

Translation of Eustace Clarence Scrubb from *The Voyage of the Dawn Treader*

Traducción de Eustace Clarence Scrubb de *La Travesía del Viajero del Alba*

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Abstract

This article has the purpose of discussing the representation, in two the Spanish versions, of the character of Eustace Clarence Scrubb in the first chapter of *The Voyage of the Dawn Treader* by C. S. Lewis, from *The Chronicles of Narnia* saga. Using part of Berman's method for retranslation analysis, the original English version will be placed side by side along with two Spanish translations, the first one by María Elena Pérez De Arce Araya and María Rosa Duhart Silva and the second one by Gemma Gallart. Firstly, the two translations will be compared with each other to analyze their similarities and differences, and then they will be compared with the original to discuss how each version relates to the original and conclude on how they both influence the representation of Eustace that readers receive.

Keywords: Eustace; Narnia; Berman; translation; narrative

Resumen

Este artículo tiene el propósito de discutir las diferencias en la representación, en dos versiones al español, del personaje Eustace Clarence Scrubb en el primer capítulo de *La Travesía del Viajero del Alba* por C. S. Lewis, de la saga *Las Crónicas de Narnia*. Usando parte del método de Berman para el análisis de la retraducción, se pondrán lado a lado la versión inglesa original junto con dos traducciones al español, la primera de María Elena Pérez De Arce Araya y María Rosa Duhart Silva y la segunda de Gemma Gallart. Primeramente se compararán las dos traducciones entre ellas para analizar sus semejanzas y diferencias, y después se compararán con la original para discutir cómo se relaciona cada versión con la original y concluir en cómo influyen ambas en la representación de Eustace que reciben los lectores.

Palabras clave: Eustace; Narnia; Berman; traducción; narrativa

In the present paper, C. S. Lewis's character, Eustace Clarence Scrubb, will be discussed and analyzed using retranslation analysis. The literary text used will be the fifth book of The

Chronicles of Narnia: *The Voyage of the Dawn Treader*, written in 1952, particularly the novel's first chapter "The Picture in the Bedroom". This character presented as someone annoying, eccentric, and entitled, and it gives the novel a rounder and deeper storyline. Discussing and studying the character from an approach like this can help the reader find the nuances from the English to the Spanish version and find out if there is any difference in the reader's perspective of him.

Nord (1-3) emphasized the importance of having read the analyzed text thoroughly before translating it at all. This guarantees that the translation has an accurate foundation and a reliable backup for any decision the translator makes. Nord also points out in her concept "functionality plus loyalty" that a successful translation meets the needs of the Target Language readers and keeps the intention of the original piece. Not only that, some translations polish the original, making it a better fit for a specific audience and using references to make the text more reader-friendly (1).

A translation, as Munday and Zhang claim, is a recreation of meaning and should transfer what is inherent in the original text and what underpins it, and the translator's job is to make the correct choices to accomplish it. The translator must be aware of the choices he or she makes, not make them automatically. The translation should respect conventions and language-specific differences, so the reader feels it natural (13).

Textual meaning (the meaning of the text as a whole) is a way of transferring the inherence of the original text. Unfortunately, it can be hard to do so; textual meaning is often overlooked because it is rather subtle and hard to detect if the translator focuses more on sentences than on the complete text. The translation must be done within its context and as a whole, and if translated properly, it helps readers process and interpret the text as it unfolds (Munday, and Zhang 11-13).

The method used in the analysis will be based on Berman's model. He proposed four steps to follow; however, only the first two steps will be used in the paper. The two last steps, which focus on the translators (their project, position, and horizon) will not be considered here. Including them would extend the discussion considerably and would add details beyond the intention of this paper. The first step, then, will be comparing and contrasting the elements and passages of the selected translations. The second step is comparing the results from the first step with the original text (Berman 68-9).

Two Spanish translations will be used. The first one, written by María Elena Pérez De Arce Araya and María Rosa Duhart Silva, is the third edition of *La Travesía del Explorador del Amanecer* that came out in 1992; this translation will be referred to as T1 (Translation 1). The second translation, by Gemma Gallart, is *La Travesía del Viajero del Alba* published in 2005. This will be referred to as T2 (Translation 2). There is almost no information at all about the translators themselves. The translator from T1 is known to have translated the other book of The Chronicles of Narnia and the translator from T2 seems to translate for a Spanish target, not necessarily a Latin American target.

