Cross-Cultural Childhood:

Translation and the Sanitization of Stories in The Song of Mío Cid

BY

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This work is dedicated, with the utmost appreciation, to:

Dr. Beck and Dr. Andrews

For your ceaseless efforts on behalf of your students and for your guidance in this work.

Eddie, Graham, and Lin

For your kindness, encouragement, and support.

And my parents

For fostering a love of language and reading.

Abstract

Within the realm of translation, scholars have noted that the themes of violence, sex, and bodily functions are often changed depending on time, place, and audience. For this project, I examined this phenomenon within the case study of The Song of Mío Cid. This translation helps to identify the shifts that have occurred in these areas between the original Spanish ballad and the 21st century Spanish children's edition, and what further modifications are required to make the story acceptable for an audience of 21st century children in North America. The changes that were necessary, in terms of grammar and style choices as well as the sanitization of "taboo" topics, were consistent with the findings of the initial research.

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Translation and Theory

Context and Contemporary Relevance

In the globalized modern world, translation is of increasing importance. World trade has increased, and with it, the quantity and necessity of translation (Munday 11). As nations and cultures are no longer clearly separated from one another, children need to be cognizant of families and traditions both alike and dissimilar to their own. Children's books can help their readers learn to understand others, gain problem-solving skills, and to build empathy for themselves, those they are close to, and those who are very different from themselves by helping them recognize, understand, and respond to thoughts and emotions (Kurcikova 1-2, 4-5, 12). In particular, as noted by Hallford and Zaghini, translated literature can "break down barriers of geography, language, race and build bridges between nations. It can develop a greater tolerance and understanding of other people's beliefs by teaching us about other cultures, and it can be an enriching experience as it opens up new horizons and stimulates ideas" (qtd. in Leonardi 19). Translations transcend cultural and linguistic borders and advance international and intercultural understanding (Van Coillie 141; Van Coillie and McMartin 16). Through the translation of literature published around the world, we are able to provide examples and diverse illustrations of numerous cultures for children to explore.

Our presence in a diverse society makes the inclusion of translated literature particularly relevant. "[W]hen children know that they are reading a translation of a text from another country, they develop a sense of nearness with those people" (Leonardi 11). Canadian children grow up in a multifaceted culture of Indigenous, settler, and immigrant communities and should be exposed to literature that reflects this reality. New Brunswick has begun to implement this belief in its educational curriculum, as evidenced by the learning outcome recently adopted by the province's Department of Education: "[b]y exposing children to a variety of groups and their customs, traditions and beliefs, they will develop an understanding of the similarities and differences between their experiences and those of others" in the *You and Your World* curriculum (Department of Education 64). Children's literature is an important part of this educational process, and although the publication of books within Canada is diversifying through the work of both small and large publishing companies, the inclusion of translated works adds another component to the available literary canon.

Translated literary works allow the reader to vicariously experience a culture or society other than their own, and with this experience comes a greater understanding and tolerance of others (Leonardi 18-19). Unfortunately, as discovered by Dr. Susan Andrews' research, the selection for children in local libraries is still lacking in diversity in ways that accord with what we see in research by the Cooperative Children's Book Center ("CCBC Diversity Statistics"). The content in children's libraries requires expansion both in terms of diversity from Canadian authors and publishers as well as the inclusion of works by and for immigrants, emigrants, and those abroad. The popularity of a certain type of story varies between locations, so as the diversity of publications commonly purchased in Canada increases, the decreased impression of financial risk also makes it more likely that Canadian companies will choose to include translated works in their future publications.

Furthermore, every culture has its own set of social rules and taboos, and these differences are emphasized strongly within children's literature. While references to violence were commonplace within children's literature in historical Spain, when these books are translated for a different cultural and linguistic audience, many violent scenes are removed to adhere to the standards of which topics are acceptable for youth to encounter (Lathey, "Translation" 201; Leonardi 26). This becomes particularly evident in modern and translated stories of the history of El Cid, where the removal of gender and sexual violence results in the loss of education about socially unacceptable or intolerable behaviors (Beck 89, 94, 99-101).

Introduction to Translation

In its most simple or limited scope, translation can be described as the replacement of text in one language with equivalent text in another language (Malmkjær 61). It takes the initial, or source, text from the language in which it was written (the source language) and makes it accessible to a target language (the language into which it is translated) readership. Translation renders the source language text into the target language in a way that ensures both the surface meaning and the structure are similar to that of the original but not distorted in the target language (Bassnett 14). In a slightly more detailed sense, translations are connections between time and place, revealers and bridgers of difference, both interpretations of other works and unique works of their own (Reynolds 118-120). Translation is a process of diplomacy – a

combination of foreignization (the practice of maintaining culture-specific components of the source text in the translated text to emphasize its foreign origin) and domestication (the practice of changing the culture-specific components of the source material in the translated text to make it more familiar to the reader), a connection between the source language and culture and those of the recipients of the translated work (Reynolds 6, 9-10, 53; Venuti 20).

An individual text can be translated in numerous ways, from a focus on the source culture – the culture from which the source text originated – to a focus on the target culture – the culture to which the text has been or is being shared, from the close preservation of meaning to the preservation of rhythm and rhyme, with or without translation notes to aid in the understanding of either the source material or resulting text. In many cases it is necessary to recreate the stylistic effects of the original text as well as its content (Boase-Beier 73). Though translation is often utilized to make a text available in another country or larger international community, in countries where multiple languages or dialects are in common use, translation is also necessary to make the text accessible for the local population (Wakabayashi 28). Each text can thus be translated in multiple ways, depending on the purpose of the resultant material (Bassnett 36; Windle and Pym 17).

Translation is "never just into 'a language', but rather into a particular kind of language, in particular circumstances, for particular purposes" (Reynolds 80). Because of this, there are many different ways to approach creating a translation. Formal-equivalence translation (literal translation that remains as similar to the source text as possible) is better suited for texts where form and context are most important, while dynamic-equivalence translation (translation that modifies the material of the source text to make it more easily comprehensible and maintain the reader's response) is best used in situations where the naturalness of and audience's reaction to the text is most important (Malmkjær 63-64; Munday 68). Language can be historically accurate or shifted to match contemporary use (Reynolds 82). Idioms can be translated literally, drawing attention to the differences between the source and target languages, or replaced with the target language's idiom that would be used in the same situation (Bassnett 34-35; Reynolds 33-34). Maintaining a specific element such as a rhyming scheme may preclude the inclusion other components (Bassnett 93, 98-102, 106-113, 116-123; Reynolds 50-51). Translators can work individually, in pairs, in large groups, and with or without the aid of computers and artificial

intelligence. Each of these methods has advantages and disadvantages. Crowd translation is more useful when working with large quantities of text, while translations of specialized topics will require the translation be created by or in cooperation with an expert on the subject, and nearly all modern profession translation is created by human translators with the assistance of computers (Bassnett 86; Reynolds 8, 36, 98).

Within a translation, an individual word or phrase can be translated many ways. It is the context in which it is found that determines which of these possibilities is the best option (Bassnett 25, 30; Van Coillie and McMartin 11). The context of the text includes the word or phrase itself, those which surround it, the work as a whole, the culture in which it was created, and the target audience it is being created for (Van Coillie and McMartin 11-12). Even when a literal translation produces a grammatically correct phrase in the target language, the phrasing may not be suitable and thus will still require modification (Malmkjær 59). The most important factor in choosing among the options is making sure that the translation is in harmony with the community for which the translation is being made (Reynolds 9).

One of the trickiest components of translation is handling situations in which the source text contains items or concepts for which the target language has no term. This can be because the closest equivalent term has a very different content meaning or because there is no similar equivalent term at all (Bassnett 41-43). There are three possible ways of going about this: borrowing the original word from the source language, often with an explanatory note to make its meaning clear; selecting a word or phrase from the target language that has a similar or overlapping meaning; or creating a new term in the target language to encompass all the components of the original while adhering to the morphological patterns of the target language (Malmkjær 59; Reynolds 29; Wakabayashi 30). As with all other components of translation, which of these possibilities is preferred has varied depending on time and place (Wakabayashi 30).

Through translation, some languages transmit far more than they receive (Bassnett 85; Lathey, “Translation” 212; Van Coillie 151; Wakabayashi 31). Currently, 40% of all translated books were originally written in English (Reynolds 84). If one adds texts which originated in French, German, or Russian to this number, it will contain 75% of all translated works (Reynolds 84-85). Furthermore, around 40% of translated texts are translated both from and into either

English, German, or French (Reynolds 86). For countries such as China and India, where there are many local languages, the majority of translation is done within the country rather than internationally (Reynolds 86). The number of books translated into a specific language varies less as a number than as a percentage (Reynolds 86). Though only 2.5% of books published in the United Kingdom each year are translations, this is a total of 4,500 books, slightly more than the 4,200 that make up 10% of the publications in France (Reynolds 85-86). Greece, in contrast, publishes fewer translated books – around 2,800 – but this makes up 40% of their total publications (Reynolds 86). This difference is slightly more pronounced in children's literature, where only around 2% of English publications each year are translations (Lathey, "Only English Books" 41, "Translating" 37, "Translation" 212).

The number of speakers of a language is, at best, loosely related to the number of translations that arise from it. English is the most widely spoken language in the world (Szmigiera) as well as the most translated, but many of these are speakers are non-native (Noack and Gamio). The next most widely spoken is Mandarin (Szmigiera), which does not even account for the speakers of other Chinese languages or dialects, all of whom use the same writing system (Norman) However, Chinese is the source of less than 1% of translated books, with fifteen other languages being more common source languages (Reynolds 85). The same is true for Spanish, the fourth most spoken language (Szmigiera), but which is only the sixth most translated (Reynolds 85).

While translation is most frequently used in order to increase accessibility and share ideas, it can also be used to harm or limit. Colonial governments have frequently used translated works to impose their values upon the colonized and to present an ideologically motivated depiction of colonized people (qtd. in Leonardi 21; Munday 210; Niranjana 773-778; Wakabayashi 29). This is particularly damaging when combined with bans on indigenous works or censorship of what materials are allowed to be created or translated for the community (Wakabayashi 30). During the Spanish conquest of Latin America, missionaries attempted to convert the local populations to Christianity and eradicate all indigenous religions through forced baptisms, the construction of churches, the publication of Christian texts in indigenous languages, and the destruction of preexisting manuscripts (Calvo 278-280; "Christianity"; Dussel 49). Despite translation's use as a method of suppression and control, many formerly colonized

communities are now also using it as a tool for decolonization. In Malaysia and the Philippines, for example, translation is used to increase the capacity of the local language or languages to be used in modern or scholarly contexts (Wakabayashi 30). In Nigeria, the novelist Chinua Achebe writes in English but with the inflection of Igbo (Reynolds 106). Literature used in this way can be a powerful tool for nation-building (Reynolds 103; Van Coillie and McMartin 21).

History of Translation

As established by Malmkjaer and Windle, translation has played "a central role in the development of peoples, languages and cultures" throughout history (2). However, despite records of thoughts regarding translation dating back thousands of years, for most of the past, translation was an ungoverned practice (Munday 13; Windle and Pym 7-8). "[J]ust as there are numerous accounts of what language is and how it functions for its users, each of which has the potential to alter, develop, or fade away over time, there are different linguistic approaches to translation, and these too are subject to variance in popularity." (Malmkjær 58). In Europe, an accepted set of principles of translation was not developed until the 18th century. These criteria, created by Alexander Fraser Tytler, say that a translation should "give a complete transcript of the ideas of the original work", that the "style and manner of writing should be of the same character with that of the original" and that it should "have all the ease of original composition" (Bassnett 72; Munday 45; Windle and Pym 10-11). In 19th century Europe, the principle aim of translation was to produce close copies of the original, one that would educate the reader about the culture of the source material rather than changing it to better fit with the culture of the target audience, but these translations often produced texts so different from the standard target language that they were impossible for a general audience to understand (Bassnett 22; Reynolds 83; Windle and Pym 11).

What counts as translation has also varied through time and place. While it is common in Western societies for translation to refer only to the process of changing a written text from one language to another, in many countries this is not the case (Wakabayashi 25). In Japan, terms that we would consider to signify translation include mixed-language practices such as reading a Chinese text in Japanese; in India, they can include changing poetic language to spoken vernacular, repetition of a previous text at a later time, or creative reinterpretations of important

texts (Wakabayashi 25-26). These resultant materials are often also regarded as original works as much or more than a modification of the original, with the translator given high importance along with the author (Wakabayashi 26-27).

