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**TRANSLATOR'S VOICE AND ILLUSTRATOR'S CHOICES
IN CHILDREN'S LITERATURE:**
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OF "BISA BIA, BISA BEL" BY ANA MARIA MACHADO

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Translator's Voice and Illustrator's Choices in Children's Literature: a case study on "Me In The Middle", a relay translation of "Bisa Bia, Bisa Bel" by Ana Maria Machado

O presente trabalho em nível de doutorado foi avaliado e aprovado por banca examinadora composta pelos seguintes membros:

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Via interação virtual

Certificamos que esta é a **versão original e final** do trabalho de conclusão que foi julgado adequado para obtenção do título de doutora em Inglês: Estudos Linguísticos e Literários.

_____

Prof. Dr. Celso Henrique Soufen Tumolo
Coordenador

_____

Prof. Dr. Lincoln P. Fernandes
Orientador

Florianópolis, 22 de agosto de 2018.

To my son, Miguel Goulart Müller, and his father, Israel.

ACKNOWLEDGMENTS

[…] you can't survey a text completely, because you'd be there until the end of the year working on one sentence. What you try to do is familiarize yourself with the text and the possibilities.

(Interview given by Halliday to Geoff Thompson and Heloisa Collins during the 25th International Systemic-Functional Congress, in 1998.)

ABSTRACT

The translation of children's literature has been gradually receiving more prominence within the discipline of Translation Studies not only due to the blooming of the discipline itself but also as a mirror of the interest on the huge amount of children's literature translated throughout history. Especially in the last 30 years, it is possible to observe a progressive growth in the number of publications destined to the issues of translating for children and the translation of children's literature *per se.* In order to investigate what has been done with the translation of Brazilian Children's Literature, this case study analyzes and discusses how *Bisa Bia, Bisa Bel* by Ana Maria Machado has been translated into English. It is important to observe that the English translation, whose title is *Me in the Middle*, shows strong evidence of being based on the previously published version in Mexican Spanish; this phenomenon constitutes what has been recognized by some Translation Studies scholars as "relay translation". Using corpus-based tools, the parallel analyses of the three texts aligned consider their written and visual dimensions since all samples are illustrated books. Translation choices build upon child images (Oittinen, 2000) are discussed in the light of what O'Sullivan (2003) calls the *voice of the narrator of the translation*, or simply, *translator's voice* as referred to by Hermans (1996). Paratextual elements (Tahir-Gürçağlar, 2002) are also examined for understanding the object of study within the different contexts of culture it has passed through. Special attention is paid to the rendering of Brazilian *culture-specific items* (Aixelá, 1996), including the issue of *cultural context adaptation* as discussed by Klingberg (1986), as well as *visual representations* whose inquiry is possible by the lenses of the Grammar of Visual Design (Kress & van Leeuwen, 2006). These elements are evaluated in terms of their role in the creation of individual and national identities within translated narratives in Children's Literature. Translators' voices tend to be heard across the relay translation chain, having, sometimes, as a collateral effect, what has been called the *Chinese whisper phenomenon.* In *Me in the Middle*, David Unger has his own voice, adding, creating, and changing the source text. Regarding translator's stylistic particularities to *Me in the Middle* as a final product of a relay translation process, I suggest six different categories of traceable features which were identified as proper to relay translation chains (although they may also occur on translations and retranslations processes): Creative solutions, Suitable choices, Practical choices, Misleading Choices, Lapses, and Mistakes. While the analysis has shown a cumulative influence of translator's choices over the chain of relay translations, the same does not seem to have happened on the work of illustrators: each of them has a particular style while depicting passages from the plot and it is possible to assume their work is completely independent from one another. On the visual level, Carolina Merola tends to further convey some information brought by the written level.

Key-words: Brazilian children's literature; relay translation; *Bisa Bia, Bisa Bel*; translator's voice; illustrator's choices.

RESUMO

A tradução de literatura infantojuvenil tem recebido cada vez mais destaque dentro da disciplina de Estudos da Tradução não só por conta do desenvolvimento da disciplina em si, mas também como reflexo do interesse na enorme quantidade de literatura infantojuvenil traduzida ao longo da história. Principalmente nos últimos 30 anos, é possível observar um crescimento progressivo no número de publicações que abordam o ato de traduzir para o público infantojuvenil e a tradução de literatura infantojuvenil *per se*. Com o objetivo de investigar o que tem sido feito com a tradução da literatura infantojuvenil brasileira, este estudo de caso analisa e discute como *Bisa Bia, Bisa Bel* de Ana Maria Machado foi traduzido para o inglês. É importante observar que a tradução em inglês, cujo título é *Me in The Middle,* demonstra ter sido baseada na versão previamente publicada em espanhol mexicano; este fenômeno constitui o que vem sendo reconhecido por alguns teóricos dos Estudos da Tradução como "tradução com *relay*". Usando ferramentas com base em corpus, a análise paralela dos três textos alinhados considera suas dimensões escrita e visual já que todos os exemplares são livros ilustrados. As escolhas tradutórias realizadas segundo imagens de como, ou do que, sejam as crianças (Oittinen, 2000) são discutidas à luz do que O'Sullivan (2003) chama de *voz do narrador da tradução*, ou simplesmente, *voz do tradutor* como referido por Hermans (1996). Elementos paratextuais (Tahir-Gürçağlar, 2002) também são examinados a fim de compreender o objeto de estudo dentro dos diferentes contextos de cultura pelo qual passou. Atenção especial é dada a tradução de *itens de especificidade cultural* (Aixelá, 1996), incluindo a questão da *adaptação do contexto de cultura* tal qual discutido por Klingberg (1986), bem como a *representação visual* cujo estudo é possível graças aos pressupostos da Gramática do Design Visual (Kress & van Leeuwen, 2006). Tais elementos são considerados em termos de seus papéis na criação de identidades individuais e nacionais dentro das narrativas traduzidas na literatura infantojuvenil. A voz dos tradutores tende a ser ouvida ao longo da sequência da tradução com *relay*, tendo, às vezes, como efeito colateral, o que se tem chamado de *Chinese whisper phenomenon* (Efeito do Telefone sem Fio). Em *Me in the Middle*, David Unger tem sua própria voz, adicionando, criando e modificando o texto fonte. No que diz respeito às particularidades estilísticas em *Me in the Middle* enquanto produto final de um processo tradutório com *relay*, eu sugiro seis categorias diferentes de características detectáveis que foram identificadas como próprias a sequências de tradução com *relay* (também possíveis em processos tradutórios e retradutórios): Soluções criativas, Escolhas adequadas, Escolhas práticas, Escolhas enganosas, Lapsos e Erros. Ao passo que a análise demonstrou uma influência cumulativa das escolhas tradutórias ao longo da sequência de traduções com *relay*, o mesmo não parece ter acontecido com o trabalho dos ilustradores: cada um deles tem um estilo particular enquanto retrata passagens do enredo e é possível assumir que seus trabalhos são completamente independentes uns dos outros. No nível visual, Carolina Merola tende a transmitir algumas informações além daquelas trazidas pelo que está escrito.

