The Bilingual Review
Vol. XXXV • No 2 • October 2023
La Revista Bilingüe
Open-Access, Peer-Reviewed/Acceso Abierto, Jurado Profesional

The Translation of Latinx Children's Picture Books Reconsidered: Texts, Contexts, and Complications

Camelly Cruz-Martes, PhD
University of Akron

Kelly Washbourne
Kent State University

Abstract

This study considers a category of Latinx children's literature in light of a complex of contextual factors, including its norms of production and reception, ideology, format, and literary bilingualism. As picture books, our focus here, are low status in the literary hierarchy, we present many factors and variables involved in the production of texts for, by, and about Latinx. While some issues are not unique to this class of books for children, in some cases problems are particularly relevant, such as format, skopos and standard language—debates surrounding whether these books should be descriptive or prescriptive in home language use, and what dialect should prevail; the issue of multilingual source texts, code-switching, translanguaging and coinage; the problem of what should be translated and for what audience(s); and the use of paratextual elements such as notes and glossaries. The frequent poor quality of these works suggests an underestimation of the difficulty of producing artful and culturally authentic works in translation, whether dual-formatted or stand-alone. We consider the intersections of canon-formation, cultural flows, collection development, bilingual education, and translation, primarily in the United States. Our study focuses on issues related to translations of Latinx children's picture books rather than the mechanics of the translation itself.

Keywords: translation quality, Latinx children's picture books, dual-language format, ideology, skopos, translanguaging

Introduction:
Factors in the choice of texts for translation

If the translation of children's literature has long been located as a low status activity (O'Connell, 1999, p. 212), then the translation of picture books must certainly rank among the lowest. O'Sullivan (2010) observes that although nearly two-thirds of translations for children are storybooks, these works "are—in many cases wrongly—thought of by editors as requiring less in the way of translations" (p. 134). The author, in fact, compares translating picture books to translating poetry for the condensation and polish of the language (ibid.), and Oittenen (2008, p.16) likens the act to the performance-based aesthetic of theatre. Although occasionally we will reference works written for slightly older beginning literacy readers, we will concentrate here mostly on the *picture storybook*, which is typically marketed to children 4 to 8, and which Burns (1995) defines as a subcategory of the picture book in which illustrations are at least as significant to the work as a whole as the text is (p. 522).[1] Our corpus is historical in nature, centered on books published between 1960 and 2011, largely a convenience sample embracing our own generation and also works we came to know well in our subsequent work with children participants in biliteracy and academic enhancement programs. Translation studies scholars have conducted examinations of such aspects of picture book translation as multimodality (Oittenen, 2001) and postcoloniality (Kruger, 2012; Oittenen, 2003), though none has been carried out in this category of Latinx children's literature. The present work aims to complicate even more the textual and contextual environments of the translation of these works, shining light on such features as language standardness, ideology and censorship, orality and oral transmission, dual-language format, and multimodality.[2] The contribution we seek to make here is to children's literature research in the Spanish-English language pair, in addition to providing a translation studies perspective for those in neighboring fields, chiefly bilingual education and library science.

Translation plays an ambiguous role in the development of library collections and the formation of the canon of Latinx children's literature, itself a category that can embrace—confusingly—works about the Latinx experience, works by Latinx authors, works by writers from Latin America who migrated to the United States, and even translations into Spanish of non-Latinx writers and books (Serrato, 2011, pp. 135-136). The boom in the late 1980s and early 1990s of Spanish-language titles, laments Garza de Cortés (2002), was due not to a renaissance in the literary world but to market-driven and corner-cutting considerations: the desire to publish award-winners from English (p. 76, citing Lodge, 1995, p. 97) and titles with whom publishers were already familiar (Garza de Cortés, 2002), as well as due to cost and easy access to the selected works (Artola Allen, 1993, p. 449). A teacher informant ("Luz," in Lemberger, 2013, p. 130) complained

[1] Burns (1995) also divides the category into pure picture books (little or no text); wordless books without text; illustrated books (in which pictures interpret or explain the text); and toy and movable books (pop-ups and the like) (ibid.). Translation may and does contend with all these subcategories, but the picture storybook likely presents a source text in which the two channels may be most at odds or unharmonized. Indeed, as one children's literary translator, Daniel Hahn (2023), noted, one may find that the true source text is often the illustrations, and the task is intersemiotic: "I've done some books where I've ended up translating the pictures more than the text, where the pictures have been the main source dictating what I've written. How my new text integrates with these pictures matters to me much more than how it relates, on its own, to prior text in another language. Maybe I've got a picture of a smiling grandmother standing in the rain and I need to caption it pithily (there's not much space on the page), with humor and in rhyme. The relation to the French words doesn't concern me; what concerns me is the effect" (para. 8-9).

[2] Granted, claims that works are being stripped of literariness have been advanced: "commercial pressure to translate one English text into up to two dozen different languages compounds the problem [of literary qualities] and may be one reason [for] specially written or adapted texts which avoid stylistic features that are hard to translate" (Sneddon, 2009, p. 61). Evidence of this writing for translation is a subject for a future study; regardless, the phenomenon can co-exist with highly 'literary' children's literature.

of cheaply produced editions, poor translations, fewer options from Latinx authors, and Castilian Spanish renditions that, by implication, alienate children coming from different Spanish-language traditions. Garza de Cortés (2002) argues that Spanish-language writings from Spanish-speaking countries, not only works by U.S. Latinx, constitute part of the heritage from which U.S. libraries should draw. She further raises concerns about the relevance, and political symbolism, of some translated works:

> [S]eldom heard is the discussion on the decision-making process that determines what books will be translated into Spanish. What makes a book noteworthy of translation? Is it the subject matter? Is it the popularity of the book? Or is it the insurance that the book will sell, and the publishing companies lose nothing by risking nothing[?] What issues enter the decision-making process to publish, for example, Longfellow's picture book poem *Paul Revere's Ride* (Dutton, 1990) into Spanish, as opposed to publishing poetry that first originates in Spanish? Are publishers really interested in developing the literacy capacity of Spanish-speaking children? Or, is there an underlying assumption that Spanish-speaking children need to be "Americanized," and that one way to do this is to introduce them to American heroes and American history as early as possible? (ibid. p. 79)

The preliminary norms (Toury, 1995) governing what is translated, it is suggested here, are not transparent or perhaps even consciously negotiated. Whether or not decision-makers are politicizing the selections of Latinx children's picture books, the choices align with political ideologies if publishing is, in fact, a zero-sum game, that is, if a book on a revolutionary hero of the U.S. in fact displaces a Spanish-language book of national verse. Children's books originally in Spanish, many advocates argue, are widely seen as preferable to translations (e.g., Hudelson et al., 1994, p. 166), as the former are perceived as containing more authentic language and cultural points of view. Spanish translations of multicultural works that perpetuate stereotypes, such as the "idealized Mexican images" (Kiefer, 2010, p. 73) of Leo Politi's *Three stalks of corn* (1976), may do more harm than good. If translations are to be used, Isabel Schon (2005) argues that they should be "exquisite renditions of English-language titles" (1208).[3] Thus translations in this sense are held rhetorically here to a higher standard, but in practice and in reception they are much-maligned, as we will see. Implicitly, too, if acquisition librarians are unsure of how the texts for translation are decided upon, prime stakeholders in the publishing cycle are being left out. Problems of representation of subcultures occur, as well, as Naidoo (2011b) and Barrera and Garza de Cortes (1997, p. 144) document. The translation of books from the English-language school curriculum into Spanish can allow parents without proficiency in English and their children to read together, and for parents to take part in what their children are learning (ibid.). Reading a translation at home with monolingual Spanish parents can help the parents learn English along with their children in addition to reinforcing the children's heritage Spanish (Arroyo and Towers, 2011, p.150). Arroyo and Towers (2011) also note that an inevitable facet of working with Latinx children's literature is

[3] Born in Mexico City, Dr. Isabel "Chabe" Schon (1940-2011) was a consultant, educator, promoter, acquisitions specialist, reviewer, and collaborator with ministries of education throughout the Hispanophone world. She founded the Isabel Schon International Center for Spanish Books for Youth at California State University, San Marcos.

the need to translate texts oneself due to lack of appropriate materials for literacy promotion programs or bilingual library events (p. 149; Sneddon, 2009, pp. 4-6).