Translation for children in particular has undergone many changes throughout time. In most places, the development of children's literature as a separate genre with its own publication is a relatively recent shift (Lathey, "Translation" 198). Historically, children's literature was simply a subcomponent of adult literature – in the Middle Ages, there was no distinction at all between children's and adult literature; during the 16th and 17th centuries, literature for children mainly consisted of didactic texts; it was only in the 18th century that children's literature became its own separate genre (Leonardi 15). Which books were translated and how they were changed was simply determined by what the dominant opinion was on what was good for a child (Lathey, "Translation" 200-201; Leonardi 16). Children's literature is more likely than adult literature to be an adaptation or a retelling of the original work, meaning that translation for children is also more susceptible to the preferences of the era in which the translation is being performed (Lathey, "Translation" 200-201; Wakabayashi 27). In the modern period, the preference is for a limited amount of adaptation of cultural detail, but the simplification of linguistic and literary style (Lathey, "Translation" 203, 205). There has also been a rise in the concurrent publication of children's books in multiple languages, requiring pre-publication translation (Arribas 93-94; Lathey, "Translation" 212).

Though the study of translation itself is a relatively new field, it has changed and grown exponentially over the past forty years (Bassnett 1-13; Munday 11-13). In older translation work, it was common to modify a story in order to fit it more closely within the culture of the target audience for the translation. This was often done by eliminating sections or references to mature topics, or by renaming characters with names familiar to the intended readers (Lathey, "Translating" 37). However, this trend has changed in recent years with the aim of preserving more of the initial themes and culture of the book (Lathey, "Translating" 38, "Translation" 203). The study of translation has shifted along with the practice, with the emphasis moving from what was lost to understanding how and why changes were made (Bassnett 8). This may be indicative of a greater emphasis on diversity and representation in our society as a whole; however, with these new trends, there can be misunderstandings or inconsistent interpretations due to a lack of

knowledge about the source culture. In order to predict and then prevent these issues, translators use a variety of techniques to balance two goals: comprehension by readers unfamiliar with the source culture, and preservation of the source culture and intentions of the author. Localization (the changing of the source material, including design as well as text, or relocation of the entire text to the target culture, to make it more familiar to the reader), substitution (the process of replacing a term or situation with a similar one), simplification, deletion, and the inclusion of additional explanatory text are all useful in certain situations (Leonardi 20).

Translating Children's Literature

Children's literature is defined as "texts intentionally written for children, texts written for adults but subsequently appropriated by children, and texts that are addressed to or read by both children and adults" (Lathey, "Translation" 198). This means that quite a large variety of works can be considered part of the category of children's literature, especially given that the definition of childhood itself varies depending on temporal and geographic location (Lathey, "Translating" 5, "Translation" 198; Leonardi 11, 14, 20). Along with these considerations of the meaning of childhood, children's literature has variances to accommodate the wide developmental range of those who fall within any given definition of "child", from board books with little or no text, through simple picture or chapter books aimed at elementary students, to young adult novels with complex vocabulary and plot (Lathey, "Translating" 7, "Translation" 199).

Although children's literature is linguistically simpler than literature intended for adults, it comes with a unique set of extra considerations. Children's literature frequently includes complex ideas that must be expressed through simple words and grammatical structures (Lathey, "Translation" 205). The use of patterns of phrasing and rhythm, emphasis, sound effects, and interaction with the reader or listener are key components of children's literature that appear only in specific genres (such as poetry or performance scripts) when intended for adults (Lathey, "Translating" 93, "Translation" 206). This performance aspect of children's literature will be particularly prevalent in the translation that follows.

Furthermore, children's literature frequently comes with an illustrative component. Though this is rare in adult literature, it has been a staple feature for children's literature since its

development as a separate genre (Lathey, "Translating" 55, "Translation" 207). For the translator and publisher of the translation, these illustrations must be paid nearly as much attention as the text. There may be things within them that need to be captioned or explained, and their location relative to the text must be maintained to preserve the connection between written and illustrated story (Lathey, "Translating" 57, "Translation" 207-208; Van Coillie and McMartin 23). Sometimes illustrations are modified or removed to better match the text; other times, the text itself is changed to better match the illustrations (Van Coillie 148; Van Coillie and McMartin 23). Sometimes a translated text is re-illustrated by an artist of the target culture, rather than attempting to match the source illustrations to the translated text, though this frequently results in a publication that is quite different from the source material (Lathey, "Translating" 56-57, "Translation" 208; Todorova 251-252; Van Coillie 149; Van Coillie and McMartin 23). On rare occasions, in situations where the illustrations came from a translation and are being released in a source language edition, the text is even re-translated rather than using the original in order to fit with the chosen illustrations (Lathey, "Translating" 57).

When translating children's literature, one must take into account not only the culture and language in which it was created and those into which it is being translated, but also the views of the adults within each of those cultures about what is and is not appropriate for children's literature. This is because all children's literature interacts with adults prior to its interaction with children – the writers, publishers, and translators are the ones deciding which stories or parts thereof are worthy of being shared with the children in their communities; after publication, children's books are interacted with by further adults – the parents, teachers, and librarians – before reaching the hands and minds of individual children (Leonardi 12; Lathey, "Translation" 198-203; Van Coillie 148). Barring certain exceptions, the contents of the genre of children's literature are created by adults (Lathey, "Translating" 2).

The adaptation of children's literature into a different, more "acceptable" form can occur due to the assumption that, because of their limited experience, children are unable to understand unfamiliar things or complex situations and topics (Lathey, "Translating" 38, "Translation" 202, qtd. in Leonardi 27; Leonardi 28; Van Coillie 145; Van Coillie and McMartin 22-23). Because of this, changes of cultural markers in the source material such as names, food, setting are much more likely to be manifested in translations of literature intended for children than in those

intended for adults (Lathey, "Translating" 38-41, 44-50, "Translation" 202; Van Coillie 144-145). For the case of proper names, this is often to maintain the connotations of the original name from the source culture into the target culture (Leonardi 66). Names which are universally recognized or which do not carry any semantic meaning are left untranslated, while names that contain wordplay or references to other works are often modified to make them understandable to the target audience (Leonardi 67-68).

Translating situations is also more likely in children's literature than in that of adults to be dealt with through the replacement of a situation with a different, more familiar one that can be considered equivalent (Malmkjær 60; Reynolds 37). While it makes the text more accessible to a variety of readers in the target language and culture, this process of domestication can lead to situations where the story is significantly changed and the author's message or intentions lost (Leonardi 28). Whereas adult literature commonly makes use of translation notes in the form of narrative explanations, footnotes, prefaces, or afterwords, children are either unlikely to read these additional components or find that they detract from the story itself (Lathey, "Translation" 202-203; Munday 52). Nevertheless, the last two additions are often included to provide historical and social information regarding the text's subjects and to explain the translator and publisher's intentions with the specific edition (Lathey, "Translation" 202-203, 209).

Children's literature is also more likely than adult literature to be the subject of censorship. This can be to follow the existing presence of topics in children's literature of the target culture, to match ideological standards, to conform to the target culture's beliefs of what is morally, socially, and educationally good for children, to stop information or ideas deemed threatening from reaching the society, or to remove social or political criticisms (Lathey, "Translating" 6, "Translation" 200; Leonardi 2-3, 15-16, 22, 27-28, 86-88). There is also a "tendency to omit complex scenes, dialogues and characterisations of adults" from translated children's books (Leonardi 26). "[B]oth source texts and translations reflect changing ideological perspectives on the formation of the next generation" (Lathey, "Translation" 201). Children's books indicate whether children are regarded as innocent or sinful, what rights or duties they have, and what morals they should be educated about (Lathey, "Translation" 201; Leonardi 16; Todorova 250).

Most frequently, this censorship of children's literature takes place regarding topics of violence, death, nudity, sex or sexuality, and bodily functions (Lathey, "Translation" 201; Leonardi 2, 18, 26, 87-88, 103-105, 109; Van Coillie 146-147). Violence in children's literature – textual and illustrative – have historically always been present (Todorova 249-250). Traditionally this was to demonstrate the discrepancy between the rewarding of the good and the punishment of evildoers; it is only more recently that they have been avoided in translations and retellings (Todorova 249-250). One of the most well-known examples of the omission of violence in literature for children is that of Cinderella, where the mutilation of the stepsisters' feet and subsequent pecking out of their eyes in the initial telling are removed from many translations and recent editions (Leonardi 2, 26). In "Hedgehog's Home", an English translation of "Ježeva kućica", many references to war and death are limited or entirely removed (Todorova 252-253, 259). The balancing of taboo and illustration can also result in incongruity within the text: for example, in "The Emperor's New Clothes" where the text clearly states that the emperor is naked, but the illustrations depict him in underwear or a shirt (Van Coillie 149).

Some of these tendencies to change or limit the topics of a children's text have decreased in the modern area, as cultural globalization affects personal experiences and the book market, and children are accepted to have a greater ability to understand and accommodate differences than had previously been understood (Lathey, "Translating" 38, "Translation" 203, 212). Children are always being exposed to and learning new things in their own language and culture; seeing and reading about a foreign concept in a book is simply an extension of this learning and an opportunity engage their curiosity (Lathey, "Translation" 203). It is also understood that many children are living in the very same situations that literary censorship aimed to protect them from, and they require books that relate to these experiences (Todoroava 253-254). Current theories of children's translation focus on the child reader, which results in texts which are diverse, dynamic, and imaginative, but may be further removed from the source material through shifts such as changing classic literary styles to match modern linguistic standards (Lathey, "Translation" 204).

Notes on the Translation

This translation was completed using the 2008 Anaya children's edition of *El Cantar de Mío Cid*. This version of the story utilizes certain segments of Per Abbat's original 14th century text, and, while the language is somewhat modernized, still attempts to maintain a traditional literary-performative style (García Domínguez 9). The following segments aim to explain the specific considerations that were taken to bring this edition from an audience of 21st century Spanish children to an audience of 21st century Canadian children, including specific challenges, changes, conclusions, and rationale.

Translation Challenges

This was my third time making a complete translation of a work while at Mount Allison, and by far the longest. The first translation was a simple assignment for Spanish 3101, where we were given a page of text about Central America and the Caribbean. The content was straightforward and understandable; I found it to be quite easy to translate as well, as nearly everything could be directly translated. The only change or challenge of note was in the cultural differences behind what terms for groups of people are acceptable – though the term "mulato" is still commonly used in Spanish in many countries, in English it would be considered a slur (Donnella; Fly; Nittle). I replaced it with "mixed race".

The second translation was not for a class directly, but rather an opportunity gained from one. Lety Elvir, one of our guest speakers in SPAN 3241, expressed interest in having students from the class translate a poem she had written on Frida Kahlo for publication in an upcoming anthology. Em Coates and I were selected and worked together – along with two dictionaries and several sources of biographical information on Frida Kahlo – to ensure we were creating the most accurate translation. We were able to discuss our thoughts on the original as well as the translation and translation process itself while working and agree on every component before finalizing the translated poem.

For this translation, I worked alone except for the aid of dictionaries on the initial translation. For the final version, Dr. Beck provided assistance on those elements which I was unable to figure out during my earlier personal revisions. The material was also much more complicated than my previous translation works, with numerous occurrences of untranslatable

words, time- and culture-specific phrases and behaviors, depictions of people, and instances where I was uncertain of the meaning of the original phrase. This resulted in numerous challenges, as follows:

Grammatical and Stylistic Differences

Primarily, there were many small changes that needed to be made due to differences in style or grammar between the two languages. The most minor of these was the quotation marks – in Spanish, <<>> is used where English uses "", and the quotation marks are not opened and closed again in the part of the sentence where it states who is doing the speaking and in what manner. For example, in the first song *<<Pero eso sí –les dice– : deberéis jurar, por la fe que tenéis ambos, que no abriréis los arcones en todo el resto del año>>.* in Spanish becomes *"But you must swear" he tells them: "you must swear, by the faith you both have, that you will not open the chests for the rest of the year."* in English (García Domínguez 15).

The most frequent difference is that, in many instances, Spanish uses a definite or indefinite article where English does not, and vice versa. More specifically, English often requires the use of "a", where Spanish does not include "un" or "una", and Spanish uses "el" or "la" where "the" in English would be extraneous. Spanish also has a tendency to use "the" where English would use a possessive pronoun, such as on page 28, where Count Berenguer says that he will lose "el cuerpo y el alma" – "the body and the soul" by not eating (García Domínguez). There are also many situations in which word order is different between Spanish and English, from the simple location of verbs within a sentence – "Suenan las campanas" versus "The bells rings" in the first song – to places where multiple sentences had to be reworked or combined in order to maintain the flow of the reading – "Y son ahora muchos caballeros castellanos, de los reunidos en Toledo, los que han regresado con el Cid a Valencia, invitados a las bodas de doña Elvira y doña Sol con los Infantes de Carrión" to "And of those now gathered in Toledo, there are many Castilian knights who have returned with the Cid to Valencia, all invited to the weddings of Lady Elvira and Lady Sol to the princes of Carrión" (García Domínguez 46). Some of these changes will be further discussed in the next section, as they involved changes in the choice of words as well as in word placement.

The hardest grammatical change to manage was the way the original story switches, seemingly almost indiscriminately, between past and present tenses. Oftentimes, this results in sentences that are confusing or sound unnatural in English. In some situations, I chose to change the tenses in the translation so that they would be consistent within a sentence. Other times, particularly in situations where the mixed-tense sentence was in a section of Per Abbat's words, I decided that the old-fashioned sense the style conveys was more important than an improvement to flow or ease of understanding. One instance of this is from page 16 of the story, where the text uses "arrima", which is present tense, at the start of a sentence and follows it with "llenaba" and "decía", which are both in the imperfect, a form of past tense (García Domínguez).

