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Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

GULLIVER'S TRAVELS: SPANISH ADAPTATIONS FOR
CHILDREN OF AN IRONIC SATIRE

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2020/2021

ABSTRACT

Jonathan Swift's travel novel *Gulliver's Travels* was first published in 1726 under the title of *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships*. It narrates Gulliver's fantastic voyages through different countries and his personal experiences there and with the inhabitants of these countries. The purpose of this dissertation is to study and analyse the differences between the first part of the original novel and the children's adaptations of it, especially the contemporary and Spanish ones. For this, I have made a selection of several children books for different ages, considering the type and size of letter, the format of the book (with more or less illustrations) and the degree of adaptation from the original work. In my selection not all of the books deal with the complete story of *Gulliver's Travels*, some only deal with one of the four parts in which is divided the original work, which I think is also important in the spread of the story to children nowadays.

Keywords: Gulliver's Travels, Jonathan Swift, adaptations.

RESUMEN

La novela de viajes de Jonathan Swift *Los viajes de Gulliver* fue publicada por primera vez en 1726 bajo el título de *Viajes a algunas naciones remotas del mundo. En cuatro partes. Por Lemuel Gulliver, primero un cirujano, y luego un el capitán de varios barcos*. Narra los viajes fantásticos de Gulliver a través de diferentes países y sus experiencias personales en ellos y con sus habitantes. El objetivo de esta tesis es estudiar y analizar las diferencias entre la novela original y sus adaptaciones infantiles, especialmente las de idioma español y contemporáneas. Para ello he seleccionado algunas obras infantiles para diferentes edades, teniendo en cuenta el tipo y tamaño de letra, el formato del libro (con más o menos ilustraciones) y el grado de adaptación de la obra original. En mi selección no todos los libros cuentan la historia completa, alguno solo narra la primera parte, lo cual creo que es importante en la difusión de la historia a los niños.

Palabras clave: Los viajes de Gulliver, Jonathan Swift, adaptaciones.

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1. Studies of literary adaptations aimed for children

The majority of scholars coincide in considering the beginning of the literature aimed for children at the end of the 18th century and the beginning of the 19th century, when the Enlightenment was taking place. This can be a consequence of the development of pedagogy carried by Locke and Rousseau because from that we perceive a bigger interest in adapting the works to the capacity of children that we cannot see at previous eras. Both Locke and Rousseau contributed to the education of children exposing their thoughts through their publications. Among Locke's publications I want to highlight his *Some Thoughts Concerning Education*, published in 1693, in which he considered that teaching children through punishment was not the proper way and that they were individual human beings with their capacities and personalities and had to be treated as such (Hui, 251).

Regarding Rousseau's ideas on education, they can be found in his work *Emile, or On Education*, published in 1762. This work is between a novel and a treatise in which he deals with the education from his point of view of a middle-aged man (Hui, 252). Rousseau wanted to express his ideas on how to educate a child to be the best citizen. In this treatise, he gives his ideas through the story of the life of Emile.

During this cultural and intellectual European movement mentioned above emerged the interest of some authors for distinguishing a new type of literature focusing in the education and the moral of the youngest. This leads into the development of fictional works and encyclopaedias to educate children according to their age and sex and help them into becoming adults that fit in the expectations of the society (Toledano, 103-104).

In Spain, we find that most of the literature aimed for children is not produced inside our frontiers, but outside. We receive the influence and adaptations of European texts, especially from France, of both children aimed literature and children adaptations of adult literature (Toledano, 105). This is also the case of *Gulliver's Travels* and its first Spanish adaptation of 1793, which I will explain in more detail in section four.

The lack of Spanish production of literature aimed for children benefitted the development of translation. Through the adaptation of adult literature, translators had the liberty to change the original text, always keeping its essence and important points, in

order to adjust it to the intended audience, offering children a text they could comprehend and that could contribute to the development of their personalities and principles (Toledano, 106).

At this point, we can find different versions of the same original text through time. Due to the particular standards of the time, texts were adapted to fit in the society and into what adults considered children should read or not. This was also a way to control, to a certain extent, how children were educated taking into account some factors such as the moral of the time or censorship. Due to these conditions and if we take into account the age of the children as the intended audience is why we can find different versions of the same work through time.

G rard Genette, a French literary theorist, wrote a deep study on how works are adapted and the techniques that are used. His *Palimpsests: Literature in the Second Degree* published in 1982 is taken as a methodological book in which it is explained the connections between texts. I will mention and explain some of those that I consider relevant for this dissertation because of their use in the adaptation of adult literature into children's literature. These techniques are extracted from the work mentioned above and explained grosso modo in just one sentence by me. The number in brackets corresponds to the page in which the chapter dedicated to each technique starts.