Efforts are made by language specialists at the International Youth Library yearly through the White Ravens Catalogue, selections from around the world that are deemed worthy of wide attention, and which are then presented at the Bologna Children's Book Fair in Italy. To at least some degree, then, 'pull' factors in publishing exert influence against the 'push' factors of economic imperatives in international children's publishing.

Self- and other-translation: Product and process

Four translational paradigms are identifiable in the translation of Latinx children's picture storybooks:

Self-translated dual-language (e.g., *Angels ride bikes and other fall poems/ Los ángeles andan en Bicicleta: Y otros poemas de otoño*) (Alarcón, 2005)
Other-translated dual-language (e.g., *In my family/En mi familia*) (Lomas-Garza, 1996; F.X. Alarcón, Trans.)
Self-translated stand-alone (e.g., *My name is María Isabel* and *Me llamo María Isabel*) (Ada, 1995; Ada, 1996)
Other-translated stand-alone (e.g., *Harvesting Hope* and *Cosechando esperanza*) (Krull, 2003; Krull, 2004; A.F. Ada, Trans.)

At least one author has attempted a field-testing of potential translations with consultants and children and even an appeal to readers to improve the target text for the second edition (front matter, Salas-Porras, 2001).

The composition process of some children's picture books makes for what we might call a *dialogical bilingual* format: rather than the two languages existing in static independence of each other, they interrelate to form a total work, in part because they often are created that way. Juan Felipe Herrera describes his process as resulting in *interlingual* texts, a bidirectional trans-authoring that allows for reading in both 'mono' and 'stereo' language inputs:

> Typically, I write in English first. Then I translate into Spanish. But then I look at the Spanish and see the different flavors it adds, so I translate back into English. It keeps going back and forth until I have two related but stand-alone stories in the two languages. There's something, then, for the monolingual English reader. And there's something for the monolingual Spanish reader. But for kids who know both English and Spanish, the result is stereo because they can see how the story in one language comments on the story in the other language. Really, more than bilingual, the experience is interlingual. (Griswold, 2019, para. 5)

More often, and more problematically, the translation process is hampered by the industry practice of gist translation, whereby a rough version is produced in advance and on a tight schedule (Jobe, 2004, p. 922) in order for publishers to render an approximation of a text's merits. The book's art, however, is not considered a draft to be "cleaned up later":

> The most successful titles to be sold for coproductions [money-saving, joint publications under an international publishing agreement] are picture books. The art sells the book! Without question, editors can make decisions more quickly, based on a sense of the art, the reputation of the artist and the immediate emotional appeal. They do not worry about the quality of the translated text. A rough version will give the general idea and can be cleaned up later. (ibid.)

Translation in this category, moreover, is often relegated to amateurs (Desmidt, 2006, p. 89), who are not primarily occupied as literary translators. No quality assessments of other-translated texts have been carried out, but it may be hypothesized that self-translated titles on the whole achieve greater naturalness, fitness for purpose, and accuracy.

The two processes described above are a study in contrasts between starkly opposed processes and working conditions. The bidirectional translation Herrera describes treats the text's both languages as worthy components of a whole, whereas the publishers' practice of selling a work based on rush translations undermines the unity and synergy of text and image.

Skopos

To sort out the issue of the appropriateness or priority of different textual features such as rhyme or regionalisms, one must decide upon skopos or purpose. First in the translator's considerations is the readership of the text, which is often multiple, and can include individual, aided, group, and family reading: the monolingual Anglo child, the monolingual Latinx child, the bilingual child, the monolingual Latinx parent, the monolingual Anglo parent, the bilingual parent, the monolingual teacher, the bilingual education teacher, the literacy program leader at the library, and gradations and combinations of all of these (see Language and format). The monolingual Anglo child, moreover, may read only in English, for example, or primarily the English while learning isolated Spanish words. These books, it should be remembered, are used in teaching and learning contexts in which English, Spanish, and a mixture of the two, a negotiated "linguistic borderland" (Medina & Martínez-Roldán 2011, p. 267), are used. Translation for these works may not even necessarily imply a shift in audience but rather a shift in a particular reader's language preference, language dominance, or language support needs. Raven Tree Press, to give one example of how translation may support learning goals, divides their books into more modes than simply monolingual and bilingual: full text translation (English, then Spanish), embedded text (Spanish interspersed in the English, reinforced with illustrations), wordless (instruction page in Spanish and English for using the book with children), and concept bilingual (a language concept such as counting is focused on throughout, with keyword/partial translation as learning supports) (Jeffers, 2005). Discussion of the reader profile leads us to the question of whether the translation is intended to support meaning or to produce literary effects. Simply put, is the translation a reading scaffold or is it a literary work in

its own right? It may be easy to say it can be both, but language learners may be distracted or overwhelmed by, or oblivious to, formal features that go beyond comprehension.

Readers' and reviewers' (mis)understanding of translation—not only its purpose but its mechanics—lead to such reviews as the following one of *Cada niño*, which presupposes that literality would be the ideal, and that translation presents an inevitable problem rather than a value-added proposition or an opportunity:

> If there is an element that might benefit from further work, it is the bilingual presentation, always a problem with rhymed verse. The differences in meter and syntax between Spanish and English create a difficulty in translation, *making it impossible to present the translation word for word*. However, a summary at the end of each song makes it clear that the overall meaning and the rhythmic match of words to music are preserved in both languages. (Hinojosa, 2002, emphasis ours)

And yet child advocates have railed against the failures of literalism, which, according to Schon, is a technique that has produced nothing memorable. Certainly, literal translation in the picture book category provides a miseducation to children about what translation is. Schon (2000) goes so far as to call word-for-word translation "linguistic and literary butchery" (p. 15). Ironically, it is artless fidelity that is called here by this violent metaphor usually reserved for egregious censorship or clumsy heavy-handedness; in these cases, which Schon finds often in dual-language editions, it is a matter of soulless renditions or versions based on naive conceptions of two languages as specular images of each other.

Condemnation of literalism does not prevent reviewers from misapprehending more sophisticated translation strategies or ones that pursue more subtle ends. In Cruger Dale's (2003) annotated bibliography, the author evaluates Gloria Anzaldúa's *Friends from the other side / Amigos del otro lado* with a terse "there are some problems with the translation, because in one instance the meaning of a phrase in English is different from the meaning of the phrase in Spanish" (p. 39). We must ask, though, what is the overall *effect* of the alleged problem? Is the translation motivated in another way in the passage in question? We also have to consider whether self-translators give themselves more license to transcreate or transedit and to allow the texts to evolve or *complement* rather than seek to replicate each other. Let's consider the scene in which two characters, Joaquín and Prietita, are retreating home to Joaquín's shack after being confronted by bullies. When Joaquín's mother offers something to eat, the text triggers the sense of *la honra* [honor]:

> "No, thank you," said Prietita, sitting on a straw mat that covered the dirt floor. She saw pride in their faces and knew that they would offer a guest the last of their food and go hungry rather than appear bad-mannered. (n.p.)

The Spanish reads:

> "No, gracias," dijo Prietita, sentándose sobre un petate que cubría el piso de tierra. En las caras de los dos vió el orgullo y supo que compartirían su poca comida aunque después pasaran hambre. (n.p.)

> [lit., “No, thank you,” said Prietita, sitting on a straw mat that covered the earthen floor. In both faces she saw pride and realized that they would share their scant food even if they had to go hungry afterward.]

Is this the offending passage in which the reviewer claims the meaning differs? We can only speculate that it is; however, to the Spanish speaker, is it not an unstated truth that it would be ill-mannered to not offer a guest food? In other words, what the English has to spell out about an inviolable Latinx custom, the Spanish implicitates, leaving to the Hispanophone’s stock of cultural knowledge. The translation, then, accounts for high context and low context differences on this point of hospitality: poverty is no obstacle for a host to fulfill the obligation to share. The reason for the sacrifice must be *explained* for a culture where individualism is valued; in a culture where collectivism is valued, the sacrifice is *emphasized*.

Standard and authentic language

The aspect of standard and authentic language that has most troubled commentators, perhaps, may amount to neglect of the fundamentals. Schon (2004, p. 136) catalogues an array of language problems in Spanish translations in this category of books:

> Many bilingual books show a complete disrespect for the Spanish language. Readers must spend an inordinate amount of time deciphering inept, graceless Spanish: vague, unintelligible, ambiguous syntax; mixed metaphors; mangled grammar; typographical errors; inappropriate expressions; and literal interpretations that make no sense.