Word Choice

As discussed in the introductory section, many words or phrases in the source language – here, Spanish – have multiple possible translations in the target language – here, English. For example, the terms "hazañas" and "gestas" can both be translated in many ways, including "feats", "deeds", "exploits", and "achievements". Although they are all interchangeable in the situations within this story, I chose to use "feats" as the translation for "hazañas" and "deeds" as the translation for "gestas" to demonstrate that different terms were used in the original version.

There are many situations in which I could have translated one word in a different manner. Most of the time this decision was made for the purposes of clarity or flow. In the introduction, for example, I translated "varias sesiones" as "multiple sessions" rather than "various sessions" or "several sessions" for the sake of clarity; for "llamado también" I chose to use "also known as" rather than "also called" for the improvement in flow (García Domínguez 8-9). In the first song, I used "income" rather than "earnings" for "los haberes" because it is more understandable to a general English-speaking audience (García Domínguez 12). In some situations, using a more generic term increased the clarity of the phrase rather than decreasing it. For example, in the first song I used "shelter" rather than "an inn" as the translation for "posada" (García Domínguez 12).

Additionally, a word that is technically correct may still have the incorrect connotations. In the original Spanish text, the song of Mío Cid is referred to as a "romance" (García Domínguez 9, 30). Though this is technically an acceptable term in English as well, the

connotations of the term “romance” would lead to incorrect assumptions about the contents of the story for a general audience, particularly one comprised of children (“Romance”; Vinaver and Whitehead). To avoid unnecessary expansive explanation on literary terminology, I have instead referred to the tale as a “ballad”, which encompasses a similar set of meaning with none of the possibilities for confusion.

At many points in the battle scenes, the most technically accurate translated phrase would be “presents pitched battle to” (García Domínguez 23, 26, 34). As with “romance”, these terms are technically correct in English, but likely to be understood only by a knowledgeable audience, who are most likely not within the target readership of this book (“Pitched battle”). I have instead used “initiates” or “engages in fierce battle with”, which, while slightly longer, preserves nearly all of the semantic meaning of the original phrase and is much more intelligible to a young audience.

While “perdono” can be translated as “I forgive”, which flows slightly better than the translation as “I pardon”, this former phrasing does not give the sense of formal legality that the second entails (García Domínguez 44). As the legal component of the pardoning of the vassal by his king is much more important than the personal forgiveness, I chose in this situation to slightly diminish the flow of the full phrase to maintain the seriousness of the subject. On the same page, the Cid is said to “arranca la hierba con sus dientes”, or “pull up the grass with his teeth” (García Domínguez). As this makes very little sense to a reader in English, I have replaced it with “kisses [the ground]”, which flows smoothly into the next line where King Alfonso tells the Cid to kiss his hands instead.

In some places, as above, I chose to translate in a fashion that does not maintain quite the same sense as the original, but is easier for an English-speaking audience to comprehend. In others, I considered making such modifications – such as “knocks him down from his saddle” rather than “knocks him down from his mount” in the third song – but determined that the slight improvement in flow was not worth changing the stylistic choices of the original (García Domínguez 60). Similarly, in some places I chose to leave the slightly more complex vocabulary or sentence structures in place to preserve the literary feel of the original, as with “many are the knights” versus “there are many knights” in the first song and “sows” rather than “causes” in the third song (García Domínguez 18, 48).

Forms of wordplay are often the most challenging to translate due to their level of culture-specificity. Fortunately, in this edition I only had one instance each of an idiom, a metaphor, and onomatopoeia. In the introduction, we are presented with the onomatopoeia of swallows, "pillo pillo" (García Domínguez 9). Rather than translating this directly as "tweet tweet", I changed it to "with a tweet" to improve the sentence flow. In the first song, we are presented with a metaphor: "que la uña de la carne"; in English, "like the fingernail from the flesh" (García Domínguez 16). The metaphor itself translates well to English, but the sentence phrasing around it required reworking. Finally, still in the first song, we have an idiom: "da su brazo a torcer", which, if translated directly, would read "gives his arm to twist" in English (García Domínguez 28). The equivalent English idiom is "throws in the towel" ("Throw in the towel") – though I considered simply replacing it with "gives in" due to the more modern feel of the English idiom, in the end we chose to preserve the presence of the idiomatic expression, as it is within the more contemporary section of the text rather than one of the sections that utilizes Per Abbat's phrasing from the 14th century.

Finally, for the sake of inclusivity, I made a small change to the text that is not necessary in either a grammatical or meaning-oriented sense. On the back cover, where the Spanish edition reads "niños y niñas", I made the decision to change it to "children" for the English version. I felt this change would help to make all young readers feel welcomed by and included in the text.

Untranslated Words

As examined in the introductory section, it is not always best practice in translation to transfer every word to the target language. For this book, I chose to leave both of Rodrigo Díaz de Vivar's titles – Mío Cid and Campeador – as they are written in the original Spanish version. Though they are both technically translatable – "Mío Cid" to "my lord" and "Campeador" to "champion" – I found there to be several compelling reasons to leave them untranslated.

For "Mío Cid", this is the title by which both the character and the story itself are recognized; changing it would be a disservice to its history and influence. Furthermore, the title contains an explanation within the original work already, as it is an artifact of the mixing of languages and cultures in historic Spain and not inherently intelligible in modern Spanish. Finally, the translated version is simply too generic, particularly for the title of the book. "The

Story of My Lord" does not contain any of the recognizability of "The Story of Mío Cid", and could just as easily refer to God or any human ruler rather than this specific Spanish figure ("Lord").

For Campeador, the decision was not quite as straightforward. A search on previously translated editions of El Cid shows that both the Spanish – "Campeador" – and English – "Champion" or "Conqueror" – terms have been used (Blackburn; Reed). Initially I was inclined to translate this term, simply to make comprehension easier on the young readership. Ultimately the difference in the way "Campeador" is used as a title in Spanish versus how "Champion" would work in English convinced me to leave this title in its traditional form, with a small insert of its meaning in the first song, to leave the flow of the writing less modified. As will be discussed further later, I am avoiding the use of "conqueror" as an accolade, so it would not have been a candidate for use in this translation, despite its presence in other English editions.

In my translation I also chose to preserve the place names that originated in Spanish rather than replacing them with their standard anglicized equivalent. Translation practice has shifted away from changing character names to be more familiar to the readership and I would like to extend this to place names as well, as it is more respectful of the source material and culture. Furthermore, most of the names would not be familiar to most young North American readers in either form. I have, however, chosen to change Morocco to the standard English convention because the Spanish name, Marruecos, is also a modification rather than the country's own name for itself, and because it is a name the readers are more likely to have encountered than those of the cities (Brown et al.). The target readers are old enough to be able to look up the unfamiliar place names online – something which was not possible in the past and would have challenged the effectiveness of circumventing the standard convention previously – but it may be useful to include in the book a map containing the names and locations of the places referenced, so that the readers can gain a better understanding of the geographical context within which the story takes place.

Taboo Topics

The Minimization of Violence in El Cid

Despite the violence inherent to a story about the battles of a conquering knight, the amount of explicit violence is minimal in this edition, in terms of both text and image. These changes are consistent with the findings of Lathey ("Translation" 201), Leonardi (18; 103-104), Todorova (249-250), and Van Coillie (146). As discussed in the introductory section on the translation of literature, these scholars find that violence is one of the most commonly censored components of children's literature in the modern era, despite being a historical staple of the genre, as it is now considered inappropriate for young readers.

When describing the conquests and battles, the text is vague and often downplays the violence that occurred. In the first song, the Cid is said to take the castle "sin resistencia", "without resistance"; shortly after, he lays siege to the castle for fifteen weeks before conquering it, but no further details of this time are given (García Domínguez 20, 22). Later in the first song four conquests are described in a single sentence; the beginning of the second song adds three more in the same manner and emphasizes again that it was done without resistance (García Domínguez 26, 30). The detail of the Cid's destruction of the farmland near Valencia is included in one instance, but the starvation this surely would have caused is glossed over with the statement only that the siege lasted ten months (García Domínguez 32). Pages 34 and 35 are the most explicitly violent of the entire book, with mentions of injury and death in text as well as image; page 40 also mentions injury in the text, though not the illustration (García Domínguez).

The soldiers are shown preparing to enter battle twice – on pages 20-21 and page 31– and in battle or another form of fight five times – on pages 22-23, 24-25, 27, 41, and 61 (García Domínguez). However, from the perspective granted by the images, these battles seem to proceed nearly without harm. Injured warriors are shown on a single spread, pages 34-35, with blood shown on one additional page, 51 (García Domínguez). After being beaten – which will be covered more in the next section – the Cid's daughters are shown on page 57 looking tired and their clothes slightly torn, but no injuries can be seen, despite the fact that on the previous page the text says that they were "left for dead" (García Domínguez).

Depictions of death in the story are diminished even further than those of violence. On page 24, the text says that more than a thousand enemies are killed, but the image is of a single

enemy's sword being broken (García Domínguez). Page 34 contains what are most likely deceased enemy soldiers, though the ones in the foreground could – though less likely – be injured rather than dead, and the horses mentioned in the text are not shown anywhere in the illustration (García Domínguez). Furthermore, though the story ends on page 62 with the Cid's peaceful death, presumably due to old age, the passage of time is only marginally shown in the illustrations and does not contain the illustration of the Cid on a funerary table that has become standard in publications aimed at adults (Beck 22, García Domínguez). His daughters, Elvira and Sol, are shown as children on page 17 and grown up on page 39, but the aging of the Cid himself is shown almost exclusively through the lengthening of his beard, though it is generally only slightly longer than at the beginning of the story, with the difference most clear on pages 33, 39, and 45, along with a slight graying of his hair (García Domínguez). However, in the third song, this aging seems to have disappeared from the illustrations, leaving the result that he looks the same as an old man in his last appearance as he does as a young man in his first (García Domínguez 11, 59).

Sanitization of Sex

Sexual interactions are also among the most commonly censored materials due to their consideration as inappropriate or indecent, particularly in the realm of children's literature (Lathey, "Translation" 201; Leonardi 18, 87-88; Todorova 249-250; Van Coillie 146). Though an image of the Cid's daughters being abused is found in most illustrated editions, this version instead uses one illustration just prior to the beating, and one when they are rescued after, which avoids both the nudity and the violence illustrated in other versions (Beck 22, 101; García Domínguez 55, 57). The text does specify that they are stripped of their clothes, but nudity is not itself mentioned, so it could be assumed that what they are pictured wearing is their underclothes (García Domínguez 54). Similar modifications such as these have been found in other editions, varied by the era in which the publication was created, and are particularly common in version created for younger audiences (Beck 99-100).

The text as well as the images avoid the mention of sex or sexual content – the Cid's daughters and their husbands only "pasan la noche" – "pass the night" – in the woods, with no mention of the falsely loving interactions that occurred during it (Beck 88-90, 100; García

Domínguez 54). Other modern children's editions have also glossed over the sexual encounter, saying instead that the princes "showed them their love" or "wanted to rest in loving conversation with their wives" (Beck 100-101). Though it is not surprising that these details have been omitted from a children's book, it does limit the extent to which the princes are received by the audience as villains. The message of sexual violence as dishonorable and worthy of punishment demonstrated through the original text is therefore missed (Beck 94).

The Presence of Anti-Semitism

The Spanish version of the book contains remnants of the anti-Semitic depictions of the original in the presence of the Jewish moneylenders. These characters play into the negative stereotype of Jewish people as greedy (Wilson 465). Fortunately, this use of stereotypes was confined to the written text rather than both the text and illustration – the Jewish characters are not depicted with any exaggerated racializing traits such as hooked noses (Glenn; Kaplan) in the image – and was thus simple to remedy (García Domínguez 15). As the ethno-religious background of the moneylenders is irrelevant – the only significance the moneylenders hold is that their greed allows El Cid to trick them into financing his journey – and other than the effect of perpetuating harmful stereotypes, the inclusion of this characteristic would have no bearing on the story, I have removed it entirely.

Depictions of Muslims

As the battles between the Christian and Muslim rulers of Spain are historic fact rather than inserted stereotyping, the detail of religious background becomes important in these situations within the story. Because of this consideration, I left many religious references intact in the translation. However, there were still two instances in which I felt these references were necessary to remove.

The first is where King Tamín is referred to as "el rey moro" near the beginning of the second song. This would translate to "the Moorish king", which is at best an archaic term and at worst derogatory (Pearce). Rather than leaving in this questionable descriptor, I replaced it with his name, which serves to both avoid the use of possible slurs and more directly remind the

readers which character is being referenced. This occurs again in the same song with the king of Sevilla. As this character is not given a name, I have instead called him the "Sevillian king".

