involved in the translation process. All this lies in the complexity of the problem itself, a complexity of which no single scientific approach has so far been able to prove right in its entirety."[15]

In addition to this, in *The Name and Nature of Translation Studies* James S. Holmes questions the distinction between the translations that focus on the product (the translated text), and the ones that analyze the process of translation, claiming that:

> "it is very useful to make a distinction between the study of product-oriented translations and the study of process-oriented translations. But this distinction cannot give the scholar permission to ignore the obvious fact that one is the result of the other, and that it is impossible to

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[14] Bertazzoli, Raffaella. (2006). *La traduzione: teorie e metodi*. Roma: Carocci editore S.p.A. (p. 29)
[15] Apel, Friedmar. (1993). *Il manuale del traduttore letterario*. Milano: Guerini e Associati. (p. 19) [my trans.]

understand the nature of the product without understanding the nature of the process."[16]

After a first reading of the material, the translators start to make choices regarding the elements to include or not in the final translation, depending on their intention to privilege the linguistic or the communicative aspect, the genre of the text and the influence of a language on the other. This choice is also determined by the social context in which the translator works, the expectations of the public, and the cultural context in which the texts are inserted. Among those elements the translator acts, as Umberto Eco explained, as a negotiator, who has in mind a precise idea of the target audience to whom the translation is destined.[17] Connected to this is also the concept of the 'dominant', theorized by Roman Jakobson, the key element of the text, around which the translation is adequately built. For example in poetry the dominant may be found in its metric, or rhyme structure.[18]

Having established the impossibility of a complete equivalence between two languages, the translation process can be oriented towards the two principles that Toury distinguished: 'adequacy', which focused on the original text and on the source culture, and 'acceptability', which transforms the original text to adapt it to the canons of the receiving culture.[19] According to Van Leuven-Zwart:

> "If the principle of adequacy is applied, the translator focuses on the distinctive features of the source text: language, style and cultural elements. If the principle of acceptability prevails, the translator's aim is to produce a comprehensible text in which language and style are in full harmony with the linguistic and literary conventions of the receiving culture. The two principles are not mutually exclusive: a translator can pursue both rules at the same time."[20]

There are therefore two types of translation, theorised by the German philosopher Friedrich Schleiermacher in the 19th century and later taken up also by Toury – the source-oriented

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[16] Holmes, J. S. in Osimo B. (2002). *Storia della traduzione*. Milano: Hoepli. (p. 213) [my trans.]
[17] Eco, Umberto. (2003). *Dire quasi la stessa cosa. Esperienze di traduzione*. Milano, Bompiani. (pp. 18-19)
[18] Bertazzoli, Raffaella. (2006). *La traduzione: teorie e metodi*. Roma: Carocci editore S.p.A. (p. 32)
[19] Ivi. (p. 34)
[20] Osimo, Bruno. (2002). *Storia della traduzione*. Milano: Hoepli. (p. 225) [my trans.]

translation and the target-oriented translation, that correspond to the above-mentioned two principles. The target-oriented one has the aim of achieving a translation that is culturally and linguistically closer to the target audience, while the source-oriented one produces a translation, in which the source text is reproduced as much as possible and its linguistic and cultural elements are imported.[21] About source-oriented translation, Umberto Eco says:

> "A source-oriented translation must do everything possible to make the B-language reader understand what the author has thought or said in Language. Classical Greek affords a typical example: In order to comprehend it at all, the modern reader must understand what the poets of that age were like and how they might express themselves. If Homer seems to repeat 'rosy-fingered dawn' too frequently, the translator must not try to vary the epithet just because today's manuals of style insist we should be careful about repeating the same adjective. The reader has to understand that in those days dawn had rosy fingers whenever it was mentioned, just as these days Washington always has DC."[22]

The distinctions drawn by Schleiermacher were taken up again at the end of the last century by the American theorist Lawrence Venuti, who pointed to two different kinds of translation strategies - domesticating and foreignizing. The first brings the text closer to the reader, proposing adherence to the general, literary and linguistic conventions of the target culture in favour of the fluency of the text; while the latter aims at the coexistence of different ideas, cultures, points of view and pushes the reader to get closer to the cultural aspects present in the source text, avoiding the elimination or normalization the "foreign" elements.[23]

Among the different genres, literary translation is one of the most common. A literary text, whether in prose or poetry, differs from any other type of text; Lorenza Rega in her book *La*

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[21] Bertazzoli, Raffaella. (2006). *La traduzione: teorie e metodi*. Roma: Carocci editore S.p.A. (p. 81)
[22] Eco, Umberto. (1993, December 19). THE WRITING LIFE. Washington Post. https://www.washingtonpost.com/archive/entertainment/books/1993/12/19/the-writing-life/9fc02ab7-36f0-40a5-a81a-c3fc2b19a321/
[23] Bertazzoli, Raffaella. (2006). *La traduzione: teorie e metodi*. Roma: Carocci editore S.p.A. (pp. 103-105)

traduzione literaria, points out that the literary text has elements and characteristics which make it unique in its kind. This does not mean that it differs from a technical or specialist text, such as a medical text, a legal text or a tourist guide, but it is also different from any other literary text, and even from others written by the same author.[24] Its elements are linked and intertwined, in a way which is always different. Hence the great difficulty that translators encounter when working on this type of text. Rega continues explaining that:

> "Compared to the technical translator, the literary translator is primarily faced with the difficulty given by the impossibility of identifying morphosyntactic or lexical regularities within the literary works of different authors even when they are contemporary. [...] And it is precisely this impossibility [...] that makes the translator unsure – especially when he is semi-professional – in his choices."[25]

What characterizes a literary work is the presence of connotative values, defined in this way by Loredana Chines and Carlo Varotti in their book *Che cos'è un testo letterario?*:

> "Connotators – elements on which the connotative nature of language is basedliterary – are all those phonetic, metric or rhetorical elements that 'accompany' speech, adding significance to the simple sum of the meanings of the individual words and their syntactic links."[26]

Each element is therefore semantized, given additional values, which are not normally given in the everyday language: these are the connotative values mentioned earlier.

Another important theme is that of the model reader of a work, i. e. the addressee. A literary text clearly has a much wider and more diverse audience than a specialist text, because of its mostly entertaining function. Umberto Eco defines the problem of the model reader as it follows: "The author must therefore predict a model of the possible reader (hereafter Model Reader) that they assume is capable of interpreting expressions in the

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[24] Rega, Lorenza. (2001). *La traduzione letteraria. Aspetti e problemi*. Torino: UTET. (p. 52)
[25] Ivi. (p. 51) [my trans.]
[26] Chines Loredana, Varotti Carlo. (2001). *Che cos'è un testo letterario*. Roma: Carocci Editore. (p. 9) [my trans.]

same way in which the author generally deals with them."[27] The addressee of a text is almost never definable: the author tries to imagine a typical reader in order to adjust the degree of implicitness/explicitness of his message. In other words, translators address a certain type of public, hypothizing its cultural skills, tastes, perhaps ideological orientations. In the same way, the translator must assume a model reader in the source culture, not necessarily identical to the one in the target culture.

In case of literary transation, the translator is faced again with the choice between linguistic adherence to the text and literary beauty. In the past the quality of translation corresponded to the degree of accuracy. Thus, a translation was considered faithful if it respected the principle of rendering word for word. When translating a literary text there are some elements that need to be taken into account: above all, the message, defined as the set of meanings of the text that are essentially based on an extra linguistic reality, that is the geographical, historical, social, cultural environment in which the source text is produced, and also the explicit and implicit messages the author wants to communicate with his work.[28] Today, we speak of faithfulness to the context, to the situation, to the linguistic registers. Translating, therefore, means not only respecting the structural or linguistic meaning of the text, but also the overall message. Although the context may not be entirely included in the written text, it is fundamental in order to understand and consequently translate. As far as the register is concerned, one must remember that there are different micro-languages within the same language, for example dialects, connotations, colloquial or popular language; common, familiar or elevated, literary or poetic language; technical languages, professional jargons and scientific terminologies.[29] The different registers need to be taken into consideration, in order to preserve and respect the style used in the source text. Also, by referring to the global message, the translator may justify some translation choices that could seem 'unfaithful', and therefore of poor quality, if judged according to the parameters of the past. JP Vinay e J. Darbelnet distinguish seven possible procedures to follow:

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[27] Eco, Umberto. (1979). *Lector in fabula. La cooperazione interpretativa nei testi narrativi*. Milano: Bompiani. (p.62) [my trans]
[28] Mounin, Georges. (2006). *Teoria e storia della traduzione*. Torino: Giulio Einaudi editore. (p 136)
[29] Ibid.

1. Borrowing: a translation technique involving the use of the same word or expression as it is in the original text. The borrowed word or expression is usually written in italics in the target text.

2. Calque: the creation or use of a neologism in the target language by adopting the structure of the source language.

3. Literal translation: word for word translation, resulting in a text in the target language that is idiomatic. According to Vinay and Darbelnet, a literal translation can only work with languages that are culturally very close and the translated text retains the same syntax, meaning and style as the original text.

4. Transposition: it involves moving from one grammatical category to another without altering the meaning of the text. This translation technique introduces a change in the grammatical structure. For example the English sentence "He swam across the river" translated in Italian as "Egli attraversò il fiume a nuoto."

5. Modulation: changing the shape of the text by introducing a change or a semantic perspective. "Maybe you are right" can become "Maybe you are not wrong".

6. Equivalence: it uses a completely different expression to convey the same reality. Through this technique it is possible to translate names of institutions, interjections, sayings or proverbs. For example the French expression "Comme un chien dans un jeu de quillers" corresponds to the English one "Like a bull in a china shop".

7. Adaptation: consists in replacing a cultural element of the source text with one more suited to the culture of the target language. This makes for a more familiar text.[30]

Considering the aesthetic component of literary translation, although it cannot be scientifically and objectively judged, there are some actions to avoid; firstly, free adaptation; secondly, the lack of unity of language in the translated text. It would be a mistake to change register if it did not happen in the original text. In the same way, the translators in their work should adopt a register coherent with the one chosen by the author.[31]

When talking about the translation of children's literature the matter is even more complicated, because the work of every translator is strictly connected and ruled not only by

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[30] Mounin, Georges. (2006). *Teoria e storia della traduzione*. Torino: Giulio Einaudi editore. (pp. 138-139)
[31] Mounin, Georges. (2006). *Teoria e storia della traduzione*. Torino: Giulio Einaudi editore. (pp. 139-140)

its children audience, but also by the adults that act as mediators between children and books. There is a fine line between children's and adult literature, and their boundaries are constantly crossed. Firstly, because children's books are usually written, edited, published and sometimes also read aloud by adults. For this reason, even if the book is meant for a child, it must consider the tastes of the adults who choose to buy it in the first place. Secondly, because it is not uncommon for authors to address both the adult and the child, with different layers of meaning.[32] The definition of children's literature given by the British author Jill Paton Walsh, and cited by Hollindale, underlines the potential and the challenges of writing for children:

> "The children's book presents a technically most difficult, technically most interesting problem – that of making a fully serious adult statement, as a good novel of any kind does, and making it utterly simple and transparent. It seems to me to be a dereliction of some kind, almost a betrayal of the young reader, to get out of the difficulty by putting down the adult's burden of knowledge and experience, and speaking childishly; but the need for comprehensibility imposes an emotional obliqueness, an indirectness of approach, which like elision and partial statement in poetry is often itself a source of aesthetic power."[33]

Depending on the age of the addressee and their cognitive and emotional development, authors convey a worldview and a system of values to the child, that have an important role in building one's critical thought, shaping the ideas and the approach young readers have towards unknown cultures. The challenge of the translator is to include and adapt the ideological dimension and messages in the target language and culture, considering the environment in which the target readers are educated, the emotional involvement and inexperienced minds.[34]

The role of the translator can be described as that of a mediator between the source text, that is the book in the original language, and the target audience, to whom the translation is

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[32] Lathey, Gillian. (2016). *Translating Children's Literature*. London and New York: Routledge. (p. 2-3)
[33] Hollindale, Peter (1997) Signs of Childness in Children's Books, Stroud: Thimble Press. (p. 40)
[34] Lathey, Gillian. (2016). *Translating Children's Literature*. London and New York: Routledge. (p. 6-8)

destined. In children's literature this role is even more significant, because translations often represent the only way in which young readers can become familiar with foreign literature, because they do not usually speak or understand other languages. However, translators are not completely neutral towards the source text. As a matter of fact, while working on the language, they interpret the text, and adapt it to the target culture, for example following the rules of the publishing industry and the expectations of the addressee, both the adult and the child, the taste of the public, and every translator's own idea of childhood. The mediator role influences the translator's choice between foreignizing and domesticating translations[35].

Gillian Lathey identifies the need to communicate with the child reader as the first obstacle the translator encounters[36]. In order to overcome it, translators try to re-experience the sensations of childhood, attempting to understand the imagination and the mind of the child. The child image, which is the image of the reader the translator has in their mind, truly directs their path through their work. The child image is a personal and a social concept. It is based on the experience of the individual, but it is also a common view shared by society, so that different societies have diverse child images, which need to be carefully analysed and kept in mind during the translation. At the same time, the child image gives the reader a glimpse of society in its entirety, for instance the way children themselves view adulthood, and not only vice versa. Even though every adult has already been a child, immersing oneself in the world of childhood is not an easy process, but it actually simplifies the identification with the narrator.

Gillian Lathey offers some helpful recommendations summarised in her book *Translating Children's Literature.* Firstly, it is preferable to maintain, when it is present, the dual address narrator[37], in which the author addresses both children and adults, in the target text, in order to convey the messages the author intended. Secondly, an effective strategy is that of reading other books, papers or comments by the author of the source text, in order to better understand their perspective about different aspects of life, reality, political matters. Thirdly,

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[35] Van Coillie, Jan and Verschueren, Walter, eds. (2006) *Children's Literature in Translation: Challenges and Strategies*, Manchester: St Jerome Publishing (pp. v-vii)
[36] Lathey, Gillian (2016), *Translating Children's Literature*, London and New York: Routledge (p.15)
[37] Ivi. (p. 22-23)

it can be useful to add a preface or a comment at the end of the book, either of the author, or of the translator, to give additional details about the work, or further explain specific stylistic choices. Finally, when confronted with a child narrator's voice, the translator should try to be involved with the children's world and the culture of the target text, in order to assimilate as much knowledge as possible and in turn reproduce it in the translation.

As previously explained, when a translator works on a book, including a children's book, it is never a matter of just translating words from one language to another. The source text always implies a system of values and beliefs that may collide with those of the target text, and it is translated with a specific child image in mind. Due to these cultural differences and depending on the age and maturity of the audience, the translator may need to edit or remove some parts, for the implied reader to better understand the story. Also, some further explanations about a phenomenon or the historical and social context of an event may be required, given that when they read, children have lived a shorter life than adults have, and therefore are more inexperienced. For this reason, the translator can decide to either insert a brief digression, or interpolation, or eventually use footnotes. As they break the reading flow, they must be used when necessary, and they may not be the best solution for the younger audience. Gillian Lathey in Translating Children's Literature says that footnotes are alienating, and they are likely to be ignored by young readers.[38] In addition to cultural references, the changes made by the translators also include the relationship between the text and the possible images, the syntax, the rhythm, the punctuation, which are connected with the style of the author.

Every change made by the translator because of their child image can be attributed to two different choices – domestication and foreignization. Domestication consists in adapting the target text to the target culture, language and values, while foreignization is characterised by adherence to the source text, even when cultural references may be far from the target culture.[39] Riitta Oittinen and Outi Paloposki's definition of these two processes states that: "when a reader is taken to the foreign text, the translation strategy in question is called

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[38] Lathey, Gillian. (2016). *Translating Children's Literature*. London and New York: Routledge (p. 23)
[39] Oittinen, Riitta (2006) 'No Innocent Act: On the Ethics of Translating for Children', in *Children's Literature in Translation: Challenges and Strategies*, edited by J. van Coillie and W. P. Verschueren, Manchester: St Jerome Publishing. (pp. 42)

foreignization, whereas when the text is accommodated to the reader, it is domesticated"
(Paloposki and Oittinen, pp. 373-90).

Linked to the concepts of domestication and foreignization is the idea of cultural
intertextuality, explained and analysed by Belén González Cascallana in her essay *Translating
Cultural Intertextuality in Children's Literature*. As said before, every text is inserted in a
particular socio-cultural context, that plays a significant role in the process of translation and
in the decisions the translator takes. Cultural intertextuality involves the strategies carried
out by the translator for reasons which are not purely linguistic, but rather culturally and
socially-related. In simple terms, intertextuality is the connection between the text, other
texts, translations, the cultures and times both the target and the source texts are
embedded in, and the consequent changes they produce. Depending on where and how it
affects the strategy of the translator, intertextuality can be divided into macro level and
micro level. At a macro level, intertextuality is linked to the translation of the elements that
connect the body of the text and the way it is presented to the reader, for example the title,
chapter titles, notes, illustrations, the front and the back covers, epigraphs and places[40]. In
general, these elements are either transferred to the target languages quite literally, or left
untranslated, when the audience is quite familiar with the source culture. In this way they
signal the presence of a foreign source text, and if necessary can be accompanied by
footnotes to introduce a language, a culture or a location. Another aspect of intertextuality
at a macro level is the reference to other literary works, that presupposes a wider
knowledge on the part of the child. The references can in this case be left as in the original
work, with the possible addition of footnotes, if the translator thinks that they can be
identified by the readers, or they can be replaced by equivalents to be more familiar, easily
understood and interpreted. The problem is different when we are presented with
intertextuality at a micro level, in other words the culture-specific elements that can be
found in a book, such as proper names, measures, currency, typical foods, and wordplays.
The different approaches to translating at a micro level are explained by the works of Gillian
Lathey, and by Jan Van Coillie in his essay *Character Names in Translation: A Functional*

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[40] González-Cascallana, Belen (2006) 'Translating cultural intertextuality in children's literature'. In *Children's
Literature in Translation: Challenges and Strategies*, edited by J. van Coillie and W. P. Verschueren, Manchester:
St Jerome Publishing. (p. 100)

Approach. A practical example of the transfer of elements at a micro level are the translations of J. K. Rowling's *Harry Potter* series. For example, in the preface of the Italian translation of *Harry Potter and the Philosopher's Stone* edited by Serena Daniele, Daniele explains the choices behind the translation of the names of characters. Originally, many names were left as in the original work, but in most cases this choice resulted in a loss of the characteristics of the character their name alluded to. For this reason they were substituted with translations that maintained the same allusions. Therefore, the authority and wisdom of Albus Dumbledore were conveyed through the surname 'Silente', and the severity of Professor McGonagall resulted in the surname 'McGranitt'. In the same way, the main characteristic of Rubeus Hagrid, who does not speak English correctly, was transferred in an equally ungrammatical Italian.[41] However, such changes need to be carefully thought out, because the complete replacement of names with more familiar ones can be perceived as odd, given the foreign setting of the text, unless there is a counterpart of the name in other languages, as frequently happens with the names of famous historical figures. In other cases, the translator may choose to maintain the original name, and add a brief explanation or footnote, to provide further information. Here the result depends on how obtrusive the explanation is, and on whether the name contains double meanings or a play on words, which would lose its amusing function once it is explained.[42] A similar consideration can be made concerning the translation of foods and measurements. Although globalization assured that children all over the world are more familiar with a wide range of dishes as they were in the past, as in the case of pizza, hamburger, fish and chips or pudding, the tendency is that of adapting the translation to the audience, explaining the dishes that may be unknown to the public, or finding an equally suggestive alternative and translating unity of measurements such as inches and miles, while leaving a literal translation of units of currency[43].

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[41] Rowling, J. K. (1997) *Harry Potter and the Philosopher's Stone*, London, Bloomsbury; trans. Marina Astrologo as *Harry Potter e la Pietra Filosofale*, 2007, Milano: Salani Editore S.p.A (p. 3)

[42] Van Coillie, Jan (2006) 'Character names in translation: A functional approach'. In *Children's Literature in Translation: Challenges and Strategies*, edited by J. van Coillie and W. P. Verschueren, Manchester: St Jerome Publishing. (pp. 125-129)

[43] Lathey, Gillian (2016), *Translating Children's Literature*, London and New York: Routledge (pp. 39-40)

The existence of a variety of translations of the same text does not always mean that some translations are better than others. Every text, depending on the sensibility of the author and the translator, every text focuses on different aspects of the source text, and has different purposes, but it is equally valid from the point of view of the language, if the translator's choices are adequately justified.