Palavras-chave: Literatura infanto-juvenil brasileira; tradução retransmitida/ tradução com *relay*; *Bisa Bia, Bisa Bel*; voz do tradutor; escolhas do ilustrador.

Número de páginas: 171 (excluindo apêndices)
Número de palavras: 60,185 (excluindo apêndices)
Número de páginas: 192 (incluindo apêndices)
Número de palavras: 69.030 (incluindo apêndices)

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LIST OF ABBREVIATIONS

BhF – Building and home furnishing, food

CPPG – Customs and practices, play and games

CSI's – Cultural Specific Items

CTS – Corpus-based Translation Studies

DTS – Descriptive Translation Studies

FFa – Flora and Fauna

FLst – Foreign languages in the source text

Gn – Geographical names

HRPb – Historical, religious and political background

IT – Indirect Translation

LRf – Literary references

MPo – References to mythology and popular belief

PTNa – Personal names, titles, names of domestic animals, names of objects

SL – Source Language

T1 – Text 1 (source text)

T2 – Text 2 (target/translated text)

TL – Target Language

TT – Target Text

WhM – Weights and measures

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1. INTRODUCTORY REMARKS

Bisa Bia, Bisa Bel, by Ana Maria Machado, has come into my life long time ago, as a mandatory reading at elementary school. I was about nine years old when I first read this book and I clearly remember I didn't like it because it sounded, by that time, too illusory, in my opinion. Ten years later or so, as a *Letras* undergraduate student, I was looking for a children's book to present in a Children's Literature seminar[1]. I thought it could be interesting to reread a book from my childhood. Differently from my first reading experience, I simply loved the book from then on. Thus, for my presentation, so as to contextualize *Bisa Bia, Bisa Bel*'s success, I found the book covers of its translations into Spanish, English, and Swedish. I became immediately impressed by how different those covers seemed to be from the one I used to know. The English edition title, *Me in the Middle*, has soon called my attention: "Isn't it saying too much about the plot?" – I wondered.

More years have passed until the day I was a Translation Studies MA candidate living in the United States and had the idea of ordering the English translation at Amazon.com. On my first reading, I didn't like *Me in the Middle*. I thought it was too childish but the most impressing to me was having Spanish words in a Brazilian book translated into English. It didn't take me much to perceive that what I had in my hands was probably a (re)translation based on a preexisting Spanish translation of *Bisa Bia, Bisa Bel*. After realizing this, I ordered the Mexican Spanish edition (i.e., *Bisa Bea, Bisa Bel*) and, during my reading, it also sounded *different* from the Ana Maria Machado's work that I used to know in Portuguese, not only on how it was written but in terms of visual meanings too – similarly, the English version illustrations were also somehow a "surprise" to me because they were very particular in style compared to the Brazilian book.

Apart from my reading curiosity, when I was back to Brazil, in 2012, and planning to apply for a Ph.D., I started looking for the 1985 Iberian Spanish translation, which was the first edition in Spanish, previous to the Latin American one from 1997. It took me some time to find it, but I found one, a last one – from the best of my knowledge, the only one on sale all over the Internet by that time – in a bookstore in Asturias, Spain. I immediately managed to purchase it and, about two months later, the book was finally in my hands.

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[1] This seminar was held in a Children's Literature course taught by Prof. Dr. Gladir da Silva Cabral at Universidade do Extremo Sul Catarinense – UNESC.

Thereupon, such complex and intricate translational phenomenon involving a source text and distinct translations have become my object of study. Detaching me from my own child reader, and my own "other" adult readers, was not an easy task but was a fundamental step to carry out critical analyses from a Translation Studies descriptive point of view. Likewise, while analyzing a translated book familiar to her from her childhood, Oittinen has also experienced the same feeling I had throughout the reading(s) of the *Bisa Bia, Bisa Bel* Spanish, and English translations: "[t]he second version seemed different and inconsistent, not right to me" (2000, p. 119), mentioned the scholar.

According to Oittinen (2000), every single choice made by translators and illustrators reflects their own child images, an opinion to which I particularly subscribe. Thus, on the pursuit of better understanding the outcomes of translating and illustrating children's literature, this case study keeps its focus on the final product (i.e. the English translation of *Bisa Bia, Bisa Bel, i.e. Me in the Middle*) considering the context of production involving a translation of a Brazilian book into English that has actually used the Latin American Spanish version, entitled *Bisa Bea, Bisa Bel,* as its source text.