The second is later in the second song, where the enemies are once again described as Muslim in the Spanish edition. Because this has already been established several times within the story, and it is not being used as a direct and immediate contrast to the Christianity of the soldiers of the Cid – where this is the case in the first song, I left both religious indicators in place – I chose to remove it so as to not overly and unequally emphasize the religious component without the requisite background information, which is not within the scope of the story. In this instance, I chose to use the term "opponents" rather than any more detailed descriptor.

As with the presentation of the Jewish characters, stereotypical depictions were not an issue for the Muslim characters present in the story. They are shown with various colors and styles of hair and beard, as well as a range of skin tones, which, while limited, is similar in scope to those of the Christian characters (García Domínguez 22-23, 24, 34-35, 41). When looking at the battle scenes, the only clear way to tell apart the Muslim soldiers from the Christian ones is through their different styles of armor (García Domínguez 22-23, 24-25, 41).

Spanish Blood Purity

The concept of "limpieza de sangre", blood purity, increased in importance throughout Spain in the 15th century, when they were used to separate those with Christian ancestry from those whose families had converted from Judaism or Islam, and to limit those who had converted from certain activities, including government jobs and marriage to members of "old Christian" families (Berry; Burk 10, 12, 17; Maryks). However, these laws were based on the much earlier myth of "pure breeding" and the idea that religious "unfaithfulness" was transmitted to descendants (Burk 11, 13-14, 17; Maryks; Weiss 193). Therefore, though the story of the Cid was written long before the implementation of these laws, and the actual historical figure lived over a century before then, the belief in blood purity can still be seen in the text (García Domínguez 7, 10). The Cid and his people are depicted as being pure of blood; his enemies as impure (Beck 132).

In this edition the belief in blood purity is seen only in passing. During the abuse in the third song of Elvira and Sol by their husbands, their blood is described as “limpia”, meaning “clean” or “pure”, which emphasizes that their inherent status and worth is higher than that of their malicious husbands (García Domínguez 54). Further in the third song, towards the end of the story, the idea of blood purity appears again during the duel between the now ex-husbands of Elvira and Sol and the knight-champions of the Cid. Colada, one of the swords of the Cid, is described as “limpia” and “clara” – “clean” or “pure” and “clear” – and as making the whole field shine brightly – “todo el campo relumbró” (García Domínguez 60). Though it is describing the sword itself rather than the holder, the passage demonstrates how the sword is seen to be able to purify its surroundings when held by the right type of person – i.e. someone whose blood is also “limpia”. As there is not space in the story to go into the history, importance, and problems of the obsession with blood purity in Spain, I have described the blood in the first example as “innocent” to show the daughters’ lack of fault or blame in the attack. In the second example, I left it as pure, but in a way that attempts to emphasize the brightness factor and that the purity is of the sword – as in a “pure metal” – rather than the man who holds it, with the intention of giving an impression of a sword so shiny that the light is reflected all over the field.

The Conqueror as an Ideal

The most direct translation of “Pero Mío Cid, ¡ay!, está triste, muy triste. ¿Por qué, si es un conquistador?” in the second song of the original text would be “But Mío Cid – alas! – he is sad, very sad. Why, if he is a conqueror?” To avoid giving the impression that being a conqueror is something to aspire to, I have modified the second sentence to be “Why, if he is a champion?” instead. This change preserves the sense of accomplishment, pride, or joy in winning, but downplays the glory granted to those who invade and overthrow others. It also conveniently ties into the meaning of El Cid’s title “Campeador” as “champion”, making another connection point for the readers to reinforce this association with the character.

Final Reflection

Even just the division of categories in the first section of this work was a challenge. Like translation itself, the theories behind and research on it are an overlapping blend of time, place, structure, and culture. The history of translation is entwined with its theories and practices, making separating them into distinct categories for the background and introduction difficult.

This work is considered children's literature in the manner of literature that was written for adults but later read by or modified for children (Leonardi 15). The story of the Cid was historically used to educate men and boys on proper behavior, and is now used for people of all genders and ages (Beck xvii, 27, 78, 85, 142, 174, 186, 191). During the 20th century, El Cid became increasingly viewed as a story meant for children (Beck 191). Both the text and images have been changed through time to better match what is thought suitable for children and how children themselves are viewed (Beck 23, 26, 99-100, 112, 135).

I took a mainly foreignizing approach to this translation. As a national hero and legend of Spain, domestication for a North American audience would require the loss of all historical and cultural significance. Given this context, the foreignizing aim to expand the reader's knowledge of other cultures and their views made the most sense, though I did not always maintain the sense of the linguistic differences between Spanish and English that are often a component of foreignized texts (Van Coillie 151; Venuti 20). Though there were still several cultural elements that were necessary to remove, I attempted to limit these to negative components, such as racism and stereotyping, and to maintain as much of the Spanish feel of the story as possible through the preservation of original names.

For an official publication of this translation, I would include a translator's note outlining the most important of the changes I have listed above in the challenges section – namely, that of the preservation of names, the use of untranslated terms, the issue of blood purity, and the presence of harmful stereotypes in the original. Though it is unlikely to be paid any attention by most of the young readers, it would provide useful information for the adults around them, and, for those children who do read it, hopefully inspire them to delve deeper into the topics discussed.

English Translation of The Song of Mío Cid

El Cantar De Mío Cid	The Song of Mío Cid
Contado por Ramón García Domínguez	Narrated by Ramón García Domínguez
Ilustraciones de Max	Translated by Rebekah Alvarez
Adaptación de la Obra Original	Illustrated by Max
	Adaptation of the Original Work
El Cantar De Mío Cid	The Song of Mío Cid
Contado por Ramón García Domínguez	Told by Ramón García Domínguez
Ilustraciones de Max	Translated by Rebekah Alvarez
Adaptación de la Obra Original	Illustrated by Max
ANAYA	Adaptation of the Original Work
	ANAYA
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Hace ochocientos años…	*Eight hundred years ago…*
- Érase una vez, hace ahora ochocientos años…	*- Once upon a time, eight hundred years ago…*
- ¿Ochocientos años?	*- Eight hundred years?*
- Eso he dicho. Hace ochocientos años, un juglar llamado…	*- That is what I said. Eight hundred years ago, a minstrel named…*
- ¿Un juglar?	*- A minstrel?*
- Sí, un juglar. Los juglares eran cantores que iban por los pueblos y los castillos…	*- Yes, a minstrel. Minstrels were singers who travelled through towns and castles…*
- ¿Cantores? ¿Y qué cantaban?	*- Singers? What did they sing?*
- Los juglares cantaban las hazañas de los grandes héroes.	*- The minstrels sang of the feats of great heroes.*
- ¿De los superhéroes?	*- Of superheroes?*
- Digamos que sí: los juglares cantaban las hazañas de los superhéroes de aquella época. De los grandes héroes de la Edad Media. Por ejemplo del Cid Campeador. *Hace ahora ochocientos años, un juglar llamado Per Abbat escribió todas las hazañas de Rodrigo Díaz de Vivar, llamado también Cid Campeador.*	*- Let's say yes: the minstrels sang of the feats of the superheroes of the time. Of the great heroes of the Middle Ages. For example, of Cid Campeador.* *Eight hundred years ago, a minstrel named Per Abbat wrote all the feats of Rodrigo Díaz de Vivar, also known as Cid Campeador.*
- ¿Has dicho escribió? ¿No dijiste antes que los juglares las cantaban?	*- Did you say he wrote them? Didn't you say before that the minstrels sang?*

- Sí, eso dije: los juglares cantaban las gestas de los héroes de pueblo en pueblo y eso mismo hizo, sin duda, Per Abbat con su héroe favorito. Pero un día, para que sus versos cantados no se perdiesen sino, por el contrario, perdurasen para siempre, decidió ponerlos por escrito de su puño y letra. Es lo que conocemos como el Cantar de Mío Cid*, y es el primero y más antiguo cantar de gesta de la literatura española. ¡Ocho siglos hace que se recitaba por las aldeas y castillos! Tiene casi cuatro mil versos y los juglares lo interpretaban en varias sesiones para no cansar al público. Por eso, el* Cantar de Mío Cid *está dividido en tres <<cantos>> o capítulos, que eran las tres partes en que el juglar solía recitarlo.*	*- Yes, that's what I said: the minstrels sang the deeds of the heroes, from town to town and, without a doubt, that is what Per Abbat did with stories of his favorite hero. But one day, so that his sung verses would not be lost, but instead would last forever, he decided to write them down. It is what we know as the Song of Mío Cid, and it is the first and oldest song of deeds in Spanish literature. It was recited in villages and castles eight centuries ago! It has almost four thousand verses and the minstrels performed it in multiple sessions to not exhaust the audience. That's why the Song of Mío Cid is divided into three "songs" or chapters, which are the three parts in which minstrels used to recite it.*
Y eso es lo que vamos a hacer, imaginarnos estos recitales. Como si tú, lector, fueras uno más entre el público que escuchaba al juglar cantar las hazañas del Campeador. Reconstruye la escena: Estás en la plaza de un pueblecito de Castilla, la iglesia en un costado, con su campanario y su cigüeña, y a su alrededor casitas y soportales. Es primavera. El cielo es azul y por él juegan al <<pillo pillo>> las golondrinas. También vosotros, los niños, estáis jugando en la plazuela. El jolgorio de	*And that is what we are going to do, imagine these performances. As if you, reader, were in the audience listening to the minstrel singing the feats of the Campeador. Reconstruct the scene: You are in the plaza of a small town in Castilla, the church is on one side, with its bell tower and its stork and around it little houses and arches. It's spring. The sky is blue and the swallows play in it with a tweet. You also, children, are playing in the little plaza. The revelry of the swallows blends with your revelry. But, suddenly, the*

las golondrinas se confunde con vuestro jolgorio. Pero, de pronto, corre la voz:	*word spreads:*
- ¡Ha llegado el juglar, ha llegado el juglar!	*- The minstrel has arrived, the minstrel has arrived!*
Las mujeres salen de las casas, los hombres dejan sus faenas en las huertas y vosotros abandonáis vuestros juegos y hacéis corro en torno al recién llegado. Es un hombre de larga barba y sombrero de ala ancha en la cabeza. *Los chicos alborotáis buscando acomodo y los mayores os mandan callar. Se hace el silencio. El juglar carraspea tres veces y pide atención:*	*The women leave the houses, the men leave their jobs in the gardens, and you abandon your games and run around the newcomer. He is a man with a long beard and a wide-brimmed hat on his head. The children cause a commotion looking for space and the adults tell them to keep quiet. It becomes silent. The minstrel clears his throat three times and asks for attention:*
- *Voy a contaros la historiaaaaa de Mío Cid Campeadoooor…*	- *I'm going to tell you the stooooory of Mío Cid Campeadoooor…*
Per Abbat cantaba su romance con algunas palabras que hoy ya no usan y yo voy a contároslo con palabras de hoy para que todos disfrutéis con las aventuras del gran Campeador. Seguid imaginando que es el juglar quien recita su cantar, porque yo, más de una vez, usaré sus propios versos y palabra mezcladas con las mías. *Escuchémosle.* *Ramón García Domínguez*	*Per Abbat sang his ballad with some words that are not used today and I'm going to tell it to you with today's words so that you can all have fun with the adventures of the great Campeador. Continue imagining that it is the minstrel who recites his song, because I, more than once, will use his own verses and words mixed with mine.* *Let's listen to him.* *Ramón García Domínguez*

Cantar Primero *El destierro* Hace muchos años, y hasta unos cuantos siglos, en 1043 para ser exactos, nacía, en un pueblecito cercano a Burgos, Rodrigo Díaz de Vivar, un noble caballero al servicio del rey Alfonso de Castilla. Todos sus vasallos le llamaban Mío Cid, que quiere decir <<mi Señor>>. Y como era un valiente entre los valientes en el campo de batalla, todos, amigos y enemigos, le llamaban también Campeador. Pero un mal día, el poderoso conde García Ordóñez acusó al Cid de haberse quedado con parte de los impuestos que el Rey le había mandado recaudar en Sevilla. Todo era mentira: el conde le acusaba por venganza, porque el Cid le había ganado una pelea y le había arrancado un mechón de pelos de la barba, que es la peor ofensa que puede hacerse a un caballero. Creyó el rey Alfonso, sin embargo, las calumnias contra el Campeador y lo desterró de Castilla. Nueve días le dio el monarca para abandonar sus tierras. Y además le quitó todos sus bienes y posesiones.	**First Song** *The exile* Many years ago, and even a few centuries, in 1043 to be exact, Rodrigo Díaz de Vivar, a noble knight in the service of King Alfonso of Castilla, was born in a small town near Burgos. All of his vassals called him Mío Cid, which means “my lord”. And, as he was a brave man among the brave men on the battlefield, all, friends and enemies, also called him Campeador, which means Champion. But one bad day, the powerful count García Ordóñez accused the Cid of having kept part of the taxes that the King had sent him to collect in Sevilla. It was all a lie: the count accused him out of revenge, because the Cid had won a fight with him and had pulled a lock of hair out of his beard, which is the worse offense that can be done to a knight. Nonetheless, King Alfonso believed the slander against the Campeador and exiled him from Castilla. The monarch gave him only nine days to leave his lands. And furthermore, he took all his goods and possessions.