4. AN INTRODUCTION TO THE AUTHOR AND HIS WORK

4.1 The author

Pier Luigi Coz was born in Gorizia on 15 February 1967. He completed each course of study in a different city, moving from Friuli-Venezia Giulia to Emilia Romagna: primary school in San Lorenzo Isontino, secondary school in Lucinico, Liceo Scientifico in Gorizia and University in Parma. After graduating with honours, he moved to Milan to work after completing his civil service in the therapeutic community for the recovery of drug addicts "La Tempesta" in Gorizia. He marries Lara, and has two children, Matteo and Stefano. He was employed in aerospace companies, in the microelectronics field, IT services companies, he worked as a freelancer and is currently a Solar Generators Engineer at ESA (European Space Agency). At the same time he also cultivates his passion for writing, following in particular the dream of writing books using his own imagination. In 2019 he published his debut book "Le avventure di Gatto Manno" and in February 2023 he published the short story "Gatto Manno e la leggenda della formica samurai".

4.2 Genesis and setting of the book

Mannu was the name Coz's first son Matteo used to call his stuffed cat. Since Coz could not remember the traditional fairy tales, he had to come up with an alternative to put him to sleep. The name Mannu became Manno, and the stuffed cat became the protagonist of the fantasy stories he told his child before going to sleep: Gatto Manno. Hearing his stories, his son fell asleep and his wife was really amused. One day Lara started recording Pier Luigi, hearing that every night he did not start over, but continued with the story. After a few years he started to transcribe the tape recordings, and then spent nights writing, adding details, new ideas and characters. The night-time stories gained literary unity and finally became a book. The whole family participated in the creative process. As a matter of fact the book is rich of drawings of characters and places, made by Matteo and Stefano.

Many of the places described in the book are imaginary places, but some of them are the ones that characterized the author's childhood. "La grande Vallata" described in the book was actually a stretch of meadows (now almost entirely occupied by vineyards) that opened at the end of the forest, which is called in the book "Il Bosco Folto". The forest was delimited

by two hills, in the book "Le Colline Grandi". "Il Viale Alberato" of our story is an extension of the avenue of linden and walnuts that connects his parents' house with that of his uncle: in the book it has become an avenue with many fruit trees.

In the book there is a typical element of the ancient Friulan and Venetian tradition: the hearth. In the past it was a symbol: the families of those who decided to leave their parents and loved ones behind to go far away in search of a better future. In the book the hearth is the place around which, in the evening, everyone comes together to share what they experienced during the day. As a matter of fact, all the animals experience different adventures and meet new friends during the day, and in the evening they gather in front of the fireplace to find some warmth and share everything with the others.

The book may be considered as a simple story for children, because of the presence of elements typical of children's literature – for example the characters being animals. However, the implied messages resonate with children as well as with adults, although in different ways. The representation of a perfectly functioning society based on values such as respect, mutual help, distribution of roles and authorities is the message the author wants to convey.

5. TRANSLATION AND ANALYSIS

5.1 Chapter 1: Il risveglio – The awakening

Un nuovo giorno stava incominciando. Il sole, alzandosi all'orizzonte, si apprestava ad accompagnare le stelle e le tranquille ombre della notte al meritato riposo. I suoi raggi, facendosi breccia tra gli alberi della Collina Maestra, cominciavano ad illuminare le pareti della Cascina di Gatto Manno e la Piana Lunga. Da lì a poco il canto	A new day was beginning.[44] The sun, rising on the horizon, was preparing to accompany the stars and the quiet shadows of the night to their well-deserved rest. Its rays, breaking through the trees of the Main Hill[45], started to illuminate the walls of the Farmhouse[46] of Manno the Cat[47] and the

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[44] Being well aware of the impossibility of the perfect translation, in which all the constituent elements of the original text are preserved even in the arrival text, Umberto Eco says that in translation one always has to select a word that conveys the message the original term implied, even if it not its exact translation. In that sense, in translating you never say exactly the same thing. To the translator of literary texts, Christopher Taylor recommends an 'foreignizing approach', i. e. an approach where readers are well aware of the differences between the language and culture of origin and their own. Those differences are retained because of the importance given to the texts. Similarly Lorenza Rega thinks that translation not only makes people understand in the most complete way the message contained in the original text, but also has the important task, allowing people to get to know each other, to learn about elements of the culture in which the source text was produced. The cultural and traditional elements were translated adoptinhg a foreignizing approach. For the translation of names of animals and places the choice fell on a domesticating choice, transposing the names when possible, or inventing new ones when it was necessary.

[45] The geographical names in the book have been translated literally, because they describe certain characteristics of the place.

[46] The name 'cascina' in Italian refers to the typical country house surrounded by cultivated land. It usually consists of different buildings: a main house for the farm's owner and other buildings where the farm animals are hosted.

[47] The name of the head of the farm, Manno, was maintained also in the translated version, because it is the name of the soft toy of one of the author's sons. I translated the common name of the animal, changing Gatto Manno into Manno the Cat, to give the reader an immediate idea of who Manno is.

squillante di Drugan, lo strampalato gallo del pollaio, avrebbe annunciato la nascita del nuovo giorno.

Non appena il primo raggio di luce penetrava all'interno del pollaio, Drugan apriva gli occhi con molta fatica, si alzava e, ancora un po' barcollante, usciva per recarsi al centro del cortile da dove avrebbe assolto alla sua funzione di sveglia.

La decisione di costringere il gallo a non cantare più sull'uscio del pollaio era stata presa durante l'ultima assemblea straordinaria, convocata dopo l'ennesima lamentela dei coinquilini nei confronti della sua ugola. Quando Drugan si posizionava all'ingresso del pollaio, infatti, il suo canto squillante rimbombava velocemente anche all'interno. Il propagarsi delle potenti onde sonore tra le mura del pollaio, accompagnate dall'effetto eco, faceva svegliare di soprassalto gli animali che stavano ancora dormendo beatamente. Il rintronamento che ne derivava durava parecchi minuti, compromettendo il buon risveglio e, per molti dei poveri malcapitati, anche l'umore per l'intera giornata.

Per un animale da cortile non c'è niente di

Long Plain. Shortly thereafter, the loud crowing of Drugan[48], the eccentric henhouse rooster, would signal the dawn of a new day. As soon as the first ray of light broke into the henhouse, Drugan opened his eyes with great difficulty, got up, and staggered out in the courtyard, where he would perform as a wake up alarm.

The decision to force the rooster to stop singing at the entrance of the henhouse had been taken during the last extraordinary assembly, called after yet another complaint by his roommates[49] against his uvula. As a matter of fact, when Drugan stood at the entrance of the henhouse, his ringing cockcrow reverberated quickly even inside. The propagation of the powerful sound waves between the walls of the chicken coop, accompanied by the echo effect, suddenly awoke the animals, who were still sleeping blissfully. The resulting daze lasted several minutes, compromising a pleasant awakening and, for many of the poor unfortunate animals, the mood for the whole day.

For a farm animal there is nothing worse than waking up in a bad mood in the

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[48] The name Drugan was left untranslated in the English translation, because Drugan is also an Irish surname. It derives from the Gaelic word 'druach', which means 'the wise one'.

[49] Although the use of a name typically referred to humans may sound strange in the context of an animal farm, the intent of the book is to humanize the animals of the story. Hence the decision to maintain the name 'roommate' in the translation.

peggio che svegliarsi male la mattina!!

«Chicchirichì!»

«Chicchirichì!!»

«Chicchirichì!!!»

Il canto di Drugan si diffondeva forte e chiaro attraverso l'aria fresca del mattino.

«Pericolo! Pericolo! Ci chiamano dall'aldilà» bofonchiò Artemisio il ragno ballerino, dopo essere stato svegliato di soprassalto.

«Guarda come si sta gonfiando la parte posteriore del suo corpo» disse Fulcisio a Falangeo, due degli altri ragni ballerini che, assieme ad Artemisio, appartenevano alla grande colonia presente nel fienile.

«Scommetti che adesso inizia ad infittire la ragnatela?»

«Falangeo, sai bene che non scommetto mai. Se lo facessi perderei sempre.»

Artemisio iniziò a produrre la propria ragnatela senza seguire un percorso preciso; era talmente in preda al panico che ben presto iniziò ad arrotolarsi all'interno.

«Non ci credo! Sta battendo tutti i record! È talmente fuori di testa che si sta intrappolando nella sua stessa ragnatela!»

«Mai visto una cosa del genere, Fulcisio. Sono indeciso se essere sbigottito o divertito.»

morning!!

«Cock-a-doodle-doo![50]»

«Cock-a-doodle-doo!»

«Cock-a-doodle-doo!»

The cockcrow of Drugan spread loud and clear through the fresh morning air.

«Danger! Danger! The Afterlife is calling us» said Artemisius[51], the skull spider, after waking up with a start.

«Look how the back of his body is swelling up» said Fulcisius to Phalangeus, two of the other skull spiders who, together with Artemisus, belonged to the great colony in the barn.

«Do you want to bet he'll start thickening the web now?»

«Phalangeus, you know I never bet. If I did, I would always lose.»

Artemisius began to make his own web without following a specific path; he was so panicked that he soon began to curl up inside.

«I can't believe it! He's breaking all the records! He is so out of his mind that he is trapping himself in his own web!»

«I've never seen such a thing, Fulcisius. I'm not sure whether to be amazed or amused.» The two spiders began to laugh just as

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[50] All the animal sounds and onomatopoeia were translated.

[51] The spiders' names have an ancient sound in Italian, in the English version I created the same effect adding a Latin ending.

I due ragni iniziarono a ridere proprio mentre Artemisio completava la sua opera.

«Aiuto! Aiuto! Caronte mi ha impacchettato e mi vuole spedire all'inferno!» urlò Artemisio per la disperazione, dopo essere riuscito ad autobloccarsi nella ragnatela che lui stesso aveva creato.

Le urla svegliarono il resto della colonia. Quasi tutti i ragni realizzarono subito quale fosse la situazione. Molti decisero di non preoccuparsi e ritornarono a dormire.

«Falangeo, dobbiamo andare a salvarlo, prima che svenga e la situazione precipiti.»

I due ragni si portarono velocemente nei pressi del loro amico iniziando a tagliare la tela per liberarne la testa.

«Rientra in te, rimbambito! È stato solo il canto del gallo e non qualcuno che vuol portarti nell'aldilà!»

«Ma sono proprio un tonto! Guardate come mi sono ridotto» rispose Artemisio dopo aver ripreso lucidità.

«Lascia perdere le lamentele e rimani fermo fino a quando non abbiamo finito di operare.»

Falangeo e Fulcisio lavorarono di gran lena per liberare il corpo e consentire all'amico di muovere le zampe per disincastrarsi dalla ragnatela.

«Libero!»

«Vi devo una cena di mosche.»

Artemisius completed his craft.

«Help! Help! Charon has wrapped me up and wants to send me to hell!» desperately cried Artemisius, after he had managed to end up locked in the web he himself had created.

The screams woke up the rest of the colony. Almost all the spiders immediately realized what was happening. Many decided not to worry and went back to sleep.

«Phalangeus, we must go and save him, before he faints and the situation gets even worse.»

The two spiders quickly approached their friend and started to cut the web to free his head.

«Pull yourself together, you silly spider! It was only the song of the rooster and not someone who wants to take you to the afterlife!»

«I am such a fool! Look at the mess I made» answered Artemisius after he had regained his lucidity.

«Stop complaining and stay still until we have finished the operation.»

Phalangeus and Fulcisius worked hard to free the spider's body and allow their friend to move his legs and disentangle himself from the web.

«You're free now!»

«I owe you a dinner of flies.»

«Artemisio, ci basta anche una sola zanzara.»

«Ammesso che tu riesca a prendere almeno quella» pensò Falangeo mentre si allontanava sul soffitto del fienile.

Il cielo era talmente terso che il canto di Drugan si propagò fino al vicino Bosco Folto, dimora ideale per numerosi animali grazie alla sua grande varietà di alberi e al suo lussureggiante sottobosco.

I suoi abitanti non erano molto contenti di essere svegliati dal canto del gallo. In particolare, Pino il Ghiro pigro soffriva molto la sveglia troppo mattutina. L'animaletto dal folto e grigio mantello aveva la consolidata abitudine di svegliarsi solo quando il sole era ormai alto nel cielo. Per lui il risveglio dal sonno notturno doveva avvenire gradatamente e con calma biblica.

Anche nella Cascina, più di qualche animale, oltre a quelli del pollaio, non era propriamente entusiasta di essere svegliato di soprassalto dal canto del gallo.

«Druuugaaaan, ricordati che devi chiudere il becco dopo due squilli!» sbottò dall'interno della sua cesta il gatto Zio Zil, miglior amico di Gatto Manno.

«Artemisius, even one mosquito is enough.»

«Assuming you can get at least that» thought Phalangeus as he moved away towards the roof of the barn.

The sky was so clear that the song of Drugan spread to the nearby Thick Wood, an ideal home for many animals due to its great variety of trees and lush undergrowth.

Its inhabitants, however, were not very pleased to be awakened by the cockcrow. In particular, Pino the lazy Dormouse suffered a lot because of the alarm, which was too early in the morning. The little animal with a thick and grey cloak had the habit of waking up only when the sun was high in the sky. For him, the awakening from the night's sleep had to happen gradually and with biblical calm.

Even in the Farmhouse more than a few animals, besides those in the henhouse, were not exactly enthusiastic about being awakened by the song of Drugan.

«Druuugaaaan, remember you must shut your mouth after two screech!» snapped from his basket Uncle Cole[52], Manno the Cat's best friend.

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[52] The name of this cat has been completely altered, in order to recreate the assonance of the Italian name 'Zio Zil'.

«Rispetta gli accordi presi» aggiunse Minipicio, il mini-cagnolino, brontolando dalla sua cuccia.

Nella Cascina esisteva un preciso accordo tra Drugan ed il resto degli animali. Il Gran Consiglio, considerando che è nell'indole naturale dei galli cantare al sorgere del sole e che non è pensabile la mancanza di un gallo in una Cascina, aveva decretato che Drugan potesse cantare non più di due chicchirichì. Prima di giungere a questa decisione il gallo aveva cercato di convincere il Gran Consiglio a lasciargli libertà di canto, promettendo di abbassare sensibilmente il tono della voce. Nella settimana di prova concessagli, purtroppo per lui, Drugan aveva cantato all'impazzata ad ogni sorgere del sole aumentando indiscriminatamente, giorno dopo giorno, il tono ed il volume della sua voce. L'ultimo giorno, per cercare di cantare ad una tonalità sempre più alta, il gallo aveva allungato talmente tanto il collo da procurarsi uno stiramento cervicale. Il conseguente fastidioso dolore lo aveva accompagnato per diversi giorni.

Alla luce dei fatti, al termine della settimana di prova, bastarono tre secondi al Gran

«Respect the agreements we made» added Minikiddy[53], the mini-dog, growling from his kennel.

In the Farmhouse there was a definite agreement between Drugan and the rest of the animals. The Great Council, considering that it is in the nature of roosters to sing at sunrise, and that the absence of a rooster in a farmhouse is unthinkable, had decided that Drugan could sing no more than two cock-a-doodle-doos. Before the animals reached this decision, the rooster had tried to persuade the Great Council to allow him the freedom to sing, promising to lowe considerably the tone of his voice. During the test week granted to him, unfortunately, Drugan had sung wildly at every sunrise, increasing indiscriminately, day after day, the tone and volume of his voice. On the last day, in order to try and sing at an ever higher pitch, the rooster had stretched its neck and procure himself a cervical strain. The resulting annoying pain had accompanied him for several days.

In light of the facts, at the end of the test week, three seconds were enough for the

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[53]In Friulian the term 'picio' can be translated into 'little one' and it is often used to affectionately address children. It is for example the nickname a grandparent would give to their grandchildren. Having explained that, I decided to substitute 'picio' with 'kiddy', which has a similar meaning in English, and I translated the name of the dog into Minikiddy.

Consiglio degli animali per determinare l'accordo non revisionabile dei due chicchirichì e per decidere che, nel caso il gallo avesse continuato a cantare troppo forte, avrebbero preso in seria considerazione la possibilità di farlo dormire al di fuori delle mura della Cascina.

Quella mattina, inebriato dalla stupenda aria che respirava, Drugan aveva emesso un chicchirichì di troppo; per sua fortuna il tono di voce era rimasto all'interno dei limiti imposti dal Gran Consiglio.

«Non lamentatevi troppo, pelandroni; oggi si prospetta una splendida giornata di sole che varrà la pena di vivere fin dalle prime ore.»

«Bene, Drugan! Inizia a viverla tu anche per tutti noi, andando a beccare nel Prato Grande. Ci rivediamo qui nel cortile tra un paio d'ore, pronti ad accoglierti nuovamente».

«Ben detto, Cucio» rispose Oscar l'asino, ragliando dall'interno del fienile.

«Questi animali non capiscono proprio niente. Non sanno cosa si perdono; non hanno né la sensibilità né l'intelligenza di un gallo!»

«Drugácea, vieni con me a fare colazione nel Prato Grande?»

«Drugan, fammi fare qualche sbadiglio ed

Great Council of Animals to determine the agreement of the two cock-a-doodle-doos not reviewable. The also decided that, if the rooster had continued to sing too loudly, they have would seriously considered the possibility of leaving him to sleep outside the walls of the Farmhouse.

That morning, intoxicated by the splendid air he breathed, Drugan had uttered one too many cock-a-doodle-doos; but fortunately the volume of his voice had remained within the limits imposed by the Great Council.

«Don't complain too much, lazybones; today is expected to be a beautiful sunny day, and you'll be happy you lived it from sunrise.»

"Well, Drugan! Start living it for all of us, going to peck in the Great Lawn. We'll see you back here in the courtyard in a couple of hours, ready to welcome you back.»

«Well said, Puppy» replied Oscar the donkey, braying from inside the barn.

«These animals don't understand anything. They don't know what they are missing; they have neither the sensitivity nor the intelligence of a rooster!»

«Drugácea[54], will you join me for breakfast in the Great Lawn?»

«Drugan, give me the time for a few yawns

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[54] The root of this name is similar to that of Drugan, and for the same reason it was left untranslated.

arrivo.»

La gallina Drugácea era la compagna di Drugan. Insieme formavano una coppia ben assortita.

Drugan era un gallo molto slanciato contraddistinto da una grande cresta, due enormi bargigli rossi e da lunghe penne verde scuro sulla coda.

Drugácea era più bassa e decisamente più rotonda del gallo, ma aveva un piumaggio più bello e variopinto.

Il portamento dei due era completamente diverso. Drugan camminava sempre a testa alta, con il petto in fuori e mettendo in mostra le sue belle zampe gialle, mentre Drugácea procedeva pacata con una buffa andatura ciondolante.

«Aspettateci, arriviamo anche noi!» dissero in coro Aldo il papero, Evelina la papera e il tacchino Girolamo.

Aldo ed Evelina erano una coppia di anatre mute. Il piumaggio dei due era simile. I due si distinguevano per la dimensione, essendo Evelina molto più piccola e minuta, per la conformazione della testa e per il colore delle zampe.

Girolamo era l'unico tacchino della Cascina.

Le sue ali molto arrotondate e le penne remiganti erano quasi sempre vicine al

and I'll be right after you.»

Drugácea was a hen, and Drugan's companion. Together they formed a well-matched pair.

Drugan was a very slender rooster with a large crest, two enormous red wattles and long dark green feathers on his tail.

Drugácea was shorter and certainly rounder than the rooster, but had a more beautiful and colourful plumage.

The attitude of the two was completely different. Drugan always walked with his head held high, with his chest out and showing off his beautiful yellow legs, while Drugácea proceeded calmly with a funny and waddling gait.

«Wait for us, we are coming too!» said Aldo and Evelyn[55] the ducks and Jerome the turkey.

Aldo and Evelyn were a pair of Muscovy ducks. The plumage of the two was similar. They were distinguished by their size, Evelyn being much smaller, by the shape of their head and by the colour of their legs.