An implicit connection is often made between the quality of the translation and the capacity for representation of the culture depicted. Naidoo and López-Robertson (2007, as cited in Naidoo, 2011b) argue that poor work can undermine efforts at positive representationality:

> Not every Spanish bilingual book is equal in the quality of translation or representation of the Latino culture. [...T]rouble arises when publishers [...] allow quantity to replace quality, resulting in stereotypical images, poor translations, and cultural inaccuracies.

Such production standards point in part to a lack of Spanish-speaking in-house editors (López, 2013). The stakes are particularly high, as, regardless of where the fault lies, standard and authentic language are often more readily apparent than in adult fiction, and readers find that it thwarts the aim of providing access to an identity-building resource. One problem in this connection is that reviewers and collection developers are not given criteria for judging translations. Even Naidoo’s (2011a) commendable “Detailed evaluation sheet for evaluating Latino children’s books” (pp. 369-372), the most thorough such instrument to date, *makes no explicit mention of translation*, but does have ‘cultural authenticity’ questions: "Is the use of Spanish accurate and authentic or does it contain errors? Is the character’s use of Spanish natural or does it seem forced/contrived?" (ibid., p. 371). We wonder, however, if evaluators will be on guard against their own disparaging of literary

bilingualism,[4] regional variations, and instances of creative license? Are they unconsciously enforcing the use of a certain Spanish, even for older children? Will reviewers be in a position to distinguish translators' choices from the authors' (how can contrived English be rendered into authentic Spanish)?

A second aspect is the use of second-language elements in the source text, in particular translanguaging. Barrera and Quiroa (2003) object to what they see as inauthentic language created from poor translation *within the original*, suggesting the Spanish is an afterthought in the creative process:

> [T]ranslation methods do matter—they affect a text's cultural authenticity. The heavy use of literal and near-literal translations in characters' dialogue in some books, such as *Abuelita's Heart* and *Isla*, makes for questionable bilingual speech that renders the Latino characters unconvincing and unrealistic. Moreover, the extensive use of these types of translations throughout the text (both dialogue and narrative sections) disrupts the unfolding of the stories overall and creates highly redundant text for the bilingual reader. At the same time, overreliance on literal and near-literal translations usurps or undermines the possible role of the glossary, as in *Isla*. From a bilingual perspective, translation methods in English-based texts require as much authorial thought and skill as does Spanish word choice. (p. 269)

While one can appreciate the desire for artistry of expression, the question arises as to whether a prescriptive realism demanding authentic speech might be singling out one aspect of these texts to hold to a representational norm (but not, say, the fact the grandmother in the stories can fly). Could the texts be written not for readability, verisimilitude, or other similar goals, but rather wish to 'speak across' a linguistic and generational barrier, having first to establish it textually? A picture book is not a transcript of language practices or sociological reportage, though it can be; it may have other goals, including didactic ones, that take precedence over modeling familiar speech. An example of the didactic uses of multilingual picture books is that they "can be used as a resource to foster translanguaging by creating translanguaging space and teaching multilingual literacy" (Kersten & Ludwig, 2018, p. 7). Translanguaging is when a bi-multilingual speaker uses all their linguistic repertoire instead of narrowing it to only one language to create meaning (Garcia & Li, 2014, p. 42). Bilingual picture books documenting the life of the borderlands, such as *Friends from the other side/Amigos del otro lado*, allow a pedagogical scope where the readers are exposed to differences and similarities in cultures and languages, opening possibilities for meaning-making and social justice. When Prietita protects and feeds Joaquin, she understands her place of privilege and her responsibility as a global citizen, not just a bystander. Languaging is a process of using language as a tool for knowing and discovering while simultaneously "becoming of ourselves and our language practices, as we interact and make meaning in the world" (Garcia & Li, 2014, p. 8). Translanguaging is also an instructional design that disrupts monolingual and bilingual education by exposing how people make meaning *between* languages and cultures with their language repertoire. Monolingual is not the norm nor the center for knowing; bi-multilingualism is (Seltzer &

[4] Barrera and Quiroa (2003, p. 249) distinguish literary bilingualism from societal bilingualism. Literary bilingualism is not constrained by usage norms obeyed generally, such as those governing code-switching, and also it follows aesthetic goals over prescriptive ones, and may suggest rather than denote. Clearly this presents another order of difficulty for the translator and articulates a major claim: that the language of children's books is not bound to non-literary language traditions.

de los Ríos, 2021, p. 6). Decentralizing language practices enable students' meaning-making, freeing bi-multilingual ways of knowing.

A third dimension is related to authentic regional or idiomatic standard language. A translational issue arose around the title of Joe Hayes' (2003) popular *The day it snowed tortillas/ El día que nevaron tortillas.* Hayes takes the extraordinary step of discussing the controversy in the afterword to his text, deciding finally for the Academia Real Española's verdict, though noting that the reader can insert the singular of 'nevar,' as the first edition of the book had been, if it is preferred (p. 133). This is an issue tied to skopos (see above). Is the emphasis on demonstrating correct formal Spanish or on using language as it is used by a particular population? As commentators such as Morales (2003) have weighed in: "[I]f [publisher Cinco Puntos Press] wants to use El día que nevó tortillas (The Day it Rained Tortillas), a grammatically challenged[5] title for an upcoming Joe Hayes book (the Royal Academy of Spain insists the word should be nevaron), is he helping to deteriorate the language or being truer to the quirks of his cultural region?" (p. 20). A translation-related question on the matter has to do with the cultural authority of the Academia Real—to whom the author deferred on the matter of the title—over that of the Academia Mexicana de la Lengua, particularly for a work that is primarily marketed for North America and the subject matter of which is Mexican-American folktales. While technically a chapter book, Hayes' case illuminates our discussion by showing the power dynamics between Spanishes and cultural authorities in Latinx children's literature in general.

The issue of standard and authentic language is often obscured by regional preference or nation-centricity in judging works. Lori Carlson (1995) makes a plea for the larger goal of mutual education and celebration of difference-in-sameness that comes from reading Spanish works from other traditions:

> Rather than be overly concerned about which Spanish to use in books for children, I think publishers should be more attentive to helping underserved communities by producing books that relate to their experiences and cultures; and thereby creating an opportunity for empowerment and enrichment among these communities. (p. 41)

Carlson's point is not a defense of 'anything goes,' but a reminder of the priority of literacy over what may be an underestimation of children's ability to absorb, even enjoy, difference in language. Sharing and celebrating regional differences in their respective Spanishes is, after all, something adults do in their respective languages—when they are not anxious about language varieties' relative status. One could add to Carlson's sentiments here that the cause of panhispanism is served by publication and translation of children's works for an audience outside the community portrayed: for example, books on the folkloric figure Juan Bobo from Puerto Rico may be profitably used with Mexican-American children just as a Cuban songbook can charm Nuyorican [Puerto Rican-New Yorker] children. Translation makes more difficult any insistence that one's

[5] "It rained" arguably employs a defective verb with no true subject, which thus remains invariable in number; the question arises why the objects 'rained' would affect the number of the verb. Continuing our logic, if *llovió* is permissible in Spanish without specifying instead *llovieron gotas de agua*, then the verb would not mysteriously change from the defective form to the plural simply because it is forced to take an object like 'tortillas'. Whether this argument holds up is not as important as why a 'literary ungrammaticality' should be called into question, whether in translation or not. The Real Academia apparently provided not a prescriptive justification for *nevaron* but descriptive data (samples of similar constructions), and thus, carefully considered, usage seems to outweigh correctness despite the imprimatur from Spain. At bottom, this example also demonstrates that not every translation decision has equal weight: titles in particular are critical lightning rods.

own Spanish is the 'correct' one and creates a vehicle of dissemination for other Spanishes to be portrayed as welcome kinds of otherness. In other words, "[c]hildren need to understand that all languages adequately serve their speakers and that no one language is better than another" (Kiefer, 2010, p. 86), nor is one language variety superior. This goal would also be served by children's authors metalinguistically thematizing the validity of Spanish dialects in addition to using them.