Los fieles súbditos del Cid decidieron seguirle al destierro y uno de ellos, llamado Alvar Fáñez, habló así en nombre de todos: *Con vos iremos, Cid, por yermos y poblados,* *por siempre os serviremos como leales vasallos.* Abandona Mío Cid su palacio del pueblo de Vivar y al frente de sesenta guerreros se encamina a la ciudad de Burgos. Hombres y mujeres se asoman a las ventanas, pero nadie se atreve a abrirle la puerta de su casa. Todos tienen miedo al rey Alfonso, que ha prohibido a los burgaleses ayudar al Cid, bajo amenaza de grandes castigos. Así se lo hace saber una niña que se asoma, sigilosa y llorosa, a un ventanuco: *Escucha, Campeador, no podemos darte posada,* *que de hacerlo perderemos los haberes y las casas,* *y hasta también perderemos los dos ojos de la cara.* *Con nuestro mal, Mío Cid, vos no ganáis nada.*	The faithful subjects of the Cid decided to follow him into exile and one of them, named Alvar Fáñez, spoke in the name of all: *We will go with you, Cid, through wastelands and settlements,* *We will always serve you as your loyal vassals.* Mío Cid leaves his palace in the town of Vivar and, at the front of sixty warriors, heads towards the city of Burgos. Men and women look out from the windows, but nobody dares to open the door to their house. Everyone is afraid of King Alfonso, who has prohibited the people of Burgos from helping the Cid, under threat of large punishments. This is what a girl who stealthily and tearfully looks out from a narrow window tells him: *Listen, Campeador, we can't give you shelter,* *If we do so we will lose our income and our homes,* *and we will even lose both of our eyes.* *With our misfortune, Mío Cid, you gain nothing.*

Comprende Mío Cid las razones que le da la niña y cruza las desiertas calles de Burgos. Acampa a orillas del río Arlanzón y allí trama un plan. No olvidéis que el Rey le ha quitado todos sus bienes y tiene que conseguir dinero como sea para su largo viaje al destierro. ¿Y sabéis lo que hace? Llena dos grandes arcas con arena y piedras, las adorna por fuera con terciopelos y vistosos herrajes y llama a dos judíos prestamistas que él conoce. Les asegura que las arcas están repletas de oro y joyas y a cambio les pide tan solo seiscientos marcos para alimentar y pagar a sus soldados. <<Pero eso sí –les dice–:	Mío Cid understands the reasons that the girl gave him and crosses the deserted streets of Burgos. He camps on the banks of the river Arlanzón and there he devises a plan. Don't forget that the King has taken away all of his goods and he must get money for his long journey to exile, no matter what it takes. And do you know what he does? He fills two large chests with sand and stones, adorns them on the outside with velvet and eye-catching ironwork and calls two moneylenders he knows. He assures them that the chests are filled with gold and jewels and in return he asks them for only six hundred silver coins to feed and pay his soldiers. "But you must swear" he tells them:
deberéis jurar, por la fe que tenéis ambos, *que no abriréis los arcones en todo el resto del año*>>.	*"you must swear, by the faith you both have,* *that you will not open the chests for the rest of the year."*
¡Artimañas de la necesidad! Imaginad la sorpresa y la pataleta de los dos judíos al descubrir la trampa del Cid.	Tricks of necessity! Imagine the surprise and the tantrums of the two moneylenders upon discovering the trap of the Cid.
El Cid Campeador se encamina ahora al monasterio de San Pedro de Cardeña, para despedirse de su esposa, doña Jimena, y de sus hijas, Elvira y Sol.	The Cid Campeador now heads towards the monastery of San Pedro de Cardeña to say goodbye to his wife, Lady Jimena, and their daughters, Elvira and Sol.

Es de madrugada cuando llega Mío Cid ante el monasterio. Suenan las campanas y sale el abad y los monjes a recibirle. Y ved que viene también doña Jimena con las dos niñas. El Cid las aúpa en sus brazos y…	It is dawn when Mío Cid arrives at the monastery. The bells ring and the abbot and the monks come out to receive him. And see that Lady Jimena also comes with the two girls. El Cid picks them up in his arms and…
las arrima al corazón, porque mucho las quería,	*he brings them closer to his heart, because he loved them so much,*
de besos las llenaba y requiebros les decía.	*he covered them with kisses and gave them compliments.*
Las encomienda al cuidado del abad mientras dure el destierro y le habla así a su esposa, con lágrimas en los ojos:	He entrusts their care to the abbot while his exile lasts and he speaks to his wife, with tears in his eyes:
Os quiero yo tanto a vos como quiero al alma mía.	*I love you as much as I love my own soul.*
Ya veis que hemos de apartarnos, ay, los dos en esta vida,	*You already see that we must separate, alas, us two in this life,*
mas siempre, mujer honrada, os veréis de mí servida.	*but always, honorable wife, you will be served by me.*
Y se separan esposa y esposo lo mismo que la uña de la carne. ¡Con igual desgarro y dolor!	And husband and wife are separated with equal injury and pain as if separating the fingernail from the flesh!
¡Hay que darse prisa, solo quedan tres días del plazo que ha dado el rey Alfonso! Por toda Castilla ha corrido la noticia de que el Cid sale para el destierro, y muchos son los caballeros que dejan su casa y sus tierras para seguirle.	We must hurry, only three days of the period given by King Alfonso remain! Through all of Castilla, the news has spread that the Cid leaves for exile, and many are the knights who leave their house and their lands to follow him.

- ¡Me voy con el Cid! - ¡Y yo! - ¡Y yo también! Más de cien jinetes podéis contar en torno al Campeador. Él los anima y salen de Cardeña al amanecer. Por el camino se unen nuevos guerreros al desterrado. ¡Todos quieren seguirle y combatir junto a él! Al tercer día cruzan el Duero y dejan Castilla a sus espaldas. ¡Cómo guardan silencio y lloran para sus adentros! Acampan junto a las murallas de Atienza, que ya es tierra enemiga. Mas sabed que en la primera noche que el Cid duerme fuera de Castilla, se le aparece misteriosamente un ángel y le dice: *Cabalga, buen Cid, cabalga Campeador,* *que todo os saldrá bien mientras os dé vida Dios.* ¡La tristeza del destierro se suaviza con la alegría del anuncio del ángel!	- I go with the Cid! - And I! - And I as well! More than a hundred riders can be counted around the Campeador. He encourages them and they leave Cardeña at dawn. Along the road new warriors join the banished. Everyone wants to follow him and fight together with him! On the third day they cross the river Duero and leave Castilla at their backs. How they keep silent and cry internally! They camp by the walls of Atienza, which is already enemy land. But know that in the first night that the Cid sleeps outside of Castilla, an angel mysteriously appears to him and says: *Ride, good Cid, ride Campeador,* *know that everything will work out well for as long as God gives you life.* The sadness of exile is softened by the announcement of the angel!

Las primeras conquistas	*The first conquests*
Sabed, quien este Cantar escucháis, que Mío Cid ha salido de unas tierras gobernadas por reyes cristianos, y se adentra ahora en otras dominadas y gobernadas por reyes musulmanes. Por eso, todo su empeño está en reconquistar las ciudades y fortalezas que un día pertenecieron a la España cristiana.	Know, you who hear this song, that Mío Cid has gone out of lands ruled by Christian kings, and he now enters others dominated and ruled by Muslim kings. Therefore, all of his determination is to reconquer the cities and fortresses that once belonged to Christian Spain.
La primera plaza que cerca es la de Castejón, a orillas del río Henares. Esta fue su estrategia: Al amparo de la noche, los hombres del Cid rodean el castillo y se ocultan entre la maleza. Con las primeras luces del día, los moradores del alcázar salen despreocupados a labrar sus campos y dejan las puertas de la muralla abiertas y sin apenas vigilancia. Es el momento. ¡Espada en alto y sin resistencia alguna, toma Mío Cid el castillo!	The first place nearby is that of Castejón, on the banks of the river Henares. This was his strategy: Under the shelter of the night, the men of the Cid surround the castle and hide in the weeds. With the first light of the day, the inhabitants of the fortress leave, carefree, to work their fields and leave the gates of the wall open and with barely any surveillance. It is time. Sword up high and without any resistance, Mío Cid takes the castle!
Es la primera de sus muchas victorias y conquistas que yo os seguiré contando.	It is the first of his many victories and conquests that I will continue to tell you.
Se adentra más y más en tierra enemiga, y llega ahora a las puertas de Alcocer, a orillas del río Jalón. Pone cerco al castillo durante quince semanas y lo conquista	He goes deeper and deeper into enemy land, and now arrives at the gates of Alcocer, on the banks of the river Jalón. He lays siege to the castle for fifteen weeks and finally

al fin, haciendo ondear su bandera en lo más alto de las almenas.	conquers it, waving his flag at the tallest of the battlements.
Pero los vencidos, llenos de miedo, envían aviso al dueño y señor de aquellas tierras, que no es otro que el rey Tamín de Valencia:	But the defeated, full of fear, send warning to the owner and lord of that land, who is none other than King Tamín of Valencia:
–Si no vienes pronto en nuestro auxilio, Mío Cid irá conquistando más plazas y castillos hasta llegar a las puertas de vuestra hermosa ciudad.	- If you do not come quickly to our aid, Mío Cid is going to conquer more plazas and castles until he arrives at the gates of your beautiful city.
Se asusta el rey Tamín y manda tres mil lanceros contra Alcocer, donde el Campeador solo cuenta con seiscientos. Cercan los musulmanes la fortaleza y cortan el agua a los cristianos. Quieren rendirlos por la sed y el hambre. ¡No lo conseguirán! Al cabo de cuatro semanas de resistencia, el Cid presenta batalla campal a los ejércitos de Tamín. ¡Oíd todos el sonar de los tambores, el galopar de los caballos, el chocar de lanzas y escudos!	This frightens King Tamín and he sends three thousands lancers against Alcocer, where the Campeador numbers only six hundred. The Muslims surround the fortress and cut off the water to the Christians. They want to defeat them with thirst and hunger. They will not win! After four weeks of resistance, the Cid engages in fierce battle with the armies of Tamín. Hear all the sounds of the drums, the galloping of the horses, the clashing of the lances and shields!
¡Pero mirad más que nada cómo pelea Mío Cid! La florida barba al viento, el yelmo sobre la frente y la potente espada en su mano diestra. ¡Es el gran Campeador!	But watch more than anything how Mío Cid fights! The flourishing beard in the wind, the helm on his forehead, and the powerful sword in his right hand. It's the great Campeador!

Más de mil enemigos perecieron en el combate. Y el botín de oro y plata que ganaron los cristianos no puede ni contarse.	More than a thousand enemies perished in the combat. And the plunder of gold and silver that the Christians won can't even be counted.
Mas el Cid es generoso y se acuerda de los suyos. Llama a su fiel caballero Alvar Fáñez y oíd lo que le ordena:	But the Cid is generous and he remembers his own. He calls his faithful knight Alvar Fáñez and hear what he orders:
Al Rey mi señor Alfonso, aquel que me ha desterrado,	*To the King, my lord Alfonso, the one who banished me,*
le quiero enviar con vos, un don de treinta caballos.	*I want to send with you, a gift of thirty horses.*
También envía oro y plata para la catedral de Burgos y para el cuidado de su esposa e hijas, que siguen esperando en el monasterio de Cardeña.	He also sends gold and silver for the cathedral of Burgos and for the care of his wife and daughters, who are still waiting in the monastery of Cardeña.
Recibe el Rey de Castilla al mensajero del Cid y acepta complacido sus regalos. Aunque todavía no se ablanda su enojado corazón y dice que aún es pronto para perdonarle.	The King of Castilla receives the messenger of the Cid and accepts his gifts with pleasure, although he does not soften his angry heart and says that it is still too early to forgive him.
¿Pronto ha dicho el Rey? Más de tres años lleva ya Mío Cid batallando en tierras extrañas. Lo único que ha autorizado el monarca castellano, después de recibir los regalos, es que se unan al Campeador cuantos caballeros así lo quieran. ¡Y son muchos los que lo hacen, a fe que sí!	Has the King said soon? It is more than three years that Mío Cid has been battling in foreign lands. The only thing that the Castilian monarch has authorized, after receiving the gifts, is that as many knights as wish to can join the Campeador. And there are many that do, believe it!