Jerome was the only turkey of the Farmhouse.

His very rounded wings and the flight feathers were almost always close to the

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[55] The existing proper names have been adapted with the English corresponding ones.

suolo, non per un eventuale corteggiamento (su questo argomento il tacchino era andato in pensione da molto tempo) quanto per pigrizia dell'animale.

Non dedicandosi più alle sfide, Girolamo non dispiegava più a raggera la sua imponente coda.

Drugan era solito fare colazione da solo ma quando aveva compagnia era molto contento. Questa mattina, sebbene avessero preferito rimanere ancora a poltrire nel pollaio, alcuni dei suoi compagni erano usciti per solidarizzare con lui, ritenendo eccessive le osservazioni mossegli dagli altri animali.

«Bene Drugan, cosa andiamo a beccare nel Prato Grande?» chiese ancora un po' rintronato il tacchino Girolamo.

«Becchiamo quel che troviamo, come sempre. Speriamo che ci siano delle larve, dei vermicelli e la solita quantità di cibo vegetariano.»

«Ma perché Girolamo fa sempre la stessa domanda quando si unisce a me di buon'ora per fare colazione? Forse perché il contenuto della sua microscopica scatola cranica non riesce ad elaborare niente di diverso la mattina presto?»

Le domande rimanevano senza risposta nella mente di Drugan, il quale, per quanto si sforzasse di formulare altre ipotesi, non era in grado di partorire nulla di diverso.

ground, not courting (about this the turkey had retired long ago) but because of the laziness of the animal.

He did not spend time in fights anymore; therefore Jerome no longer spread his imposing tail.

Drugan usually had breakfast alone but he was also very pleased when he had company. This morning, although they had preferred to remain in the henhouse, some of his companions had gone out to sympathize with him, considering the observations made by the other animals excessive.

«Well Drugan, what are we going to peck in the Great Lawn?» asked the turkey Jerome, still a little sleepy.

«We get what we find, as always. Hopefully there will be larvae, little worms and the usual amount of vegetarian food.»

«But why does Jerome always ask the same question when he joins me early in the morning for breakfast? Perhaps because the contents of his microscopic skull can't process anything else early in the morning?» The questions remained unanswered in Drugan's mind, he was unable to think of anything else, however hard he tried to formulate other hypotheses. On the other hand, the dimensions of the rooster's skull were not much different from those of

D'altronde, le dimensioni della scatola cranica del gallo non erano molto diverse da quelle di Girolamo. Ardua sarebbe l'impresa di stabilire chi fra i due sia più intelligente.

«Sìììì, cibo vegetariano.»

A differenza del suo compagno Aldo, al quale piacevano vermicelli e pastoni a base di scarti di carne, la papera Evelina era puramente vegetariana.

«Vediamo di muoverci: ricordate che è sempre meglio mangiare che parlare del mangiare» disse il papero con la sua aria filosofeggiante.

I cinque animali attraversarono il cortile con passo veloce ma si trovarono di fronte al cancello chiuso.

«Aldo puoi prendere la corda che è nel magazzino?»

«Certo, Drugan! Ci vado subito.»

«Vengo anche io, perché ci sono due tipi diversi di corde; e tu, di solito, prendi sempre quella sbagliata.»

Nonostante la precisazione di Evelina avesse fatto storcere il becco ad Aldo, i due anatidi entrarono nel deposito degli attrezzi agricoli.

Jerome's. It would be very difficult to determine which of the two animals was smarter.

«Yeeeaah, vegetarian food.»

Unlike her companion Aldo, who liked little worms and mashes made from meat scraps, the duck Evelyn was purely vegetarian.

«Let's move: remember that it is always better to eat than to talk about eating» said the duck with a philosophical tone.

The five animals crossed the courtyard with a fast pace but found themselves in front of the closed gate.

«Aldo, can you get the rope in the warehouse?»

«Of course, Drugan! I'll go there right away.»

«I'm coming too, because there are two different kinds of rope, and you usually pick the wrong one.»

Although Evelyn's clarification had caused Aldo to turn up his beak[56], the two anatids[57] entered the warehouse for agricultural tools. As expected by his wife, the duck dived onto the wrong rope, the one without the big loop.

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[56] In Italian the author decided to adapt the expression 'far storcere il naso', since he was referring to an animal with a beak. In English I used the translation of the same expression, to turn up one's nose', also substituting 'nose' with 'beak'.

[57] The use of scientific terminology for the animal species is a recurrent choice made by the author throughout the whole book, probably because of his scientific studies and interests. For this reason, when possible, the scientific name was maintained also in the English version. Also, being the book aimed both to a children and an adult audience, the adult can help the child understand some difficult parts.

Come previsto dalla consorte, il papero si fiondò sulla corda sbagliata, quella senza l'asola grande.

Evelina fece non poca fatica a fermarlo e a dirottarlo verso quella giusta, che, per loro fortuna, era arrotolata per terra.

«Caro, dobbiamo prendere questa con l'asola grande e non quella che ha le due estremità libere. Cerca di ricordartelo per la prossima volta.»

«Va bene, va bene» cercò di tagliare corto il papero, prima di afferrare con il becco l'asola ed iniziare a trascinare la corda.

Arrivati davanti a Drugan, Aldo mollò la presa. Evelina, dopo aver preso la mira, afferrò l'asola e, con un lancio rapido e preciso, la infilò nella maniglia del cancello.

«Ben fatto!»

«Drugácea vieni di fronte a me. Noi due saltiamo verso la maniglia, afferriamo la corda penzolante e non la molliamo fino a quando non tocchiamo terra. Voi tre dovete prendere in bocca la parte terminale della corda prima che io e Drugácea ci muoviamo. Appena vedete la maniglia abbassata, correte con tutte le vostre forze verso l'interno del cortile. Tutto chiaro?»

«Sì.»

Tutti gli animali eseguirono alla perfezione le indicazioni di Drugan. Il cancello si aprì a sufficienza per farli uscire comodamente.

Evelyn made quite an effort to stop him and divert him to the right one, which, fortunately for them, was rolled up on the ground.

«Dear, we have to take this one with the big loop and not the one with the two free ends. Try to remember that for the next time.»

«All right, all right» the duck tried to cut short, before grabbing the loop with his beak and starting to drag the rope.

Arriving in front of Drugan, Aldo put the rope down. Evelyn, after taking aim, grabbed the loop and, with a quick and precise throw, thrust it into the handle of the gate.

«Well done!»

«Drugácea, come before me. We are going to jump towards the handle, grab the dangling rope, and won't let go until we hit the ground. You three have to take the end of the rope before Drugácea and I move. As soon as you see the handle down, run as fast as you can into the courtyard. Is everything clear?»

«Yes.»

All the animals carried out perfectly Drugan's instructions. The gate opened wide enough to let them out without any difficulties.

Before leaving the Farmhouse, Evelyn approached the gate and, quick as a feline, grabbed the rope and pulled it from the

Prima di lasciare la Cascina, Evelina si avvicinò al battente del cancello e con un riflesso degno di un felino, afferrò la corda e la sfilò dalla maniglia.

Con uno sguardo eloquente fece capire ad Aldo che avrebbe dovuto riportarla nel punto dove l'aveva presa. Senza batter ciglio, il papero afferrò la corda e la riportò dove l'aveva trovata, cercando di attorcigliarla nel miglior modo possibile.

Usciti dal cancello, gli animali si diressero verso i due grandi aceri che segnavano l'inizio della strada alberata che conduceva al Prato Grande.

La strada alberata aveva molti alberi da frutto. Ogni albero aveva lo spazio necessario per poter crescere ed espandersi liberamente senza recare disturbo a quelli vicini. In primavera, durante la fioritura, il candore dei fiori bianchi del ciliegio come la delicatezza di quelli rosa dei peschi offrivano uno spettacolo meraviglioso, soprattutto nelle giornate di sole. In autunno poi, i colori accesi delle foglie, variando dal marrone al rosso fino a sfumare nel giallo, creavano un'atmosfera magica per chi camminava lungo la strada. Due grandi querce segnavano la fine della strada alberata e l'inizio di quella campestre; quest'ultima costeggiava il Bosco Folto e scompariva all'interno del Prato Grande molto prima di

handle.

With an eloquent look she made Aldo understand that he should have put the rope back exactly where he had taken it. Without batting an eye, the duck grabbed the rope and brought it back where he had found it, trying to twist it in the best way possible.

After walking out of the gate, the animals headed towards the two large maples that marked the beginning of the tree-lined road leading to the Great Lawn.

The tree-lined road had many fruit trees. Each tree had the necessary space to grow and expand freely without disturbing the neighbouring ones. In spring, during the blooming, the candour of the white cherry blossoms and the delicacy of the pink ones on the peach trees offered a wonderful sight, especially on sunny days. In autumn, the bright colours of the leaves, ranging from brown to red and fading into yellow, created a magical atmosphere for those who walked along the road. Two large oaks marked the end of the tree-lined road and the beginning of the country road; the latter ran alongside the Thick Wood and disappeared into the Great Lawn long before crossing the stream that served as a border with the Small Lawn.

incrociare il ruscello che faceva da confine con il Prato Piccolo.

Con tutti quegli alberi da frutto la colazione era sempre sopraffina per Drugan e soci. Spesso gli animali cedevano all'ingordigia e mangiavano fino a riempirsi lo stomaco oltre misura. Il beccare "selvaggio" portava incredibili effetti soporiferi; il corpo si appesantiva, perdeva le forze e il cervello si disconnetteva dal resto del corpo. L'animale si adagiava sul terreno nel punto esatto in cui si trovava: per loro intrinseca natura le zampe di papere e gallinacei, quando non sono comandate dal cervello, entrano in sciopero e non si muovono di un millimetro dalla posizione in cui si trovano. Come se volessero dire "Perché fare tanta fatica quando se ne può fare a meno?"

Il pavone Patrizio, le due oche, Genoveffa e Giuditta e le due galline ovaiole, Albumia e Tuorlia, molto raramente consumavano la colazione lungo la strada alberata assieme a Drugan e soci.

With all those fruit trees, Drugan and the other animals could always have an exquisite breakfast.

Often the animals succumbed to greed and ate until their stomachs were overfilled. The "wild" pecking brought incredible sleepy effects; the body became heavier, lost its strength and the brain disconnected from the rest of the body. The animal laid on the ground exactly where it was: by their intrinsic nature the legs of fowl[58], when they are not controlled by the brain, go on strike and do not move one millimetre from the position where they are. As if they wanted to say, "Why such a commitment when it can be avoided?"

Patrick the peacock[59], the two geese, Genevieve and Judith[60], and the two laying hens, Albumeena[61] and Yolkea[62], very rarely ate breakfast along the tree-lined road with Drugan and the others.

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[58] The term includes both ducks and poultry, that are mentioned in the Italian version.

[59] Patrick the peacock recreates the alliteration of the letter P we find in the Italian text.

[60] Genevieve is the English translation of Genoveffa, and Judith is the translation of Giuditta. In both languages those names are not used very frequently.

[61] The Italian Albumia name is a play on words with the name of the white part of the egg, the albumen, and the colour of the hen. Hence the English name I invented: Albumeena.

[62] Similarly to Albumia, Tuorlia is also a play on words between the reddish colour of the egg, the yolk, and the livery of the other hen. Following the same rule I named her Yolkea. As a part of the play on words, Yolkea is the hen with the white livery and Albumeena has red feathers.

Il pavone Patrizio era molto lento ma, soprattutto, molto vanitoso. Dopo aver aperto gli occhi, procedeva con lo stiracchiamento delle zampe. Non sempre, durante la fase di stiracchiamento, la zampa su cui gravava il peso del corpo era completamente ferma e salda: certe volte, soprattutto quando la sera prima il pavone aveva bevuto un po' troppo, l'arto iniziava a tremare improvvisamente, generando il panico. La reazione istintiva era di lasciarsi cadere a terra piuttosto che appoggiare l'altra zampa. Era diffusa credenza tra i gallinacei che l'estensione improvvisa della gamba potesse procurare stiramenti alle zampe, limitandone la loro funzionalità.

Una volta caduto a terra il pavone si doveva rialzare per riprendere le operazioni.

La fase successiva allo stiracchiamento consisteva nel controllo dello stato della coda. Il pavone si spostava nel lato più spazioso del pollaio e, dopo avere alzato la coda da terra, dispiegava a raggiera le sue rinomate e maestose penne. Durante la fase d'ispezione, spesso si soffermava estasiato esclamando: "Ma che bellissime penne!" oppure "Ma quanto sono bello" o ancora "La vostra bellezza mi ipnotizza". In effetti gli "occhi" delle penne di Patrizio erano molto belli: la loro colorazione variava dal verde intenso al blu elettrico. Quando trovava

Patrick the Peacock was very slow but, above all, very vain and proud. After opening his eyes, he proceeded with the stretching of his legs. During the stretching phase, the leg on which the weight of the body rested wasn't always completely fixed and firm: sometimes, especially when the peacock had drunk a little too much the night before, the limb suddenly began to tremble, generating panic. The instinctive reaction of the animal was to fall to the ground rather than resting on the other leg, because they thought that the sudden extension of the leg could provide stretches to the legs, limiting their functionality.

Once the peacock fell to the ground, he had to rise again to resume operations.

The post-stretching phase consisted in checking the state of the tail. The peacock moved to the more spacious side of the henhouse and, after raising its tail from the ground, spread its famous and majestic feathers. During the inspection phase, he often lingered in ecstasy, exclaiming: "What beautiful feathers!" or "Look how beautiful I am" or again "Your beauty mesmerizes me". In fact, the "eyes" of Patrick's feathers were very beautiful: their colours varied from intense green to electric blue. When he found a crumpled plume, the peacock had

qualche penna stropicciata, il pavone manifestava due possibili reazioni: nel caso di danno riparabile, rincuorava la penna dicendole "Tranquilla, ritornerai bella da sola". Nel caso di danno irreparabile, invece, il pavone proclamava tre giorni di lutto durante i quali non mangiava, beveva molto poco e dormiva pure male.

Un'ispezione senza commenti durava non più di una decina di minuti; in caso contrario, non terminava prima di mezz'ora. Il tempo intercorso dal risveglio alla fine dell'ispezione era comunque tale da non consentire al pavone di aggregarsi agli altri animali per la colazione lungo la strada alberata. Spesso, Patrizio usciva dal pollaio per fare colazione, quando gli altri animali avevano ormai già iniziato la loro digestione.

Tuorlia e Albumia erano le due galline ovaiole del pollaio, la prima con la livrea bianca e la seconda con la livrea rossastra.

Le due galline si aggregavano molto raramente a Drugan e soci, in quanto gli orari di deposizione delle uova non erano fissi. L'abbondante produzione giornaliera, inoltre, era tale da togliere loro molte energie; per questo motivo preferivano mangiare il mangime nel pollaio e prendere una boccata d'aria girando nel cortile o, al massimo, spingendosi fino ai due aceri.

Genoveffa e Giuditta erano due oche veraci.

two possible reactions: in case of a damage that could be repaired, he would cheer the feather up and say, "Don't worry, you'll be fine on your own. " In the event of irreparable damage, however, the peacock proclaimed three days of mourning during which he did not eat, drank very little and slept badly.

An inspection without any comments lasted no more than ten minutes; otherwise, it did not end for half an hour. However, the time that passed from waking up to the end of the inspection was such that the peacock could not join the other animals for breakfast along the tree-lined road. Patrick would often come out of the chicken coop to have breakfast, when the other animals had already begun their digestion process.

Yolkea and Albumeena were the two laying hens of the henhouse, the first with the white livery and the second with the reddish one.

The two hens joined very rarely Drugan and the others, as their laying times were not fixed. Moreover, the abundant daily production deprived them of much energy; for this reason they preferred eating their food in the henhouse and getting some fresh air walking around in the yard or, at most, by going as far as the two maples.

Genevieve and Judith were two Roman

La prima era dotata di un piumaggio bianco sul quale risaltava il becco arancione e le zampe arancioni; la seconda aveva un piumaggio grigio chiaro sul petto, sulla coda e sul fondoschiena, e grigio scuro sulle ali e sul collo dove compariva qualche striatura bianca.

Il loro risveglio era molto lento: infatti, trascorrevano parecchi minuti dal canto di Drugan per realizzare di essere al mondo. La successiva fase di riordino delle piume, compiuta sempre con molta cura, terminava con una potente starnazzata che ne anticipava la loro uscita dal pollaio.

Tutti gli animali che si trovavano nei paraggi erano consci che da lì a poco le due oche avrebbero fornito il solito spettacolo.

Appena uscite dal pollaio, Genoveffa e Giuditta, che gironzolavano sempre insieme senza mai allontanarsi troppo l'una dall'altra, alzavano la testa e incominciavano a vagare rapidamente senza meta, per cercare di capire dove si trovassero.

Il sonno della notte produceva effetti nefasti sulla loro memoria; ogni mattina le due oche si comportavano come se non riconoscessero il posto in cui vivevano. Non

geese[63]. The first one had a white plumage which brought out the orange beak and the orange legs; the second one had a pale grey plumage on the chest, on the tail, and on the backside, and dark grey feathers on the wings and on the neck, where there were also some white streaks.

Their awakening was very slow: as a matter of fact, after Drugan's song they needed several minutes to realize that they were alive and awake. The following phase of rearranging the feathers was always carried out with great care, and ended with a powerful squawking that announced their exit from the henhouse.

All the animals nearby were aware that soon the two geese would provide the usual show.

As soon as they came out of the henhouse, Genevieve and Judith, who always wandered together without ever going too far from each other, raised their heads and started walking quickly and aimlessly, trying to understand where they were.

The night's sleep had a negative effect on their memory; every morning the two geese behaved as if they did not recognize where

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[63] The difficulties encountered to find a satisfying solution to translate the Italian "oche veraci" resulted in a change in the English text. The choice fell on 'Roman geese', which is an Italian breed of domestic goose. This alternative respects the style of the author, who elsewhere mentions particular species of animals, such as laying hens (page 37), or the skull spider (page 27).

essendo notoriamente molto intelligenti e nemmeno troppo furbe, Genoveffa e Giuditta non avevano mai pensato di individuare un preciso riferimento nella Cascina che le aiutasse a ricordare immediatamente il luogo.

Il loro disorientamento cessava solo quando incontravano qualche animale della Cascina che le chiamava per nome.

Non di rado, Minipicio e Zio Zil si appostavano vicino l'ingresso del pollaio in attesa delle due oche. Quando quest'ultime uscivano nel cortile, il cane e il micio sbucavano alle loro spalle emettendo strani versi. Le oche, colte dal panico, incominciavano a correre all'impazzata con Minipicio e Zio Zil al loro inseguimento. Genoveffa e Giuditta correvano a vuoto, rischiando spesso di scontrarsi tra di loro o di avere un incontro troppo ravvicinato con le pareti della Cascina. Nel momento in cui il gatto e il cane capivano che per le due oche il rischio di farsi davvero male diventava concreto, allora Zio Zil iniziava a miagolare il nome di Giuditta mentre Minipicio abbaiava quello di Genoveffa. Questo era il segnale che il gioco doveva terminare e che doveva iniziare l'operazione "de-rintronamento". Genoveffa e Giuditta non se la prendevano mai per lo scherzo subìto, perché si rendevano conto di essere leggermente

they lived. Genevieve and Judith were notoriously not very intelligent and not really cunning, and they had never thought of identifying a specific element in the Farmhouse that would help them recognise the place immediately.

Their disorientation ceased only when they met some of the farm animals who called them by name.

Often, Minikiddy and Uncle Cole stood near the entrance of the chicken coop waiting for the two geese. When they went out into the courtyard, the dog and the cat came out behind them, making strange noises. The geese, panicked, began to run wildly with Minikiddy and Uncle Cole chasing them. Genevieve and Judith ran aimlessly, often dangerously risking to collide against each other or to have a too close encounter with the walls of the Farmhouse. As soon as the cat and the dog understood that for the two geese the risk of getting really hurt became real, Uncle Cole started meowing the name of Judith while Minikiddy barked that of Genevieve. This was the signal that the game had to end and that the "un-daze" operation had to start. Genevieve and Judith were never angry at the other animals for being pranked, because they realized that they were quite forgetful and this encouraged that kind of situation.

smemorate e di favorire quel tipo di situazione.