Terminological standardization and authenticity are also factors, which many would-be translators of picture books may not realize. Consider the case of the culture-bound term *curandera*. In Gloria Anzaldúa's (1993) *Friends from the other side / Amigos del otro lado*, the lexeme used where the Spanish uses *curandera* is 'herb woman.' The author and self-translator thus uses a reductive sense suggesting a practitioner of homeopathy, instead of a glossary or author's note to expand on this culturally inscribed word. If we compare the author's later work, *Prietita and the ghost woman*, we find that the term is translated interlingually this time as 'healer,' a more sophisticated representation. Indeed, Trotter (2001) gives three types of healing practices: material, spiritual, and psychic (p. 130). 'Herb woman' does not even rise to the level of material practice and does not constitute an attested term candidate for this kind of medical practice, as do folk healer, traditional healer, herbalist, shaman, medicine woman, or even a borrowing into English of 'curandera.'

Ideology and censorship

Closely related to standard and authentic language is a picture book's ideological bent. Ideology concerns power, and thus, as clashes characterize sites of inequality, translations can stand as symbolic proxies of battles to uphold or resist dominant ideologies (Cunico & Munday, 2007, p. 142). Most visibly, the language itself may be marked or unmarked. The story in the children's chapter book, *Look both ways in the barrio blanco* by Judith Robbins Rose (2015), for example, centers on a child caught between her undocumented family and an upper-middle class Anglo culture she is thrust into as part of an Amiga mentoring program in the mother's absence. The text features border-crossings and fears of deportation. As a small example in passing, the very word 'undocumented' used in the book is politically coded liberal in the United States. With Mickenberg and Nel (2011), we must be conscious of how children's literature, "a tool of *embourgeoisment*, has been and continues to be an important vehicle for ideas that challenge the status quo and promote social justice" (p. 445).

Or consider a text such as Jane Yolen's *Encounter* (1992), which tells of Columbus' arrival in the New World from the perspective of a young Taino boy. The translation of the work in 1996 (*Encuentro* translated by Alma Flor Ada) is unlikely to find wide readership in Spain, for example, in that its critique countervails the national historical discourse. This is not to suggest that soul-searching into complex historical issues is not the province of children's books, but that for Spanish children, the book in Spanish would be used as a contestatory disruption of a narrative that they are still acquiring, and thus the postcolonial critique would reorient the work into a more advanced reading level or age group merely by its place in the polysystem. To imagine this book circulating in Spain is to realize that translation has the potential to threaten or challenge national agendas in that it forces a new perspective while revealing an ideology, implied or explicit, and thus an implied reader. For Spanish-speaking children in the Americas, *Encuentro* lies at the heart of identity-formation, national origins, and ontological questions, as it interrogates the nature of historical expansionism. For a Spanish child the book might present a reality wholly at odds with the

European worldview.[6] In light of this, the goal of the book in the child's development might be to provide a pedagogically needed counter-story to other visions of the Conquest in books commonly taught in Spain (see also Desai, 2014; Bigelow, 2014). As if to illustrate our point, Yolen's book has been criticized not for representing Spanish cruelties but for depicting the Tainos as not opposing *enough*, for fatally accepting their fate (Juhnke & Yolen, 1996). The lesson is that readers make real demands of imaginary worlds: that their books tell stories their writers often are not telling or could tell instead. No single Spanish-language text, moreover, serves all readerships alike. As an example, *Antonio's card / La tarjeta de Antonio* (Rigoberto González, 2005), a book about a nontraditional family, or Eric Hoffman's (1999) *Best best colors / Los mejores colores*, which is part of an anti-bias series of books for kids, treats the issues of racial acceptance and gay couples, a topic too progressive for export to certain countries (countries unsupportive—popularly if not also officially—of LGBTQIA rights include many Caribbean and Central American nations, as well as Bolivia, Paraguay, and Peru, for example). Ideology influences text selection, as agents—translators, scouts, publishers, and authors—bring their motivations to bear on the process. Ideological barriers to selection for translation, moreover, might be found in unexpected places, such as how didactic the works are, and even whether works deemed didactic are worth reading. Even the unredoubtable Isabel Schon, writing in 1987, disparaged a series of books published in Cuba for being "moralistic" and "spiritless" (p. 655), assuming they would therefore not be good reading (nor, by extension, good candidates for translation). A later critic, Emma Adelaida Otheguy (2014), chafes at the suggestion that these works are adult-centric, and notes with exasperation that the dismissive review article, with its "Anglophone ideas" (p.33), included the great José Martí's works for children. The vast majority of José Martí's works for young readers, including *La edad de oro*, remains untranslated to this day.

Banned books in Tucson, Arizona (U.S.) include many Chicanx works that older children might wish to read but were expunged in the abolition of the Mexican American Studies program under HB2811: *Cool salsa: Bilingual poems on growing up Latino in the United States* (Carlson and Hijuelos, 1994), *The house on Mango Street* (Cisneros, 1993), and many others. These books, it should be noted, are not even the translated versions of the works in question. The dual-language format (see below) is one way that, through translation, bans on bilingual education such as those in California or Arizona can be overcome: libraries have found that books published bilingually are often the only means of smuggling in Spanish (Parker, 2009). Translation must also account for (though not necessarily conform to) each language community's sensibilities or, for that matter, for the perlocutionary force, including the shock value, of certain kinds of language: is *mojado*[7] a less

[6] This is not to suggest that books for children that complicate the age of discovery for Spanish children do not exist, merely that they tend to appear at the middle grade or early teen level (e.g., *The gold of dreams* by José María Merino (1994), which presents a 16th-century young man's disillusionment with the conquistador life).

We are building implicitly on Matulka's (2008) distinction between *multicultural literature* and *international literature.* Latino literature in the United States is clearly classifiable as multicultural literature; Matulka (p. 159) draws on Rochman's idea that multicultural literature features both the positive and negative aspects of various cultures' reality. International literature, in Matulka's view, is different, comprising literature produced in one language and translated into another, or written and published in one country and exported to another country that speaks the same language (p. 161). We might wish to nuance her distinction—bilingual picture books are multicultural books that can and do become international literature, and even if they are not, they are translated for bilingual and Spanish-dominant children *in the United States*, that is, translated but not necessarily for export, or not only for export. When the books we are discussing have elements of both types, such complications as ideology arise.

[7] The terms 'wetback,' as well as 'illegal' and 'gringo,' appear in *América is her name* (Rodríguez, 1998) and *Friends from the other side* (Anzaldúa, 1993). The term '*mojado*' is often claimed by scholars to not have the negative charge that 'wetback' does (e.g. Boehm, 2013, p. 1), and the common variation '*mojadito*,' a sympathetic diminutive, in some ways proves the point: It is unlikely that a racial slur would have a grammatical form of endearment. (There is, admittedly, a use of it in the belittling sense in Anzaldúa's book.) In English, however, 'wetback' is invariably derogatory. (See also Sánchez, 2018, pp. 113-25).

insulting, more diluted epithet than 'wetback,' for example, because it is used by Spanish-speakers for other distinctions, and thus does it lose the force it has in the English text? The issue of words' valence in translation for children, particularly racial and ethnic epithets, is no negligible thing, and constitutes an unsuspected problem. Another sensitivity is reality itself, and its intrusion into picture book plots. Gonzalez and Anatol (2020, p. 49) remind us, for example, that Central and South American writers for children are not at pains to make childhood a sacred space of innocence or "protect children's developing sensitivities from harsh social realities like death, poverty, hunger, injustice."[8] 'Age appropriate' is a cultural construction.

Books in Spanish translation in this environment, apart from their instrumental value in aiding literacy, motivation, and educational access, also represent symbolic capital, as they are a marker of diversity and multiculturalism that valorizes different learning needs, backgrounds, ethnicities, and values in the face of increasing pushes toward standardization in schools. The very presence of Spanish in a book teaches that Spanish matters.