Y con su ejército reforzado, recorre y conquista las tierras de Alcañiz, Teruel, Monzón y Huesca.	And with his reinforced army, he travels around and conquers the lands of Alcañiz, Teruel, Monzón, and Huesca.
Pero sabed que estas tierras pertenecen a Ramón Berenguer, conde de Barcelona. Y por eso, muy ofendido y enfadado, presenta batalla al Cid. En el frondoso pinar de Tévar se libró el combate. Y de tú a tú se enfrentan el Conde y el Campeador. Vence Mío Cid en dura pelea y	But know that these lands belong to Ramón Berenguer, count of Barcelona. And so, very offended and angry, he initiates battle with the Cid. In the dense pine forest of Tévar they fought. And from you there to you here confront the Count and the Campeador. Mío Cid wins in a hard fight, and
quita al conde don Ramón su gran espada Colada,	*takes from Count Ramón his great sword Colada,*
famosa ya para siempre entre todas las espadas.	*now famous forever among all swords.*
Colada, sí, será ya una de las dos famosas espadas del Cid. La otra, Tizona, la ganará en una nueva batalla, de la que pronto tendrá noticia quien mi Cantar siga escuchando.	Colada, yes, will be one of the two famous swords of the Cid. The other, Tizona, he will win in a new battle, which will soon be known to those who continue listening to my song.
Ha vencido el Cid al conde Berenguer y lo ha hecho prisionero. Pero este, antes que someterse al vasallaje del caballero castellano, ¿sabéis lo que decide? ¡No probar bocado y morir de hambre en prisión si fuera necesario!	El Cid has defeated Count Berenguer and taken him prisoner. But he, rather than submit to servitude to the Castilian knight, do you know what he decides? To try not to eat and die of starvation in prison if necessary!
No seré vuestro vasallo, por mi honra y por mi fama.	*I will not be your vassal, for my honor and for my fame.*

No comeré vuestro pan, perderé el cuerpo y el alma.	*I will not eat your bread, I will lose my body and my soul.*
Así le replica, altanero, al Campeador. Pero pasan los días y el hambre aprieta. Entonces, el Cid, astuto como siempre, promete al Conde ponerle en libertad si da su brazo a torcer y come. Ramón Berenguer vacila primero, acepta el trato después y se lanza hambriento sobre el banquete que le han preparado. ¡Ni las migajas dejó!	So he replies, haughty, to the Campeador. But the days pass and hunger intensifies. Then, the Cid, clever as always, promises the Count that he will set him free if he throws in the towel and eats. Ramón Berenguer hesitates first, accepts the deal later, and hungrily throws himself on the banquet that they have prepared. Not even a crumb remains!
Y Mío Cid cumple su palabra. Más aún: le regala tres fornidos caballos para el viaje y le deja marchar. Pero el conde Berenguer…	And Mío Cid keeps his word. Even more: he gives him three well-built horses for the journey and lets him go. But Count Berenguer…
volviendo va la cabeza, mirando va para atrás	*Turning his head, looking backward as he goes*
tiene miedo porque piensa que el Cid se arrepentirá.	*he is afraid because he thinks that the Cid will regret it.*
¡Por cuanto hay en todo el mundo, Mío Cid no haría tal,	*Insofar as there is everything in the world, Mío Cid wouldn't do such a thing,*
que desleal nunca ha sido ni habrá de serlo jamás!	*that disloyalty never has been and never will be!*

Cantar Segundo *El perdón del Rey* Siguen y siguen las conquistas del Mío Cid, y sigue mi romance para cuantos quieran escucharlo. Ha dejado el Campeador a sus espaldas Zaragoza, Huesca y Montalbán y llega a orillas de la mar salada. Nada ni nadie se resiste a su paso. Conquista Almenara, Burriana y el inaccesible castillo de Murviedro. Pero vuelve a entrarse de la hazaña el rey moro de Valencia y le entra de nuevo gran temor. <<Si no detengo al Campeador – piensa – , pronto conquistará también mi hermosa ciudad>>. No ha escarmentado, por lo que se ve, de su anterior derrota y decide volver a atacar al Cid en Murviedro. Pero al Campeador no le pilla esta vez por sorpresa: Deja que el enemigo plante su campamento por la noche alrededor del castillo, y justo al amanecer cae sobre el ejército musulmán sin darle tiempo a reaccionar. Allí veréis estallar las cuerdas de las tiendas, saltar por el aire las estacas, derrumbarse los postes. ¡Hasta las mismas puertas de Valencia persiguió Mío Cid al rey y a sus hombres! Dentro de la muralla se encierran los vencidos y esperan lo peor.	**Second Song** *The pardon of the King* The conquests of Mío Cid continue and continue, and for all who want to hear them, listen to my ballad. The Campeador has left Zaragoza, Huesca, and Montalbán behind and arrives at the shores of the salt sea. Nobody and no one resists along his path. He conquers Almenara, Burriana, and the inaccessible castle of Murviedro. But King Tamín of Valencia returns to the story and a great fear enters him again. “If I don’t stop the Campeador,” he thinks, “he will soon also conquer my beautiful city.” He is not wary, from what can be seen, from his previous defeat and decides to return to attack the Cid in Murviedro. But the Campeador is not taken by surprise this time: He lets the enemy pitch his camp around the castle at night, and exactly at dawn he falls upon the Muslim army without giving them time to react. There you will see the ropes of the tents break, the stakes fly through the air, the poles collapse. Up to the same gates of Valencia Mío Cid chased the king and his men! Inside the wall the defeated are locked up and waiting for the worst.

Tanto miedo hay en Valencia que no saben lo que hacer,	*There is so much fear in Valencia that they don't know what to do,*
mientras la fama del Cid va creciendo por doquier.	*meanwhile the fame of the Cid is growing everywhere.*
Pero Mío Cid, ¡ay!, está triste, muy triste. ¿Por qué, si es un conquistador? Sí, pero sigue siendo un desterrado. Y por eso deja crecer más y más su barba en señal de duelo, mientras exclama:	But Mío Cid – alas! – he is sad, very sad. Why, if he is a champion? Yes, but he is still exiled. And so he lets his beard grow more and more as a sign of grief, while he exclaims:
Por leal al rey Alfonso, que de sus tierras me ha echado,	*In loyalty to King Alfonso, who has expelled me from his lands,*
ni pondré en ella tijera, ni un pelo la habré cortado.	*I will not take scissors to it, nor will I have a single hair of it cut.*
Y por el mismo rey Alfonso cerca ahora la hermosa ciudad de Valencia. Será su hazaña mayor entre todas sus hazañas. Pero antes manda pregones por tierras de Aragón, Navarra y Castilla para que se alisten a sus órdenes cuantos quieran cobrar fama y riqueza en la conquista. Muchos acuden a su llamada, más de tres mil militan ya bajo su bandera. Cerca la ciudad, asola la fértil huerta que la rodea para rendirla por hambre, y al cabo de diez meses entra triunfalmente en Valencia. ¡Qué alegría la de los soldados, y qué rico botín! ¿Quién podrá contar el oro y la plata que han logrado ganar?	And for the same King Alfonso, the Cid now is near the beautiful city of Valencia. It will be the greatest deed among all his deeds. But before that he sends proclamations through the lands of Aragón, Navarra, and Castilla so that those who want to earn fame and riches in the conquest can enroll in his orders. Many come to his call, more than three thousand now fight under his flag. Near the city, they destroy the fertile farm which surrounds it to defeat them with hunger, and after ten months he triumphantly enters Valencia. Such joy of the soldiers, and such rich plunder! Who can count the gold and silver they have won?

Cuantos con el Cid partieron un día al destierro, son dueños ahora de casas y tierras. ¡Así de grande es la generosidad del Campeador!	Those who left one day for exile with the Cid are now owners of houses and lands. That is how great the Campeador's generosity is!
En lo más alto de alcázar de Valencia ondea ya la bandera del Cid. Pero muy poco duró la paz y el sosiego de los conquistadores. El ambicioso rey de Sevilla ataca la ciudad con treinta mil hombres y el Campeador le presenta valientemente batalla. Hace huir a los enemigos hasta Játiva y no pocos se ahogan, con sus caballos y armaduras, al cruzar el río Júcar. Herido de tres heridas logra escapar el rey moro, pero su ejército abandona un grande y rico botín en la desbandada.	At the top of the fortress of Valencia the flag of the Cid is already waving. But the peace and calm of the conquerors lasted only a very short time. The ambitious king of Sevilla attacks the city with thirty thousand men and the Campeador bravely engages in battle. He makes his enemies flee to Játiva and no few drown, with their horses and armor, when crossing the river Júcar. Injured with three wounds, the Sevillian king manages to escape, but his army abandons many riches in the stampede.
Y Mío Cid vuelve acordarse de su Rey. ¿Os acordáis vosotros de los treinta caballos que le envió tras la conquista de Alcocer? Pues escuchad: Llama de nuevo a su fiel caballero Minaya y oíd lo que ahora le ordena:	And Mío Cid returns to remembering his king. Do you remember the thirty horses that he sent after the conquest of Alcocer? Well, listen: He again calls his loyal knight Minaya and listen to what he now orders:
- Id a Castilla, rendid pleitesía al rey Alfonso, mi señor, y llevadle como presente los cien mejores caballos de nuestras conquistas. Y suplicadle al mismo tiempo, humildemente, que deje venir conmigo a mi esposa, doña Jimena, y a mis dos hijas.	- Go to Castilla, pay our respects to King Alfonso, my lord, and take to him a hundred of the best horses from our conquests as gifts. And beseech him at the same time, humbly, to allow my wife, Lady Jimena, and my two daughters to come to me. Although in

Aunque en tierras extrañas, deseo con toda mi alma vivir al lado de ellas.	strange lands, I wish with all my soul to live by their side.
En Carrión, una noble villa de Palencia, está el rey Alfonso cuando llega Minaya con los regalos del Cid. ¡Cómo se alegra su corazón al saber la conquista de Valencia y las riquezas que ha conseguido el Campeador! Pero junto al monarca están dos jóvenes y ambiciosos caballeros, de nombres Diego y Fernando. Son los Infantes de Carrión. Escuchan las noticias del Cid y se despierta su codicia. Y así hablan los dos en secreto:	King Alfonso is in Carrión, a noble town of Palencia, when Minaya arrives with the gifts from the Cid. How happy his heart is to know of the conquest of Valencia and the riches that the Campeador has obtained! But next to the monarch are two young and ambitious knights, named Diego and Fernando. They are the princes of Carrión. They listen to the news of the Cid and their greed is awakened. And so the two talk in secret:
Mucho crecen las riquezas del Cid el Campeador,	*The riches of Cid the Campeador grow considerably,*
casándonos con sus hijas tendríamos gran favor.	*if we marry his daughters we would have great influence.*
El rey Alfonso, por su parte, concede a Mío Cid la gracia que le ha pedido y deja que doña Jimena y sus hijas vayan a Valencia a reunirse con su esposo y padre. El fiel Minaya no pierde tiempo: Pasa primero por Burgos, compra bonitos vestidos para sus señoras, y en el monasterio de Cardeña se forma el cortejo que las escoltará hasta Valencia. Sesenta y cinco caballeros lo componen, y más y más se añadirán por el camino. Rodrigo el de Vivar, el que en buena hora nació,	King Alfonso, for his part, grants Mío Cid the grace for which he has asked and allows Lady Jimena and her daughters to go to Valencia to reunite with their husband and father. The loyal Minaya does not waste time: He goes first through Burgos, buys beautiful dresses for his ladies, and in the monastery of Cardeña he forms the entourage that will escort them to Valencia. It is composed of sixty-five knights, and more and more will join along the way. Rodrigo de Vivar, who

espera impaciente la llegada de la comitiva. ¡Más de cinco años lleva separado de su esposa y de sus hijas!	was born in a good hour, waits impatiently for the arrival of the retinue. More than five years he has been separated from his wife and his daughters!
¡Imaginaos, por eso, con que alegría sale Mío Cid a recibirlas a las puertas de Valencia! Montado en su famoso caballo Babieca, va al frente de cien apuestos jinetes.	Imagine, therefore, with what joy Mío Cid leaves to receive them at the gates of Valencia! Riding his famous horse Babieca, he leads a hundred handsome riders.
Abraza a la esposa y a las hijas abraza,	*He hugs his wife and he hugs his daughters,*
del gozo que tenía sus dos ojos lloraban.	*with such joy that both eyes wept.*
Y oíd todos lo que tiernamente les dice:	And hear all what he tenderly said to them:
Vos, doña Jimena, y mis dos hijas del alma,	*You, Lady Jimena, and the two daughters of my soul,*
entrad conmigo en Valencia, que para vos fue ganada.	*enter Valencia with me, which for you was won.*
Suben todos a lo más alto del alcázar y desde allí contemplan la ciudad. ¡Más hermosa no la hay en todo el mundo! El invierno ya se ha ido y marzo acaba de llegar. Por eso, la huerta está florida y copiosa, y el mar azul brilla a lo lejos. ¡Qué dichoso se siente Mío Cid teniendo junto a sí a los suyos! Y por eso, piadoso, alza sus brazos al cielo para dar gracias a Dios Nuestro Señor.	They all go up to the top of the fortress and from there they contemplate the city. There is none more beautiful in all the world! The winter has already left and March has just arrived. And so, the farm is flowery and abundant, and the blue sea shines in the distance. How fortunate Mío Cid feels, having his family with him! And because of this, devoutly, he lifts his arms to the sky to give thanks to our Lord God.