- I. Transposition: the main type of transposition is the one that takes place between two different languages, that is, translation. (Genette, 262)
- II. Versification/Prosification or prose version: rewrite a prose text into verse and vice versa. (Genette, 270)
- III. Transtylization: stylistic rewriting that can appear in both directions, to a more stylistic text or to a less stylistic text. (Genette, 285)
- IV. Excision: the omission of part of the text that can be considered irrelevant to the development of the work; sentences, paragraphs or even chapters can be omitted. (Genette, 293)
- V. Expurgation: type of excision that is made in order to censor immoral behaviours and sex-related or violent scenes. (Genette, 299)
- VI. Concision: rewriting of the text in a more concise way without omitting significant scenes. (Genette, 300)

- VII. Condensation: type of reduction in which the new text is produced by memory. (Genette, 309)
- VIII. Extension: thematic addition of parts that are not present in the original work. (Genette, 329)
- IX. Expansion: increase of the text due to stylistic reasons. (Genette, 335)
- X. Amplification: the hypertext is produced by memory but in result is longer. Through this technique, the hypotext is, in terms of content, a summary of the hypertext. (Genette, 338)
- XI. Ambiguous practices: addition and reduction take place at the same time, resulting in a substitution of parts of the hypotext. (Genette, 346)
- XII. Intermodal transmodalization: change of the rhetorical mode (from narrative to drama, and vice versa) (Genette, 356)
- XIII. Intramodal transmodalization: changes in the rhetorical mode that deals with time, mode and voice. (Genette, 363)
- XIV. Diegetic transportation: alteration of the time and the space of the hypotext. (Genette, 375)
- XV. Proximization: type of diegetic transportation in which the hypertext results closer to the audience (e.g. change in the nationality). (Genette, 386)
- XVI. Pragmatic transformation: change in the action of the hypotext; it can be a consequence of the diegetic transportation due to the change of era. (Genette, 396)
- XVII. Motivation: the hypertext includes a cause for an action that is not specifically present in the hypotext. (Genette, 409)
- XVIII. Demotivation: the hypertext omits a cause that appears in the hypotext. (Genette, 413)
- XIX. Transmotivation: the cause that is present in the hypotext is different from the one that appears in the hypertext. (Genette, 417)
- XX. Secondary valuation: the hypertext provides secondary characters with a more admirable axiologic system. (Genette, 432)
- XXI. Primary valuation: in the hypertext the principal character has more symbolic value than in the hypotext. (Genette, 439)

- XXII. Devaluation: the characters of the hypertext are not as admirables or heroic as the ones in the hypotext. (Genette, 444)
- XXIII. Transvaluation: substitution of the values of the characters that is not necessarily better or worse, it just implies a change with the pros and cons of the new axiologic system (e.g. from divine to human). (Genette, 459)

2. Gulliver's Travels: original work and reception

Benjamin Motte published Jonathan Swift's *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships* in 1726 as a travel book, a genre that was really popular at that moment. In this first publication, Swift did not appear as the author, it was published anonymously¹. Jonathan Swift criticized the first publication because Benjamin Motte altered some parts of the work. The corrections Swift made to these alterations did not appear until the second edition so it led to a spread of altered versions of *Gulliver's Travels* (Lock, 514).

The work is a satirical depiction of humanity because there is a parallelism between the work and the era Swift lived, so it is an ironic criticism not only to Swift's contemporary English society but also to the whole human nature. It was an incredible success and became very popular because people took it as an actual travel book but they did not know who the author was so it made the mystery grow bigger. Both the success and the interest in knowing who the author was can be seen in a letter, written to Swift some days after the publication by John Gay, an English playwright and poet. The letter begins as follows:

“About ten days ago a book was published here of the travels of one Gulliver, which has been the conversation of the whole town ever since: the whole impression sold in a week: and nothing is more diverting than to hear the different opinions people give of it, though all agree in liking it extremely. It is generally said that you are the author; but I am told the bookseller declares, he knows not from what hand it came. From the highest to the lowest it is universally read, from the cabinet-council to the nursery.” (Gay)

¹ Swift sent the manuscript to Benjamin Motte, the publisher, under a pseudonym. At the beginning, Lemuel Gulliver was thought to be the actual writer (Russell).

The original work was divided into four different books; each one corresponding to a different travel. In this dissertation, I am going to focus on the first part of the original work due to its greater relevance and importance in children's literature being the most well-known and versioned part nowadays, both in literature and in films. Although this dissertation deals with literature and not audio-visual content I have considered this criteria because I think the wider spread of this particular part compared to the other three is also influenced by audio-visual adaptations.

The first part "A Voyage to Lilliput" narrates how Gulliver, the protagonist, arrives at Lilliput, a country where tiny people live after surviving the wreck of the ship he travels in as a doctor. At the beginning of this first chapter, we receive an overview of Gulliver's life. We get to know details as where is he from, that he is a surgeon or that he likes to travel. These two facts, combined, are the reason why he decides to travel as a doctor in order to improve his economic situation.

After his arrival in Lilliput, the inhabitants capture him because he is like a giant for them. Some time after, he becomes friends with the king and intercedes in the war against Blefuscu, an enemy state. During all this time, he keeps observing those people and making annotations from their way of living and customs. He manages to go back home after repairing a boat and being rescued by a ship.

The second voyage takes place in Brobdingnag, inhabited by giant people. Here, Gulliver is exhibited for money by a farmer meanwhile his daughter takes care of him. Later on, Gulliver is used as a pet for the Queen to entertain her and tells the King how England is.

In the third voyage, Gulliver visits several lands: Laputa, Balnibarbi, Luggnagg and Glubbudrib. The inhabitants of Laputa are great mathematicians and musicians but so bad at practical issues, also, they have to be reminded to listen or talk. Later on, in Glubbudrib he is able to meet important people from the past, and learn about history.

The last travel, leads Gulliver to the country of the Houyhnhnms and the Yahoos. The Houyhnhnms are intelligent horses meanwhile the Yahoos are like savage people. Both Houyhnhnms and English costumes are exposed in the chapter, concluding in Gulliver, and English people, not being so civilised as they thought.