1.1 SETTING THE SCENE

The translation of children's literature has been gradually receiving more evidence within the discipline of Translation Studies not only due to the blooming of the discipline itself but also as a mirror of the interest on the huge amount of children's literature translated throughout history. Especially in the last 30 years, it is possible to observe a progressive growth in the number of publications destined to the issues of translating for children and the translation of children's literature *per se*. Back in 2004, only six publication approaching "children's literature from a translational perspective" were listed by Fernandes (2013, pp. 25-26)[2].

Regarding such period, one likely reason for the scarce amount of publication dealing with the translation of children's literature would be that the children's literature's "lack of prestige has prevented it from being taken **as a legitimate object of study by the discipline of**

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[2] Most of the titles mentioned by Fernandes in 2004, in his doctoral study (which I had access through published version from 2013) are nowadays a mandatory reading for researchers interested in Translation of Children's Literature: "(i) Zohar Shavit's (1986) book *Poetics of Children's Literature*; (ii) Göte Klingberg's (1986) monograph entitled *Children's Fiction in the Hands of the Translators*; (iii) Riitta Oittinen's (1993) PhD thesis: *I am Me – I am Other: On the Dialogics of Translating for Children;* (iv) Tiina Puurtinen's (1995) PhD thesis: *Linguistic Acceptability in Translated Children's Literature*, (v) Cay Dollerup's (1999) book entitled *Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales;* and […] *Meta* (2003, vol. 48, n. 1-2) devoted to the translation of children's literature" (2013, pp. 25-26).

Translation Studies" (Fernandes, 2013, p. 26, *emphasis original*). On the core of the aforementioned "lack of prestige", it is the scenario of children's literature as a peripheral body of literature in the literary system (*see* Even-Zohar, 1978/1990). As a result, holding a low status has brought to the translation of children's literature "a similar fate" due to the fact that "its very source material is considered of marginal interest and the professional activity, (i.e. the translation carried out on this material, is, in itself, undervalued)" (Lathey, 2006, p. 19). There is overwhelming evidence corroborating to this notion: according to Shavit, in the academic world, back in 2003, research of children's literature was not really legitimized, highly respected, and if at all tolerated, it was still "perceived as a peripheral and insignificant field of research" (2003, pp. 32-33). This used to happen because scholars were "not interested in studying children's literature in terms of a literary-cultural phenomenon" (*Ibid.*).

Contrary to this, children's literature has been moving from its former undervalued condition to a more prominent one. As a matter of fact, when updating the survey carried out by Fernandes in 2004, with a "focus only on books about the translation of children's literature and the inclusion of topics in Translation Studies encyclopaedias and manuals" (*my translation*)[3], Queiroga (2014, pp. 23-24; pp. 202-204) has pointed out 21 titles published in English from 2006 to 2013 (i.e. eighteen books and three entries included in three Translation Studies Encyclopaedias). Likewise, the expansion of the field can be perceived on a scholarly level worldwide. A good example of that can be seen on "the longest-running series devoted to the study of children's literature and culture from a national and international perspective" (Nel, 2018). In 1994, Jack Zipes, the series editor, founded *Children's Literature and Culture*, a series aimed at promoting research on these themes, which included 137 titles by March 2018.

In addition, with reference to the Brazilian context, Queiroga (2014, pp. 205-208) also lists thirty master's thesis, defended from 1992 to 2012, and six doctoral dissertations defended from 1998 to 2011 (2014, p. 209). From 2013 up to 2017, at least six masters' theses and three doctoral dissertations were defended according to the *Catálogo de teses e dissertações* (by the Coordination for the Improvement of Higher Education Personnel – in Portuguese, *Coordenação de Aperfeiçoamento de Pessoal de Nível Superior* – CAPES (Available at http://catalogodeteses.capes.gov.br).

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[3] In the words of the author: "*O foco foram apenas livros sobre tradução de LIJ e inserção de tópicos em enciclopédias e manuais de Estudos da Tradução*".

In spite of the considerable number of recent studies problematizing the translation of foreign children's literature rendered to the Brazilian audience, there are still few samples of academic studies reviewing how Brazilian children's literature is translated abroad (*see,* for example, Rosa, 2010; Abud, 2012; Nascimento, 2012; Silva, 2013a). Studies on how Brazilian literature, in a broader sense, has been translated into foreign languages are also rare (*see,* for example, Landers, 2001; Aguiar, 2010; Rodríguez, 2010; Silva, 2009; Santo, 2011; Silva, 2013b; Fernandes, 2014). Moreover, there are fewer studies specifically investigating the translator's voice in children's literature (Monnier, 2009; Gomes, 2011; Mondim, 2013; Balaţchi, 2014; Queiroga, 2014) and fewer, simultaneously dealing with translator's voice and the influence of the illustrator's child image in the translation of children's literature (Oittinen, 2000; Øster, 2006)[4].

With the purpose of investigating what was with the translation of Brazilian Children's Literature, with an emphasis on the choices made by translators and illustrators, in this study, I analyze and discuss how a Brazilian children's literature bestseller written by Ana Maria Machado was translated into English. Winner of the highly prestigious 2000 Hans Christian Andersen Award for Writing[5], Ana Maria Machado is undoubtedly one of the most important Brazilian writers of Children's Literature. She began writing for children in 1969, at *Revista Recreio* (Ed. Abril) and, in 1977, she started publishing books aimed at children (Coelho, 1983, p. 22).