Four excerpts of the novel’s first chapter that involve Eustace’s character will be discussed and, following Berman’s model, the two Spanish translations will be compared, analyzing their similarities and differences. Then, both translations will be compared to the original text, to describe how each one relates to it.

Excerpt 1

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| <p>[Eustace] was quite glad when he heard that Edmund and Lucy were coming to stay. For deep down inside him he liked bossing and bullying; and, though he was a puny little person who couldn’t have stood up even to Lucy, let alone Edmund, in a fight, he knew that there are dozens of ways to give people a bad time if you are in your own home and they are only visitors. (Lewis 1)</p> | |
| <p>T1 [Eustaquio] se alegró mucho cuando supo que Edmundo y Lucía se iban a quedar durante un tiempo en su casa. En el fondo le gustaba mandar y abusar de los más débiles; y aunque era un tipo insignificante, ni siquiera capaz de enfrentar en una pelea a Lucía, ni mucho menos a Edmundo, conocía muchas maneras de hacer pasar un mal rato a cualquiera, especialmente si estás en tu propia casa y ellos son sólo visitas. (Perez and Duhart 5)</p> | <p>T2 [Eustace] se alegró bastante al enterarse de que Edmundo y Lucy irían a pasar con él una temporada. En lo más profundo de su ser sentía una debilidad por mangonear e intimidar a la gente y, si bien era una criatura enclenque y menuda que no habría podido enfrentarse ni siquiera a Lucy, y mucho menos a Edmundo, en una pelea, sabía que existían docenas de formas para hacer que la gente lo pasara mal si uno estaba en su propia casa y los demás sólo de visita. (Gallart 14)</p> |

In T1, Eustace’s name is “Eustaquio”, which automatically changes the reader’s perception of him. Eustaquio sounds harsh, severe, old-school, almost ugly, which is somehow an accurate description of Eustace’s character. Eustace’s last name is Scrubb, which has a direct

relation with “scrub”, an adjective with pejorative meaning in English. The choice for using ”Eustaquio” might be a good replacement for Scrubb, which in T2 is lost.

“Mandar y abusar de los más débiles” in T1 and “debilidad por mangonear e intimidar” in T2 have a different effect on the reader. T1 gives a much childish feeling and is describing a bully; on the other side, T2 sounds more adult-like and the word choice gives Eustace a more dangerous connotation, as if he were willing to do more serious harm to other people than in T1. Many people here in Latin America might not even know what “mangonear” is, and the meaning of it may be lost to some readers.

Then both of them describe Eustace slightly differently. T1 uses “tipo insignificante” and T2 uses “critura enclenque y menuda”. T1’s choice does not give much substance in the description; it seems a flat description. In T2’s many people from Latin American may not know what “menuda” is, or that it means small and thin. Either way, T2 seems more accurate as it states two adjectives instead of one, and uses “creature” to describe him, which gives him a rounder characterization than in T1.

In the parts analyzed, T2 seems to be closer to the original in terms of textual meaning; it gives a better direct description of the character and it portrays Eustace more cruel and annoying. However, T1 uses “Eustaquio”, which is a good choice to make if the translator wants to keep the harshness of Eustace’s name.

Excerpt 2

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| <p>"Still playing your old game?" said Eustace Clarence, who had been listening outside the door and now came grinning into the room. [...]</p> <p>"You're not wanted here," said Edmund curtly.</p> <p>"I'm trying to think of a limerick," said Eustace. "Something like this:</p> <p>"Some kids who played games about Narnia Got gradually balmier and balmier — " (Lewis 3)</p> | |
| <p>T1</p> <p>—¿Siguen con su viejo jugueto? —preguntó Eustaquio Clarence, que había estado escuchando tras la puerta, y entraba ahora en la habitación con una sonrisa burlona. [...]</p> <p>—Nadie te necesita aquí —le dijo fríamente Edmundo.</p> | <p>T2</p> <p>—¿Todavía seguís con esa canción?—inquirió Eustace Clarence, que había estado escuchando al otro lado de la puerta y entraba entonces con una sonrisa de oreja a oreja. [...]</p> <p>—Márchate, no queremos verte—dijo Edmundo en tono cortante.</p> |