In my opinion, the Lilliput voyage is probably the most well-known because it is the most childish and easy to comprehend and in which Gulliver can be depicted more easily as a hero because of his role in the war between Lilliput and Blefuscu.

3. Gulliver's Travels: history of adaptation

Over the years, the novel has been adapted to a younger audience eliminating and changing certain characteristics of the original novel, giving it a more humorous tone and focusing more on the characteristics of the travel novel than in the role it develops as a satire. Those writers who adapted *Gulliver's Travels* to a younger audience had to take into account some issues in order to create a new work that children could understand and like. They had, for example, to replace the vocabulary for an easier one, keep the sentences short and eliminate the inappropriate and obscene scenes. Children editions varied from the centuries due to different social factors that required the writers to fit into them such as censorship or law. They had to take into account that the new adaptation of the original work had to be approved by the society as a whole and had to be created according to the beliefs of it, always keeping its original Swift's essence.

At this point, I am going to take into account the analysis in "The Changing Adaptation Strategies of Children's Literature: Two Centuries of Children's Editions of "Gulliver's Travels" by Haifeng Hui to give an overview of how the work was adapted at those centuries in order to be able to focus in Spanish contemporary adaptations in the next section of this dissertation.

Hui's analysis deals with the children adaptation of *Gulliver's Travels* in the same language as the original work, that is, in English. Therefore, there are no translators involved nor a process of adaptation that has to deal with the adaptation to intermediate languages, as for example Spanish adaptations, which frequently were made through French adaptations of original English works. As this is not the main point of this dissertation I am going to give only an overview of how the original novel was adapted for children during the eighteenth and nineteenth centuries as I think it is also part of the process of how contemporary children adaptations are nowadays.

Haifeng Hui took for the study one version from the eighteenth century, by Stone and King (1727), and three from the nineteenth century: by S.O. Betton (1864), by George Routledge and Son (1895) and by Henry Altemus (1899). I am going to mention some aspects of these versions in order to show how children's adaptations were at that time.

The main technique used by Stone and King is reduction, that is why this adaptation was much shorter than the original book but maintained the plot. The adaptation was made mostly through the elimination of some sentences that were not vital for the comprehension of the story. Dealing with narration there is a difference because the original work was only narrated through Gulliver's eyes whereas in the Stone and King edition the narrator is omniscient and can penetrate all the characters' minds having a wider impression of the whole world of the story. This intramodal transmodalization of voice is important in the development of children's literature because nowadays it is the predominant type of narrator in this kind of literature. Finally, in this edition there is not a severe censorship as it will be in the nineteenth-century adaptations (Hui, 246-253).

Regarding the nineteenth-century adaptations, it can be seen that the three of them are from the second part of the century as a result from the development of children's literature. In the first part of the century only rich families could afford the education of the youngest carried out by private tutors in their homes. Due to the industrialization, families that were in an economic lower position could not afford the education children deserved and, in addition, they had to work for many hours every day. This situation started to change thanks to several regulations in England of the minimum age for working or the maximum hours people could work a day. The combination of these laws benefitted the decline of children workforce through the century and the increase of their education (Hui, 254).

The nineteenth century was much more concerned with morality and this influenced children's adaptations. In *Gulliver's* adaptations many passages were deleted that dealt with sex, scatology and politics in order to prevent children from reading them. By this way, adults could control what children could learn from books, and teach them about decency and social norms they were supposed to comply. In addition, these books were also used in the process of teaching children about the language, that is, grammar, semantics and pragmatics. Regarding politics and controversial themes, in the Victorian

period we can find an immense censorship in newspapers and books due to, mainly, the consequences of the French Revolution. By this way, the different social classes could be controlled and especially the lower ones, in which censorship was even more strict (Hui, 253-259)

Some conclusions we can come to are that children versions of adult literature can vary a lot through the years, as a consequence of historical events that can define a new approach to life in different areas like politics, economy or philosophy. It is important to highlight that, according to Hui, the awareness of education in the nineteenth century lead to more uniform adaptations of the work in order to respect the original work and the morality of the time (260).

4. Spanish adaptations of the work

The first translation we have in Spanish from *Gulliver's Travels* is from 1793, sixty-seven years after its first English publication, translated by Ramón Máximo Spartal through a French adaptation as he states in the second edition of his version in 1824 (Toledano 105). This was not strange because in Spain there was not a wide knowledge of English so it was really common to find adaptations made from French translations, a language that was much more controlled by Spanish people. Spartal established a translation that has come to our recent decades. It should be noted that this translation can also be considered an adaptation because Spartal added, without knowing, a fifth travel. He did not translate a faithful French translation but an adaptation in which the author, Desfontaines, added one last travel in which Gulliver goes back to Brobdingnag. This fifth travel is also an adaptation from *Histoire des Sevarambes* by Denis Vairasse and its purpose is to endear the original work to the French educated audience, something that was accepted and highly employed at that time (Chamosa 2007, 11-15).

In 1841, the publisher Boix in Madrid published the first version that can be considered the first adaptation for children under the title *El Gulliver de los niños*, in which only appeared the two first travels and in which all the parts that could be offensive were omitted (Chamosa 2007, 15). This edition has 112 pages, which is easy to handle for children, it does not have any drawings inserted in the text but it is decorated with stamps. At the end there are some drawings that take the whole page.