In 1982, Ana Maria Machado has first published the most awarded and best selling of all her books for children: *Bisa Bia, Bisa Bel*. This book tells the story of a 10-year-old girl called Isabel, or simply Bel, who establishes a friendship with her own great-grandmother and ends up also becoming a friend of her own great-granddaughter, mixing past and future in a narrative that happens somewhere in Brazil in the 80's, at least it is what the reader can apprehend from the Brazilian context of culture shown in the plot.

Based on a summary avalible online[6] and my own reading, I shall present some *Bisa Bia, Bisa Bel*'s highlights. In the back cover of the Brazilian second edition, the reader is informed Ana Maria Machado has written this book because she was m.issing her own grandmothers and wanted to tell about them to her children. In this work, Machado narrates the

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[4] I must acknowledge the importance of the studies by Gomes (2011) and Queiroga (2014) on Translator's Voice in Children's Literature for the insights on terms of theoretical background and methodological apparatus. Both were held at the Translation Studies Post-Graduate Program from the Federal University of Santa Catarina, under Prof. Lincoln Fernandes supervision, published in Portuguese.

[5] The Hans Christian Andersen Award Winners from 1956-2014 List by the International Board on Books for Young People – IBBY is available at: http://www.ibby.org/index.php?id=308

[6] http://resumos.netsaber.com.br/resumo-135956/bisa-bia--bisa-bel

history of a young girl called Isabel who finds a portrait of her great-grandmother. After loosing it while playing at school, during a shower, she wonders it became a transparent tatto. From this moment on, she starts rearing an inner voice to which she starts talkig to: the voice of her grandgrandmother, Beatriz, who soon is called simply Bia. A third voice emerges too, it is Beta, Isabel's great-granddaughter. Past, present, and future meet from then throughout many conversations in Isabel's daily routine, ending up making a "people's braid".

Aimed to be read by middle graders (from 8 to 12 years old), *Bisa Bia, Bisa Bel* characterises an example of a children's literature book; it is meant to an audience made of young readers, in other words, readers who are still in the process of better-developing reading skills, as well as, in the process of expanding their world knowledge – as further discussed in section 2.1"Tampering with the Translation of Children's Literature". Indeed, here I subscribe to Fernandes' definition of Children's Literature: "a genre[7] written and published, if not exclusively for children, then at least bearing them in mind, including the 'teen' novel – which is aimed at the young and late adolescent readers" (2013, p. 29).

As the plot aims attention to issues related to human society, especially affective relations in everyday life, *Bisa Bia, Bisa Bel* is classified as an example of *Humanitarian Realism* (Coelho, 2006, p. 157). As a matter of fact, Brazil was facing a military Dictatorship period (from 1964 up to 1985), also depicted in a passage of the book.

Emphasis must be added to the information that Isabel is a child as the potential/implied readers of *Bisa Bia, Bisa Bel,* and its translations, following, thereby, a trend in Children's Literature once this practice of having a character who is a kid dates back to the second half of the 19th century, when stories aimed at children started having boys and girls as heroes – e.g. *Alice in Wonderland*, *Tom Sawyer*, *Pinoquio*, *The adventures of Huckleberry Finn*, The *Wizard of Oz* and *Peter Pan*, just to name a few titles as listed by Zilberman (1982, pp. 86-87). Additionally, contemporary story series such as *Harry Potter* (from 1997 to 2007), *Percy Jackson* (from 2005 to 2009), *Artemis Fowl* (from 2001 to 2012), and *Diary of a Wimpy Kid* (from 2007 to 2016), as well as other best-sellers such as *The fault in our stars* (2012) and *Paper Towns* (2008), have also portrayed the young as their main characters being widely known by Brazilian children and adolescents, if not by the books, – either in English or in their translations into Brazilian Portuguese – by the movies they have become. It seems, therefore, children and adolescent readers are usually interested in stories they can mirror themselves on.

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[7] While employing the term "genre", Fernandes (2013, p.29) explains: "The vexed term 'genre' is adopted in this study for the sake of operational convenience. It is drawn upon because it has been widely used by translation scholars to refer to distinctive types of 'text' rather than because it bears any theoretical status".

In her *Dicionário crítico da Literatura infantil/juvenil Brasileira 1882-1982* published in 1983*,* Nelly Novaes Coelho dedicated a four-page long entry to *Bisa Bia, Bisa Bel.* In the end, after recalling that *Bisa Bia, Bisa Bel "*was promptly recognized by critics", she correctly predicted, for this book, there was "no doubt a long stay among readers will be assured" (Coelho, 1983, p. 45, *my translation*)[8]. As mentioned by Coelho, even before being published, *Bisa Bia, Bisa Bel* won the Youth Literature Prize – 82, awarded by APCA (*Associação Paulista dos Críticos de Arte*), in the category Best Juvenile Book (*Melhor Livro Juvenil*). As informed on the title page and back cover of the second Brazilian edition, published by Salamandra in 2000, *Bisa Bia, Bisa Bel* has also won:

- In 1981, *Prêmio Maioridade Crefisul*;

- In 1982, *Prêmio da Fundação Nacional do Livro Infantil e Juvenil – O melhor para o jovem;*

- In 1983, *Prêmio Bienal Noroeste – Melhor livro infantil;*

- In 1984, *Prêmio Jabuti da Câmara Brasileira do Livro – Melhor ilustração;*

- And, in 1984, *Bisa Bia, Bisa Bel* also entered the IBBY Honor List, by the International Board on Books for Young People.

Other national and international prizes were also awarded to *Bisa Bia, Bisa Bel:*

- In 1996, *Os 40 Livros Essenciais*, by the magazine *Nova Escola*;

- And in 2003, the Americas' Award for Children's and Young Adult Literature, granted by the Consortium of Latin American Studies Programs (CLASP).