Anche quella mattina il copione si era ripetuto.

«Buon giorno e bentornate tra noi!»

«Buon giorno a te, Gatto Manno, e a tutti i burloni dei tuoi, nonché nostri amici» risposero in coro le due oche, che riuscivano sempre a farsi capire nonostante non si esprimessero nel modo più corretto.

Robusto, muscoloso e con un fisico slanciato, Gatto Manno, capo della Cascina, era proprio un gran bel gatto. Il suo mantello era composto da una parte uniforme bianca e da una tigrata in cui le striature nere irregolari si intervallavano a quelle grigie. Le orecchie erano dritte con le estremità arrotondate e due piccoli ciuffetti di pelo sulle punte. Gli occhi verde marino erano rotondi e disposti leggermente in obliquo.

Gatto Manno era solito dormire in una delle prime stanze della Cascina, dentro una cesta foderata con una vecchia coperta di lana.

Accanto a lui dimorava Zio Zil, il cui giaciglio era decisamente più spartano: un semplice panno di lana disteso sui lastroni di cotto antico del pavimento. In un angolo della stanza erano presenti due ciotole: la prima era sempre riempita con acqua fresca, per consentire ai mici di dissetarsi al bisogno, mentre la seconda conteneva le crocchette

That morning, too, the scene went on as usual.

«Good morning and welcome back on Earth!»

«Good morning to you, Manno the Cat, and to all your, but also our, joking friends» replied the two geese in chorus. They were always able to make themselves understood even though they did not express themselves in the most correct way.

Robust, muscular and with a slender physique, Manno the Cat, head of the Farmhouse, was a really handsome cat. His fur was partly of a uniform white and partly striped with irregular black striations interspersed with grey ones. The ears were straight with rounded ends and two small tufts of hair on the tips. The sea green eyes were round and slightly oblique.

Manno the Cat usually slept in one of the first rooms of the Farmhouse, inside a basket lined with an old wool blanket.

Next to him lived Uncle Cole, whose bed was decidedly more Spartan: a simple wool cloth lying on the antique terracotta slabs of the floor. In one corner of the room there were two bowls: the first one was always filled with fresh water, to allow the cats to quench their thirst as soon as they needed to, while the second contained kibble to eat.

Sleeping inside the Farmhouse was a great

da mangiare.

Dormire all'interno della Cascina rappresentava un gran bel vantaggio. Da un lato i muri spessi attutivano in maniera consistente o addirittura bloccavano la voce del canto mattutino di Drugan, dall'altro garantiva un sicuro riparo quando il tempo non era clemente, minimizzando il rischio di prendersi un accidente.

Il risveglio dei due mici non avveniva quasi mai in modo biologicamente spontaneo, prima del canto di Drugan. Che fosse il loro corpo o il canto del gallo a stabilire di avere dormito a sufficienza, i gatti aprivano lentamente gli occhi ed iniziavano il riordino del proprio mantello peloso per fare scomparire i segni del sonno. Al termine delle operazione essi procedevano con lo stiracchiamento di tutto il corpo; lo sbadiglio finale indicava che era giunto il momento di uscire dalla stanza ed andare a bere un bel po' di latte della mucca Carolina.

advantage. For instance, the thick walls consistently attenuated or even blocked the voice of Drugan's morning singing, on the other hand it provided a safe shelter when the weather was particularly severe, minimizing the risk of getting sick.

The awakening of the two cats very rarely occurred spontaneously before the song of Drugan. Whether it was their body or the singing of the rooster to determine that they had slept enough, the cats slowly opened their eyes and began to rearrange their furs to make the signs of sleep disappear. At the end of the operation, they started stretching their whole body; the final yawn indicated that it was time to leave the room and go to drink a good amount of milk from Caroline the cow.

5.2 Chapter 2: La colazione di Gatto Manno e Zio Zil – Manno the Cat and Uncle Cole have breakfast

Carolina era la mucca della Cascina; viveva nella stalla assieme al suo compagno, il bue Oreste. I due bovini formavano una coppia ruminante molto affiatata.

Carolina era la tipica mucca campagnola con le chiazze bianche sparse sul manto nero, mentre Oreste aveva un manto marrone non uniforme, più scuro sul ventre e sulla parte anteriore, dove spiccava il contorno bianco del naso e della bocca.

I meravigliosi prati presenti nelle vicinanze della Cascina, l'aria pura che si respirava e la tranquillità del luogo consentivano a Carolina di produrre un latte sopraffino. Il latte era talmente buono che Gatto Manno, Zio Zil, Cucio, Picio e Minipicio da tempo lo avevano scelto come loro colazione preferita.

Oreste era il compagno ideale per Carolina: un tipo tranquillo e riservato che l'accompagnava in ogni suo spostamento e che raramente prendeva l'iniziativa sulle cose da fare. Amava brucare l'erba del Prato Grande, soprattutto quella vicina alla Cascina, in quanto refrattario a spostamenti troppo lunghi.

«Buon giorno Gatto Manno, buon giorno Vacca» dissero in coro Carolina e Oreste ai due mici appena questi varcarono l'ingresso

Caroline was the cow of the Farmhouse; she lived in the stable with her companion, the ox Orestes. The two bovines formed a very well matched ruminant pair.

Caroline was the typical country cow with white patches scattered on her black coat, while Orestes had a brown coat, which was darker on the belly and on the front, where the white contour of the nose and mouth stood out.

The wonderful meadows in the neighbourhood of the Farmhouse, the pure air they breathed and the tranquillity of the place allowed Caroline to produce a very fine milk. The milk was so good that Manno the Cat, Uncle Cole, Puppy , Kiddy and Minikiddy had long since chosen it as their favorite breakfast.

Oreste was the ideal companion for Caroline: a quiet and reserved animal who accompanied her everywhere and who rarely took the initiative on what to do. He loved to graze the grass of the Great Lawn, especially the one close to the Farmhouse, as he didn't like travelling long distances.

«Good morning Manno the Cat, good morning Cow» said Caroline and Orestes in chorus to the two cats as soon as they

della stalla.

«Buon giorno a voi.»

«Vacca, ho udito la tua voce provenire dal cortile diversi minuti fa. È successo qualcosa che ti ha impedito di venire a fare subito colazione?»

«Sai Carolina, uscendo dalla Cascina ho incontrato Minipicio, che stava tornando dalla sua colazione. Non vedendo, e soprattutto non sentendo le due oche nel cortile, i nostri sguardi si sono incrociati, …»

«Sì sì. I vostri sguardi si sono incrociati e vi siete detti "perché non facciamo uno scherzo alle oche quando escono dal pollaio?"»

«Esatto, Carolina! Proprio così! È stato un gioco da cane e gatto aspettare le due oche al varco del pollaio e farle agitare mandandole in confusione. A proposito, toglimi una curiosità: perché questa mattina mi hai chiamato con il mio antico soprannome "Vacca"?»

«Perché quando sei entrato eri proprio di fronte a me ed ho notato che la forma della tua pancia assomiglia nuovamente a quella di una mucca in gravidanza.»

Da un po' di tempo, in effetti, Zio Zil aveva ripreso a mangiare come un lupo; l'aumento

crossed the entrance of the stable.

«Good morning to you. »

«Cow, I heard your voice coming from the courtyard several minutes ago. Did something happen that prevented you from coming to have breakfast immediately?»

«You know Caroline, as I was leaving the Farmhouse I met Minikiddy, who was coming back from his breakfast. Not seeing, and especially not hearing the two geese in the yard, our eyes met, … »

«Yes, yes. You looked at each other and said, 'Why don't we play a joke on the geese when they me out of the henhouse?'»

«That's right, Caroline! That's right! It was a piece of cake[64] waiting for the two geese to pass the chicken coop and scaring and confusing them. By the way, let me ask you this, just out of curiosity: why did you call me this morning by my old nickname "Cow"?»

«Because when you came in, you were right in front of me, and I noticed that the shape of your belly looked like that of a pregnant cow again.»

Some time ago, in fact, Uncle Cole had once again started to eat like a wolf; the considerable increase in the circumference

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[64] The Italian expression 'è stato un gioco da cane e gatto' is the animal version of 'è stato un gioco da ragazzi'. A literal translation in English would sound unnatural, for this reason I used the English way of saying something is done very easily, which is 'It was a piece of cake'.

considerevole della circonferenza della sua pancia ne era la palese testimonianza.

Il gatto non era nato nella Cascina, ma vi era arrivato provenendo da luoghi lontani, dopo essersi perso in seguito ad una colossale sbornia di latte.

Al suo arrivo nella Cascina, il micio sembrava effettivamente una mucca in miniatura. La circonferenza della sua pancia era il doppio, se non il triplo, di quella del suo muso. Camminando ad andatura lenta, la sua pancia oscillava da una parte all'altra esattamente come ondeggia la pancia di una mucca gravida che incede con il suo passo tradizionale.

Lo stesso Zio Zil aveva ispirato l'asino Oscar ad affibbiargli il soprannome Vacca.

Oscar, tipico asino grigio con pancia e muso bianco, era stato il primo animale ad incontrare il gatto, quando quest'ultimo aveva varcato il cancello della Cascina. Non appena il micio era entrato nel campo visivo di Oscar, l'asino aveva ragliato con potenza facendo ingobbire per un attimo Zio Zil.

«Toh! Guardate chi arriva: uno sformato grigio in miniatura, con due grossi occhi e due orecchie appuntite» aveva quindi esclamato a gran voce Oscar.

«Non sono uno sformato grigio ma una vacca gravida!» aveva risposto Zio Zil, che era un gatto per niente suscettibile,

of his belly obviously attested it.

The cat was not born in the Farmhouse, but had arrived there from far away, after getting lost due to a colossal hangover from drinking too much milk.

When he arrived in the Farmhouse, the kitten looked like a little cow. The circumference of his belly was twice, if not three times, that of his muzzle. When he walked at a slow pace, his belly swayed from side to side just as the belly of a pregnant cow swings while she walks at her usually very slow pace.

Uncle Cole himself had inspired the donkey Oscar to give him the nickname Cow.

Oscar, a typical grey donkey with a white belly and muzzle, had been the first animal to meet the cat, when the latter had crossed the gate of the Farmhouse. As soon as the cat had entered Oscar's field of view, the donkey had brayed with a powerful tone, in a way that made Uncle Cole arch his back for a moment.

«Hey there! Look who's coming: a miniature grey doughnut, with two big eyes and two pointed ears» Oscar had then exclaimed aloud.

«I'm not a grey pastry but a pregnant cow!» replied Uncle Cole, who was not susceptible at all, had an excellent character and was always ready to joke.

dall'ottimo carattere e dalla battuta sempre pronta.

Dopo un attimo di silenzio, nel quale gli sguardi dei due animali si erano incrociati nell'attesa dell'evoluzione della situazione, Zio Zil era scoppiato a ridere, seguìto a ruota da tutti gli animali del cortile che nel frattempo erano arrivati richiamati dalla ragliata di Oscar.

«Ti chiameremo Vacca» sentenziò quindi l'asino.

Da allora, "Vacca" diventò uno dei soprannomi di Zio Zil, assieme a "Periscopio", che invece gli fu attribuito da Sgrunt, uno dei maialini che vivevano nella porcilaia della Cascina. La prima volta che il gatto passò sul retro della Cascina, Sgrunt era ancora molto piccolo e non riusciva a vedere al di là della trave inferiore del recinto della porcilaia. Quando Zio Zil transitò davanti al recinto, Sgrunt vide solo una parte della sua coda grigia, la cui fine aveva una piega anomala di quasi novanta gradi. Rimasto molto perplesso da quella visione, Sgrunt chiese alla mamma, la scrofa Giovanna, cosa ci facesse un periscopio al di fuori del recinto. Giovanna spiegò che non c'era nessun periscopio e nessun

After a moment of silence, in which the eyes of the two animals had crossed while waiting for the situation to evolve, Uncle Cole burst out laughing, followed by all the animals in the yard who in the meantime had arrived, summoned by Oscar's bray.

«Then we'll call you Cow» said the donkey finally.

From then on, "Cow" became one of Uncle Cole's nicknames, along with "Periscope", which instead was attributed to him by Oink[65], one of the piglets who lived in the pigsty of the Farmhouse. The first time the cat passed behind the Farmhouse, Oink was still very small and could not see beyond the lower beam of the pigsty fence. When Uncle Cole passed in front of the fence, Oink saw only a part of his grey tail, the end of which had a strange bend of almost ninety degrees. He was very confused by this vision, so Oink asked his mother, the sow Joan, why there was a periscope outside the fence. Joan had explained that there was no periscope and no submarine in the Farmhouse, but only the tail of the new cat

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[65] The names of the three piglets, Sgrunt, Sgrant and Sgrent, comes from the onomatopoeia of their animal sound. In the English translation I followed the same process: Sgrunt becomes Oink, Sgrent is Doink and Sgrant is Boink.

sommergibile nella Cascina, ma solo la coda del nuovo gatto arrivato da poco.

La coda di Zio Zil aveva assunto quella strana forma subito dopo la nascita. Al tempo, per cause ancora oggi sconosciute, il gatto si era fratturato la parte terminale della coda in due punti. Nella fase della crescita, la situazione non era purtroppo migliorata; anzi, il piegamento si era ulteriormente accentuato fino a raggiungere l'angolazione attuale.

Zio Zil preferiva essere chiamato Periscopio rispetto a Vacca, in quanto la sua coda era decisamente originale e più nobile della pancia.

«Carolina, il latte è squisito questa mattina.»

«Concordo anch'io Gatto Manno. D'altronde quando non lo è?»

«Grazie mille, amici» ringraziò Carolina.

«Tutto merito dell'aria della Cascina e dell'erba del Prato Grande.»

I due gatti si bevvero una gran ciotola di latte ciascuno fino all'ultima goccia, dopodiché alzarono i loro musetti senza riuscire a trattenere un ruttino.

«Burp!»

«Salute!» borbottò Oreste.

«Devo arguire che anche questa mattina il latte è molto buono» disse Cucio, un cane meticcio simile ad un pastore tedesco, mentre entrava nella stalla assieme a Picio,

that had just arrived.

Uncle Cole's tail had taken that strange shape right after he was born. At the time, for reasons still unknown today, the cat had fractured the final part of the tail in two places. As he grew up, his situation had unfortunately not improved; on the contrary, the final part of its tail bended further, to its current angle.

Anyway, Uncle Cole preferred to be called Periscope instead of Cow, as he believed that his tail was decidedly more original and nobler than his belly.

«Caroline, your milk is delicious this morning.»

«I also agree with Manno the Cat. Even though I must admit, when is it not?»

«Thank you very much, my friends» said Caroline.

«And it is all thanks to the air of the Farmhouse and the grass of the Great Lawn.»

The two cats drank to the last drop a large bowl of milk each, after which they raised their faces without being able to hold back a burp.

«Burp!»

«Bless you!» muttered Orestes.

«I must argue that the milk is very good this morning too» said Puppy, a half-breed dog

un cane magro e nerboruto dal pelo completamente nero.

«Di prima qualità!!» risposero all'unisono i due mici.

«Pulitevi bene il musetto, avete ancora qualche goccia di latte intrappolata tra i baffetti.»

«Grazie Carolina e buona colazione a voi, Cucio e Picio.»

«Buon giorno Carolina.»

«Buon giorno a voi e buona colazione» rispose Carolina dopo aver riempito di latte le loro ciotole.

«Grazie mille.»

I due cani bevevano il latte molto più velocemente dei gatti e, molto spesso, Cucio chiedeva il bis a Carolina, la quale era sempre molto felice di servirglielo. A differenza del suo amico, Picio non richiedeva mai una razione supplementare, in quanto una ciotola piena soddisfaceva completamente il suo fabbisogno mattutino.

«Siete a posto amici?»

I cani alzarono i musi dalla rispettiva ciotola per annuire.

«Hai finito di preparare le colazioni, Carolina?»

«Sì, Oreste caro.»

«Bene, allora possiamo recarci al Prato Grande a brucare?»

«Certo! Ottima idea. Con questa splendida

similar to a German shepherd, as he entered the stable with Kiddy, a skinny dog with black fur.

«Of the highest quality!!» replied the two cats at the same time.

«Clean your mouths well, you still have a few drops of milk trapped between your whiskers.»

«Thank you Caroline and have a nice breakfast, Puppy and Kiddy. »

«Good morning Caroline.»

«Good morning to you, have a nice breakfast» answered Caroline after filling their bowls with milk.

«Thank you very much.»

The two dogs drank the milk much faster than the cats and, very often, Puppy would ask Caroline for a second bowl. She was always very happy to serve it to him. Unlike his friend, Kiddy never required an extra ration, as a full bowl fully satisfied his morning hunger.

«Are you all right friends?»

The dogs raised their muzzles from their bowls to nod.

«Have you finished preparing breakfasts, Caroline?»

«Yes, dear Orestes.»

«Well, then can we go grazing in the Great Lawn?»

«Of course! That's a good idea. With this

giornata di sole possiamo fermarci per un paio d'ore, senza problemi» replicò Carolina, tutta contenta.

«Fuori di dubbio.»

I due ruminanti uscirono dalla loro stalla e prima di raggiungere il cortile della Cascina, si fermarono davanti alla porcilaia a salutare i tre maialini Sgrunt, Sgrent e Sgrant e i loro genitori Giovanna la scrofa e Rudi il maiale.

I tre piccoli si stavano rotolando nella fanghiglia come al solito, mentre il papà e la mamma se ne stavano sdraiati su un fianco a riposare e a prendere il sole.

«Buon giorno allegra famiglia»

«Buona giornata anche a voi. Immagino che con questa bella giornata andrete a pascolare!»

«Sì, Giovanna, ci stiamo recando al Prato Grande per una bella mangiata d'erba fresca» confermò Oreste.

«Sgrant, fai attenzione a dove vai!!» fu il rimbrotto rivolto da Rudi all'ultimogenito che gli era appena franato addosso.

Uno dei giochi preferiti dei tre maialini era rappresentato dal cercare di scavalcare con un gran balzo il padre disteso a terra. Poiché Rudi era un maiale dalla stazza possente, quando si sdraiava per terra assumeva le sembianze di una lunga e alta collinetta,

beautiful sunny day we can stop for a couple of hours, without any problems» replied Caroline happily.

«That's for sure.»

The two ruminants left their stable and before reaching the farmyard, they stopped in front of the pigsty to greet the three piglets Oink, Doink and Boink[66] and their parents Joan the sow and Rudy the pig.

The three young piglets were rolling in the mud as usual, while their father and mother were lying on their side to rest and sunbathe.

«Good day, happy family»

«Have a nice day you too. I suppose that on such a lovely sunny day you will go grazing!"

«Yes, Joan, we are going to the Great Lawn for a nice meal of fresh grass» confirmed Orestes.

«Boink, pay attention to where you're going!» growled Rudy to his youngest son who had just crashed on him.

One of the favourite games of the three little pigs was to try to leap over their father as he laid on the ground. As Rudy was a large pig, when he laid down on the ground he was very similar to a long and high hill, so much so that his back seemed to invite the little pigs to play, as it was saying to them "come

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[66] See footnote page 48

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tanto che sembrava voler dire ai maialini "dai, provate a scavalcarmi". La voglia di divertirsi, e di tenersi in allenamento, spingeva i tre maialini a giocare al "Salto del Papà", non appena questi si sdraiava per terra. La prassi prevedeva che, prima di iniziare il gioco, il primogenito Sgrunt si assicurasse che Rudi fosse addormentato o in una condizione di rilassamento totale. In secondo luogo, l'ordine di partenza dei salti veniva deciso in base alla data di nascita: dal maialino più vecchio a quello più giovane. Quando però Rudi non dormiva, o non era sufficientemente assopito, e Giovanna si trovava nelle medesime condizioni, i maialini cambiavano gioco dedicandosi alla "Corsa nella Porcilaia".

Quella mattina né Rudi né Giovanna si erano ancora assopiti. Entrambi erano sdraiati nelle loro consuete posizioni ed erano sul punto di cedere al sonnellino; condizione questa che aveva portato i maialini ad orientarsi verso la corsa.