The popularity of Lemuel Gulliver in Spain did not end shortly after its publication but grew bigger and bigger. In the catalogue of the Biblioteca Nacional, years after the first publication, new versions appeared every few years but if we continue looking forward in time the versions appear with more frequency, sometimes having different versions in the same year.

After having mentioned the initial Spanish adaptation of *Gulliver's Travels*, now I am going to focus on the analysis of contemporary Spanish adaptations for children that is the aim of this dissertation. I am going to follow a certain order in the explanation of the four different versions according to the age of the reader which will go from the younger readers to the older ones. I have decided to choose these ones because they are available at the public library in Palencia for all children.

The four different versions I chose are:

- I. *Los Viajes de Gulliver* published by Editorial LIBSA and corresponding to the collection “Pequeclásicos” under which some classical works were published in order to bring them closer to children between five and six years old. It narrates the two first voyages. Published in 2006.
- II. *Gulliver: Viaje a Liliput* a translation from French by María José Furió for children from seven years old, as it is mentioned in the official Spanish web of Editorial Juventud. It deals only with the first voyage. Published in 2005.
- III. *Los Viajes de Gulliver* as a Geronimo Stilton's version which follows the specific characteristics of Stilton's books. This translation by Miguel García is for children between six and eight years old, as it is mentioned in the official web of PlanetadeLibros belonging to Grupo Planeta, and narrates all the voyages. It was published in 2014 and translated from the Italian *I viaggi di Gulliver* by Elisabetta Dami, the creator of the Geronimo Stilton's world.
- IV. *Los Viajes de Gulliver* adapted by Martin Jenkins and translated by Gabriel Casas for children around eleven and twelve years old which considers all the voyages. It was first published in 2007 but this edition is from 2011 due to the great success.

Los Viajes de Gulliver (2006)

In the first place I am going to present the edition by Editorial LIBSA which main characteristic is the high reduction that was made because in it the author narrates the two first voyages in only twelve pages with only a couple of sentences per page. The main technique used to produce this children's book is clearly condensation, because it is incredibly reduced to just maintain the essential parts of the voyages, that can be identified as follows: arrival to Lilliput – presentation of Lilliput inhabitants that are tiny and the lack of enough food for Gulliver – decision of returning home – arrival to Brobdingnag where the inhabitants are giants – friends with the queen but a lot of threats – decision of returning home.

The author of this adaptation, who is not mentioned, just gives an overview of these two voyages omitting almost all the details and just mentions the central points and ideas of the original work, which can be considered as a condensation. This way we face an adaptation to children that are starting to comprehend stories and tales so that they can get in touch with the *Gulliver's Travels'* main concepts. They can acknowledge it as a travel book in which the main character faces two voyages in which he has to deal with obstacles.

In this adaptation it can be found expurgation that is the absence of any criticism nor scatological references in order to avoid the younger readers to experience the reading of these scenes that are considered non-appropriate for their age. It is also notable the absence of Gulliver's presentation because it does not matter who he is or his background in England nor the motive why he travels, which really matter are his adventures abroad to just entertain the reader and create a kind of a hero that overcomes obstacles and acts kindly with all the people he meets during his journey.

There is also a simplification because the author omits the interest of the inhabitants of Lilliput have in Gulliver because of his size and how they can take advantage from that. The ridiculous conflict between the territories of Lilliput and Blefuscu is also omitted in this adaptation. So, as it is seen all the passages that deal with the negative features of the humankind are not even mentioned or seen, portraying both the main character and the secondary characters only with good qualities.

Dealing with the format of the adaptation the main characteristic is that it is a little book of twelve pages made from cardboard with images that are the size of the pages with vivid colours. There is very little text in each page, in most of them there are only two sentences. With all these, it makes this book a really good option for younger children to know about this character. The only defect I see is the typography which is not cursive so it is not the best option for children to read by themselves. The typography is a common one for adults but when children start reading and writing they are taught with cursive typographies. Therefore, the book is intended to be read by adults to children so, the audience can be really young children if it is considered that they do not have to know how to read.

Gulliver: Viaje a Liliput (2005)

It was translated by María José Furió Sancho from French which used to be a really common situation at previous periods as it was stated before in this dissertation. The author of the French version is Julie Faulques. Dealing with the format of this adaptation it is a large book with colourful drawings that are the size of the page and realistic. It only narrates the first travel of Gulliver, which is the best-known.

This version maintains the original distribution of the original first travel, including the description of who Samuel Gulliver is but in a pretty succinct way. The author wants to explain who the main character is and his background to introduce it clearly to the new readers. Both in this adaptation and the original work, Gulliver states that he is predestined to travel, so apart from studying to be a surgeon he also dedicates his time to study navigation. In the original it can be found that money is a unifying thread in the story and how the facts are developed and connected which in Furió's version it does not appear at all. Swift's version mentions money from beginning to end during his presentation of the character but the children version omits it as we can see in the next example:

“I took part of a small house in the Old Jewry; and being advised to alter my condition, I married Mrs. Mary Burton, second daughter to Mr.

Edmund Burton, hosier, in Newgate-street, with whom I received four hundred pounds for a portion.