Language and format

Language and format are further complications in the translation of Latinx children's picture books. Some of these works are actually retellings, modernizations, or adaptations from oral tradition, even from indigenous lore. Pura Belpré, for instance, published *The tiger and the rabbit and other tales* (1977), and *Perez and Martina* (1960). Or note how *Uncle Nacho's Hat*, which was collected by Harriet Rohmer (1989), an adapter/editor, in Nicaragua, then written in English, then translated by Rosalma Zubizaretta and Alma Flor Ada into Spanish, its original language (Italiano, 1992, p. 124). In such cases the translators might wish to return to the original sources, perhaps even the field notes, to assist with the translation. The 'twice-toldness' of tales is described in the preface as being part of the African, Arab, Spanish, and indigenous roots of the stories in one collection for children, *Tales our abuelitas told* (Campoy et al., 2006). Some stories are collected from contemporary sources, such as those found in Carmen Lomas Garza's (1996) *In my family / En mi familia*, which are vignettes 'as told to' Harriet Rohmer. Collections of traditional song-texts such as Lulu Delacre's (1989) *Arroz con leche* challenge the translator to determine whether the songs are to be translated as performable or singable texts in their own right or as glosses to the Spanish. Translating folklore adds a level of complexity to the issue of authority and may bring retrogressive depictions rather than contemporary ones (Cai, 2002, p. 27). The translator must take care not to dislocate the texts from their roots by failing to source them properly. Norton (2020, p. 155) gives the case of Jane Anne Volkmer's (1990) *Song of Chirimia*, which was found to derive from secondary tellings and to provide no specific references used for the translations or versions rendered or consulted. Oittinen (2008) reminds us that a picture book is a "polyphonic form of art [...] with many different voices to be heard and seen [...:] the voices of the author, the illustrator, the translator, and the different readers, children and adults" (p. 5). Traditional stories retold and recombined—such as Joe Hayes' (2000) *Estrellita de oro / Little gold star: A Cinderella cuento*—add more voices to the chorus.

[8] Books for Latinx youth emerging from Anglo-American publishers have started, perhaps in the last decade or fifteen years, to address real, even hyperreal, issues such as immigration and even deportation: *My Shoes and I* (René Colato Laínez, 2019), *La frontera* (Alfredo Alva, 2018), or *From North to South / Del Norte al Sur* (René Colato Laínez, 2013). Yet one still finds that writers, both international and multicultural, approach hard truths through metaphor, such as Peruvian author-illustrator Issa Watanabe's wordless *Migrants* (first published 2019 in Spain; 2020 in English translation), which zoomorphizes the heroes.

A second language hallmark of this literature is *interlinguality*, the frequent embedding of Spanish words and phrases in the text, as we saw, but here discussed as a graphic strategy (see "Standard and authentic language" section above). The translator is faced with having to use redundancy as one strategy to embed, and explicate, English words. This dialogue, in which a Latina mother is overcharged at the grocery and has to use English to claim the advertised price from a butcher, for example, employs what Barrera and Quiroa (2003, p. 260) call *disjoined literal translation*:

"Oh, sorry. You're right," he said and rang up the correct price.
(*Home At Last*)
"*Oh, sorry. You're right*" –dijo y marcó el precio correcto. "Perdón. Usted tiene razón."
(*Al fin en casa*)

Books such as *Abuela's heart* do this continually (Barrera and Quiroa, 2003, pp. 258-262), leading one to surmise that such titles may remove the need for Spanish translation in that they exist in a translanguaging space that is neither English nor Spanish and yet both. Illustrations are often repeated in dual-language books as well, adding redundancy to the reading experience for bilinguals and language learners.

Another characteristic is the dual-language format. Data is needed on how children actually use dual-language books. There is evidence that they are often shelved with Spanish books (Naidoo and Crandall, 2011, p.114), thus removing monolingual English speakers' access to them. Is the format a distraction? Are the texts read monolingually with the translation used as a reading support? Do children compare the translation with the language of composition? Do they ever read the translation as if it were the language of composition? Do they always know in what language the book was conceived? And do they share adults' conceptions of how language should be used in the texts? Uncertainties aside, the format is designed for families with different levels of language assimilation, for a child to compare and learn, and for learners of Spanish. Bilingual text, scaffolded by plot references to the value of both languages, "overtly supports—even invites—dual-language fluency" (Mendoza & Reese, 2001; see also Sneddon, 2009). Researchers have found, however, that when a reader's two languages appear *en face*, the reader tends to favor his or her dominant language (Nathenson-Mejia, & Escamilla, 2003), and thus some librarians practice segregating books by language and acquiring monolingual texts (Morren López, 2008).

One of the pragmatic decisions the translator must make with dual-format books is whether a glossary, pronunciation guide, or cultural notes should be added. Glossaries in these cases often go beyond lexical items, becoming learning resources that help negotiate across systems of meaning. *Diez deditos*, written and translated by José-Luis Orozco (1997), is an example; the Spanish and English alphabets are contrasted in a note in the back matter. The format can work as a constraint to translation in that the translations have to conform spatially to rigid parameters and thus are plagued by literalism (see Morales, 2003); the placement of illustrations and the total number of pages in the book, moreover, are often dictated by the publisher (Desmidt, 2006, p. 92). Dual-language books often place the Spanish in smaller type and beneath the English, even in the title, a subtle semiotic reinforcement of the lower status of one language with respect to Anglo culture (Nathenson-Mejía, & Escamilla, 2003, p. 107), or else it is printed in cursive, a dying script. *Juan Bobo: Four folktales* even places the Spanish translation at the back of the book, without illustrations.

One does encounter, however, examples of texts that privilege the Spanish, such as Alma Flor Ada's (1997) *Gathering the sun*, which is structured on the Spanish alphabet. In theory—just as plausibly—for some readers the source and target texts together form not a hierarchy but a total work. Practically speaking, both languages become the source text. Books such as *It doesn't have to be this way: A barrio story / No tiene que ser así: una historia del barrio* (Rodríguez, 1999), in which on some pages the Spanish is uppermost or on the left page, and on others, the English, subvert any possible subordination. In other books, such as *Margaret and Margarita*, English and Spanish begin as monolithic, mutually impermeable languages, but graphically merge as the two protagonists 'break the ice,' by the end each language finally embedding in the other when the girls speak. Reiser's (1993) full title, *Margaret and Margarita / Margarita y Margaret*, finds the Spanish alternating the girls' respective positions in the title, thus democratizing and doubling the perspective. Bilingual books have taken many formats, including opposite page translation, opposite column, alternating word or phrase (called 'occasional' or 'embedded' second language elements), or complete story followed by the translation, and back-to-back 'flip books' with one language upside-down relative to the other (Cruger Dale, 2003, p. 3). Languages are positioned sometimes vertically or horizontally relative to one another, sometimes with the composition of graphic novels, following the eye's tracking on the page. *Super Cilantro Girl / La Superniña del Cilantro* (Herrera, 2003) is one example, and the text also separates English from Spanish through the use of color-coded text boxes.

Language, of course, is bound up with identity, and some Latinx picture books use the domesticating translation of names—such as the crisis of *My name is Jorge* (Medina, 1999), about a boy who is thoughtlessly called 'George' by his teacher—to show language translation as a potentially aggressive and assimilative tool for denying difference. A work such as *The Tooth Fairy meets El Ratón Pérez* (Colato Laínez, 2010) playfully makes the point in the very title that mutual accommodation between languages cannot be taken for granted. The two analogous but irreconcilable cultural figures[9] have to meet—symbolically—to parcel out each's territory, as much to say to the reader: Translations complement, overlap, occasionally compete, and are never simply a matter of syntagmatic substitution. The title, and the plot, dramatize difference and coexistence—the two protagonists, the respective translations or transculturations of each other, as it were, *work together* in the end. The dual-language format, of course, prompts comparisons and makes broken networks of signification more salient than in separate publications by language. In Jane Medina's (1999) *My name is Jorge*, a poem "El diente y el ratón" [The Tooth and the Mouse] is translated "The Tooth and the Rat" (n.p.), for example. In the poem's narrative, when a child tells her teacher that a 'rat' (implicitly, Ratón Pérez) took her tooth, the teacher reports the living conditions to the principal; the narrator notes that "gringos only let fairies in their houses" (p. 34), allowing the reader to interpret the veiled allusion to the Tooth Fairy. The problem in English with 'rat' is that it covers a different semantic space than 'mouse.' More problematically for the English poem as a self-contained work, the cultural reference is short-circuited by the choice: Pérez is universally depicted as a *mouse*, but the connotations of uncleanliness are stronger with 'rat.'[10] The translator's choice is more sacrificial when the texts are side by side. *Maria had a little llama* depends, for its part, on the intertextuality and homophony of "Mary had a little lamb," a reference largely lost in Spanish. And the title *Mamá Goose* (Ada & Campoy, 2016) alludes directly to the English nursery

[9] Colato Laínez's (2010) book notes that the Tooth Fairy is a legend from England; she collects teeth so that witches and bad spirits could not use them to make malicious potions. El Ratón Pérez is from Spain and uses teeth to build a rocket to the moon. As a trade for the teeth he takes, he promises that the children's adult teeth will grow in straight (n.p.).