Pero pronto aparecen nuevas amenazas.	But new threats soon appear.
¡Los conquistadores de Valencia no ganan para sustos! Ahora es el rey Yusef de Marruecos quien navega hacia la ciudad con una gran flota y cincuenta mil soldados. Mío Cid no se amilana, nunca lo ha hecho, pero sí doña Jimena, que se cobija, temerosa, en brazos de su esposo.	The conquerors of Valencia don't scare easily! Now it is King Yusef of Morocco who sails to the city with a large fleet and fifty thousand soldiers. Mío Cid is not daunted, he never has been, but Lady Jimena is, and she takes shelter, frightened, in her husband's arms.
- No os aflijáis, esposa mía – la tranquiliza el Campeador – , ningún enemigo logrará nunca arrancar Valencia de nuestras manos.	"Do not be distressed, my wife," the Campeador reassures her, "no enemy will ever be able to pull Valencia from our hands."
Y añade luego bromeando:	And then he jokingly adds:
- ¡Y sabed además que en esos barcos viene el ajuar para el casamiento de nuestras hijas! –pensando en el rico botín que ganará al enemigo.	"And know also that in these boats comes the dowry for the marriage of our daughters!" thinking of the rich plunder that he will win from the enemy.
La batalla fue campal. Con solo cuatro mil hombres se enfrenta Mío Cid a los cincuenta mil musulmanes. Y él mismo pelea frente a frente contra el rey Yusef. Le asesta tres heridas mortales y le persigue a galope tendido, a lomos de su caballo Babieca, hasta rendirlo y hacerlo prisionero. Grande fue el botín, como el Cid imaginaba, y grande el alborozo de los vencedores. Y más grande	The battle was intense. With only four thousand men, Mío Cid faces fifty thousand opponents. And he himself fights King Yusef face to face. The Cid deals him three decisive wounds and chases him at a gallop on the back of his horse Babieca, until King Yusef surrenders and becomes a prisoner. Great was the plunder, as the Cid imagined, and great the rejoicing of the victors. And greater still

aún el renombre del caballo del Campeador, cuya fama crece día a día:	the renown of the horse of the Campeador, whose fame grows day by day:
Todo el mundo apreció entonces a Babieca su caballo,	*All the world then appreciated his horse Babieca,*
supieron cuánto valía de la cabeza hasta el rabo.	*they knew how much it was worth from head to tail.*
De los trofeos conquistados por el Cid Campeador en el campo de batalla, ninguno tan valioso como la tienda de campaña del rey Yusuf. De seda fina es la tela que la cubre y de oro labrado los postes que la sustentan.	Of the trophies won by the Cid Campeador on the battlefield, none was as valuable as the tent of King Yusef. The cloth that covers it is a fine silk and the poles that support it are wrought gold.
- Para mi Rey de Castilla ha de ser – exclama Mío Cid al verla. ¡Nuevamente habla su generoso corazón!	"It must be for my King of Castilla," Mío Cid exclaims when he sees it. Again his generous heart speaks!
Porque junto con la tienda, vuelve a enviar al rey Alfonso doscientos caballos, en prueba de vasallaje y obediencia. También en esta ocasión es el caballero Minaya el encargado de llevar los regalos al monarca. Y con los regalos, este mensaje del Cid: <<Siempre os he de servir, señor, mientras mi alma aliente>>.	Because along with the tent, he sends back to King Alfonso two hundred horses, in proof of devotion and obedience. On this occasion as well the knight Minaya is in charge of bringing the gifts to the monarch. And with the gifts, this message from the Cid: "I will always serve you, lord, as long as my soul has strength."
En la ciudad de Valladolid recibe esta vez el Rey los presentes de su caballero desterrado. Pero también hoy están a su lado los dos Infantes de Carrión, ¿os acordáis de ellos? <<Mucho prosperan los negocios del	This time the king receives the presents of his exiled knight in the city of Valladolid. But today as well the two princes of Carrión – remember them? – are by his side. "The business of the Cid prospers a lot,"

Cid>>, vuelven a comentar maliciosamente en secreto. Y esta vez no se reprimen: Con gran desvergüenza suplican al Rey que les pida como esposas a las dos hijas del Campeador.	they again maliciously comment in secret. And this time they do not stop themselves: With great shamelessness they beg the king to give them the two daughters of the Campeador as wives.
Casar queremos con ellas, doña Elvira y doña Sol,	*We want to get married to Lady Elvira and Lady Sol,*
para su honra y provecho, y honra y provecho de nos.	*for your honor and benefit, and for us to benefit and be honored as well.*
¡En mala hora atendió el Rey los ambiciosos y torcidos deseos de los Carrión, como muy pronto habremos de saber!	In a bad hour the king attended to the ambitious and twisted desires of the Carrión princes, as we shall soon know!

La reconciliación	*The reconciliation*
Tanta generosidad por parte de Mío Cid ablandó, al fin, el corazón del rey Alfonso de Castilla. Con dos recados reales regres Minaya a Valencia: Que quiere reunirse con el Campeador en Toledo, y que pide la mano de sus hijas para los Infantes de Carrión. ¡Lo han conseguido, los muy villanos!	Such generosity on the part of Mío Cid finally softened the heart of King Alfonso of Castilla. Minaya returned to Valencia with two royal messages: that the king wants to meet with the Campeador in Toledo, and that he asks for the hand of the Cid's daughters for the princes of Carrión. They have succeeded, the villains!
Mucho complace al Cid la cita con su señor y Rey, pero le deja confuso y receloso el anuncio de las bodas.	The Cid is very pleased to meet with his lord and king, but the announcement of the weddings makes him confused and suspicious.
Al cabo de tres semanas, óiganlo todos, se reúnen en Toledo señor y vasallo. ¡Nunca se vio antes tan gran ceremonia, tan esbeltos y adornados caballos, tan ricas armas, tan lujosas capas y vistosos vestidos!	After three weeks, you all hear it, lord and vassal meet in Toledo. Such a grand ceremony, such slim and decorated horses, such rich weapons, such luxurious capes and eye-catching dresses had never before been seen!
Presenciad el encuentro: Llega ahora Mío Cid y se postra ante el monarca. Se arroja al suelo, arranca la hierba con sus dientes y deja correr lágrimas de júbilo.	Witness the meeting: Now Mío Cid arrives and prostrates himself before the monarch. He throws himself to the ground, kisses it, and lets tears of joy flow.
- Oh, no, no, Campeador, levantaos y besadme las manos, que no los pies –exclama el Rey Alfonso. Y luego, abrazándolo tiernamente, proclama para que todos oigan:	"Oh, no, no, Campeador, rise and kiss my hands, not my feet!" exclaims King Alfonso. And then, tenderly embracing el Cid, he proclaims for all to hear:

Os perdono, Mío Cid, de gracia y de corazón.	*I pardon you, Mío Cid, of grace and of heart.*
Yo os acojo en mi reino y os devuelvo mi favor.	*I receive you into my kingdom and return my favor to you.*
¡Se han reconciliado, al fin, señor y vasallo! Y son ahora muchos caballeros castellanos, de los reunidos en Toledo, los que han regresado con el Cid a Valencia, invitados a las bodas de doña Elvira y doña Sol con los Infantes de Carrión. ¡Más que sonadas y suntuosas serán las celebraciones en el grandioso alcázar de la ciudad! Se han cubierto el suelo y los muros con tapices, púrpuras, sedas y paños preciosos. Se celebra la misa en la iglesia mayor, y luego en palacio la fiesta con música y banquete. Siete tablados para las danzas mandó levantar el Campeador y quince días duraron los festejos y festines. ¡Todo sea por sus hijas!	They have reconciled at last, lord and vassal! And of those now gathered in Toledo, there are many Castilian knights who have returned with the Cid to Valencia, all invited to the weddings of Lady Elvira and Lady Sol to the princes of Carrión. The celebrations in the great fortress of the city will be more than famous and sumptuous! The floor and walls have been covered with purple tapestries, silks, and precious cloths. They hold the mass in the biggest church, and later in the castle have the party with music and a banquet. The Campeador ordered seven stages raised for the dances and the celebrations and feasts lasted fifteen days. Everything was for his daughters!
Mas os diré en voz baja que Mío Cid anda cabizbajo y turbado a pesar de las fiestas. Y no puede menos que exclamar, hablando y suspirando desde su corazón:	But I will tell you in a whisper that Mío Cid walks downcast and disturbed despite the parties. And he cannot help but exclaim, speaking and sighing from his heart:
Porque el Rey me lo ha perdido, no he podido decir no,	*Because I missed the King, I could not say no,*
mas sabed que quien os casa es el Rey, que no soy yo.	*but know that the one who marries you off is the King, not I.*

Cantar Tercero	**Third Song**
La ofensa y el escarmiento	*The insult and the punishment*
Se han salido con la suya los Infantes de Carrión. Y dos años llevan ya viviendo regaladamente en Valencia, cuidados y mimados por el Cid y su familia con todas las atenciones. ¿Y sabéis cómo corresponden ellos? Escuchad lo que aconteció un día: Se escapa un león que tenían enjaulado en los sótanos de palacio y siembra el pánico. Corre la fiera a sus anchas por alones, pasillos y almenas. Los hombres del Campeador le hacen frente, y solo los de Carrión tiemblan de los pies a la cabeza al verlo.	The princes of Carrión have gotten away with it. And now they have already lived two years in luxury in Valencia, cared for and spoiled by the Cid and his family with all kindness and attention. And do you know how they repay them? Listen to what took place one day: A lion that was caged in the cellar of the castle escapes and sows panic. The wild animal runs at its leisure through the castle's wings, hallways, and battlements. The Campeador's men confront it, and only those of Carrión tremble from head to toe upon seeing it.
Fernando bajo un escaño, con gran miedo se ocultó,	*Fernando, under a bench, he hid with great fear,*
mientras Diego, más miedoso, por una puerta escapó.	*while Diego, more fearful, escaped through a door.*
¡Imaginaos las burlas y abucheos de toda la corte ante tanta cobardía!	Imagine the taunts and jeering of all the court in front of such cowardice!
Tanta broma y tanta risa nunca en la corte se vio.	*Such joking and such laughter have never been seen in the court.*
Por eso gran pesadumbre tenían los de Carrión.	*And so those of Carrión had great sorrow.*

Y rencorosos como son, no olvidarán ya nunca tal ofensa y vergüenza. Se sienten humillados y deshonrados y traman algo oscuro en sus corazones. Bien lo sabrán quienes sigan escuchando mi Cantar.	And resentful as they are, they will not forget such insult and shame. They feel humiliated and dishonored and plot something dark in their hearts. Those who continue listening to my song will know it well.
El Cid Campeador, curiosamente, no había llegado a enterarse de la cobardía de los dos Infantes. Un bondadoso caballero, llamado Pedro Bermúdez, se compadeció de ellos y le ocultó al Campeador la vergonzosa aventura del león.	The Cid Campeador, curiously, had not found out about the cowardice of the two princes. One kind knight, named Pedro Bermúdez, pitied them and hid from the Campeador the shameful adventure of the lion.
Como también le ocultó el cobarde comportamiento del infante Fernando, un día, en el campo de batalla. Porque habéis de saber que de nuevo el rey de Marruecos atacó la ciudad de Valencia y el Cid Campeador volvió a enfrentarse al ejército musulmán. Él en persona, montado en su caballo Babieca, vence al rey enemigo y le arrebata el que será su segundo y más preciado botín de guerra: ¡La espada Tizona!, tan famosa, desde ese día, como ya lo era la espada Colada.	He concealed the cowardly behavior of Prince Fernando, one day, on the battlefield as well. Because you must know that the king of Morocco again attacked the city of Valencia and the Cid Campeador returned to confront the Muslim army. He personally, riding on his horse Babieca, defeats the enemy king and he snatches what will be his second and most prized spoil of war – the sword Tizona! – as famous, since that day, as was the sword Colada.
Pero entre tanto, y en el mismo campo de batalla, el infante Fernando se ve atacado por un soldado enemigo y, presa del pánico, huye cobardemente a galope tendido. Pedro Bermúdez se enfrenta entonces al guerrero moro, lo vence, le quita su caballo y se lo entrega generosamente a Fernando. Y así cree Mío Cid que ha sido el Infante quien ha	But meanwhile, and on the same battlefield, Prince Fernando is attacked by an enemy soldier and, prey to panic, cowardly escapes at a gallop. Then Pedro Bermúdez faces the enemy warrior, defeats him, takes his horse, and generously gives it to Fernando. And so Mío Cid believes that it

vencido y descabalgado al enemigo. ¡Y cómo le complace tanta valentía - ¡falsa y bien falsa! –al Campeador!	was the prince who defeated and unseated the enemy. And how pleasing such bravery – fake and properly false! – is to the Campeador.
Pero los dos Infantes siguen soportando las burlas de toda la corte de Valencia.	But the two princes continue to bear the taunts of all the court of Valencia.
Y siguen ambos teniendo pensamientos malos,	*And they both continue to have bad thoughts,*
¡aunque aquello que ellos traman no queremos escucharlo!	*even though we don't want to hear what they are plotting!*
Lo primero que deciden es volver a Castilla y a Carrión con sus esposas. Al Cid le dicen que quieren mostrarles sus posesiones:	The first thing they decide is to return to Castilla and to Carrión with their wives. To the Cid they say that they want to show them their possessions:
Así verán vuestras hijas las tierras que nuestras son.	*So that your daughters will see the lands that are ours.*
Pero en su alma abrigan torcidas intenciones. Mío Cid, de noble corazón, nada malo sospecha y da su consentimiento para el viaje. Más aún: les regala a los Infantes veloces caballos y vestiduras trenzadas con hilos de oro y plata. Y todavía más: ¡Pone en sus cobardes manos sus más preciadas joyas: las espadas Tizona y Colada!	But in their souls they harbor twisted intentions. Mío Cid, of noble heart, suspects nothing bad and gives his consent for the trip. Even more: he gifts the princes fast horses and braided clothing with threads of gold and silver. And even more: He puts in their cowardly hands his most precious jewels: the swords Tizona and Colada!
Como a sus hijos los trata con tan grande donación,	*As he treats his daughters like such a grand gift,*
nada sospecha en su alma Mío Cid Campeador.	*Mío Cid Campeador suspects nothing in his soul.*