But my good master Bates dying in two years after, and I having few friends, my business began to fail; for my conscience would not suffer me to imitate the bad practice of too many among my brethren. Having therefore consulted with my wife, and some of my acquaintance, I determined to go again to sea. I was surgeon successively in two ships, and made several voyages, for six years, to the East and West Indies, by which I got some addition to my fortune. (Swift, 12)”

“Después de contraer matrimonio con la señorita Marie Burton, ejercí la medicina como cirujano de a bordo y durante seis años realicé un sinfín de viajes. (Furió, 1)”

Swift gives an image of a man motivated by money or, at least, that it is important for him to have a fortune but in Furió’s version she does not give that image of Gulliver. Another fact that is omitted in the children’s version is that Gulliver had already drank “about half a pint of brandy (Swift, 14)” before the shipwreck. Both things, as I see could have been omitted due to the aim of considering Gulliver a kind of heroic man that lives many adventures and distances himself from the most humanly things. In the original, he is just a man that by accident discovers different lands and not-human inhabitants but in Furió’s version is more portrayed as an adventurer that manages to live through a shipwreck and these inhabitants just mentioned.

In the description of Lilliput’s inhabitants the translator ignores the equivalence from inches to centimeters. She just translates the original “six inches high (Swift, 14)” to “medía seis pulgadas (Furió, 5)”. The translation would have been more appropriate if she would have used the equivalence in centimeters, being six inches fifteen centimeters, or even an equivalence for that measure as we will see in another adaptation so that children can visualize the actual size of Lilliput’s inhabitants. This omission of measure equivalence appears also in the following example: “ochocientas yardas (Furió, 19)” as a translation to “eight hundred yards wide (Swift, 55)” when Gulliver describes Blefuscu.

In the original work a comparison that is maintained in the adaptation appears: “[...] I felt above a hundred arrows discharged on my left hand, which, pricked me like so many

needles (Swift, 15)” which is translated as follows: “Pero sobre la mano que conseguí liberar cayó un centenar de flechas, que me picaron como si fuesen agujas (Furió, 5)”. This comparison between arrows and needles is maintained because it can exemplify the size difference between characters and it does not interfere with the intended audience of the adaptation.

In the original version, Gulliver relates how he urinated after eating and drinking, something that is omitted in Furió’s version in order to avoid children from reading scatological scenes: “[...] and to ease myself with making water, which I very plentifully did, to the great astonishment of the people [...] (Swift, 20)”. In Furió’s version appears the following sentence: “Ahíto y aliviado, me dormí (Furió, 7)” in which “aliviado” can be a non-specific way of referring to urinate but it can also be associated to hunger and thirst. “Ahíto” would have been better translated as “lleno” or “saciado” because thinking in the target audience of this book it is not a proper translation because it is too formal for children and the book does not have any note on new vocabulary.

On Furió’s page 23 appears another scene where Gulliver narrates how he urinates in order to extinguish a fire. In this case it is impossible to eliminate the scene or change it without changing the story, so the action has to be kept. Furió treats the scene in a childish way using the word “pipí” instead, for example, “hacer pis” or “orinar”. The first phrase can be considered more colloquial or rude, and the second one is too formal. This scene is narrated in page 62 of the original work.

On page 35 of the original version, Gulliver relates how the Emperor took from him all his possessions among which appears his weapons: “He first called for my scimitar” but in Furió’s version “scimitar” is translated as “sable” using the hypernym instead of the hyponym because the scimitar is considered a type of sabre.

When Gulliver acquires his liberty, he has to accept some conditions which in the original version are a total of eight but in the adaptation only four appear, maintaining the most general ones.

“I. El hombre-montaña no abandonará nuestro Imperio sin una autorización debidamente sellada con el gran sello.

II. Nunca se tomará la libertad de entrar en nuestra capital sin nuestro permiso especial.

III. Tendrá cuidado en no aplastar a ninguno de nuestros fieles súbditos.

IV. Será nuestro aliado contra los enemigos de la isla de Blefuscu.

V. Después de que haya jurado estos artículos, el hombre-montaña recibirá una provisión diaria de viandas suficiente para alimentar a mil ochocientos setenta y cuatro de nuestros súbditos” (Furió, 14)”

In the original the following conditions appear:

“1st, The man-mountain shall not depart from our dominions, without our license under our great seal.

‘2d, He shall not presume to come into our metropolis, without our express order; at which time, the inhabitants shall have two hours warning to keep within doors.

‘3d, The said man-mountain shall confine his walks to our principal high roads, and not offer to walk, or lie down, in a meadow or field of corn.

‘4th, As he walks the said roads, he shall take the utmost care not to trample upon the bodies of any of our loving jects into his hands without their own consent.

‘5th, If an express requires extraordinary despatch, the man-mountain shall be obliged to carry, in his pocket, the messenger and horse a six days journey, once in every moon, and return the said messenger back (if so required) safe to our imperial presence.

‘6th, He shall be our ally against our enemies in the island of Blefuscu, and do his utmost to destroy their fleet, which is now preparing to invade us.

‘7th, That the said man-mountain shall, at his times of leisure, be aiding and assisting to our workmen, in helping to raise certain great stones, towards covering the wall of the principal park, and other our royal buildings.

‘8th, That the said man-mountain shall, in two moons’ time, deliver in an exact survey of the circumference of our dominions, by a computation of his own paces round the coast.