[10] Umberto Eco (2004) immortalized this dilemma in the title of his book: *Mouse or rat?: Translation as negotiation.*

rhyme form at the same time that it allows readers to "recogn[ize] their origins" (p. v) in Latin American oral traditions. Titles, then, too, use translations or cultural translations in this book category to embrace, extend, and transform the familiar and the unfamiliar.

Language mediation and young language mediators are even the theme of works such as *A day's work* (Bunting, 1994), *Pepita talks twice* (Lachtman, 1995), and *I speak English for my mom* (Stanek, 1996), wherein the dual-language roles of the child broker are problematized (Beck, 2009, p.14). Translation and interpretation are shown to be privileged sites of power that, at the same time, raise ethical and relational dilemmas for a child and for society. In these tales, the child protagonists use language to misrepresent others' speech or they cut off communication and a part of themselves (lying about a job to gain advantage, breaking the ethic of representation during a medical visit, and refusing to speak Spanish), though, in the end, the young protagonists learn about the responsibilities and joys of language mediation and bilingual identity. Moreover, English and Spanish, while celebrated thematically and textually, are shown as parts of one's experience to be consciously cultivated and accepted; language always invites, even unintentionally, the complex dynamics of context in its wake.

Visuals

The graphic dimension of picture books is part of the source text. O'Sullivan (2016) cautions against the phenomenon of pictures that "stimulate [the translator's] creative linguistic powers, resulting in the articulation of features in the verbal narrative originally only evident in the pictures. In other words, intentional gaps in the source text may be filled by translators in a target text that shifts the balance of the interaction between the elements" (p. 459).[11] Even more succinctly, the translator must be on guard against intersemiotically translating pictures, especially unconsciously. The opposite problem exists as well. In an illustration in Gloria Anzaldúa's *Friends from the other side*, a sign on one child's home, a tumbledown shack, says "La espalda rota no se rinde nunca" [The broken back never gives up the fight], a bit of characterization to which the monolingual Anglophone reader is not privy. Such elements of the *iconotext*, in Oittinen's term (2003, p. 130) for the total work of visual and verbal meanings, may, then, color the perception of how those in poverty see their situation. On the other extreme from non-translation, Matulka (2008) warns against text or illustrations that have been "globalized," as this practice "defeats the purpose of international exposure" (p. 167). The translator must find a middle ground on occasion, as in Margarita Robleda's *Paco*. In the illustration on page 15 of the Spanish (2004a), a group of tildes is depicted as standing in a picket line, representing the lack of the letter ñ in English, which Paco, a new arrival to the U.S., is discovering. The illustration is only partially translated: the leader 'ñ,' holding a bullhorn, also holds a sign saying "Huelga de tildes caídas" in the Spanish version and "Missing tildes' strike" in the English (Robleda, 2004b, p. 15). The other angry tildes hold signs in both versions that remain invariant, showing Spanish words that drop the ñ. Anyone who has read to a child knows that such details may be spotted and internalized just as readily as any more deliberate 'messages' the author (and translator) may encode in the work. Another example is found

[11] Five types of interaction between words and images have been identified: symmetrical (same information), enhancing (expansion of information), complementary (dynamic reinforcement), counterpointing (a synergy of the two), and contradictory (word and image opposed) (Nikolajeva & Scott, 2000, pp. 225-226). Picture book translation scholarship also is now tended to the phenomenon of images in relation to other images: *interpictoriality.*

in Robleda's text describing a difference in Spanish and English alphabets, one that depends on the letter 'ñ,' which does not exist in English (Robleda, 2004a. p. 15; Robleda, 2004b, p. 15).

Conclusion: Implications and Recommendations for the Field

Latinx children's picture books are produced and published amid a complex, and often conflicting, set of conditions and norms that make their translations far more demanding than they are given credit for, as their uneven quality on the whole attests. Some of the factors that impinge upon the translator's work include the category's high-stakes role in supporting (bi)literacy, the political pressures surrounding bilingual and multicultural education in the United States, the disproportionate role of the artwork, the multiple Spanishes and the deeming of standard and authentic language according to particular regional representation or a particular (naive) conception of translation, multiple simultaneous readerships often with different reading goals, translanguaging and dual formatting, and ideological constraints (such as U.S.-produced works that are too radically progressive to export). By the same token, we saw that works that lie too far outside certain mainstream norms or ideologies may not be selected for translation for children.

One may associate picture books with harmless childhood themes, but Latinx storybooks for this age group just as frequently take on the enormity of "migration, linguistic alienation, and cultural relocation" (Morresi, 2015, p. 77). Quality works for this market segment are increasing, but translation problems may depend upon all parties becoming educated about quality control processes, translator qualifications, and working conditions. Picture books are a battlefront not only for literacy but also for linguistic rights, and failing to treat these works as artforms, and as worthy cultural productions, can only impoverish the field, and, too, the reading life of Latinx children and those who support them.

Translation is the 'subplot' of any translated book. Our recommendation is that teachers teach translations *as* translations, foregrounding works' translatedness and their play of languages ('play' in both the sense of elusive mutual correspondences and in the ludic sense). Beneath translations lie strategies, not a linguistic mirror world. Readers of translated picture books—starting with reviewers—thus must read critically (Does the translator 'translate down' to the imagined child, removing foreignness or difficulties, or does the translator confuse difficulties for stumbling blocks, removing them unnecessarily? Does the translator frame the reception of the text with paratexts such as glossaries, or otherwise make his or her presence visible? What *effects* are created, rather than 'equivalences'? What is translators' *creative* trace, their words at work but also at play, and what appears apart from their 'errors'? Does the work create or perpetuate inequalities or asymmetries, or does it foster goodwill and true exchange?). Multicultural librarianship can effectively include knowing translators' names and bodies of work as well as knowing publishing houses, authors, illustrators, and book series. Those choosing books might consider not only the mainstream interests but challenges to it and the perspectives of all. Using and recommending books is a matter of translation education. More librarians should become translators, as they know 'what works' for different audiences, and should vet books based on translations, understanding quality not as 'equivalence' but as relevance for the new audience. Classification and location of books can be rethought as politicized, as they affect visibility. Publishers can work with focus groups to elicit active, pre-publication input; frontline reception studies (formal and informal) can be done with librarians, scholars, translators, and children. A key is to think of translation as always

implying an interpretation, and translations are always constructed—that is, they construct a reader, and a view of childhood, as much as they construct a world within their pages. A school of thought in Translation Studies says that translators are responsible for the texts they disseminate. In a sense, we all play a role in what stories we tell ourselves, what stories we hear from others, whether these stories serve the status quo or push us to fully inhabit our world, and, more importantly, the *possible* world of our imagining. Translation is not merely the medium in which all this plays out but a constitutive part of it: If children's literature offers the proverbial window, we must look *at* the window as well as through it.

References

Primary

Ada, A.F. (1993a). *Me llamo Maria Isabel*. Atheneum Books for Young Readers.

Ada, A.F. (1993b). *My Name is Maria Isabel* (A.M. Cerro, Trans.). Atheneum Books for Young Readers.

Ada, A.F. (1997). *Gathering the sun*. Lee & Shepard Books.

Alarcón, F.X. (1999). *Angels ride bikes and other fall poems/Los ángeles andan en bicicleta y otros poemas de otoño*. Children's Book Press/Libros para niños.

Alarcón, F.X. (2001). *Iguanas in the snow: And other winter poems / Iguanas en la nieve: Y otros poemas de invierno*. Children's Book Press.

Alva, A. (2018). *La frontera: El viaje con papa/My journey with papa*. Barefoot Books.

Anzaldúa, G. (1993). *Friends from the other side/Amigos del otro lado*. Children's Book Press.

Anzaldúa, G. (1995). *Prietita and the ghost woman/Prietita y la Llorona*. Children's Book Press.

Belpré, P. (1960). *Perez and Martina: A Portorican folk tale*. Frederick Warne.

Belpré, P. (1977). *The tiger and the rabbit and other tales*. E. Torres.