The notorious importance of *Bisa Bia, Bisa Bel* to the Brazilian children's literature canon is also reflected by several academic studies carried out on it. Various issues are approached in these studies, in general lines, amongst them, we find discussions on: memory and identity (Oliveira, 2011; Boesing, 2013; Xavier, 2013); the learning process in childhood (Oliveira, 2007); literacy development (Boesing, 2013; Gamboni, 2014); the cultural encounter of different generations (Leite, 2012; Silva, Alves & Ferreira, 2013); the exercise of imagination possible through children's literature (Bastos, 2009; Nunes, 2012); gender identity, specially the feminine identity constitution (Santos, 2008; Silva *et al*, 2011; Leite, 2012; Silva b, 2013; Bergami, 2015; Costalonga, 2016) and motherhood (Pessoa, 2006).

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[8] *[...] foi prontamente reconhecido pelos críticos. Ainda em original, ganhou o Prêmio de Literatura Juvenil – 82, concedido pela APCA (Associação Paulista dos Críticos de Arte). Sem dúvida uma longa permanência entre os leitores lhe estará assegurada.* (Coelho, 1983, p. 45)

As far as I know, in spite of the already acknowledged importance of *Bisa Bia, Bisa Bel* in Brazil, up to 2018, another study on any translation of *Bisa Bia, Bisa Bel* was not held. Apart from contributing to the discussion on how Brazilian children's literature is translated abroad, with a special focus on the consequences translators and illustrators' choices may have on the final product, the study at hand additionally covers a barely explored area in Translation Studies, namely, *relay translation,* as discussed in the following section after presenting the books which are the object of study.

1.2 From "Bisa Bia, Bisa Bel" to "Me in the Middle": Understanding what is meant by Relay translation

Since 1982, in more than thirty years of notable success and with, roughly, more than five hundred thousand copies sold in Brazil, *Bisa Bia, Bisa Bel* has been translated into eight languages and sold in different countries such as Spain, Mexico, Germany, Sweden, Turkey, Portugal (Galicia), France, Canada, the United States and Italy. It is worth noting publishers that abroad had the concern of keeping this work an illustrated book; notwithstanding, as each culture has managed to have a translation of the textual narrative, they have also managed to have their own illustrations, format, and layout of Ana Maria Machado's work. In this regard, up to 2018, at least sixteen different editions were sold worldwide, some of them from the same language but with different translations – as in the case of the Iberian (1985) and Mexican (1997) Spanish editions – or, in other cases, from the same publishing house, but with different illustrators – as in the two Mexican Editions of "*Bisa Bea, Bisa Bel*" (1997/2012/2013) by *Fondo de Cultura Económica*. As shown in Figure 1, this accounts for three different editions in Spanish, without mentioning that the 2012 edition is also available for the e-reader device Amazon Kindle since 2013 (what enables a different sensorial reading experience).

1985 (Spain)   1997 (Mexico)   2012/2013 (Mexico)

Figure 1 – *Bisa Bea, Bisa Bel*: different editions in Spanish

As stated before, without disregarding the fundamental role of the Mexican Spanish translation to the English one, the present study is dedicated to analyze and discuss the final product *Me in the Middle*, Ana Maria Machado's *Bisa Bia, Bisa Bel* translated into North American English, by aiming attention at the edition sold in Canada (suggested price: $6.95) and in the United States (suggested price: $4.95), published by Groundwood Book, from Canada, since 2002, and distributed in the USA by Publishers Group West. The English translation bears in its title, and also on its cover (see Figure 2), the position occupied by Isabel who is imagetically in between her ancestor Beatriz, or simply, Bisa Bia, and her future descedent, Beta. In short, it is a portrait found of Bisa Bia in her childhood and a picture taken of Bel in the course of the plot that enables the reader to understand the first contact in between the tree girls: Bel, Bel's great-grandmother, and Bel's great-granddaughter.

As a means to introduce the book to the North American audience, Terry Hong[9] has published on September 4, 2011, a review on *Me in the Middle* at the website "*Book Dragon*: Books for the Multi-Culti Reader" supported by the Smithsonian Asian Pacific American Center[10] (see Appendix A and B). Labeling this title "another intriguing premise from Ana

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[9] According to Terry Hong's bio, she is "a former Media Arts Consultant for the Smithsonian Asian Pacific American Center who writes frequently about books, theater, film, and the Asian Pacific American experience".

[10] Review retrieved from: http://smithsonianapa.org/bookdragon/me-in-the-middle-by-ana-maria-machado-translated-by-david-unger-with-illustrations-by-caroline-merola/

Maria Machado – one of Brazil's preeminent writers for children", in her text, Hong calls attention to the encompassing of seven generations attached by an imaginary friendship.

Figure 2 – *Me in the Middle* book cover (Illustration by Caroline Merola)

After summarizing the plot in which friendship and encounters of different generations happen, Hong manages to give a hint to the English reader on why the book has such name. In her own words:

> When Bel's mother […] finds a long-forgotten picture of Bel's great-grandmother, Bisa Bea, when she was a young girl about Bel's age. So enthralled is Bel with this ancestor she **[the mother]** never knew that she **[Bel]** begs to take care of the photograph. Bisa Bea is not content to be silent on the page, and instead, magically becomes Bel's secret companion. […] Bel soon notices another internal voice, often at odds with Bisa Bea, who turns out to be her own great-granddaughter Beta. Talk about generation gap! How will Bel manage being stuck in the middle …? (Hong, 2011, *emphasis added[11]*).

Differently from the good reception *Bisa Bia, Bisa Bel* has had in Brazil, *Me in the Middle* has not benefited from the same success. On the last paragraph, although concerned with possible translation pitfalls, Hong criticizes the pedagogical appeal of the book closing her review with an assertive evaluation:

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[11] I included "the mother" and "Bel" in order to clarify what the author meant by "she" once the text is confusing without an explicit identyfication of who did what.