‘Lastly, That, upon his solemn oath to observe all the above articles, the said man-mountain shall have a daily allowance of meat and drink sufficient for the support of 1724 of our subjects, with free access to our royal person, and other marks of our favour. Given at our

palace at Belfaborac, the twelfth day of the ninety-first moon of our reign. (Swift, 45-46)”

By doing this, Furió employs excision as a technique to reduce the conditions without changing the meaning of them. She maintains the most general ones because these conditions do not interfere directly with the story. Something that highly calls my attention is the difference in the number of subjects that are used as equivalence for feeding Gulliver. In the original version they are 1724, meanwhile in the adaptation they are 1874. I do not see any reason why this has to be changed, specially because it is not a random number but a highly calculated one, so I think it would be more correct to maintain the original but as it is not relevant for the rest of the story it is acceptable.

When Reldresal, the principal secretary of the Emperor of Lilliput, tells Gulliver about the war against Blefuscu in the original work it can be seen a connection between this war and religion. This way Swift criticized religion:

“During the course of these troubles, the emperors of Blefusca did frequently expostulate by their ambassadors, accusing us of making a schism in religion, by offending against a fundamental doctrine of our great prophet Lustrog, in the fifty-fourth chapter of the Blundecral (which is their Alcoran) (Swift, 53).”

This parallelism² is totally omitted in the adaptation, so this way the war is about the way of eating eggs and not about following ancestral laws:

“[...] Un día, el padre de nuestro rey, por entonces todavía un niño, cascó un huevo pasado por agua por el lado más ancho, como es costumbre entre nosotros, y se cortó el dedo, por lo que el Emperador ordenó a todos sus súbditos que cascaran los huevos por el lado en punta. Esta ley fue tan impopular que provocó seis revueltas. Estos alzamientos eran provocados siempre por los soberanos de Blefuscu y todos los rebeldes “Lado-Anchistas” encontraron refugio en ese Imperio... (Furió, 17).”

² Swift was an Irish protestant and this whole scene of how to crack the eggs is reproduced from the conflict between Protestantism and Catholicism.

This is an example of demotivation because in the adaptation the real cause of the conflict is considered an offense to religion and not a mere aspect of how eggs should be eaten.

To maintain the value of the protagonist and portrait it as a kind of hero, Furió maintains the following scene as it was narrated in the original:

“Su ambición desmesurada le empujaba a reducir todo el Imperio de Blefuscu al estado de provincia liliputiense y a obligar a todos los pueblos a cascar los huevos duros por el lado de la punta. Yo protesté y dije que nunca sería el instrumento del que él se serviría para reducir a la esclavitud a un pueblo libre, noble y valiente. Su Majestad nunca pudo perdonármelo (Furió, 20).”

“And so unmeasureable is the ambition of princes, that he seemed to think of nothing less than reducing the whole empire of Blefuscu into a province, and governing it, by a viceroy; of destroying the Big- endian exiles, and compelling that people to break the smaller end of their eggs, by which he would remain the sole monarch of the whole world. But I endeavoured to divert him from this design, by many arguments drawn from the topics of policy as well as justice; and I plainly protested, ‘that I would never be an instrument of bringing a free and brave people into slavery.’ And, when the matter was debated in council, the wisest part of the ministry were of my opinion. This open bold declaration of mine was so opposite to the schemes and politics of his imperial majesty, that he could never forgive me (Swift, 58-59)”.

There is no mention of the other three voyages but the end is open because Gulliver boards again: “Pero mi pasión por el viaje era más fuerte y solo permanecí dos meses con mi mujer y mi familia antes de embarcar a bordo del *Aventura*, con destino a la India (Furió, 32)”.

Los Viajes de Gulliver (2014)

The third adaptation belongs to a series of books that are written under the fictional author Gerónimo Stilton, being Elisabetta Dami the actual writer. Gerónimo Stilton is a

mouse and in all his books, including the adaptations of other works, the characters are portrayed as mice. The book has 224 pages and adapts the four original travels but I am going to focus on the first sixty pages which correspond to the first travel. The book has little drawings in the margins of the pages.

There is another very relevant characteristic that is common to all Gerónimo Stilton adaptations, the different font, size and colours of the text. Most of the text is written with a typical font but some words are different to make the reading more dynamic. For example, in page 14 the word “CUERDAS” is written with capital letters in the middle of the sentence, in red and the font used is similar to a rope. Another example is the word “MECÁNICO”, page 34, also written in capital letters, in blue and the font used reminds to a sheet of iron with screws.

This adaptation also starts with a little introduction of who Lemuel Gulliver is and the motive he travels by ship. It specifically highlights why Gulliver will be able to communicate in future travels, which is an important fact of the work: “Además, ¡tenía muy buena memoria y aprendía las lenguas más extrañas con facilidad! (García, 8)”.

This adaptation is full of exclamative sentences which contribute to express a lot of surprise or emphasis in what Gulliver narrates transmitting more feelings and emotions to the reader and making him/her more present in the story. It can give the sensation that Gulliver is actually talking to the reader.

“¡Ah, si pudiese ver algo!

Intenté desesperadamente mirarme al menos el pecho, tirando con todas mis fuerzas de las cuerdas que me mantenían la cabeza pegada al suelo, ¡y lo que entreví fue INCREÍBLE!

Las criaturas que caminaban sobre mí no era insectitos, eran... ¡HOMBRES! ¡Hombres pequeños, pequeñísimos, que me corrían por encima y hasta me hacían cosquillas! (García, 14).”