Bernier-Grand, C.T. (1994) *Juan Bobo: Four folktales from Puerto Rico*. Harper Collins.

Bunting, E. (1994). *A day's work*. Clarion Books.

Campoy, F.I., Ada, A.F., & Dávalos, F. (2006). *Tales our abuelas told: A Hispanic folktale collection*. Atheneum Books for Young Readers.

Carlson, L., & Hijuelos, O. (1994). *Cool salsa: Bilingual poems on growing up Latino in the United States*. Fawcett Juniper.

Cisneros, S. (1983). *The house on Mango Street*. Arte Público Press.

Colato Laínez, R. (2010). *The Tooth Fairy meets El Ratón Pérez*. Tricycle Press.

Colato Laínez, R. (2013). *From north to south/Del norte a sur*. Children's Books Press.

Colato Laínez, R. (2019). *My shoe and I/Mi zapatos y yo*. Arte Público Press.

Delacre, L. (1989). *Arroz con leche: Popular songs and rhymes from Latin America*. Scholastic Inc.

González, R. (2005). *Antonio's card/La tarjeta de Antonio*. Children's Book Press.

Hayes, J. (2000). *Estrellita de oro/Little gold star: A Cinderella cuento*. Cinco Puntos Press.

Hayes, J. (2003). *El día que nevaron tortillas*. Cinco Puntos Press.

Herrera, J.F. (2003). *Super Cilantro Girl/La superniña del cilantro*. Children's Book Press.

Hinojosa, T. (2002). *Cada niño /Every child: A bilingual songbook for kids*. Cinco Puntos Press.

Hoffman, E. (1999). *Best best colors/Los mejores colores* (E. de la Vega, Trans.). Redleaf Press.

Krull, K. (2003). *Harvesting hope: The story of Cesar Chavez*. Harcourt, Inc.

Krull, K. (2004). *Cosechando esperanza: La historia de César Chávez*. Libros Viajeros/Harcourt.

Lachtman, O.D. (1995). *Pepita talks twice*. Piaa Books.

Longfellow Wadsworth, H. (1996). *Paul Revere's ride*. Dutton Children's Books.

Lomas Garza, C. (1996). *In my family/En mi familia*. Children's Book Press.

Medina, J. (1999). *My Name is Jorge: On both sides of the river*. Wordsong/Boyds Mills Press.

Merino, J.M. (1994). *The gold of dreams*. Farrar, Straus & Giroux.

Middleton Elya, S. (2002). *Home at last*. Lee & Low Books.

Middleton Elya, S. (2011). *Al fin en casa*. Lee & Low Books.

Orozco, J. (1997). *Diez deditos/Ten little fingers and other play rhymes and action songs from Latin America*. Puffin Books.

Politi, L. (1976). *Three stalks of corn*. Atheneum.
Reiser, L. (1993). *Margaret and Margarita/Margarita and Margaret*. Greenwillow Books.
Rivera-Ashford, R.C. (2002). *My nana's remedies/Los remedios de mi nana*. Arizona-Sonora Desert Museum.
Robbins Rose, J. (2015). *Looks both ways in the barrio blanco*. Candlewick.
Robleda, M. (2004a). *Paco: Un niño Latino en Estados Unidos*. Alfaguara.
Robleda, M. (2004b). *Paco: A Latino boy in the United States* (L. Northam, Trans.). Satillana USA Pub. Co.
Rodríguez, L.J. (1998). *América is her name*. Curbstone Press.
Rodríguez, L.J. (1999). *It doesn't have to be this way: A barrio story/No tiene que ser así: Una historia del barrio*. Children's Book Press.
Rohmer, H. (Adapter). (1989). *Uncle Nacho's hat/El sombrero de Tío Nacho* (R. Zubizarreta-Ada, Trans.). Children's Books Press.
Salas-Porras, P. (2001). *El ratoncito pequeño/The little mouse*. Cinco Puntos Press.
Stanek, M. (1996). *I speak English for my mom*. Silver Burdett Ginn.
Volkmer, J. A. (1990). *Song of chirimia: A Guatemalan folktale*. Carolrhoda Books.
Yolen, J. (1992). *Encounter*. Harcourt Brace & Co.
Yolen, J. (1996). *Encuentro* (F.A. Alma, Trans.). Harcourt Brace & Co.

Secondary

Ada, A.F., & Campoy, I. (2016). *A magical encounter: Latino children's literature in the classroom*. Mariposa Transformative Education Services.
Arroyo, M.E., & Towers, G. (2011). Have books, will travel: Bebés, libros and early literacy. In J.C. Naidoo (Ed.), *Celebrating cuentos: Promoting Latino children's literature and literacy in classrooms and libraries* (pp. 79-100). Libraries Unlimited.
Artola Allen, A. (1993). The school library media center and the promotion of literature for Hispanic children. *Library Trends*, *41*(3), 437-461.
Barrera, R.B., & Quiroa, R.E. (2003). The use of Spanish in Latino children's literature in English: What makes for cultural authenticity. In D. L. Fox, & K.G. Short (Eds.), *Stories matter: The complexity of cultural authenticity in children's literature* (pp. 247-268). National Council of Teachers of English.
Barrera, R., & Garza de Cortes, O. (1997). Mexican American children's literature in the 1990's: Toward authenticity. In V.J. Harris (Ed.), *Using multiethnic literature in the K-8 classroom* (pp. 129-54). Christopher-Gordon.
Beck, S.A. (2009). Mexican American identities and histories in children's picture story books: Thinking critically, thinking diversely. *Georgia Educational Researcher*, *7*(1). https://digitalcommons.georgiasouthern.edu/gerjournal/vol7/iss1/1
Bigelow, B. (2014). Once upon a genocide: Columbus in children's literature. In W. Au (Ed.), *Rethinking multicultural education: Teaching for racial and cultural justice* (2nd ed., pp. 88-103). Rethinking Schools.
Boehm, D.A. (2013). *Intimate migrations: Gender, family, and illegality among transnational Mexicans*. University Press.
Burns, M.M. (1995). Picture books. In A. Silvey (Ed.), *Children's Books and Their Creators* (pp. 522-525). Houghton Mifflin.
Cai, M. (2002). *Multicultural literature for children and young adults: Reflections on critical issues*. Greenwood Press. https://publisher.abc-clio.com/9780313076404

Carlson, L.M. (1995). Translation: A struggle with words. *School Library Journal*, *41*(6), 40-41.
Cruger Dale. D. (2003). *Bilingual children's books in English and Spanish: An annotated Bibliography 1942-2001*. McFarland.
Cunico, S., & Munday, J. (2007). Encounters and clashes: Introduction to translation and ideology. *The Translator*, *13*(2), 141-150. https://doi.org/10.1080/13556509.2007.10799235
Desai, C.M. (2014). The Columbus myth: Power and ideology in picture books about Christopher Columbus. *Children's Literature in Education*, *45*(3), 179–196. https://doi.org/10.1007/s10583-014-9216-0
Desmidt, I. (2006). A prototypical approach within descriptive translation studies? Colliding norms in translated children's literature. In J.V. Coillie & W.P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp. 79-96). St. Jerome Publishing.
Eco, U. (2004). *Mouse or rat? Translation as negotiation*. Phoenix.
García, O., & Wei, L. (2014). *Translanguaging: Language, bilingualism, and education*. Palgrave McMillan.
Garza de Cortés, O. (2002). *Developing the Spanish children's collection. In S. Guereña (Ed.), Library services to Latinos: An anthology* (pp. 75-90). McFarland.
González, A., & Anatol, G.L. (2020). Children's literature. In *The Routledge handbook to the culture and media of the Americas* (pp. 45-53). Routledge. https://www.routledgehandbooks.com/doi/10.4324/9781351064705-4
Griswold, J. (2019). *An interview with Juan Felipe Herrera*. Medium. https://medium.com/@jerrygriswold/juan-felipe-herrera-93f371a88afe
Hahn, D. (2023). How hard could it be to translate picture books? *New York Times*. https://www.nytimes.com/2023/06/28/books/review/translating-childrens-picture-books.html
Hudelson, S., Fournier, J., Espinosa, C., & Bachman, R. (1994). Chasing windmills: Confronting the obstacles to literature-based programs in Spanish. *Language Arts*, *71*(3), 164-171. https://www.jstor.org/stable/41961950
Italiano, G. (1992). Reading Latin America: Issues in the evaluation of Latino children's books in Spanish and English. In B. Hearne & R. Sutton (Eds.), *Evaluating children's books: A critical look: Aesthetic, social, and political aspects of analyzing and using children's books* (pp. 119-132). Allerton Park Institute. https://archive.org/stream/evaluatingchildralalle/evaluatingchildralalle_djvu.txt
Jeffers, D. (2005). *Bridging the language gap using bilingual picture books*. Ezine Articles. http://www.pensionbuenavista.tk/35650.php
Jobe, R. (2004). Translating for children-practice. In P. Hunt (Ed.), *International companion encyclopedia of children's literature* (pp. 912-926). Routledge.
Juhnke, J.C., & Yolen, J. (1996). An exchange on encounter. *The New Advocate*, *6*(4), 93-96.
Kersten, S., & Ludwig, C. (2018). Translanguaging and multilingual picturebooks: Gloria Anzaldúa's friends from the other side/amigos del otro lado. *Children's Literature in English Language Education Journal*, *6*(2), 7-27.
Kiefer, B.Z. (2010). *Charlotte Huck's children's literature* (10th ed.). McGraw-Hill.
Kruger, H. (2012). *Postcolonial polysystems*. John Benjamins Publishing Company.
Lemberger, N. (2013). Luz. *Bilingual education: Teachers' narratives* (pp.121-136). Routledge.
Lodge, S. (1995). Speaking their language: Publishers discuss the challenges and rewards of Spanish-language books for kids. *Publishers Weekly*, *242*(28), 86-89.