Guardando la posizione dei genitori, i tre avevano stabilito che la linea di partenza e di arrivo fosse situata dietro la schiena di Rudi, a metà della sua lunghezza. Il circuito, quindi, prevedeva di girare attorno al recipiente dell'acqua e di puntare diritto verso l'entrata della loro dimora. Poco prima della rampa di salita dell'ingresso della

on, try to climb over me". The desire to have fun, and to keep in shape, resulted in the three piglets playing the "Daddy's Jump" as soon as he laid down on the ground. The praxis was that, before starting the game, the firstborn Oink made sure that Rudy was asleep or in a state of complete relaxation. Secondly, the starting order of the jumps was decided according to the date of birth: from the oldest piglet to the youngest.

But when Rudy did not sleep, or was not sufficiently asleep, and Joan was in the same conditions, the little pigs changed their game, and decided to start the "Race in the Pigsty".

That morning neither Rudy nor Joan had fallen asleep yet. Both were lying in their usual positions and were about to give in to a nap, a condition which had led the piglets to go for the race.

Looking at the parents' position, the three had determined that the start and finish line had to be located behind Rudy's back, halfway across its length. The track, then, circled around the water container and pointed straight towards the entrance of their home. Just before the ramp that entered the pigsty they had to turn by ninety

porcilaia dovevano curvare a novanta gradi e percorrere tutta la parte vicino al muro, al termine della quale dovevano immettersi in un'altra curva per affrontare il rettilineo posto dietro la schiena di Giovanna. Una volta raggiunta la staccionata dovevano affrontare l'ultima curva che immetteva sul rettilineo del traguardo. Era consuetudine, per i tre maialini, non stabilire il numero di giri da percorrere ma solo pensare a divertirsi fino a quando le forze li sostenevano. La disposizione dei tre maialini sulla linea di partenza non seguiva mai una logica precisa; l'unica regola che veniva imposta consisteva nell'evitare di disporsi nello stesso modo in due corse vicine.

Il maialino più vicino alla schiena di Rudi aveva il compito di effettuare il conto alla rovescia per dare il via alla corsa.

«Cinque, quattro, tre, …, uno» iniziò a contare Sgrent.

«Come, uno!!» interruppero all'unisono Sgrunt e Sgrant grugnendo vivacemente.

«E il due che fine ha fatto?»

«Scherzavo. Due, zero, via!»

Sgrent finì di contare e partì a tutta velocità - per quanto un maialino possa essere veloce - mulinando le quattro zampette tarchiate.

Sgrunt e Sgrant si mossero anche loro, dopo un attimo di smarrimento.

Sgrent, con il suo particolare conto alla

degrees and had to run alongside the wall, at the end of which they met yet another turn, before entering the long straightaway behind Joan's back. Once they reached the fence they had to face one last corner, that put them on the start-finish straightaway. Usually the three little pigs, did not set the number of laps to go, as they only thought about having fun until they ran out of energy. The initial position of the three piglets on the starting line never followed a precise logic; the only rule they decided to follow was to avoid the same arrangement on two consequent races.

The pig who was the closest to Rudy's back had the task of doing the countdown to start the race.

«Five, four, three, . . . , one» Doink began to count.

«What? One!» Oink and Boink interrupted at the same time, grunting loudly.

«And what happened to number two?»

«I was joking. Two, zero, go!»

Doink finished counting and set off at full speed – as fast as a little pig can be – with his four stubby legs.

Oink and Boink moved, too, after being confused for a moment.

Doink, with his particular countdown, had

rovescia, aveva conquistato un metro di vantaggio in modo non proprio ortodosso.

«Corri pure: tanto tra poco mangerai il nostro fango!» borbottarono i due inseguitori a Sgrent.

Alla prima curva, passata indenne da tutti e tre, Sgrent conservava ancora un leggero vantaggio sui fratellini, che incominciavano a fargli sentire il loro grugnito sul collo.

In prossimità della curva a novanta gradi situata di fronte all'ingresso della loro dimora, Sgrant cercò di aumentare la frequenza dei propri passi avendo in mente di sorpassare Sgrent. A causa del fango scivoloso Sgrant non riuscì a raggiungere la velocità desiderata.

«Sgrant, rallenta che non c'è la … »

Sgrunt, il più vecchio e saggio tra i tre maialini, capendo che le condizioni del terreno erano tali da non consentire il sorpasso, cercò inutilmente di far desistere il fratello. Le quattro zampe di Sgrant iniziarono a muoversi in maniera scoordinata. Senza più il loro controllo, il maialino centrò Sgrent scaraventandolo ad elevata velocità sulla rampa che conduceva alla porcilaia. Prima di rendersi conto di cosa stesse accadendo, Sgrent si trovò disteso nella porcilaia dopo aver provato l'ebbrezza del volo in aria. Contemporaneamente Sgrant finì per sbattere contro il muro

gained a metre of advantage, but in an unorthodox way.

«Yes, go ahead and run, you will soon eat our mud!» muttered the two chasers to Doink.

After the three pigs successfully went past the first corner, Doink still had a slight lead over his siblings, who began to make him feel their grunt on his neck.

Near the ninety-degree curve in front of the entrance to their home, Boink tried to increase the frequency of his steps, as he wanted to overtake Doink. Due to the slippery mud, Boink was unable to reach the desired speed.

«Boink, slow down because there is no . . . »

Oink, the oldest and wisest of the three piglets, realizing that the conditions of the ground were such that it would not be possible to overtake him, tried in vain to make his brother desist. Boink's four legs began to move uncoordinatedly. No longer being able to control his legs, the piglet bumped into Doink and threw him at high speed on the ramp leading to the pigsty. Before realizing what was happening, Doink found himself lying in the pigsty after experiencing the exciting thrill of flying in the air. At the same time, Boink crashed into the outer wall and was thrown backwards. Quick as a feline, Oink managed to avoid him

esterno venendo catapultato all'indietro. Con riflessi degni di un felino Sgrunt riuscì ad evitarlo e a fermarsi ai piedi della rampa.

«Tutto bene fratelli?»

«Sì, Sgrunt. E tu Sgrent?»

«Stavo molto meglio prima.»

«Uffa, Sgrant, non hai ancora capito che con questa quantità di fango non puoi azzardare un sorpasso nella curva a novanta gradi?»

«Ehm! Sgrunt, sai che forse hai ragione…mmm. Forse. Per me è comunque difficile trattenermi: quando vedo un piccolo spiraglio non c'è curva a novanta gradi che tenga.»

Sgrent sbucò dalla porcilaia e, barcollando, iniziò a scendere la rampa per dirigersi verso i suoi due fratelli, i quali non proferirono parola e si misero ad osservarlo scrupolosamente per capire le sue reali condizioni in quanto il volo fatto era stato notevole.

«Uh! Guardate sul muro quante piccole macchie di fango!» esclamò improvvisamente Sgrent.

«Dove? Dove?»

«Laggiù, in fondo» disse Sgrent che, partendo a razzo, mulinò le zampette in modo da far schizzare del fango sul muro della porcilaia.

«Ma questo è un burlone!»

«Noi ci preoccupiamo della sua salute,

and stop at the beginning of the ramp.

«You're all right, brothers?»

«Yes, Oink. And you, Doink?»

«I was much better before.»

«Hey, Boink, haven't you yet realized that with this amount of mud you can't risk overtaking in the ninety-degree corner?»

«Ehm! Oink, you know you might be right... mmm. Maybe. However, it's hard for me to hold back: when I see a small gap, there's nothing that can hold me back.»

Doink came out of the pigsty and on wobbly legs came down the ramp to join his two brothers, who did not say a word and instead began to observe him scrupulously to understand his real health conditions, since the flight had been quite remarkable.

«Uh! Look at how many small mud stains there are on the wall!» exclaimed Doink suddenly.

«Where? Where?»

«There, at the end of the pigsty» said Doink, who, setting off as fast as a rocket, waved his paws so as to splatter some mud on the wall of the pigsty.

«He's such a joker!»

«We worry about his health, Oink, and he pretends not to be well and then, ...wham,

Sgrunt, e lui finge di non stare bene e poi, ……zac ci sorprende e parte a razzo».

«Beh, che aspettiamo a muoverci anche noi: la corsa è ricominciata!»

Dopo un attimo di esitazione i due fratellini si rimisero a rincorrere Sgrent che era riuscito a prendere un bel vantaggio.

Il primo giro si conclude senza altri incidenti: Sgrent primo, seguito a distanza da Sgrunt e da Sgrant. Durante la fase iniziale del secondo giro, Sgrent fu ripreso dagli altri maialini, i quali, arrivati in prossimità della famigerata curva a novanta gradi, rallentarono con decisione per non ripetere quanto successo in precedenza. La fase di uscita dalla curva fu comica. I tre maialini cercarono di accelerare in maniera decisa per dare nuovo impulso alla loro corsa, ma non si accorsero che il fango, riportato in quel punto dalla spettacolare caduta fatta nel giro precedente, era molle e scivoloso. Tutti e tre persero il controllo delle zampe, finendo ben presto con le gambe all'aria.

La corsa si tramutò da corsa sulle zampe a corsa sulla schiena!

Uno dopo l'altro i tre maialini andarono a sbattere contro la pancia di mamma Giovanna finendo per essere rimbalzati all'indietro. Giovanna grugnì leggermente senza però svegliarsi: aveva scambiato l'impatto dei suoi tre figlioli con tre

he takes us by surprise and blasts off.»

«Well, we should set off quickly too: the race has started again!»

After a moment of hesitation, the two brothers started again to chase Doink, who had managed to take a big lead.

The first lap ended without any further accidents: Doink first, followed at some distance by Oink and Boink. At the beginning of the second lap, Doink was taken over by the other pigs, who, approaching the infamous ninety-degree curve, slowed down resolutely in order not to repeat what had happened before. The exit phase was even funnier. The three piglets tried to accelerate decisively to give a new impetus to their run, but they did not notice that the mud, brought back in that area by the spectacular fall made on the previous lap, was soft and slippery. All three lost control of their legs, and soon ended up with their legs in the air.

The race was transformed: from running on the legs into running on the back!

One after the other the three little pigs bumped against mother Joan's belly and ended up being bounced backwards. Joan grunted slightly without waking up: she had mistaken the impact of her three children for three peristaltic movements of her bowel. Rudy, who was an apprehensive companion and father, woke up as soon as

movimenti peristaltici del suo intestino. Rudi, che era un compagno e un padre apprensivo, si svegliò non appena udì il grugnito della compagna. Aprì di scatto l'occhio destro e, dopo aver constatato che Giovanna dormiva e i tre figlioletti se la ridevano con le zampe all'aria, si tranquillizzò. Capendo che non era successo nulla di grave, richiuse l'occhio, senza però riuscire a riaddormentarsi. I tre maialini si sollevarono in piedi, si scrollarono di dosso il fango accumulato e ripresero la corsa, come se nulla fosse successo. Al termine del secondo giro una derapata contemporanea di Sgrent e Sgrunt sollevò un po' di fango sulla schiena di Rudy, che non batté ciglio.

Arrivati quasi al termine del terzo giro, i tre maialini si appaiarono poco prima di effettuare l'ultima curva per immettersi nel rettilineo, parallelo alla schiena di Rudi, in cui era posizionato il traguardo immaginario. Concentrati nel raggiungere la vittoria, Sgrunt, Sgrent e Sgrant si videro arrivare improvvisamente davanti ai propri occhi la coda del loro padre. I tre si spaventarono e, per l'ennesima volta, persero l'equilibrio. Questa volta, però, non si trovarono a pancia all'aria ma caddero con il muso in avanti, le zampe distese e il sedere per aria.

«L'hai fatto ancora, papà!»

«Già, Sgrunt. Ogni volta che mi ricoprite di

he heard Joan's grunt. He opened his right eye, and when he saw that Joan was asleep and the three little children were laughing loudly with their feet in the air, he calmed down. Realizing that nothing serious had happened, he closed his eye again, but could not get back to sleep. The three little pigs stood up, shook off the accumulated mud, and started running again, as if nothing had happened. At the end of the second lap, a simultaneous slide by Doink and Oink lifted some mud on Rudy's back, but he didn't even blink.

Almost at the end of the third lap, the three piglets lined up just before the last turn to enter the straightaway parallel to Rudy's back, where the imaginary finish line was positioned. Concentrated on winning the race, Oink, Doink and Boink suddenly saw their father's tail come before their eyes. The three got scared and, for the umpteenth time, lost their balance. This time, however, they did not find themselves with their stomachs in the air but fell with their noses forward, their legs stretched out and their buttocks in the air.

«You did it again, Dad!»

«Yeah, Oink. Every time you cover me in

fango durante le vostre corse, è destino che non la passiate liscia. Ricordate: chi di fango ferisce…mmm… capitombola e grugnisce.»

«Uffaaa. E poi questa te la sei inventata ora» blaterarono i tre maialini insieme.

In quel momento Minipicio passò davanti alla porcilaia. Era il più piccolo dei tre cani che abitavano la Cascina. Caratterizzato da due enormi orecchie su un corpo tozzo e affusolato, più che camminare, trotterellava. Quando correva assumeva la tipica espressione di un cane incarognito, sebbene non lo fosse quasi mai.

«Buon giorno amici, per caso avete visto Cucio e Picio?»

«Ciao. Hanno fatto colazione e poi sono andati verso il cortile della Cascina.»

«Giovanna, ti hanno detto per caso le loro intenzioni?»

«No, non mi hanno accennato nulla.»

«Grazie per l'informazione. Andrò a raggiungerli nel cortile.»

Dopo qualche istante Cucio e Picio passarono anche loro davanti alla porcilaia.

«M…..» Giovanna stava per urlare il nome di Minipicio quando…

«No, non farlo. Gli stiamo facendo un piccolo scherzo» disse sottovoce Cucio.

«E quale sarebbe?»

«Rudi, vogliamo farlo girare a vuoto nella Cascina mentre ci cerca.»

mud during your races and you can't get away with it. Remember: he who hurts with mud ... mmm... tumbles and grunts. »

«That's not fair. And I think you've made that up now» chattered the three little pigs together.

At that moment Minikiddy passed by the pigsty. He was the smallest of the three dogs that lived in the Farmhouse. He had two enormous ears and a stocky and tapered body. He trotted, more than walking. When he ran he assumed the typical expression of an angry dog, although he very rarely was.

«Good morning friends, have you seen Puppy and Kiddy by any chance?»

«Hello. They had breakfast and then went to the courtyard of the Farmhouse.»

«Joan, did they, by any chance, tell you what their intentions were?»

«No, they didn't mention anything to me.»

«Thank you for the information. I will go and meet them in the courtyard.»

After a few moments Puppy and Kiddy also walked in front of the pigsty.

«M..... » Joan was about to shout the name of Minikiddy when...

«No, don't do that. We are playing a little joke on him» said Puppy softly.

«And what would that be?»

«Rudy, we want him to run aimlessly around the Farmhouse while he looks for us.»

«Urka Picio, che scherzone!»

«Hai proprio ragione Sgrunt! Da premiare come scherzo dell'anno» aggiunse Sgrant.

«Tu, Sgrent, non hai nulla da dire?»

«No, Cucio, non riesco a partorire nessuna frase ad effetto. Sono ancora stordito dalla corsa.»

«Buona sguazzata nel fango, allora: cercate di non chiamare Minipicio se ci riuscite.»

I due ripresero il tragitto verso il cortile.

«Bau Bau!!!» i maiali sentirono all'improvviso l'inconfondibile voce di Minipicio, acuta e grintosa.

Dopo aver salutato i maiali, il cagnolino aveva proseguito il suo giro alla ricerca di Cucio e Picio, raddrizzando le due enormi orecchie, con l'intento di cogliere qualsiasi rumore che potesse condurlo dai suoi amici.

In questo modo era riuscito a captare il tentativo di Giovanna di chiamarlo e aveva sentito tutta la conversazione tra i cani e i maiali.

«Chi di scherzo ferisce di scherzo perisce» aveva pensato il cagnolino.

Non appena i due cani girarono l'angolo della porcilaia, si trovarono di fronte un'abbaiante Minipicio. Il digrignare dei denti e le labbra tremanti fecero sobbalzare Cucio e Picio, che sbiancarono di colpo per lo spavento preso.

Davanti alla reazione dei due amici,

«Blimey Kiddy, that's a great joke!»

«You are absolutely right, Oink! It should be rewarded as the joke of the year» added Boink.

«Doink, don't you have anything to add?»

«No, Puppy, I can't think of any catchphrase. I'm still stunned by the race.»

«Have fun splashing in the mud, then: try not to call Minikiddy if you can. »

The two dogs returned to the courtyard.

«Woof, woof!!! » the pigs suddenly heard the unmistakable voice of Minikiddy, sharp and gritty.

After saying goodbye to the pigs, the little dog had continued his tour in search of Puppy and Kiddy, straightening his two enormous ears, as he wanted to catch any noise that might lead him to his friends.

In this way he had been able to catch Joan's attempt to call him, and he had heard all the conversation between the dogs and the pigs.

«He who jokingly hurts, jokingly perishes» thought the little dog.

As soon as the two dogs turned the corner of the pigsty, they found themselves in front of a barking Minikiddy. His gnashing teeth and trembling lips made Puppy and Kiddy tremble, and they suddenly turned pale in fear.

At the reaction of the two friends, Minikiddy

Minipicio cessò di abbaiare e si mise a ridere.

«Questa volta l'hai fatta tu a noi»

«Non me l'aspettavo proprio! Ho ancora il pelo rizzato per lo spavento. A buon rendere.»

«Già, Picio. Ma adesso ritorniamo nel cortile per sapere cosa ha deciso di fare oggi Gatto Manno» rispose Minipicio.

I tre cani si incamminarono con andatura lenta e raggiunsero per primi il cortile della Cascina.

«Sibilla, hai visto per caso Gatto Manno?»

«No, Picio. Mi dispiace. A parte il baccano fatto dalle due oche questa mattina, non ho sentito né visto niente.» rispose la lucertola muraiola spuntando dal fienile.

«Grazie lo stesso.»

I tre cani si misero a girare per il cortile in attesa di vedere arrivare Gatto Manno, che, nel frattempo, era passato a salutare i cavalli assieme a Zio Zil.

Ippolito, Ippogrifa e i loro figli Clip e Clop erano appena usciti dalla scuderia e stavano trottando nell'ampio spazio antistante, delimitato dal robusto recinto di travi di

stopped barking and began to laugh.

«This time you played us»

«I wasn't expecting it at all! I'm still scared. We'll return the favour.»

«Yes, Kiddy. But now let's go back to the yard to find out what Manno the Cat has decided to do today» replied Minikiddy.

The three dogs walked at quite a slow pace and reached the courtyard of the Farmhouse before the other animals.

«Sibyl[67], have you seen Manno the Cat by any chance?»

«No, Kiddy. I'm sorry. Apart from the turmoil of the two geese this morning, I did not hear or see anything» answered the common wall lizard, emerging from the barn.

«Thank you anyway.»

The three dogs began to wander around the courtyard waiting for the arrival of Manno the Cat, who, meanwhile, had stopped by to say hello to the horses with Uncle Cole.

Hyppolitus, Hippogriffa[68] and their sons Clip and Clop[69] had just come out of the stable and were trotting in the wide yard in front of

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[67] Sibyl is the English translation of the name Sibilla. In the Ancient Greek mythology sibyls were oracles, or prophetesses. It seems an appropriate name to give to a lizard who guards the Farmhouse, keeping under control everything that happens.
[68] Hyppogriffa was created as the feminine version of the hippogriff.
[69] Clip e Clop's name come from the onomatopoeic sound of horses' hooves, and the sound is the same in English.

legno.

«Zil, osserva il maestoso incedere di Ippolito e l'eleganza di Ippogrifa.»

«Eh sì, Manno, sono proprio uno spettacolo. E guarda come Clip e Clop li stanno seguendo attentamente per cercare ed imparare gli stessi movimenti.»

Ippolito era un bellissimo cavallo dal manto completamente nero, criniera compresa, mentre Ippogrifa, più piccola e meno slanciata del suo compagno, aveva un manto marrone chiaro con la criniera bianca. L'essere sempre curati e tirati a lucido contribuiva a risaltare l'eleganza del loro portamento.

I loro due figli, Clip e Clop, erano molto affiatati e per nulla litigiosi. Clop era slanciato come il padre mentre Clip era più piccolo e simile alla madre.