This extract corresponds to half a page of the adaptation and as it can be seen there are three exclamatory sentences and one phrase in three sentences. It also appears two diminutive adjectives which are common in the language adults use when talking to children. Here García also uses a comparison that is not present in the original work, that

is the comparison between Lilliput inhabitants and insects. This way the reader can picture a real image of how little they are compared to a human. García also gives the actual size in centimeters using the equivalence from inches: “Medía, **MÁS O MENOS**, quince centímetros de alto (García, 18)” as oppose to “six inches high (Swift, 14)”.

García also maintains the similitude between arrows and needles: “En cuanto moví los dedos para pillar a algún hombrecillo, una lluvia de agujas empezó a pincharme en todo el cuerpo. Ladeé la cabeza con fuerza. ¡No eran agujas, sino flechas y lanzas! (19).”

As a difference from Furió’s adaptation, García does not mention a scimitar or a sabre. It just mentions a simple knife. As I see, this decision is relevant because a knife is a tool and a sabre is a weapon so, this way, the author censors it: “[...] hurgaron en mis bolsillos y me confiscaron todo lo que contenían: mi diario, el reloj, un cuchillo y un peine (García, 41)” as oppose to “He first called for my scimitar (Swift, 35)”. In the original version the description of this scene is much longer and also mentions his pistols, powder and bullets in page 36, reinforcing my theory of weapon censorship.

Regarding the conditions for Gulliver’s liberty, in García’s adaptation it can be found the exact same conditions as in the original work (García, 49-53).

In this adaptation there is criticism towards politics but it only seems as a way to do things in the case of eggs or opinions in the case of heels. The two parties are differentiated by their heels: “Los TACONES ALTOS quieres que todos los liliputienses calcemos zapatos de tacón alto, puesto que somos de estatura pequeña. Los TACONES BAJOS, por su parte, se niegan, porque los zapatos de tacón alto son más INCÓMODOS (García, 58)”. This also appears in the original:

“As to the first, you are to understand, that for about seventy moons past there have been two struggling parties in this empire, under the names of Tramecksan and Slamecksan, from the high and low heels of their shoes, by which they distinguish themselves. It is alleged, indeed, that the high heels are most agreeable to our ancient constitution; but, however this be, his majesty has determined to make use only of low heels in the administration of the government, and all offices in the gift of the crown, as you cannot but observe; [...] (Swift, 51)”.

It also appears the issue of how to eat eggs and the war with Blefuscu but nothing is mentioned that can be related to a type of religion. The problem is reduced to a way of doing it. Reading García's adaptation it can be appreciated a criticism towards politics because both Lilliput parties are opposed between them for their heels and not allied against Blefuscu. A criticism that political parties cannot put apart their differences even if the country is threatened by war.

García omits completely both times when Gulliver appears urinating in the story. The first time, when he eats and drinks in Blefuscu, it is omitted but the second time when he urinates for extinguishing a fire the passage is changed.

“I had, the evening before, drunk plentifully of a most delicious wine called glimigrim, (the Blefuscudians call it flunec, but ours is esteemed the better sort,) which is very diuretic. By the luckiest chance in the world, I had not discharged myself of any part of it. The heat I had contracted by coming very near the flames, and by labouring to quench them, made the wine begin to operate by urine; which I voided in such a quantity, and applied so well to the proper places, that in three minutes the fire was wholly extinguished (Swift, 62).”

“Entonces se me ocurrió otra solución: fui al canal y me llené la boca con un gran sorbo de agua, después volví al Castillo y escupí toda el agua sobre el fuego. ¿Para qué andarse con cubos? ¡Mejor una auténtica cascada! Bajo el impacto del chorro de agua, las llamas se atenuaron al instante. Y poco a poco, cascada tras cascada, se apagaron (García, 73-74).”

This way, in this version, the scatological scenes of the story are eliminated, as opposed to Furió, who decided to treat them in a childish way. This would have a consequence later in the story. In the original, when Gulliver is being accused of high-treason, the reason of the first article is that he urinated in the royal palace, which is prohibited: “Whereas, by a statute made in the reign of his imperial majesty Calin Deffar Plune, it is enacted, that, whoever shall make water within the precincts of the royal palace, shall be liable to the pains and penalties of high-treason (Swift, 79).”

Obviously, this has to be changed in the adaptation, which would sound a bit weird, because the reason would sound ridiculous: “Conforme a una disposición oficial

de Su Excelencia el Emperador, está prohibido verter agua sobre el palacio imperial, Sabemos, en cambio, que el susodicho Hombre-Montaña no solo ha escupido agua, sino que incluso ha recibido honores por ello. ¡Es algo inaceptable! (García, 78).”

Los Viajes de Gulliver (2011)

The last adaptation is aimed for older children, is more complete and more reliable. The whole book deals with all the travels, but again, I am only going to focus in the first one. The book has big colourful caricature-like drawings that take up the center of both pages once opened and little black and white drawings between the text. This version also starts with Gulliver’s presentation but it is very succinct, just an overview of the character.

Regarding the height of Lilliput inhabitants, Casas does not mention it in inches nor centimeters, he just makes a comparison between them and Gulliver’s hand: “Al mirar hacia la barbilla vi a un hombrecillo del tamaño de mi mano (Casas, 14)” meanwhile in the original Swift gives an approximate height: “I perceived it to be a human creature not six inches high (Swift, 14)”.

This version, as the others that appear in this dissertation, maintains the similitude between arrows and needles that were set in the original: “[...] fui agredido por cientos de flechitas que me pincharon como otras tantas agujas (Casas, 14)”.