In spite of its potentially unusual narrative, the story has too many thudding teaching moments so lacking in subtlety that a young reader unfortunately never gets the chance to think for him or herself. Again, **perhaps reading in translation is the main culprit here, or possibly a cultural divide in literary style? Regardless, the end result here proves disappointing at best** (Hong, 2011, *emphasis added*).

This "reading in translation culprit" or "cultural divide in a literary style" mentioned by the critic may *find its root in* and/or *be* the consequence of one of the key points under study here: this translation into English didn't use the Brazilian text as its source text (ST). As mentioned before, the English edition was actually based on the Latin American Spanish preexisting translation. In other words, *Me in the Middle* has been based on the Mexican Spanish previously published translation, which, in its turn, has been based in the Brazilian source text. Initially, it was thought that the Latin American translation was based on the Iberian Spanish translation published in 1997 by *Fondo de Cultura Económica*, in Mexico, however, through textual analysis, within a Hallydayan context of culture perspective, it was found that the English edition was, indeed, based on the Latin American Spanish version, but the former was not based on its previously published European counterpart.

There are many examples that could be used to illustrate why I consider the Latin American Spanish version was based on the Portuguese text and not on the Iberian Spanish previously published one. There are several lexical choices made by the translator of the first edition in Spanish that were not followed by the translator of the second edition. Furthermore, it is possible to notice the lexical choices made in the Mexican text, resemble information that can be retrieved from the source text *Bisa Bia, Bisa Bel* in Portuguese.
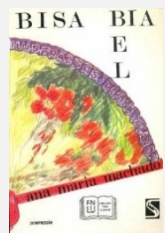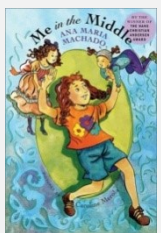
Table 1 brings two excerpts to exemplify such claim: 1) the piece of furniture where people can wash their faces in the bathroom is referred to as *bancada de pia do banheiro*, in Iberian Spanish it turns to be something else, *bañera en el cuarto de baño*, a place where please can bath, whereas in the Latin American Spanish the piece of furniture mentioned in Portuguese is presented by the lexical item that specify it in Spanish, *lavabo,* and, finally, in English too, *sink*; 2) the second example brought shows how a detail about the position of an item, the term *do lado*, was omitted in the Iberian Spanish, but it is present in the Latin American, *de un lado*, and also in English, *on the side*.

Table 1- Textual analysis excerpt showing choices across the relay translation chain

Bisa Bia, Bisa Bel	Bisa Bea, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Conversaciones antiguas***	***Pláticas de antaño***	***Old-fashioned Conversations***
bancada de pia no banheiro	bañera en el cuarto de baño	lavabo en el cuarto de baño	sinks in the bathroom
uma toalha limpa do lado	uma toalla limpia	una toalla limpiecita de un lado	a very clean towel on the side

Having an intermediary translation in between the source and target text(s) characterizes a translational phenomenon called *indirect translation*, (i.e., "a term used to denote the procedure whereby a text is not translated directly from an original ST, but via an intermediate translation in another language" (Shuttleworth & Cowie, 1997, p. 76)). However, this definition does not satisfactorily cover the case under study here because there is not a mere intermediate translation in between the Brazilian source text and English target text but a book which was published and aimed at a specific audience, in a different decade.

Table 2 – Primary information on the editions under study

	Source text in Brazilian Portuguese	*Translation into Iberian Spanish*	*Retranslation into Latin American Spanish*	*Relay translation into North American English*
Front Cover				
Title	*Bisa Bia Bisa Bel*	*Bisa Bea, Bisa Bel*	*Bisa Bea, Bisa Bel*	*Me in the Middle*
Country / year of origin	Brazil (1982)	Spain (1985)	Mexico (1997)	Canada, also sold in the United States of America (2002)
Authorship	Ana Maria Machado	Rafael Morales	Fátima Andreu	David Unger
Illustrator	Regina Yolanda	Eulalia Sariola	Vicent Marco	Carolina Merola
Publisher	Salamandra Consultoria Editorial, S.A.	Editorial Noguer, S.A.	Fondo de Cultura Económica	Groundwood Books

Source: Information gathered by the author.

As a means to further review the different translational levels *Bisa Bia, Bisa Bel* has passed by until becoming *Me in the Middle*, Table 2 organizes primary information on the editions aforementioned. Ana Maria Machado's text published in Brazil stands for the **source text** and the Iberian Spanish *Bisa Bea, Bisa Bel* stands for a **translation**. The Mexican edition is "a translation of an already translated message into the same language" (Baker & Saldanha, 2011, p. 230), in this case, from Iberian Spanish to Latin American/Mexican Spanish, what would characterize a **retranslation**. At the tail end, there is *Me in the Middle*: a **relay translation** (i.e., "the translation of a translated text (either spoken[12] or written) into a third language (for example, from Chinese to English then from English to French)) (Baker & Saldanha, 2011, p. 230).

In the Routledge Encyclopedia of Translation Studies, edited by Mona Baker and Gabriela Saldanha (2011, p. 230), grounded on the Dollerup's assumptions (2000), a clarification is made differentiating **relay translation** from **indirect translation**: both are translations made possible through the use of an intermediate already translated text, but the texts used in relay translations are previously published ones – that is to say, meant for a given audience and context of culture – as the Mexican *Bisa Bea, Bisa Bel* – while the intermediary translation in the case of an indirect translation "is not intended for publication, but only as a stepping stone to the second translation". Therefore, the term **relay translation** has shown to be more appropriate than **indirect translation** to describe the translational phenomena which have culminated in the book *Me in the Middle*, mainly due to the fact the Latin American Spanish translation, which has grounded *Me in the Middle*, was not merely a *stepping stone* or a *pivot translation*[13].