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| <p>—Estoy tratando de hacer un verso —dijo Eustaquio—, algo más o menos así: “Por inventar juegos sobre Narnia, algunos niños están cada vez más chiflados”. (Perez and Duhart 6)</p> | <p>—Intentaba pensar en un poema humorístico— respondió él—. Algo parecido a esto: <i>Unos niños que cosas sobre Narnia inventaron, la sesera perdieron poco a poco ...</i> (Gallart 18)</p> |
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In T1, the use of “viejo jueguito” makes Eustace appear more childish and annoying, whereas the use of “canción” does not give the reader an impression of Eustace being annoying yet.

In T1, Eustace enters the room with “una sonrisa burlona”, which again makes him annoying and exasperating, and in T2 the translator chose to go with “una sonrisa de oreja a oreja”, and this description might not give you an accurate account of the character at first, as his true colors are not shown yet.

Then, Eustace continues to come up with a “verso” in T1 and a “poema humorístico” in T2. The choice of T1 seems possible for an 11-year-old boy, but the choice of T2 appears highly unlikely for a kid to say it naturally, and it makes Eustace look rather pedantic and a know-it-all.

Finally, the lines he composed also follow the same patterns that were previously stated. In T1, the use of words like “juegos” and “chiflados” seem possible to have been said by a kid wanting to bother their cousins. On the other hand, T2 once again portrays Eustace as a smarty and presumptuous kid with the use of phrases such as “la sesera perdieron poco a poco”, which no kid will say at least here in Latin America.

T1 seems to be closer to the textual meaning of the original text. It portrays Eustace as childish and annoying, similar to the original. However, T2 describes him as being conceited and educated, as well as using language or older people, such as “poema humorístico” and “sesera”, and that helps the reader understand the eccentric nature of Eustace’s character.

Excerpt 3

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| <p>But Eustace made faces and spluttered and spat it out and was sick again and began to cry again and asked if they hadn't any Plumptree's Vitaminised Nerve Food and could it be made with distilled water and anyway he insisted on being put ashore at the next station. (Lewis 6)</p> | |
| <p>T1 Sin embargo, Eustaquio hizo muecas, tartamudeó y</p> | <p>T2 Eustace, por su parte, hizo unas cuantas muecas,</p> |

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| <p>lo escupió lejos; se mareó nuevamente y reanudó sus gritos, preguntando si acaso no tendrían algún alimento energético vitaminizado de cualquier tipo de arbusto y si podrían preparárselo con agua destilada. Y de todos modos insistía en que lo dejaran en tierra en el próximo puerto. (Perez and Duhart 9)</p> | <p>resopló y lo escupió, y volvió a vomitar y a llorar y preguntó si no tenían Alimento Vitaminado para los Nervios de Arbolote y si se lo podían preparar con agua destilada y, de todos modos, insistió en que lo desembarcaran en la siguiente parada. (Gallart 26 - 7)</p> |
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In T1, after Eustace drank the beverage so he could feel better, he “hizo muecas, tartamudeó y lo escupió lejos” and then “reanudó sus gritos”, and it makes him look clumsy, irritating, dramatic and childlike. Meanwhile, in T2 they used “resopló” and “volvió a vomitar y a llorar”, which makes him look weaker and infuriating. He seems as if he were more scared than in T1 and the use of “llorar” instead of “gritar” gives him a more mature aspect. The character of Eustace seems to be of different ages in both translations. The one from T1 seems to be a little younger than the one in T2, which uses language and actions an older kid would use or do.

Then, Eustace continues to ask for a very specific drink; in T1 is an “alimento energético vitaminizado de cualquier arbusto”, and sounds specific but not as much as “Alimento Vitaminado para los Nervios de Arbolote” in T2, which sounds highly specific since it mentions the tree it needs to be from, and makes Eustace look even more eccentric and weird.