This adaptation does not omit the scenes where Gulliver urinates, and even the first one is accompanied by a little drawing between the text:

“El personaje importante ordenó entonces que me desataran las cuerdas del costado izquierdo, y yo, que sentía la vejiga a punto de estallarme, me incliné a un lado para hacer aguas*. Los hombrecillos advirtieron enseguida lo que iba a ocurrir y echaron a correr, volviéndose para admirar el ruidoso torrente que estaba produciendo (Casas, 16).”

This translation is very reliable to the original: “[...] and to ease myself with making water, which I very plentifully did, to the great astonishment of the people [...] (Swift, 20)” even to the point to make an annotation in “hacer aguas”. This annotation is

at the end of the book, in the section of vocabulary in page 147 where other words are also explained.

The other scene where Gulliver urinates is also mentioned in this version but, again, not saying it directly: “[...] así que tenía la vejiga muy llena. No me lo pensé dos veces: me alivié rápidamente sobre las dependencias de la emperatriz (Casas, 38).”

Regarding the weapons, this version, as it is for older children, it is not censored. It does mention the scimitar, here a sword, and the pistols: “Desenvainé mi espada y la blandí en el aire [...]. Luego saqué una de mis pistolas, la cargué de polvora y disparé al aire (Casas, 24).”

Gulliver’s liberty conditions in this adaptation are exactly the same as they were in the original version (Casas, 30). At this point what calls my attention is that in the original version the equivalent of food Gulliver should receive is the same that corresponds to 1.724 Lilliput inhabitants, but both in this version and in the García’s one, the equivalent is 1.728 so, at this point, and being one from Britain and the other from Italy, the original authors had probably in common the same work.

The issues with heels and eggs does not differ much more from other versions. What called my attention is that in García’s adaptation the Emperor is the one who has different height heels in order to be impartial, but in this adaptation by Casas, the Emperor, as in the original version, uses low heels and it is his son the one who uses different height heels. This way Casas is totally reproducing the original version:

“La corte estaba dividida entre dos facciones políticas, los Tramecksan y los Slamecksan, que se distinguían por la altura de sus tacones y se odiaban mutuamente.⁸ El actual emperador favorecía a los Slamecksan y, como ellos, calzaba zapatos de tacones bajos. Su hijo y heredero parecía decantarse en cambio por los Tramecksan, como lo evidenciaba el hecho de que uno de sus tacones fuera más alto que el otro, lo que lo hacía cojear (Casas, 31-32)”.

“His majesty has determined to make use only of low heels in the administration of the government [...] We apprehend his imperial highness, the heir to the crown, to have some tendency towards the high

heels; at least we can plainly discover that one of his heels is higher than the other, which gives him a hobble in his gait (Swift, 51-52)".

In this extract there is a note which explains that the conflict between the two parties is, actually, the conflict between the tories and the whigs during Swift era and how different monarchs had to govern with them. In this section –pages 149-152– there are other notes that explain the real issues Swift wanted to represent in his work.

The issue with how to crack the eggs follows, again, the original version, establishing a relation with war and religion. In this version, the reader can appreciate that a real war was caused by this, that an Emperor and thousands of people were murdered:

“Soliviantado por la nueva ley, el pueblo llegó a rebelarse hasta seis veces, en una de las cuales perdió la vida un emperador y, en otra, otro emperador fue derrocado.¹⁰ Se calcula que once mil personas fueron asesinadas por negarse a cascar los huevos por su extremo más estrecho. Otros muchos huyeron a Blefuscu. A los partidarios del extremo ancho se les inhabilitó para desempeñar cargos públicos y se les prohibieron sus libros. El emperador de Blefuscu llegó a acusar al emperador liliputiense de haber creado un cisma religioso al quebrantar un ley del gran profeta Lustrog (Casas, 32).”

This version, aimed for older children, goes in depth in the satire and criticism Swift employed in his original version and ends not being just a fantastic travel book but an actual ridiculous interpretation of the real world. Apart from the vocabulary explained and the notes with explanations of Swift’s real intentions and history, this version has activities that can help the reader to assimilate the work.

5. Conclusions

The main goal of the current study was to analyse the differences between the first part of the original novel and the children’s adaptations of it, especially the contemporary and Spanish ones. It has shown that children versions has been changing and were adapted to the time they were being read taking into account that the readers were children from different ages. In general, therefore, it seems that the age of the children is an important factor to take into account on how to adapt the original and that, for example, older

children would comprehend more the real aim Swift had when he wrote *Gulliver's Travels*. They would even get notes or explanations of different allegories meanwhile younger children would read a mere travel book in which the protagonist has to defeat monsters or obstacles.

The major limitation of this study is the absence of Spanish adaptations because most of the children versions that were exposed were translated from different languages –English, French and Italian– into Spanish. So, I cannot establish a real connection between them and Spanish children or if they are influenced from other cultures. That is why I tried to select book with different target audience according to age. Children versions used different techniques to adapt the same scene sometimes, even using censorship in scatological scenes but in other passages most of the versions used the same translation.

Nowadays, the story of Gulliver, specially in Lilliput lands is common knowledge because it is told to children since early ages. There are huge differences in children versions of this canonical work depending of the age the intended audience have and as they grow the story begins to be closer to the one Swift wrote without leaving apart its essence as a travel book.

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