Gatto Manno, con un balzo da vero felino, salì agilmente su uno dei pali della staccionata. Dopo essersi sistemato bene, si volse verso il suo amico, curioso di vedere cosa avrebbe combinato.

Zio Zil prese di mira il palo vicino a quello dove era salito il Capo della Cascina. Si portò nelle sue vicinanze, piegò le gambe posteriori per caricarle come una molla e spiccò il grande balzo.

«Miaaaooouuuuu» mugugnò mentre affondava le unghie nel legno per evitare di

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them, delimited by wooden fences.

«Cole, behold the majestic march of Hyppolitus and the elegance of Hippogriffa.»

«Oh yes, Manno, they are a true spectacle. And look at how Clip and Clop are following them closely to try and learn the same moves.»

Hyppolitus was a beautiful horse with a completely black coat, including the mane, while Hippogriffa, smaller but less slim than her companion, had a pale brown coat with a white mane. They were always clean and cared for, and this helped to highlight the elegance of their posture.

Their two sons, Clip and Clop, were very close and not at all quarrelsome. Clop was slender like his father while Clip was smaller and similar to his mother.

Manno the Cat, with a feline leap, climbed quickly on one of the poles of the fence. After settling down, he turned to his friend, curious to see what he would do.

Uncle Cole aimed at the pole next to the one where the Head of the Farmhouse had climbed. He brought himself close to it, bent his hind legs to load them like a spring, and made the big leap.

«Meowwwwwww» he growled as he plunged his nails into the wood to avoid

scivolare a terra. Come immaginato da Gatto Manno, Zio Zil non era stato capace di salire sul palo con un singolo balzo, ma si era fermato a circa dieci centimetri dalla sommità. Sebbene Zio Zil continuasse a pensare di essere agile come un furetto, la sua mole indicava esattamente il contrario. La forza di gravità applicata alla sua grande pancia aveva avuto ancora una volta la meglio sull'azione di spinta delle zampe.

Dopo aver bloccato la discesa verso il terreno, utilizzando le unghie di tutte e quattro le zampe, Zio Zil adottò la stessa tecnica degli scalatori di alta montagna e riuscì ad arrampicarsi sulla cima del palo.

«Per lo sforzo profuso, a momenti ci rimetto la colazione.»

«Sei proprio testardo!»

«Quante volte ti ho detto che in questo periodo non hai il fisico per compiere grandi balzi. Devi cambiare strategia. Devi partire con l'idea di fare tanti piccoli balzi successivi, o semplicemente arrampicarti. Fai meno sforzo e arrivi comunque alla meta: ricordati che sei pur sempre un gatto …., grosso, ma sempre un gatto.»

«Hai ragione, ….. seguirò i tuoi consigli.»

«Buongiorno amici. Zio Zil, ancora problemi con l'agilità?»

«Relativamente, Clop. Relativamente. Ero soprappensiero quando ho spiccato il balzo,

slipping to the ground. As Manno the Cat had imagined, Uncle Cole had not been able to climb the pole with a single jump, but had stopped about ten centimetres from its top. Although Uncle Cole still thought he was as agile as a ferret, his size indicated exactly the opposite. The force of gravity applied to his great belly had once again prevailed over the thrusting action of his legs.

After blocking his descent to the ground, using the claws of all four legs, Uncle Cole adopted the same technique used by high mountain climbers and managed to climb to the top of the pole.

«For the effort I put in this, I almost lost my breakfast. »

«You are so stubborn!»

«How many times have I told you that lately you don't have the physique to make great leaps. You need to change your strategy. You have to start with the idea of doing multiple small jumps in succession, or just climbing. With less effort you still reach the goal: remember that you are still a cat ..., big, but still a cat. »

«You are right, ….. I will follow your advice. »

«Good morning friends. Uncle Cole, still having agility problems?»

«In a way, Clop. In a way. I was lost in my thoughts when I jumped, so I had some troubles getting to the top of the pole.»

per cui ho incontrato qualche problema nel raggiungere la cima del palo.»

«Se ti mettessi un po' a dieta, riusciresti a ritrovare lo splendore dei tempi passati.»

«Grazie dei consigli Ippogrifa, ma ultimamente nella Cascina ci sono troppe cose buone da mangiare; non riesco proprio a trattenermi. Preferisco perdere un po' in agilità ma leccarmi spesso i baffi per le leccornìe che mangio. In ogni caso, avete visto la potenza dei miei artigli, forgiati ogni giorno nei pali di legno della Cascina?»

«Certo!» osservò Clip.

«Gatto Manno, quali sono i programmi per oggi?» cercò di cambiare discorso Ippolito.

«Non ho ancora deciso, ma sono orientato ad andare al Prato Piccolo a fare un picnic.»

«Voi cosa volete fare?»

«Penso che resteremo qui all'interno dello steccato, Zio Zil. Vogliamo insegnare ai nostri figli il portamento regale dei cavalli.»

«Ippogrifa, se cambiaste idea e vorreste raggiungerci, passate dal cortile e chiedete a Sibilla indicazioni sulla nostra destinazione» disse Gatto Manno.

«Beee, beee. Ciao Gatto Manno. Io e Giovanni veniamo con te, senza dubbio. Abbiamo bisogno di camminare per mitigare il fastidio dell'artrosi alle ginocchia» la voce

«If you'd follow a diet a little, you would be able to find again the splendour of the times gone by.»

«Thanks for the advice Hippogriffa, but lately in the Farmhouse there are too many good things to eat; I just can't help myself. I prefer to lose a little in agility and often lick my whiskers because of the delicacies I eat. Anyway, you have seen the power of my claws, forged everyday in the wooden poles of the Farmhouse?»

«Of course!» remarked Clip.

«Manno the Cat, what are the plans for today?» Hippolitus tried to change the subject.

«I haven't decided yet, but I'd like to go to the Small Lawn for a picnic.»

«What are you going to do?»

«I think we'll stay here inside our fence, Uncle Cole. We want to teach our children the elegant posture of horses.»

«Hippogriffa, if you change your mind and want to join us, go through the courtyard and ask Sibyl for directions about our destination» said Manno the Cat.

«Baaa, baaa. Hello Manno the Cat. John and I are coming with you, without any doubt. We need to walk to alleviate the discomfort of our arthrosis of the knees» Hilde's[70]

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[70] The name Nilde is a germanic name. It comes from the ancient anglo-saxon name 'Hilde', which means 'warrior'. Because of its originis, I used the name Hilde in the translation.

belante di Nilde era riecheggiata dal vicino ovile dove viveva assieme al consorte, l'ariete Giovanni.

Nilde, classica pecora dal manto giallastro, era molto simpatica e piena di spirito, mentre il suo compagno era piuttosto sbadato e spesso con la testa tra le nuvole.

«Dov'è che andiamo, Nilde?»

«Non lo so, Giovanni. Gatto Manno non ha ancora deciso. Ma stai sicuro che andiamo; non metterti in testa idee diverse. Hai bisogno di muoverti! Quindi esci che ci aggreghiamo ai gatti per accompagnarli al centro del cortile.»

«Subito, amata mia!» replicò Giovanni, al quale garbava molto l'idea di andare al Prato Piccolo.

bleating voice echoed from the nearby sheepfold where she lived with her husband, Giovanni the ram.

Hilde, a sheep with a yellowish coat, was very nice and full of spirit, while her companion was rather careless and often with his head in the clouds.

«Where are we going, Hilde?»

«I don't know, John. Manno the Cat hasn't decided yet. But be sure we're going; don't get yourself any strange ideas. You need to move! So come out and we'll join the cats to accompany them to the courtyard.»

«Immediately, my beloved!» replied John, who was very pleased with the idea of going to the Small Lawn.

5.3 Chapter 28: Davanti al focolare – In front of the Hearth

Le ombre della sera prendevano il posto degli ultimi bagliori del tramonto; le luci crepuscolari del cortile e delle pareti esterne della Cascina si erano accese.	The shadows of the evening took the place of the last rays of sunset; the twilight lights in the courtyard and on the external walls of the Farmhouse were lit.
Aristide, dopo aver mostrato a Valentina e Piripicchio il giaciglio in cui avrebbero passato la notte, li invitò a cenare insieme. Tra un chicco di granoturco e l'altro, i tre fecero una prima rapida conoscenza.	Aristides, after showing Valentina and Whatsit[71] the bed in which they would spend the night, invited them to dine together. While eating grains of corn, the three quickly became acquainted.
«Se siamo tutti sazi, muoviamoci verso la Sala Grande del Focolare. Ho il compito di verificare che tutto sia a posto per poter accendere il fuoco.»	«If we are all full, we should move towards the Great Hall of the Hearth[72]. My job is to check that everything is in order so that I can light the fire.»
«Ti possiamo seguire» rispose Piripicchio, che in realtà avrebbe voluto fare un pisolino ma non aveva avuto l'ardire di chiederlo.	«We can follow you» replied Whatsit, who actually wanted to take a nap but he didn't have the audacity to ask.
«Bene. Andiamo senza esitazione.»	«Good. Let's go without hesitation.»
I tre topolini uscirono dal granaio e si	The three little mice came out of the barn

[71] Piripicchio is an invented name in Italian. The translation is also an invented name, that would sound more natural to a potential English reader. A famous example of translation with invented words is the nonsense poem Jabberwocky, written by Lewis Carroll. In order to translate it, translators had to invent or combine words in their own language.

[72] The Hearth here can be considered among the elements that Bruno Osimo defined as 'realia', which are words denoting cultural-specific material things. Translating the realia means translating a cultural, non-linguistic element. He proposes different solutions for these elements, which may be complex for a translator to solve: the fact of reality can be, in some cases, replaced by a given reality of the receiving culture while in others the realia are normally kept unchanged in the metatext. In this case the word 'Focolare' has been translated into 'Hearth', maintaining the capital letter. Better than fireplace, this translation maintains the implicit meaning of a place where familiar gatherings take place, but the author later explains what happens around the fireplace. Gathering around the fireplace with adults, children and elderly, to keep warm and tell stories is a popular tradition in Northern Italy, that has ancient roots.

and headed towards the door of the Great Hall of the Hearth. As they crossed the courtyard they came across Kiddy who continued wandering without a precise destination.

As soon as they arrived at the door, Aristides told Valentina and Whatsit to wait for him.

He took a running jump and climbed up to the handle, twisting his tail around it and then dangled himself down. Bringing his muzzle close to the lock, he first took a look and then blew to see if the patch was clear. With a thrust of the back he sat on the handle, also releasing his small tail.

«I'm coming down now, because we must go and get the key» said Aristides to the two little mice, who were trying to understand what he was doing.

«Valentina and Whatsit, follow me!»

The entrance door of the Farmhouse was only half-open; Manno the Cat had left enough space to let the mouse in.

«It's me, with two new friends. We are here to get the key to the Great Hall of the Hearth» shouted Aristides, so as not to worry Manno the Cat.

«I put the Skeleton key in its usual place.»

«Perfect» Aristides shouted again, approaching the large carpet.

«How can we help you?» asked Valentina.

«Do you see the twine coming out of the

«Vedete lo spago che esce dal tappeto? Una sua estremità è attaccata alla chiave. Dobbiamo afferrare quella libera e tirarla tutti insieme.»

Con perfetta sincronia si misero il filo in bocca e iniziarono a trascinare la chiave. Arrivati in prossimità della porta, Piripicchio inciampò e mollò la presa poco prima di cadere per terra. Valentina non riuscì a schivarlo e lo travolse. Per inerzia, la chiave finì contro il corpo dei due topolini, incastrandosi sotto Piripicchio. Appena avvertì una resistenza anomala, Aristide tirò più forte invece di mollare la presa del filo; il risultato fu un contraccolpo improvviso che lo fece capitombolare in avanti sul corpo di Valentina. Mostrando un riflesso quasi felino, Aristide si rimise in piedi non appena toccò la topolina.

«Ohi ohi ohi … ahi ahi ahi!»

«Ma cosa ti lamenti!! Non sai neanche seguire un normale passo a tre» lo rimproverò Valentina, mentre si rialzava.

«La chiave mi ha inferto un duro colpo alla chiappa destra.»

«Ma piantala subito di frignare e àlzati. Non vorrai essere la causa del ritardo nell'apertura della Sala Grande del Focolare» rincarò la dose Valentina.

«Lascia perdere, Piripicchio. Qui ci pensiamo noi due. Tu vai a chiamare Cucio e Picio per

carpet? One end of it is attached to the key. We have to grab the free one and pull it together.»

With perfect synchrony they put the wire in their mouths and began to drag the key. As they approached the door, Whatsit stumbled and let go of the key just before falling to the ground. Valentina couldn't avoid him and ran him over. Due to inertia, the key ended up against the body of the two mice, getting stuck under Whatsit. As soon as he sensed an anomalous resistance, Aristides pulled harder instead of letting go of the wire; as a result there was a sudden backlash that made him tumble forward on Valentina's body. Showing quick reflexes, Aristides got back on his feet as soon as he touched the mouse.

«Ouch, ouch, ouch … Ow, ow,ow!»

«Hey, what are you complaining about! You don't even know how to follow a normal 'pas de trois'» said Valentina, as she stood up.

«The key gave me a hard blow to my right butt cheek.»

«Just stop whining immediately and get up. You don't want to be the cause of the delay in the opening of the Great Hall of the Hearth» said Valentina.

«Forget it, Whatsit. We'll take care of everything here. You go and call Puppy and

raggiungerci.»

Piripicchio obbedì alla richiesta di Aristide.

«Agli ordini, tenente-colonnello-sergente-primo aiutante Piripicchio» rispose con tono scherzoso Cucio, mentre il topolino era già quasi arrivato davanti alla sua cuccia.

«Cucio, sei dentro? Aristide chiede che tu venga davanti alla porta della Sala Grande.»

«Cucio, ci sei?» chiese nuovamente, dopo che la prima domanda era rimasta senza risposta.

«Ci sono!» rispose il cane, comparendo all'improvviso alle sue spalle.

Colto di sorpresa, Piripicchio fece un salto alto dieci centimetri.

«Orpociò, mi hai quasi fatto venire un infarto.»

«Su su. Non è successo niente. Facciamo una corsetta fino alla porta della Sala Grande così smaltiamo l'adrenalina.»

Piripicchio non se lo fece ripetere due volte e corse velocemente via. In pochi secondi entrambi arrivarono alla porta della Sala Grande del Focolare dove Cucio si alzò sulle gambe posteriori appoggiando quelle anteriori appena sotto la serratura della porta. Aristide, che nel frattempo era giunto con Valentina trascinando la chiave, salì sulla schiena di Cucio fino ad arrivare sulla sua testa. Girata la punta della chiave in direzione della serratura, la infilò ed iniziò a

Kiddy to join us.»

Whatsit obeyed Aristides's request.

«Reporting for duty, lieutenant-colonel-sergeant-first aide Whatsit» replied Puppy with a jokingly, while the little mouse was almost in front of his hut.

«Puppy, are you inside? Aristides asks you to come to the door of the Great Hall.»

«Puppy, are you there?» he asked again, after the first question had remained unanswered.

«I'm here!» replied the dog, suddenly appearing behind him.

Taken by surprise, Whatsit jumped ten centimetres high.

«For crying out loud, you almost gave me a heart attack.»

«Get up. Nothing happened. Let's run to the door of the Great Hall so we can get rid of the adrenaline.»

Whatsit didn't have to be told twice and ran away quickly. In a few seconds they both reached the door of the Great Hall of the Hearth where Puppy stood on his hind legs, leaning his front legs just under the lock of the door. Aristides, who in the meantime had arrived with Valentina dragging the key, climbed on Puppy's back to reach his head. Turning the tip of the key towards the lock, he thrust it in and began to jump with all his strength. As the key began to rotate,

saltare con tutte le sue forze. Nel momento in cui la chiave cominciò a girare, Aristide scese dalla testa di Cucio, che provvide a completare la rotazione. Dopo l'ultimo scatto la porta si aprì e tutti entrarono nella Sala Grande, dove avrebbero dovuto seguire le indicazioni di Aristide.

«Cucio, verifica se c'è legna a sufficienza mentre io controllo se è presente tutto l'occorrente per accendere il fuoco. Dobbiamo fare in fretta perché siamo un po' in ritardo.»

«Legna, dov'è tutta la legna? Mmmm…. Ah eccola: uno, due, tre, quattro … otto pezzi grossi.»

«Carta di mangimi, un vasetto di miscela, piccoli rametti secchi, ma non vedo i fiammiferi. Mannaggia Cucio, non trovo i fiammiferi. Il resto non manca» borbottò Aristide.

«I fiammiferi sono qui, dietro il grande camino» interruppe Picio durante il suo giro di perlustrazione sulle condizioni del pavimento.

«Per cortesia, li puoi mettere sul muretto attorno alla cappa?»

Picio chinò il capo, afferrò la scatola con delicatezza e la spostò.

«Cucio, c'è legna a sufficienza per questa

Aristides descended from Puppy's head, and he completed the rotation of the key. After a last click, the door opened and everyone entered the Great Hall, where they were going to follow Aristides's instructions.

«Puppy, check if there is enough wood, while I check if there is everything necessary to light the fire. We have to hurry because we are a bit late.»

«Wood, where is all the wood? Mmmm. . . Ah, here it is: one, two, three, four . . . eight big pieces. »

«Paper packages of feed, a jar of mix[73], small dry twigs, but I can't see the matches. Hey Puppy! I can't find the matches. Everything else is here» muttered Aristides.

«The matches are here, behind the great chimney» interrupted Kiddy while he was checking the conditions of the pavement.

«Please, can you put them on the wall around the chimney?»

Kiddy bowed his head, grabbed the box gently and moved it.

«Puppy, is there enough wood for tonight?»

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[73] Mix of petrol and oil, used also for vehicles.

sera?»

«Ci sono otto pezzi grossi, Aristide. Direi che siamo a posto.»

«Perfetto. Iniziamo a predisporre il necessario per accendere il fuoco.»

Cucio e Picio afferrarono la legna e la spostarono sul muretto del camino.

«Valentina e Piripicchio venite a darmi una mano a tagliare il sacco di carta che conteneva il mangime per le galline; dobbiamo farne dei pezzi piccoli.»

I due topolini si aggregarono ad Aristide e si misero all'opera, dopo aver ricevuto istruzioni dettagliate. In poco tempo il sacco di carta era stato sezionato in otto parti.

«Picio, prendi i rametti che sono dietro il camino e mettili sopra i due pezzi di carta che ho appena messo sotto la cappa.»

Il cane si mosse velocemente, prese un bel gruppetto di rametti secchi e lo dispose come indicato dal topolino.

«Ora, tu e Cucio prendete due pezzi di legna e metteteli sopra i rametti, come a formare una lettera V rovesciata.»

I due cani si attivarono e crearono la struttura richiesta.

«Cucio, prendi un paio di fiammiferi in bocca; appena ho versato la miscela sulla carta cerca di accenderli e di buttarli sopra.»

Aristide spinse il vasetto contenente la miscela sull'orlo del muretto che delimitava

«There are eight big pieces, Aristides. I think we're good.»

«Fine. Let's start preparing what we need to light the fire.»

Puppy and Kiddy grabbed the wood and moved it to the wall of the chimney.

«Valentina and Whatsit come help me cut the paper package that contained the chicken feed; we must cut it into small pieces»

Having received detailed instructions, the two little mice joined Aristides and started working. In a short time the paper package had been cut into eight parts.

«Kiddy, take the twigs behind the chimney, and put them on top of the two pieces of paper I have just put under the chimney.»

The dog moved quickly, took some of the dried twigs and arranged them as indicated by the mouse.

«Now, you and Puppy take two pieces of wood and put them on the twigs, as if to form an upside down letter V.»

The two dogs worked on it and created the required structure.

«Puppy, take a couple of matches in your mouth; as soon as I've poured the mix on the paper, try to light them and throw them over the wood. »

Aristides pushed the jar containing the

il camino. Facendo molta attenzione, ne versò il contenuto sulla carta di mangime, spostandosi indietro al termine dell'operazione.