La afrenta del robledal	*The affront of the oak grove*
Ya parte la comitiva de Valencia. El Cid y doña Jimena han salido a despedir a sus hijas y yernos. El caballero Félez Muñoz, sobrino del Campeador, acompaña a los viajeros. Pasan por Medinaceli y llegan a San Esteban de Gormaz, en tierras de Castilla. Muy cerca de la villa hay un bosque de robles.	The retinue is already leaving from Valencia. The Cid and Lady Jimena have gone out to say goodbye to their daughters and sons-in-law. The knight Félez Muñoz, nephew of the Campeador, accompanies the travelers. They pass through Medinaceli and arrive at San Esteban de Gormaz, in the lands of Castilla. Very close to the village there is a forest of oaks.
En el robledal de Corpes entraron los de Carrión,	*Those of Carrión entered the oak grove of Corpes,*
las ramas tocan las nubes, muy altos los montes son,	*the branches touch the clouds, the hills are very high,*
y muchas bestias feroces rondaban alrededor.	*and many fierce beasts were prowling around.*
Allí acampa la comitiva y allí pasan la noche. Pero al amanecer – temblad quienes oigáis esto –, los dos Infantes despojan a sus esposas de sus vestidos y las atan al tronco de un árbol.	The retinue camped there and there passed the night. But at dawn – shudder those who hear this – the two princes strip their wives of their clothes and tie them to the trunk of a tree.
Y empezaron a azotarlas sin ninguna compasión,	*And they begin to whip them without any compassion,*
hiéranlas con las espuelas donde sientan más dolor.	*wound them with the spurs where they feel the most pain.*

Sobre las telas de seda, limpia la sangre brotó.	*On their silk clothes, innocent blood splatters.*
- ¿Por qué nos hacéis esto, esposos? – gimen doña Elvira y doña Sol.	"Why do you do this to us, husbands?" moan Lady Elvira and Lady Sol.
Porque para esposas nuestras sois de linaje muy bajo,	*Because for our wives we are of a very low lineage,*
y la afrenta del león, con esta afrenta borramos.	*and the affront of the lion, with this affront we erase it.*
¡Así contestan quienes en mala hora nacieran!	So answer those who were born in a bad hour!
Y sin ningún remordimiento, huyen los dos villanos dando a sus esposas por muertas. ¡Quisiera el cielo que apareciese ahora mismo Mío Cid Campeador para vengarlas!	And with no remorse, the two villains escape, leaving their wives for dead. I would like for heaven to make Mío Cid Campeador appear right now to avenge them!
¡Pero está muy lejos! Solo Félez Muñoz socorre a sus dos primas, cura sus heridas, les da de beber agua fresca de una fuente en el cuenco de su sombrero y se apresura a regresar a Valencia.	But he is very far away! Only Félez Muñoz helps his two cousins, treats their wounds, gives them fresh water from a spring to drink in the hollow of his hat, and hurries to return to Valencia.
¡Imaginad a Mío Cid al enterarse de la deshonra de sus hijas! Grita desesperado:	Imagine Mío Cid upon finding out about the dishonor of his daughters! He desperately screams:
Lo juro por esta barba que jamás nadie mesó,	*I swear on this beard that no one ever cut,*
¡no se saldrán con la suya los Infantes de Carrión!	*The princes of Carrión will not get away with this!*

Ved ahora cómo las recibe, cómo las abraza, cómo las besa, cómo lloran todos juntos su dolor y ofensa.	See now how he welcomes them, how he hugs them, how he kisses them, how they cry together for their pain and offence.
Y pasada la primera amargura, Mío Cid Campeador pide justicia al rey Alfonso de Castilla. Exige que los Infantes de Carrión paguen su infamia y maldad.	And past the first bitterness, Mío Cid Campeador asks justice of King Alfonso of Castilla. He demands that the princes of Carrión pay for their disgrace and wickedness.
Que los cite el Rey a cortes es cuanto deseo yo,	*That the king summons them to court is all that I desire,*
que llevo un rencor muy grande dentro de mi corazón.	*because I carry a great resentment toward them in my heart.*
Escucha el rey Alfonso las amargas súplicas del Cid y convoca Cortes en Toledo. A regañadientes comparecen los dos Infantes, pues tienen miedo de verse cara a cara con el Campeador.	King Alfonso listens to the bitter pleas of the Cid and convenes his court in Toledo. Reluctantly the two princes appear in court, since they are afraid of finding themselves face to face with the Campeador.
- ¿Qué demandáis a los culpados? –pregunta el Rey.	"What do you demand of the guilty? asks the king.
- Que me devuelvan mis espadas, Tizona y Colada –responde Mío Cid -. ¡No se forjaron para manos tan viles y cobardes!	"That they return my swords, Tizona and Colada," responds Mío Cid. "They were not forged for hands so vile and cowardly!"
- ¿Y algo más?	"And anything more?"
Los Infantes de Carrión me han querido deshonrar,	*The princes of Carrión wanted to dishonor me,*

sin retarlos a combate no los puedo yo dejar.	*I cannot leave without challenging them to combat.*
Las Cortes de Toledo, asombradas, acaban de oír el reto del Cid. Pero he aquí que se adelanta el caballero Pedro Bermúdez y habla así a su señor:	The Parliament of Toledo, amazed, has just heard the challenge of the Cid. But here the knight Pedro Bermúdez steps forward and says this to his lord:
- Vos, Mío Cid, no habéis de rebajaros peleando con villanos malnacidos.	"You, Mío Cid, must not lower yourself to fighting with poorly born villains."
Desafío yo, mano a mano,	*I challenge, hand to hand,*
al infante don Fernando.	*The prince Mr. Fernando.*
Otro tanto hace y dice el caballero Martín Antolínez:	Another does the same and the knight Martín Antolínez says:
A don Diego, por mi parte, me atrevo a retarle yo.	*For my part, I dare to challenge Mr. Diego.*
¡Seguro que ha de temblar, más que tembló ante el león!	*Surely he must tremble, more than he trembled at the lion before!*
Las Cortes de Toledo, y hasta el mismo rey Alfonso, no pueden contener la risa al escuchar la burla. ¡Mientras, los Infantes de Carrión se mueren de vergüenza!	The Parliament of Toledo, and even King Alfonso himself, cannot contain their laughter at hearing the taunt. Meanwhile, the princes of Carrión are dying of shame!

El desafío	*The challenge*
A las tres semanas, y en presencia del Rey, se celebró el desafío. ¡Nadie dejó de presenciarlo!	After three weeks, and in the presence of the king, they held the challenge. Nobody could resist witnessing it!
Cómo tiembla el infante Fernando cuando ve la espada Tizona en manos del caballero Bermúdez.	How Prince Fernando trembles when he sees the sword Tizona in the hands of the knight Bermúdez.
Cómo se estremece el infante Diego cuando ve la espada Colada en manos del caballero Antolínez.	How Prince Diego shakes when he sees the sword Colada in the hands of the knight Antolínez.
Salen los jueces, se sortean los campos, suenan las trompas y tambores.	The judges come out, they draw lots for the fields, the horns and drums sound.
Arremeten los del Cid contra los de Carrión,	*Those of the Cid charge at those of Carrión,*
arremeten los Infantes a los del Campeador.	*the princes charge at those of the Campeador.*
¡Cómo retumba la tierra cuando el combate empezó!	*How the earth thunders when the fight begins!*
Pedro Bermúdez detiene con su escudo un primer golpe del infante Fernando. Se lo devuelve con furia y lo derriba de su montura. Alza en alto la espada Tizona y el Infante grita lleno de pavor: ¡Por vencido me doy!	Pedro Bermúdez stops the first hit of Prince Fernando with his shield. He returns it with fury and knocks him down from his mount. He lifts the sword Tizona high and the prince screams full of fear: “I surrender!”
Entre tanto…	Meanwhile…

el buen Martín Antolínez echa mano de Colada,	*the good Martín Antolínez makes use of Colada,*
todo el campo relumbró de tan limpia y de tan clara.	*so pure and so clear the whole field shone brightly.*
De un tajo parte por medio el yelmo y la coraza del infante Diego, quien huye despavorido saliéndose de las lindes marcadas por los jueces. Estos lo descalifican y el rey Alfonso da por vencedores a los caballeros del Cid. ¡El honor del Campeador ha sida lavado!	With a slash the helmet and armor of Prince Diego, who flees in fear outside of the boundaries marked by the judges, are cut in half. They disqualify him and King Alfonso declares the knights of the Cid as victors. The honor of the Campeador has been cleansed!
Y también enaltecido. Porque sabed todos que tengo buenas nuevas que contaros: Los Reyes de Navarra y de Aragón han pedido la mano de doña Elvira y de doña Sol para desposarlas con sus hijos, los príncipes de ambos reinos. ¡Albricias grandes! Mío Cid recibe con júbilo la noticia y exclama delante de toda la Corte de Valencia:	And also praised. Because all of you know that I have good news to tell you: The kings of Navarra and of Aragón have asked for the hands of Lady Elvira and of Lady Sol to marry their sons, the princes of both kingdoms. Congratulations! Mío Cid receives the news with joy and exclaims in front of the whole Court of Valencia:
Gracias al Rey de los cielos, mis hijas vengadas son.	*Thanks to the King of Heaven, my daughters are avenged.*
Casaré, pese a quien pese, ya sin vergüenza a las dos.	*I will marry them off, regardless of what anyone might think, without shame.*
Y si las primeras bodas fueron solemnes y famosas, imaginad cómo han de ser las segundas, que convierten a doña Elvira y a doña Sol nada menos que en señoras de Aragón y de Navarra.	And if the first weddings were solemn and famous, imagine how the second weddings have to be, which make Lady Elvira and Lady Sol no less than the ladies of Aragón and of Navarra.

Mío Cid, el que en buena hora nació, ya puede morir en paz. En los días de Pascua rinde su alma al Señor de los cielos. Él le dé su perdón y su gracia.	Mío Cid, who was born in a good hour, can now die in peace. During Easter he surrenders his soul to the Lord of Heaven. He gives him his forgiveness and grace.
También nos las dé a nosotros, al que escucha y al cantor.	*And he gives them to us, to those who listen and to the singer.*
Estas fueron las hazañas de Mío Cid Campeador,	*These were the feats of Mío Cid Campeador,*
porque en llegando a este punto, el Cantar aquí acabó.	*because at this point it has arrived, the song ends here.*

El *Cantar de Mío Cid*, escrito en 1207, es una de las obras fundamentales de la literatura española. En él se cuentan la vida y las aventuras de Rodrigo Díaz de Vivar, más conocido como el Cid, fiel guerrero del rey Alfonso VI de Castilla. Esta edición ofrece una adaptación de aquel famoso texto, realizada por Ramón García Domínguez, quien, con sus propias palabras, como si de un juglar se tratase, ha hecho posible que las aventuras, el destierro y las bodas de las hijas del Cid puedan ser conocidas y disfrutados por lectores de cualquier edad. Para niños y niñas de 8 a 12 años. ANAYA www.anayainfantilyjuvenil.com	The *Song of Mío Cid*, written in 1207, is one of the fundamental works of Spanish literature. In it are told the life and adventures of Rodrigo Díaz de Vivar, better known as the Cid, loyal warrior of King Alfonso VI of Castilla. This edition offers a translated adaptation of that famous text, performed by Ramón García Domínguez, who, with his own words, as if it were from a minstrel, has made it possible for the adventures, the banishment, and the weddings of the daughters of the Cid to be known and enjoyed by readers of all ages. For children 8 to 10 years old. ANAYA www.anayainfantilyjuvenil.com

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