López, A. (2013). Providing story time in Español. *Publishers Weekly*, *29*. https://www.publishersweekly.com/pw/by-topic/childrens/childrens-industry-news/article/56585-providing-story-time-in-espa-ol-spanish-supplement-spring-2013.html

Medina, C.L., & Martínez-Roldán, C. (2011). Culturally relevant literature pedagogies: Latino studies reading in the borderlands. In J.C. Naidoo (Ed.), *Celebrating cuentos: Promoting Latino children's literature and literacy in classrooms and libraries* (pp. 259-272). Libraries Unlimited.

Mickenberg, J.L. & Nel, P. (2011). Radical children's literature now! *Children's Literature Association Quarterly*, *36*(4), 445-473. https://doi.org/10.1353/chq.2011.0040

Matulka, D.I. (2008). *A picture book primer: Understanding and using picture books*. Greenwood Publishing Group.

Mendoza, J., & Reese, D. (2001). Examining multicultural picture books for the early childhood classroom: Possibilities and pitfalls. *Early Childhood Research & Practice*, *3*(2). https://eric.ed.gov/?id=ED458040

Morales, E. (2003). The ABC's of kids' books: Spanish regionalisms and the bilingual debate. *Críticas*, *3*(4), 20-23.

Morren López, M. (2008). *Aquí en Los Estados hablamos inglés ... o, y español también: Students' emerging language ideologies and literacy practices in a dual language primary program* [Doctoral dissertation, University of Texas at San Antonio]. PQDT Open. https://www.proquest.com/openview/a0a32a2c300f5cb252c6a942bd4d2ec9/1?pqorigsite=gscholar&cbl=18750

Morresi, R. (2015). Borders, pachangas and Chicano/a children's picture books. In M. Sachiko Cecire, H. Field, & R. Manili (Eds.), *Space and place in children's literature, 1789 to the present* (pp. 75-94). Routledge.

Naidoo, J.C. (2007). Forgotten faces: Examining the representations of Latino subcultures in Américas and Pura Belpré picturebooks. *New Review of Children's Literature and Librarianship*, *13*(2), 117-138.

Naidoo J.C. (2011a). Appendix B: Detailed evaluation sheet for evaluating Latin children's books. In J.C. Naidoo (Ed.), *Celebrating cuentos: Promoting Latino children's literature and literacy in classrooms and libraries* (pp. 369-372). Libraries Unlimited.

Naidoo J.C. (2011b). Reviewing the representation of Latino cultures in U.S. children's Literature. In J.C. Naidoo (Ed.), *Celebrating cuentos: Promoting Latino children's literature and literacy in classrooms and libraries* (pp. 59-78). Libraries Unlimited.

Naidoo J.C., & Crandall, H. (2011). Latino children's literature and literacy in school library media center. In J.C. Naidoo (Ed.), *Celebrating cuentos: Promoting Latino children's literature and literacy in classrooms and libraries* (pp. 113-143). Libraries Unlimited.

Naidoo, J.C., & López-Robertson, J. (2007). Forgotten faces: Examining the representations of Latino subcultures in Américas and Pura Belpré picturebooks. *The New Review of Children's Literature and Librarianship*, *13*(3), 117-138.

Nathenson-Mejía, S., & Escamilla, K. (2003). Connecting with Latino children: Bridging cultural gaps with children's literature. *Bilingual Research Journal*, *27*(1), 101-116.

Nikolajeva, M, & Scott, C. (2000). The dynamics of picture book communication. *Children's Literature in Education*, *31*(4), 225-239.

Norton, E.D. (2020). *Multicultural children's literature: Through the eyes of many children* (4th ed.). Prentice Hall.

O'Connell, E. (1999). Translating for children. In M. Rodgers & P. Newmark (Eds.), *Words, text,*

translation (pp. 208-216). Multilingual Matters.
Oittinen, R. (2001). On translating picture books. *Perspectives*, *9*(2), 109-125.
Oittinen, R. (2003). Where the wild things are: Translating picture books. *Meta*, *48*(1-2), 128-141.
Oittinen, R. (2008). Audiences and influences: Multisensory translation of picturebooks. In M. González-Davies & R. Oittinen (Eds.), *Whose story? Translating the verbal and the visual in literature for young readers* (pp. 3-17). Cambridge Scholars Publishing.
O'Sullivan, E. (2010). More than the sum of its parts?: Synergy and picturebook translation. In E. Di Giovanni & R. Perderzoli (Eds.), *Writing and translating for children: Voices, images, and texts* (pp. 133-148). Peter Lang.
O'Sullivan, E. (2016). Children's literature and translation studies. In C. Millán & F. Bartrina (Eds.), *The Routledge handbook of translation studies* (pp. 451-463). Routledge.
Otheguy, A.A. (2014). Sermonizing in New York: The children's magazines of Mary Mapes Dodge and José Martí. In C. Mills (Ed.), *Ethics and children's literature* (pp. 29-40). Routledge.
Parker, A. (2009). *Publishing bilingual books*. World of Words. https://wowlit.org/blog/2009/12/07/publishing-bilingual-books/
Sánchez, M.E. (2018). *The translational turn: Latinx literature into the mainstream.* University of Pittsburgh Press.
Schon, I. (1987). Children's books from Cuba: Dull and dogmatic. *Hispania*, *70*(3), 655-657. https://www.jstor.org/stable/343452
Schon, I. (2000). From Doña Blanca to Don Quijote. In B. Immroth & K. de la Peña McCook (Eds.), *Library services to youth of Hispanic heritage* (pp. 13-16). McFarland & Company, Inc.
Schon, I. (2004). Bilingual books: Celebration vs. confusion. *Booklist*, *101*(1), 136-137.
Schon, I. (2005). El gato garabato (The cat in the hat). *Booklist*, *101*(13), 1208.
Seltzer, K., & de los Ríos, C.V. (2021). Understanding translanguaging in US literacy classrooms: Reframing bi-multilingualism as the norm. *National Council of Teachers of English*, 1-15. https://ncte.org/resources/policy-briefs/
Serrato, P. (2011). Latino. In K. Mobius (Ed.), *Keywords for children's literature* (pp. 133-137). New York University Press.
Silvey, A. (1995). *Children's books and their creators: An invitation to the feast of twentieth-century children's literature*. Houghton Mifflin.
Sneddon, R. (Ed.). (2009). *Bilingual books: Biliterate children learning to read through dual language books*. Trentham Books in partnership with Mantra Lingua.
Toury, G. (1995). The nature and role of norms in translation. In *Descriptive translation studies and beyond* (pp. 53-69). John Benjamins.
Trotter, R.T. (2001). Curanderismo: A picture of Mexican-American folk healing. *Journal of Alternative and Complementary Medicine*, *7*(2), 129-131. https://doi.org/10.1089/107555301750164163