A quel punto Cucio sfregò i fiammiferi contro il muretto, riuscendo ad accenderli al primo tentativo. Con un rapido movimento li lanciò verso la carta che prese immediatamente fuoco. Non ci volle molto tempo perché anche i rametti secchi iniziassero a bruciare. Le fiamme illuminarono la stanza tanto che Valentina e Piripicchio distolsero momentaneamente lo sguardo dal camino per guardarsi attorno. La luce emanata dalle fiamme stava risaltando gli affreschi e i quadri con i personaggi storici della Cascina.

«Dobbiamo rimanere concentrati sul fuoco prima di poter ammirare il resto» fu il monito di Aristide.

«Cucio, mi sembra che la cappa stia tirando.»

«Sì Aristide. Vedo il fumo salire verso l'alto.»

«I rametti stanno finendo di ardere, ma non mi sembra che la legna grossa abbia ancora iniziato a farlo. Picio vai a prendere altri rametti e gettali sopra.»

Il cane si affrettò a prendere un altro bel po' di rametti secchi che riuscì a lanciare sotto la struttura a V rovesciata. La fiamma si ravvivò e finalmente anche i pezzi di legna grossa

mixture to the edge of the wall that surrounded the chimney. With great care, he poured the contents over the paper package, moving back after he was done with the operation.

At that point Puppy rubbed the matches against the wall, lighting them successfully on the first attempt. With a quick movement he threw them towards the paper which immediately caught fire. It didn't take long for the dried twigs to start burning too. The flames lighted the room so much that Valentina and Whatsit looked away momentarily from the fireplace to observe around. The light emanating from the flames was highlighting the frescoes and paintings with the historical figures of the Farmhouse.

«We must stay focused on the fire before we can admire the rest» was the warning of Aristides.

«Puppy, it seems to me that the chimney is pulling the smoke.»

«Yes, Aristides. I see the smoke rising upwards.»

«The twigs are almost burned, but I don't think the big pieces of wood started to burn yet. Kiddy, go and take some more twigs and throw them in the fire.»

The dog hurried to pick up another bunch of dry twigs which he managed to throw under the upside down letter V. The flame revived

iniziarono ad ardere.

«Ottimo lavoro! Il fuoco è acceso.»

«Come al solito!» intervenne Gatto Manno, che era entrato nella Sala Grande con Zio Zil e Giofy.

«Ragazzi, è ora di andare» disse Ippolito ai suoi puledri.

«Io vado a svegliare Oscar» rispose Ippogrifa.

«Ed io le volpi» si propose Clip.

«Arianna, Arceste e Furbino, si va!» Clop anticipò a voce alta il fratello, con un gesto istintivo.

«Siamo pronti!»

«Lo hai fatto apposta?» chiese Clip al fratello, senza nascondere un po' di irritazione.

«Non prendertela. Era sufficiente che li chiamassi. La prossima volta, quando saranno più lontani, li chiamerai tu.»

«Oscar. Oscar. È ora di andare alla Sala Grande.»

«Pofferbacco, chi alita nelle mie orecchie?» furono le parole dell'asino che si svegliò di soprassalto, scalciando.

«Dobbiamo andare» replicò la cavalla, dopo

and finally even the bigger pieces of wood began to burn.

«Great job! The fire is lit.»

«As usual!» intervened Manno the Cat, who had entered the Great Hall with Uncle Cole and Giofy[74].

«Boys, it's time to go» said Hyppolitus to his foals.

«I'm going to wake Oscar up» replied Hippogriffa.

«And I'll wake up the foxes» proposed Clip.

«Ariadne, Arcestes[75] and Cunny[76], let's go!» Clop called out loudly and anticipated his brother, with an instinctive gesture.

«We're ready!»

«Did you do that on purpose?» Clip asked his brother, without concealing a little bit of irritation.

«Don't be mad. All I had to do was call them. Next time, when they are farther away, you will call them.»

«Oscar. Oscar. It's time to go to the Great Hall.»

«Hey! Who's breathing in my ears?» were the words of the donkey, who woke up with a start and started kicking.

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[74] This invented name sounds good both to an Italian and an English speaker, the original name is left in the translation.

[75] The rule followed in this case is the same used to give an ancient Latin sound to the name of the spiders.

[76] Furbino in Italian comes from the adjective 'furbo', translated into English as 'cunning'. Therefore the name adopted for the little fox is Cunny.

esseri allontanata dall'asino nel momento in cui era partito il primo calcio, finito per fortuna nel vuoto.

Con un colpo di reni, Oscar si alzò in piedi e si agitò per scrollarsi di dosso la paglia che era rimasta attaccata sul fianco. Ruotò quindi la testa per verificare se fosse sufficientemente in ordine per muoversi.

«Sei un figurino, Oscar. Possiamo andare?» azzardò Clip.

«Sono a posto, quindi possiamo muoverci.»

«Uscite tutti, così posso chiudere l'ingresso della scuderia e lo steccato.»

«Clip, vai a chiamare Giovanni e Nilde, mentre tu, Clop, chiama Carolina e Oreste» disse Ippogrifa.

Clip chiamò a voce alta gli ovini e i bovini, proprio mentre Clop si stava avviando verso la stalla.

«Arriviamo, arriviamo» si sentì una voce provenire dall'ovile.

«Cucù!» Carolina fece scoppiare una fragorosa risata, dopo aver fatto spuntare la sua testona dalla stalla.

«Cucù che?» fu la buffa domanda fatta da Oreste, la cui testa, con gli occhi spalancati, le narici aperte e la lingua a penzoloni, comparve lentamente vicino a quella della consorte. Alla sua visione, gli animali si piegarono in due dalle risate. Oscar iniziò a ragliare all'impazzata, tra una risata e l'altra.

«We must go» replied the mare, after moving away from the donkey just as the first kick had started, which luckily missed.

With a sudden thrust, Oscar stood up and stirred himself to shake off the straw that was stuck to his side. He then turned his head to see if he was ready to move.

«You look nice, Oscar. Can we go?» ventured Clip.

«I'm fine, so we can go.»

«Get out, all of you, so that I may close the entrance to the stable and the fence. »

«Clip, go and call John and Hilde, while you, Clop, call Caroline and Orestes» said Hippogriffa.

Clip called out to the sheep and cattle, just as Clop was making his way to the barn.

«We're coming, we're coming» came a voice from the fold.

«Peck-a-boo!» Caroline burst into a loud laugh, after she had raised her head from the stable.

«Peck-a-boo what?» was the funny question asked by Orestes, whose head, eyes wide open, nostrils wide, and tongue dangling, slowly appeared close to that of his wife. Looking at him, the animals started laughing out loud. Oscar began to bray wildly amidst laughter. Hearing the din, the pigs quickly came out of the pigsty to understand what was going on. As soon as Orestes saw them

Sentito il frastuono, i maiali uscirono velocemente dalla porcilaia per capire cosa stesse succedendo. Appena Oreste li vide comparire con la coda dell'occhio, si girò lentamente verso di loro mantenendo inalterata l'espressione. Sgrunt, Sgrent e Sgrant scoppiarono a ridere e solo l'intervento di papà Rudi e mamma Giovanna impedì loro di rotolarsi a terra.

«Oreste, sei in forma smagliante!» esclamò Giovanna non riuscendo a trattenere la risata.

Anche Rudi rideva di gusto.

La potente ragliata di Oscar aveva superato la barriera costituita dal muro della Cascina.

«Amici, sentite anche voi questo strano rumore provenire dall'esterno?»

«Non c'è assolutamente da preoccuparsi. Quello che senti è Oscar che raglia. Dal momento che la ragliata è potente e irregolare, si tratta di una risata. Dall'altra parte della Cascina sta succedendo qualcosa di simpatico. Ce lo faremo raccontare appena i nostri amici ci raggiungeranno nella Sala Grande» fu la risposta di Gatto Manno che tranquillizzò Valentina.

Oreste assunse l'espressione normale, uscì dalla stalla e chiuse l'ingresso. Lo stesso fecero Giovanni e Nilde dopo aver smesso di ridere.

Sgrunt, Sgrent e Sgrant avevano raggiunto

appear out of the corner of his eye, he turned slowly towards them, keeping his expression unaltered. Oink, Doink and Boink burst out laughing and only the intervention of their father Rudy and their mother Joan prevented them from rolling on the ground.

«Orestes, you are in brilliant shape!» exclaimed Joan, unable to hold back her laughter.

Rudy laughed heartily, too.

Oscar's powerful bray had crossed the barrier formed by the wall of the Farmhouse.

«Friends, do you also hear this strange noise coming from outside?»

«There is absolutely nothing to worry about. What you hear is Oscar braying. Since the noise is powerful and irregular, it is a laugh. On the other side of the Farmhouse something funny is happening. We will have them tell us as soon as our friends join us in the Great Hall» was the response of Manno the Cat, who reassured Valentina.

Orestes assumed his normal expression, stepped out of the stable and closed the entrance. John and Hilde did the same after they stopped laughing.

Oink, Doink and Boink had joined Clip and Clop, while Joan and Rudy had stopped to close all the gates leading to the pigsty.

«That's it. We can go.»

Clip e Clop, mentre Giovanna e Rudy si erano fermati a chiudere tutti i varchi che conducevano alla porcilaia.

«Ecco fatto. Possiamo andare.»

Gli animali si incamminarono in ordine sparso lungo la parete. Furbino chiese con quale frequenza si verificassero queste scenette esilaranti.

«Càpitano spesso, però quando meno te l'aspetti» disse Clop.

«Per questo, essendo spontanee ed improvvise, generano delle fragorose risate che, certe volte, durano per parecchi minuti» aggiunse Sgrent.

«C'è proprio una gran bella atmosfera qui nella Cascina.»

«La strada ormai la conosci, quando vuoi venire, sarai sempre il benvenuto. A noi piace giocare e divertirci. Non rischiamo mai e cerchiamo di essere sempre sotto il controllo dei nostri genitori.»

«Fantastico, Clip!» rispose entusiasta Furbino, al quale non pareva vero che ci potesse essere un posto come la Cascina.

I piccoli arrivarono davanti al cancello per primi e, sebbene quest'ultimo fosse solo accostato, non furono in grado di aprirlo.

«Lasciate stare, ci penso io.»

«Va bene, Oscar. Ma prima di procedere attendi che i piccoli abbiano fatto un passo indietro» disse Ippolito, intuendo la

The animals walked in random order along the wall. Cunny asked how often did these hilarious scenes occurred.

«They happen often, but when you least expect it» said Clop.

«Yes, indeed. And being spontaneous and sudden, they generate loud laughter that sometimes lasts for several minutes» added Doink.

«There's a really nice atmosphere here in the Farmhouse.»

«You already know the way, when you want to come, you will always be welcome. We like to play and have fun. We never risk and we always try to be under the control of our parents.»

«Fantastic, Clip!» replied Cunny enthusiastically, to whom it did not seem real that there could be a place like the Farmhouse.

The young animals arrived at the gate first, and although the gate was only ajar, they were not able to open it.

«Leave it, I'll take care of it. »

«All right, Oscar. But before proceeding, wait until they have taken a step back» said Hyppolitus, foreseeing the manner in which the donkey would have acted.

modalità con la quale l'asino avrebbe agito.

I piccoli si allontanarono mentre Oscar si avvicinava al battente socchiuso.

Arrivato con il muso a pochi centimetri di distanza, l'asino fissò il cancello come se volesse sfidarlo a duello. Dopo una piccola ragliata, indietreggiò di due passi, ruotò di centottanta gradi, caricò le due zampe posteriori e

…….. sbang….

sferrò un doppio calcio sincronizzato contro il battente, che si aprì di scatto mettendo a dura prova i cardini.

«Pofferbacco galattico! Cos'è successo?»

«Nulla di strano, Piripicchio. Oscar ha aperto il cancello a modo suo. Dal fracasso udito, direi che è decisamente di buon umore» fu la risposta di Gatto Manno.

Tutti gli animali entrarono nel cortile, lasciando a Rudi e Ippolito l'incombenza di chiudere il cancello.

Quasi contemporaneamente, Drugan e soci uscirono dal pollaio.

«Ueilà Oscar. Ti vedo in piena forma» disse Aldo, che si muoveva con l'andatura un po' barcollante per le varie botte subite nella giornata.

The cubs moved away as Oscar approached the closed door.

Bringing his muzzle a few centimetres away, the donkey stared at the gate as if he wanted to challenge it to a duel. After a short bray, he took two steps back, turned a hundred and eighty degrees, loaded his two hind legs, and

. . . . bam. . . .

he fired a synchronized double kick against the gate, which opened all of a sudden, putting a strain on the hinges.

«Galactic heavens[77]! What happened?»

«Nothing strange, Whatsit. Oscar opened the gate his own way. From the racket I heard, I would say that he is definitely in a good mood» was the reply of Manno the Cat.

All the animals entered the courtyard, leaving Rudy and Hyppolitus to close the gate.

Almost at the same time, Drugan and his friends came out of the chicken coop.

«Hei, Oscar. I find you well» said Aldo, stumbling a little because of the various beatings he had suffered during the day.

«I am.»

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[77] 'Perbacco' and 'pofferbacco' are Italian exclamations that communicate surprise. The same effect can be obtained with the English 'heavens' and 'my goodness'. Combining these expressions with the adjective 'galactic' I created a funny exclamation similar to the one invented by the author. Hence the new expression 'galactic heavens'.

«Già.»

«Il suo doppio calcio era tanto potente che avrebbe steso persino un elefante.»

«Ma no, Sgrant. Limitiamoci ad un rinoceronte» lo corresse Sgrent.

«Diciamo pure che avrebbe fatto volare una giraffa» si intromise Sgrunt, sorridendo.

«Io invece dico che avrebbe mandato sulla luna un Tirannosaurus Rex» fu la "sparata" di Clip.

«Adesso scomodiamo anche la preistoria? Allora io dico un brachiosauro» completò il giro Clop.

«Mi sa tanto che con il brachiosauro, Oscar sarebbe rimbalzato indietro, ed anche di brutto» disse Furbino riuscendo a rimanere serio solo per qualche secondo, prima di scoppiare a ridere.

«Brachiosauro? E cos'è il brachiosauro?» chiese perplesso Patrizio.

«Niente, non è nulla. Entriamo nella Sala Grande del Focolare.»

«Drugan, non mi convinci.»

«Il brachiosauro era un dinosauro erbivoro vissuto qualche milione di anni fa» iniziò a raccontare Furbino.

«Ma allora, se è vissuto qualche milione di anni fa non mi interessa» lo interruppe Patrizio troncando la conversazione.

«Fiuuui! Pericolo scampato» esclamò sottovoce Clip, mentre Oscar se la rideva

«His double kick was so powerful that he would have knocked out even an elephant.»

«No, Boink. Probably just a rhino» said Doink.

«Let's just say he would have made a giraffe fly» Oink interposed, smiling.

«I say he would have sent a Tyrannosaurus Rex to the moon» was the "remark" of Clip.

«Now, are we even mentioning Prehistory? Then I say a Brachiosaurus» ended Clop.

«I think with the Brachiosaurus, Oscar would have bounced back, and badly too» said Cunny, managing to remain serious only for a few seconds, before bursting out laughing.

«Brachiosaurus? And what is a Brachiosaurus?» asked Patrick puzzled.

«Nothing, it's nothing. Let's get inside the Great Hall of the Hearth.»

«Drugan, you're not convincing me.»

«The Brachiosaurus was a herbivorous dinosaur that lived a few million years ago» Cunny began to recount.

«But if he lived a few million years ago, I don't care about him, then» Patrick interrupted him, cutting off the conversation.

«Pheww! Danger averted» exclaimed Clip

dell'ennesimo intervento privo di senso del pavone.

Ad uno ad uno, gli animali entrarono nella Sala Grande dove il fuoco del grande camino aveva irradiato il sano calore prodotto dalla legna ardente.

«Che meraviglia!» esclamò Arceste, non appena si trovò di fronte al Grande Focolare.

«Guarda gli affreschi sui muri» disse Arianna, letteralmente affascinata da quello che stava vedendo attorno a sé.

«Benvenuti nella Sala Grande del Focolare, il luogo accogliente e sereno in cui noi animali ci ritroviamo la sera per raccontare le avventure vissute durante il giorno. Prima di accomodarci attorno al camino, vi illustro quanto state vedendo sulle pareti» disse Gatto Manno.

Giofy, Valentina e Piripicchio si avvicinarono a loro per ascoltare meglio.

«Varcata la soglia della Sala trovate alla vostra destra delle scene di vita nei campi. Partendo dal fondo potete notare i trisavoli di Oreste che stanno spingendo l'aratro, mentre quelli di Carolina, raffigurati durante la fase di ruminazione, li osservano con sguardo amorevole stando sdraiati. Sullo sfondo potete notare le verdi colline che sovrastano il Bosco Folto: le macchie marroncine che vedete sparse sui pendii sono la testimonianza delle grufolate degli

subtly, while Oscar laughed at the umpteenth meaningless intervention of the peacock.

One by one, the animals entered the Great Hall where the burning wood from the fire of the great fireplace had spread a nice heat.

«It's amazing!» exclaimed Arcestes, as soon as he was in front of the Great Hearth.

«Look at the frescoes on the walls» said Ariadne, literally fascinated by what she was seeing around her.

«Welcome to the Great Hall of the Hearth, the welcoming and serene place where we animals meet in the evening to recount the adventures we lived during the day. Before we sit around the fireplace, let me explain to you what you are seeing on the walls» said Manno the Cat.

Giofy, Valentina and Whatsit approached them to better hear his words.