Undoubtedly, reaching a definition for the term *relay translation* has not been easy inside Translation Studies. Ringmar suggests that "relay translation refers to a chain of (at least) three texts, ending with a translation made from another translation: (original) ST >

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[12] In spoken language, as explained in the Dictionary of Translation Studies, *relay interpreting* is "a term used to refer to the practice of interpreting between two (usually less widely spoken) languages via a third, mediating language […]. Thus for example, in a conference at which English, French, Greek and Danish delegates are present, it may only be possible to interpret speeches in Danish for the Greek delegates by first interpreting them into English or French (Seleskovitch & Lederer, 1989, p. 199). In such a situation, the second interpreter (or "relayer") does not have direct access to the communicative features of the speaker's original spontaneous delivery, and will probably also not be familiar with the source culture […]" (Shuttleworth & Cowie, 1997, p. 142-143).

[13] As explained by Schjoldager, Gottlieb & Klitgard: "Sometimes, the translation in the relay language (Z) is not meant for audiences in the Z culture, but serves only as a pivot, or stepping stone, on the way from X to Y, hence the term *pivot translation*. Pivot translations, then, are **relay translations whose only audience are translators**; text that are never meant to be end products, but merely props that enable translation from a language not (fully) comprehensible to the translator in question" (2008, p. 64, *emphasis added*).

intermediate text (IT) > (end) TT" (Gambier & van Doorslaer, 2012, p. 140), but he does not mention if the intermediate text would be a published text, aimed at an audience in a given target culture, or a text-only produced to be used by a translator. At a first glance, this lack of detail makes Ringmar's definition of *Relay translation* too similar to Shuttleworth & Cowie's previously mentioned definition of *indirect translation* (1997, p. 76). That's why Ringmar continues and explains that

> A plethora of terms has been suggested for this practice [of using intermediate translations], creating a conceptual "mess" (Pym 2011: 80). Pym's recommended 'indirect translation', although widely used, has several competing usages (like content-oriented translation, e.g.); "retranslation" another ambiguous term, now seems less current in the sense of relay translation (cf. Pym 2011: 90). The term "indirect translation" tends to focus the end product, **whereas "relay translation" highlights the process** (Dollerup 2000: 23; cf. Relay interpreting). **Normally, it is in the end target culture that relay translation will be observed** […]. (Gambier & van Doorslaer, 2012, p. 140, *emphasis added*).

Based on what has already been said on the subject, as well as on the specificities of the present research, as a working definition, what I mean by ***relay translation*** is a translation based on an already translated, or retranslated, written text which was previously published for a specific audience in a given context of culture and time. During this translation process, the translator(s) do not necessarily have had access to the previous translation before the one immediately anterior to theirs. As a consequence, such phenomenon creates a chain[14] made by layers of reprocessed meanings[15] where echoes from the previous translator's voices can be perceived and the source text cannot be completely accessed or recovered.
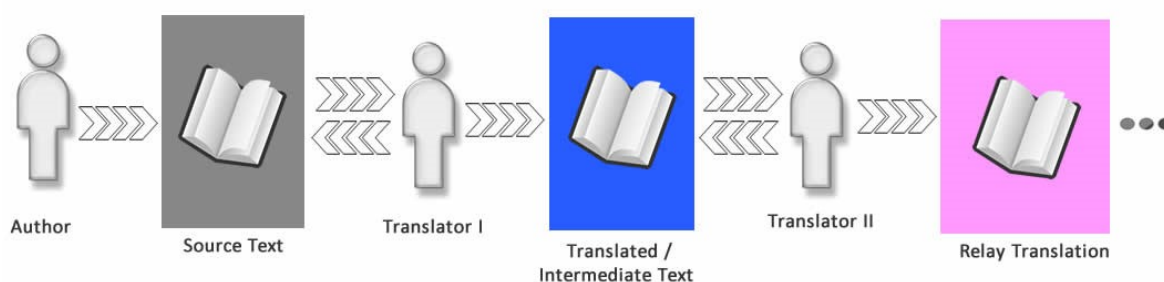
Figure 3 – Relay translation schema process

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[14] As referred to by Lathey (2010, p. 115) and Ringmar (Gambier & van Doorslaer, 2012, p. 140).

[15] Here I subscribe to the notion of the translator process as explained by Schiavi (1996, p.15). According to her, the translator "intercepts the communication and transmits it – re-processed – to the new reader who will receive the message". O'Sullivan also shares such view (2003, p. 201).

Figure 3 is a scheme illustrating a generic *relay translation process*. In addition to the presence of texts (source, translated/intermediate and relay translation/target texts, as further discussed below), there is the author as the agent responsible for the initial message, followed by the agents responsible for the messages conveyed in translations. In this sense, the translator is seen as a reader who is able to pass on to a target language and culture the messages, she/he is reading in a given source language and culture. Such notion is premised on the assumption that, "the translator is a specialized reader, who travels back and forth in and between texts, the original text and her/his own text" (Lathey, 2006, p. 90). The arrows from the translator to the text and from the text to the translator try to represent visually this cyclical movement; as well, the different colors behind the book icons (which stand for the texts involved in the translation process) try to represent the different contexts of culture texts have come from.