T2 is closer to the original text in textual meaning. It describes Eustace as a very dramatic and exaggerated kid who tends to overreact, just like the original, and emphasizes that trait, causing a comical effect. Even though it was mentioned earlier that some words in T2 seem unlikely to be said by an 11-year-old kid, in this specific excerpt Eustace does not have direct dialogues, so it does not affect this part of the analysis. T1 portrays him as a loud and whining child, but T2 highlights his flaws and quirks.

Excerpt 4

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| <p>"Oh! Ugh! What on earth's that! Take it away, the horrid thing." [...] "Ugh, take it away," wailed Eustace. "I hate mice. And I never could bear performing animals. They're silly and vulgar and — and sentimental." (Lewis 7)</p> | |
| <p>T1 — ¡Por el amor del cielo! ¿Qué es eso? Saquen esa</p> | <p>T2 — ¡Cielos! ¡Uf! ¿Qué diablos es eso? ¡Llevaos esa</p> |

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| horripilancia de aquí. [...] —¡Uf! Llévanselo de aquí —gimió Eustaquio—, odio los ratones y jamás he podido soportar a los animales amaestrados. Son tontos, vulgares... y... sentimentales. (Perez and Duhart 9) | cosa horrenda! [...] — Uf, sacadlo de aquí— gimió Eustace— . Odio a los ratones. Y no soporto a los animales amaestrados. Son bobos, vulgares y... y sensibleros. (Gallart 27-9) |
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When encountering the mouse Reepicheep for the first time, Eustace is surprised. In T1, he asks “¿Qué es eso?”, and in T2 he asks “¿Qué diablos es eso?”, which is a language typically used by older children. Once again, the Eustace from T2 seems a little older than the one from T1.

Then he continues to list the reasons why he does not like talking animals. In T1 he mentions they are “tontos, vulgares... y... sentimentales” and in T2 they are “bobos, vulgares y... y sensibleros”. The choice in T1 seems addressed for a Latin American audience, whereas T2 seems more for a Spanish audience since at least here in Mexico it is not likely to hear a boy say “sensibleros”. Either way, the adjectives he chose to describe Reepicheep in both translations indicate he has a wide range of vocabulary; hence, he probably reads regularly or comes from an educated family.

T1 is closer in textual meaning to the original. It shows Eustace as an annoying, dramatic, childish boy who says what he thinks. T2 portrays him accurately but with over-emphasized traits; his word choice in T2 makes him look a little more irritating and conceited than he actually is in the original.

Conclusions

There are a few conclusions that can be drawn from this comparison of two different Spanish translations. The reader’s perspective of Eustace might change a little depending on what translation he or she is reading. Taking into account the fact that Eustace is an 11-year-old boy, the Eustace from Perez and Duhart in 1992 is more child-like, more innocent, a little clumsy and awkward. Eustace from T2, from Gallart in 2005, appears to be a little older, probably a couple of years older. He is more calculating, more educated in his word choice, and even more irritating. The reader’s perception of Eustace may not consciously change if they have only read

one translation. Nonetheless, if they have read more than one or even the original, they may notice subtle differences in this character's personality, such as his advanced vocabulary in T2.

Out of the four excerpts analyzed, two translations from T2 and two from T2 were found to be closer in textual meaning to the original text. This means that both translations succeeded in recreating the meaning of the original as a whole, as well as with Nord's concept of "functionality plus loyalty" since both of them are accurate, portray the inherence of the original text and meet the needs of the readers. They successfully describe and show Eustace as an annoying kid who likes to bother his cousins and is skeptical of the magic world of Narnia.

The target audience of the translation also is an influential factor. Even though there is not enough information about the translators to know where they are from, it can be inferred that the translator from T1 writes for a Latin American audience and the one from T2 for a Spanish audience, both of them meeting the expectations of their specific readers in terms of language variety. This results in a different word choice that may be unusual for readers from somewhere else. In this case, being from a Latin American background, some words from T2 were to some extent unfamiliar and odd. Even though T2 is completely intelligible, T1 felt more natural and organic, and people from other parts of the world may say otherwise and it is just as valid.

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