«Crossing the threshold of the Hall you will find on your right scenes of life in the fields. Starting from the lower part you can see the great-great-grandparents of Orestes pushing the plough, while those of Caroline, depicted during the rumination phase, look at them with loving gaze while they lay down. In the background you can see the green hills above the Thick Wood: the brown spots you see scattered on the slopes are the testimony of the ancestors of the wild boar

avi del cinghiale Walter. Proseguendo lungo la parete ci sono alcune piante di granoturco con in primo piano due belle pannocchie gialle. In cima alla prima, vedete l'antenato di Aristide; sulla seconda vedete suo fratello che penzola con una corda attaccata ad un piede. I due topolini, infatti, erano i pionieri del bungee jumping. Sotto il topolino penzolante ci sono alcune delle amiche dei trisavoli di Sibilla, due dei quali sono disegnati sulle foglie di granturco che vedete sopra le pannocchie. Accanto al granoturco, vedete i bisnonni di Oscar raffigurati nel loro primo incontro; lo si capisce chiaramente perché si stanno scalciando l'un l'altro. Notate il contrasto tra le espressioni dei due: una, con lo sguardo di chi ha mille pensieri e l'altro completamente assente. Sulle punte delle orecchie degli asini ci sono le immancabili mosche. A seguire troviamo la bis-trisavola di Nilde, ricordata per avere avuto il più folto mantello di lana nella storia della Cascina; accanto a lei il bisavolo di Giovanni, raffigurato mentre prende a cornate una grande quercia; l'espressione incarognita del suo volto la dice lunga su quello che era il suo stato d'animo. Vicino ai due ovini, potete notare otto maiali: due adulti e sei figli, alcuni intenti a mangiare le carrube altri a oziare. Si tratta degli antenati di Rudi; quella fu la nidiata più numerosa

Walter. Continuing along the wall there are some corn plants with two beautiful yellow cobs of corn in the foreground. At the top of the first one, you see Aristides's ancestor; in the second one, you see his brother dangling with a rope attached to his foot. The two mice, in fact, were the pioneers of bungee jumping. Underneath the dangling mouse are some of Sibyl's great-great-grandparents' friends, two of whom are drawn on the corn leaves that you see above the cobs. Next to the corn, you see Oscar's great-grandparents pictured during their first meeting; you can clearly understand that from the way they're kicking each other. Notice how different the two expressions are: one, with the gaze of someone who has a thousand thoughts, and the other completely absent. On the tips of the donkeys' ears are the inevitable flies. Next we find Hilde's great-great-great-grandmother, remembered for having the thickest woollen cloak in the history of the Farmhouse; next to her is John's great-grandfather, portrayed as he hits a large oak tree with his horns; his angry expression tells us much about his state of mind. Next to the two sheep, you can see eight pigs: two adults and six children, some eating carob, others idling. They are Rudy's ancestors; that was the most numerous brood in the history

nella storia della Cascina. Qui non sono invece raffigurati gli antenati di Giovanna, che vivevano in un'altra cascina. Il primo incontro tra Rudi e Giovanna avvenne casualmente in mezzo ad una pozzanghera di fango lontano da qui. Da allora fu amore a prima vista. Giovanna non tornò mai più alla sua Cascina e seguì Rudi; ma questa è un'altra storia. In un disegno in prospettiva vedete lo stallone, antenato di Ippolito, mentre sembra saltare sopra i maiali. Vicino a lui, la cavalla con il mantello marrone lucido è l'ava di Ippogrifa. Gli ultimi due animali su questa parete sono rispettivamente il parente di nono grado (lato padre) di Zio Zil e quello di decimo grado (sempre lato padre) di Gatto Manno. Come potrete facilmente intuire, l'avo di Zio Zil è il micio con il pelo grigio scuro che è raffigurato spaparanzato con la pancia enorme e lo sguardo beato. Sebbene Zio Zil non sia nato nella Cascina, i suoi avi vi avevano dimorato prima di andare a cercare nuove avventure altrove. Qui a fianco della porta d'ingresso, il gatto nero con le punte delle orecchie e della coda bianche, ritratto in piedi con una zampa anteriore che sembra appoggiarsi allo stipite e l'altra aperta in segno di accoglienza, è il mio avo. Spostiamoci ora sull'altra parete. Partendo dal fondo, vicino al camino, si vede una

of the Farmhouse. However, Joan's ancestors, who lived in another farmhouse, are not depicted here. The first encounter between Rudy and Joan happened by chance in a mud puddle far from here. From then on it was love at first sight. Joan never returned to her farmhouse and followed Rudy; but that is another story. In a perspective drawing you can see the stallion, the ancestor of Hyppolitus, as he seems to be jumping over the pigs. Next to him, the horse with the shiny brown cloak is Hippogriffa's ancestor. The last two animals on this wall are respectively the ninth-degree relative (on his father's side) of Uncle Cole and the tenth-degree relative (also on his father's side) of Manno the Cat. As you can easily guess, the great-grandfather of Uncle Cole is the cat with the dark grey hair that is depicted laying down with the huge belly and the blissful look. Although Uncle Cole was not born in the farmhouse, his ancestors had stayed there before going to seek new adventures elsewhere. Here, next to the front door, the black cat with the white tips of his ears and tail, portrayed standing with one front leg that seems to lean against the doorpost and the other one open in a welcoming gesture, is my ancestor. Let's now move to the other wall. Starting from the lower part, near the fireplace, you

raffigurazione del Bosco Folto nel quale si riconoscono gli antenati di altri nostri amici. Il gufo da cui discende Brunildo è disegnato con un occhio aperto ed uno chiuso e con la testa ruotata parzialmente. Era il grande custode del Bosco Folto: sempre vigile ed attento a quello che succedeva. Sull'albero a fianco sono disegnati diversi buchi nel tronco e, vicino ad uno di questi, è presente l'antenato di ottava generazione di Sigilulfo, il picchio Melanerpico, conosciuto meglio come il Mitraglietta. Era un picchio instancabile; sapeva creare buchi con una rapidità disarmante, utilizzando una frequenza di picchiettata fuori dal comune. Se notate bene, dal buco più in alto sbucano le teste dei due antenati dello scoiattolo Amilcare. L'antenato di Pino il ghiro pigro, Ghironius Primo, lo trovate invece steso su uno dei rami alti mentre ozia, un po' assonnato. Non molto distante da dove è coricato, sono disegnati un paio di scoiattolini che stanno cercando di giocare con il figlio di Ghironius, che, in preda ad un attacco di pigrizia totale, non li degna

can see a representation of the Thick Wood in which you can recognize the ancestors of other friends of ours. The owl from which Brownild[78] descends is drawn with one eye open and one closed and with the head partially rotated. He was the great guardian of the Thick Wood: always vigilant and attentive to what was happening. On the tree next to him several holes are drawn in the trunk and, next to one of these, there is the eighth-generation ancestor of Sigilwulf, the woodpecker Applenclamber[79], better known as the Machine Gun[80]. He was a tireless woodpecker; he could make holes with disarming speed, using an unusual pounding frequency. If you notice, the heads of the two ancestors of the squirrel Amilcare peek out from the top hole. The ancestor of Pino the lazy dormouse, Dormouseus the First[81], is instead lying on one of the tall branches while he idles, a little sleepy. Not far from where he is lying, there are a couple of little squirrels who are trying to play with the son of Dormouseus, who, prey to an attack of total laziness, does not even look

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[78] The name Brunildo contains the root of the Italian adjective 'bruno', which refers to the colour brown. For this reason I translated his name as Brownild.

[79] The name Melanerpico contains two separate words: mela (apple), and inerpico, from the verb inerpicarsi (to clamber). The two words in English can be combined into Applenclamber.

[80] The nick name Mitraglietta, in English Machine Gun, refers to the sound the woodpecker makes while peking the wood.

[81] The name Ghironius Primo contains also the word 'ghiro', therefore in English it can be rendered ad Dormouseus the First.

neanche di uno sguardo. Ai piedi dell'albero, dormiente tra i cespugli, si nota il tradizionale mantello nero e bianco di un tasso. Si tratta di Erdinboldo, nobile antenato di Edonildo. Alto nel cielo, sopra agli alberi, è ben visibile Missilurio, il predecessore dei predecessori di Tonino il falco pellegrino e tuttora detentore del record di velocità in picchiata. Lasciato il Bosco Folto trovate una piccola raffigurazione del Prato Piccolo e del Prato Grande, separati dal ben noto ruscello. Sulle rive del quale si possono distinguere con nitidezza alcune rane intente a prendere il sole, altre nel bel mezzo di un salto per passare da una sponda all'altra ed alcune che stanno per entrare a contatto con l'acqua. Nel Prato Grande sono raffigurati due cumuli di terra a testimoniare il lavoro incessante delle talpe. Ai margini del Prato Grande si notano un bel gruppo di galline e quattro galli. Le due galline bianche in primo piano sono le antenate delle nostre due galline ovaiole, Tuorlia e Albumia, che vi presenterò tra poco. Quella dal piumaggio multicolore, intenta a beccare per terra, è invece l'antenata di settima generazione di

at them. Under the tree, sleeping among the bushes, you can see the traditional black and white cloak of a badger. It is Ezoltokh[82], noble ancestor of Donaldin[83]. High in the sky, above the trees, is clearly visible Rocketly[84], the predecessor of the predecessors of Tonino the peregrine falcon and still holder of the speed dive record. Leaving the Thick Wood you will find a small representation of the Small Lawn and the Great Lawn, separated by the well-known stream. On the banks of which one can clearly distinguish some frogs sunbathing, others jumping to pass from one bank to the other and some that are about to enter the water. In the Great Lawn are depicted two mounds of earth that testify the to incessant work of the moles. On the edge of the Great Lawn you can see a nice group of chickens and four roosters. The two white hens in the foreground are the ancestors of our two laying hens, Yolkea and Albumeena, I will introduce you to them shortly. The one with multi-coloured plumage, pecking on the ground, is the seventh generation ancestor of Drugácea. As for the roosters, the two fighting with the feathers of their necks

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[82] Erdinboldo is an invented name, it was simply substituted with another invented name: Ezoltokh.

[83] Edonildo is also invented, it shares an assonance with Donald, and it was turned into Donaldin.

[84] The name Rocketly, as in Italian, maintains a reference to his high speed while flying.

Drugácea. Per quanto riguarda i galli, i due con le piume del collo alzate che stanno baruffando, sono i parenti di un gallo che non si vede più in Cascina: gallo Squintervagante. Nessuno ha più notizie di lui da diverso tempo. I due galli, che osservano la scena interessati, sono gli antenati di gallo Drugan: quello con la cresta grossa ed alta è il parente diretto. I quattro tacchini neri che sono rivolti con sguardo perplesso verso gli antenati di Drugan e non verso i galli che lottano, sono quattro fratelli gemelli, di cui quello più piccolo in primo piano è l'avo di Girolamo. La parte centrale della parete è dominata dall'antenato di Patrizio. La maestosità della sua coda calamita l'attenzione come un magnete attira un ago di ferro. Le sfumature del suo petto dal blu elettrico al blu scuro sono notevoli e distolgono completamente l'attenzione dal suo sguardo assente. Accanto a lui, con la testa bianca e bruna, il caratteristico collo maculato verde e grigio e le ali grigio chiaro, è raffigurata la trisavola del nostro pavone. Proseguendo, incontriamo la nutrita schiera di anatre e oche. Indovinate un po' di chi è antenato l'anatra che è disegnata mentre si stampa

raised, are the relatives of a rooster that is no longer in the farmhouse: rooster Loonyvagrant[85]. No one's heard from him in a long time. The two roosters, which observe the scene with interest, are the ancestors of Drugan: the one with the big and tall crest is his direct relative. The four black turkeys that are turned with puzzled gaze towards the ancestors of Drugan and not towards the fighting roosters, are four twin brothers, of which the smallest in the foreground is the ancestor of Jerome. The central part of the wall is dominated by Patrick's ancestor. The majesty of his tail catches one's attention like a magnet attracts an iron needle. The shades of his chest, ranging from electric blue to dark blue, are noticeable and completely divert one's attention from his absent gaze. Next to him, with the white and brown head, the characteristic green and grey spotted neck and light grey wings, is depicted the great-great-grandmother of our peacock. Continuing, we meet the large flock of ducks and geese. Guess whose is the ancestor of the duck depicted crashing against the trunk of an elm tree? Aldo of course: the random gliding, and crashing into trees, must be

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[85] This name is a combination of 'squinternato' and 'vagante', the first meaning 'crazy, lunatic', and the second 'wandering, vagrant'. The English combination would result in Loonyvagrant.

contro il tronco di un olmo? Ovviamente di Aldo: si vede proprio che il planare a caso, schiantandosi contro gli alberi, è qualcosa scritto nel loro DNA. L'anatra che ride a crepapelle, coprendosi il volto con l'ala sinistra per non farsi vedere dallo schiantato, è l'antenata di Evelina. Le cinque oche che starnazzano sono le lontanissime parenti di Genoveffa. Quella che vola in alto sopra l'olmo, e sembra precipitare, è invece l'antenata di Giuditta.

Mentre migrava da terre lontane situate a nord della Cascina verso terre lontanissime a sud, fu colpita accidentalmente da una serie di frammenti di fango rilasciati dalle zampe di Imperius, il gigantesco corvo antenato di Rock e qui rappresentato sopra il Bosco Folto. Alcuni frammenti finirono in bocca alla povera oca, quasi soffocandola. Per cercare di liberarsene, smise improvvisamente di volare e incominciò una picchiata incontrollata che si tramutò in uno stallo totale. La sua fortuna, nella più nera e sfacciata sfortuna, fu quella che all'esterno della Cascina fosse presente un covone di fieno altissimo. L'oca lo centrò in pieno e, nonostante la velocità elevata, riuscì a non farsi male; lo spessore del fieno attutì completamente la sua caduta, evitando che l'oca raggiungesse il suolo. Tutti gli animali della Cascina si precipitarono presso il

something written in their DNA. The duck that laughs out loud, covering its face with its left wing so as not to be seen by the duck who had just crashed, is Evelyn's ancestor. The five quacking geese are the distant relatives of Genevieve. The one who flies high above the elm, and seems to fall, is the ancestor of Judith.

While migrating from distant lands north of the Farmhouse to furthest southern lands, she was accidentally struck by a series of mud fragments released by the legs of Imperius, the gigantic ancestor of the crow Rock and represented here above the Thick Wood. Some fragments ended up in the poor goose's mouth, almost suffocating her. To try to get rid of them, she suddenly stopped flying and began an uncontrolled dive that turned into a total stall. Her luck, in the darkest and most blatant misfortune, was that outside the Farmhouse there was a very tall haystack. The goose fully crashed against it and, despite the high speed, managed not to hurt herself; the thickness of the hay completely dampened her fall, preventing the goose from reaching the ground. All the farm animals rushed to the haystack. In a few seconds the hay was

covone. In pochi secondi il fieno era sparso ovunque e l'oca adagiata sul terreno. Durante l'impatto, l'oca aveva cercato di gridare per la paura; lo sforzo fatto aveva consentito all'animale di liberarsi dei frammenti di fango. Lo shock per l'oca fu enorme, tanto da chiedere di poter rimanere a vivere nella Cascina. Il resto è la storia che porta alla nostra Giuditta.

Il cane nero che cerca di fare scappare le anatre è l'antenato di Picio, mentre quello che abbaia sembra la copia quasi identica di Minipicio. L'unica cosa che li differenzia, oltra alla disposizione delle macchie sulle gambe, sono le orecchie: decisamente più lunghe nell'antenato che nel nostro amico. Il pastore tedesco femmina, che qui vedete raffigurata come seduta all'interno della cuccia con la testa appoggiata sulla base dell'ingresso, è Lady, l'antenata della madre di Cucio. Il pastore tedesco maschio, disegnato in piedi accanto alla cuccia con le orecchie tese e lo sguardo attento, è Buck, l'antenato del padre di Cucio.

Accanto a loro, nelle pose identiche a quelle che avete visto sulla parete destra, ci sono i parenti di nono grado (lato madre) di Gatto Manno elegante e raffinata micia bianca con chiazze nere sul petto e sulla coda».

Questa fu la descrizione degli affreschi che Gatto Manno fece ai nuovi arrivati.

scattered everywhere and the goose was lying on the ground. During the impact, the goose had tried to scream out of fear; the effort made had allowed the animal to free herself of the mud fragments. The shock for the goose was enormous, so much so that she asked to stay and live in the Farmhouse. The rest is the story that leads to our Judith.

The black dog that is trying to scare away the ducks is the ancestor of Kiddy, while the one that is barking looks like an almost identical copy of Minikiddy. The only thing that differentiates them, apart from the arrangement of the spots on the legs, are the ears: decidedly longer in the ancestor than in our friend. The female German shepherd you see here sitting inside the hut with her head resting on the entrance, is Lady, the ancestor of Puppy's mother. The male German shepherd, drawn standing next to the hut with his ears outstretched and his attentive eyes, is Buck, the ancestor of Puppy's father.

Next to them, in the same poses you saw on the right wall, are the ninth-degree relatives (on his mother's side) of Manno the Cat, elegant and refined white kitten with black spots on the chest and tail».

This was the description of the frescoes that Manno the Cat made for the newcomers.

The foxes, Giofy, Valentina and Whatsit, had

Le volpi, Giofy, Valentina e Piripicchio, erano rimaste in silenzio, affascinate dal racconto di Gatto Manno.

«Che atmosfera fantastica! Il calore e la luce emanati dal fuoco della legna trasmettono una sensazione di pace e tranquillità» disse Arianna con commozione.

Non aveva mai vissuto nulla del genere e la serenità che regnava nella sala le aveva fatto venire la pelle d'oca e quasi gli occhi lucidi.

«È questa la funzione della Sala Grande. Trovarci tutti insieme alla sera, in un ambiente accogliente e sereno, per condividere le nostre storie giornaliere e i nostri pensieri. Vi chiederò di raccontare la vostra storia in modo tale da farvi conoscere anche con chi vi ha visto adesso per la prima volta.»

«Lo immaginavamo, Gatto Manno.»

«Amici, prendete posto attorno al focolare!» Gli animali accolsero l'invito del Capo della Cascina e occuparono le loro consuete posizioni.

«Come potete vedere, questa sera ci sono dei nuovi amici insieme a noi. Sono le tre volpi Arceste, Arianna e Furbino, la gattina Giofy e i due topolini Valentina e Piripicchio. So che avete già preparato le postazioni per loro, quindi facciamoli accomodare e ascoltiamo con attenzione le loro storie.»

Dopo la presentazione ufficiale di Gatto

remained silent, fascinated by the tale of Manno the Cat.

«What a fantastic atmosphere! The warmth and light emanating from the burning wood conveys a feeling of peace and tranquillity» said Ariadne with emotion.

She had never experienced anything like it and the serenity that reigned in the room had given her goose bumps and almost shiny eyes.

«This is the function of the Great Hall. To reunite all together in the evening, in a cosy and serene atmosphere, to share our daily stories and our thoughts. I will ask you to tell your story so that you can introduce yourself to those who are meeting you for the first time.»

«We figured it, Manno the Cat. »

«Friends, take a seat around the hearth!» The animals accepted the invitation of the Head of the Farm and occupied their usual positions.

«As you can see, we have some new friends with us tonight. They are the three foxes Arcestes, Ariadne and Cunny, the kitten Giofy and the two little mice Valentina and Whatsit. I know you've already set up seats for them, so let's get them to sit down and listen carefully to their stories.»

After the official presentation of Manno the Cat the two little mice, the kitten and the

Manno i due topolini, la gattina e le tre volpi si sedettero al centro del semicerchio che circondava il Focolare, in modo tale da essere visibili a tutti.

Gli animali ascoltarono in silenzio i loro racconti, non nascondendo, in alcuni momenti, anche una forte commozione.

La condivisione della giornata nella stanza del Focolare era appena iniziata. Gli animali ci sarebbero rimasti per ore, fino a quando il fuoco si sarebbe spento, segnale che era ora di tornare alle loro dimore a riposare.

L'indomani sarebbe stato un altro giorno da vivere intensamente.

three foxes sat in the middle of the semicircle surrounding the Hearth, so that they were visible to all.

The animals listened silently to their stories, not being able to hide their emotion.

The sharing of the day in the Great Hall of the Hearth had just begun. The animals would remain there for hours, until the fire was extinguished, signalling that it was time to return to their homes to rest.

The next day was going to be another day to live intensely and fully.

6. CONCLUSION

This thesis had the objective to study the translation of literary texts and in particular of children's literature, and after that to present the reader with a practical example of a translation from Italian into English of chapters taken from a novel.

For this purpose, in the first chapter an analysis of different scholars on this genre was presented, in order to understand how the research in the field progressed, and also highlight the main issues a translator faces in the translating process and the possible solutions that can be used to produce a book in order for it to be appreciated by the audience. While translating a book, a writer must establish a connection between the source text, which is the original work, and the target text, the final translated product. In order to do that they can choose between two different options, domesticating and foreignizing, that sets the path of the work. The domesticating choice seems to be preferable when talking about children's literature, because it produces a text that is clearer and more familiar to the target child reader. However, the original text and its message should remain unaltered, so that the reader can understand what the author wanted to communicate. Also, the choice between foreignizing and domesticating depends on the age of the child. Younger readers might find difficult to approach to cultures far from their own, while for teenagers and young adults a foreignizing translation represents a way to familiarize with other cultures, ideologies and values.

After presenting the studies of scholars, such as Jeremy Munday, Georges Mounin, Umberto Eco, Raffella Bertazzoli, Lorenza Rega; and then Gillian Lathey and Jan Van Coillie, the knowledge acquired during this study was put into practice. It emerged from the translation and analysis of the chapters of *Le avventure di Gatto Manno* by Pier Luigi Coz that translation is not a process of merely translating words from one language to another, but it is deeply influenced by the perception of the translator. Every person can catch different shades of a text or a composition, and this results in the production of various translations, even if the source text is the same.

During the translation of the three chapters I mostly opted for a foreignizing translation, I tried not to eliminate, or completely change the cultural aspects contained in the source text, and also maintain the style chosen by the author. On the contrary, for translation of

names, the choice fell on a domesticating solution, because they often referred to certain characteristics of the animals that needed to be clear also for a foreign reader. The same applies for the translation of way of saying and figures of speech, which cannot be fully understood without a common cultural background. They cannot be rendered by a too literal translation, often misleading and wrong.

In conclusion, a fact worth considering is that every literary genre is profoundly influenced by the societies in which both the author and the translator live, each of them with their own values, cultures, traditions and religious or political beliefs. These factors change the way writers approach literature and its translations, in order to satisfy both the reader and the rules imposed by society. For this reason, no final and permanent statement can be made on this subject, because literature cannot be separated from its historical and cultural context. Following the evolution of society, future research will enlighten other issues, that will require further detailed studies. The development of technology, and the diffusion of automatic translators and of AI softwers may for example change the way translators conduct their work, even if it is commonly believed that a machine cannot be able to catch all the nuances of a language. What is certain is that the ever-changing nature of society deeply influences that of literature, and of children's literature in particular.

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