Relay translations, as *Me in the Middle*, are likely to be observed in the target culture once they tend to be problematic final products. So as to illustrate this, let's consider what can be called the *Chinese whisper phenomenon* in translation: the analogy happens because the message passes through many different instances (as shown in Figure 4 below) which "[…] just how the 'Chinese whisper' phenomenon will affect the understanding of the final result" (Dina, 2006 *as cited in* Baker & Saldanha, 2011, p. 230) – what in the case of *Me in the Middle* has ended up in "disappointment" as mentioned by Terry Kong (2011) in her book review on it.

Figure 4 – From *Bisa Bia, Bisa Bel* to *Me in the Middle*

As presented in the schema above, *Bisa Bia, Bisa* Bel (1982), by Ana Maria Machado is the *source text*, with a first *translation* into Iberian Spanish (1985) made by Rafael Morales. In relation to this previously published translation into Spanish, the Mexican version (1997) is a *retranslation* as long as it is in the same language, Spanish, but aimed at a different audience, also in a different decade. In this case, more specifically, there is not enough evidence to prove

the Latin American version was based on the European, even though, another retranslation could be based on a previous translation in a translation process flow which culminates into a relay translation.

Following the line, *Bisa Bea, Bisa Bel*, translated by Fátima de Abreu (1997), is a second translation regarding the source text. As discussed before, the English version by David Unger (2002), is a *relay translation* based on the previously published version in Mexican Spanish instead of the Brazilian source text. By their turn, the longer arrows, that go back and forth connecting the Brazilian source text and the Latin American Spanish translation, aim to highlight the relation established in between them during the translation process since there is linguistic evidence the Mexican version was directly based on Ana Maria Machado's work in Brazilian Portuguese, as discussed in the Analysis chapter.

With reference to this translation phenomena, Lathey calls attention to some crucial factors that may influence translator's performances, which, in the case of relay translations tend to have consequences on an exponential scale:

> A linguistic translation of an existing written text, however, is not a fireside retelling, but a rendering that demands an extensive knowledge of the source language and its nuances. Since the learning of languages was not always thorough, and translators often had to work with great speed in order to achieve a reasonable income, **mistakes did occur alongside deliberate alterations and adaptations. In relay translations these were cumulative, potentially marring successive translations or stamping them with stylistic features traceable to translators along the chain rather than to the source text** (2010, p. 115, emphasis added).

Such "stylistic features traceable to translators along the chain" are exactly what I am interested in examining as a means of discussing how the echoes from the Latin American Spanish translation have reverberated in the final product, making evident "a **dual or multiple re-interpretation of the source text** (Lathey, 2010, p. 115, *emphasis added*) along *Me in the Middle* relay translational process. Throughout this study, I subscribe to the idea that translators are readers who receive and reproduce messages, reprocessed, to new audiences (O'Sullivan, 2003, p. 201), during this process, their own voices tend to appear as a reflex of their own interpretation, which in the case of relay translations are multiple and overlapped.

Although its long-lasting existence and historically recognized importance – as discussed in the following section, "Relevance of the study" – there are few studies dealing with issues involving relay translation. On the other hand, since academy has not embraced and thoroughly discussed this subject, there is already a slightly ingrained common sense amongst translation professionals who

> tend to stress that *mistakes made in the original translation are passed on to the relay translation, and more mistakes and distortions are added as one moves further away*

from the original. Relay translation is thus seen, at best, as a necessary evil, and the assumption is that it is always preferable to translate from the original, just as it is always preferable to read the original rather than a translation. The perception is that studying it will add nothing to the total sum of human knowledge (Baker & Saldanha, 2011, p. 230, *emphasis added*).

I do understand the concern of my peers in the area of Translation Studies who may believe investigating relay translations "will add nothing" since mistakes are expected to be found, though, at first sight, studying relay translations may seem unworthy, it certainly is a fertile ground for the investigation of relations of power in between languages and cultures, cultural identity and otherness, as well as the influences translators' and illustrators' choices have on the final product, phenomena which are believed to be observable across cultures along the relay translation chain. Sharing Lathey's concern,

[t]he question arises as to what may be the disadvantages of successive translations, given that the translation of, say, *Andersen's literary tales into English via German has to be better than no translation at all*. It can be argued that folk tales have only survived thanks to successive oral interlingual as well as intralingual retellings, and that relay translation is merely the written equivalent of this translation process (2010, p. 114, *emphasis added*).

As better discussed in the following section, this line of reasoning helps to understand how relay translations are, actually, very important and much more common than we may think at first hand.

1.3 THE RELEVANCE OF THE STUDY

Historically, relay translations have had a fundamental role in the dissemination of literature: "Down through history, translations from language X to language Y have very often taken other paths than the straight line from X to Y" (Schjoldager, Gottlieb & Klitgard, 2008, p. 64) making of relay translation "a widely used strategy in both oral and written translation" (Baker & Saldanha, 2011, p. 230).

Concerning the translation of children's literature, before reaching English, many French, Anglo-Norman, and Spanish narratives read by children had passed through a number of languages (Lathey, 2010, p. 114). Lathey mentions a variety of examples of relay translation in Children's Literature, including an explanation of the different roles played by certain languages on specific periods of history:

Caxton's translation of *Aesop's Fables* from French via German, and the anonymous translation of the Arabian Nights from French, with complex textual histories leading back in time to Greek and Arabic sources respectively. […] In the eighteenth-century

> French was a mediating language for German in translations for children and plays a key role in the English-language history of children's robinsonades, from Joachim Campe's *The New Robinson Crusoe* (1788), translated from a French version rather than the German source text, to the Godwins' first translation of Mme de Montolieu's French, rather than the German of the *Schweizerische Robinson* by Johann Wyss, in *The Family Robinson Crusoe* (1814). Christoph von Schmid's *The Basket of Flowers* (1833), too, reached English from German via French […]. By the mid to late nineteenth century, however, French, English, and German were each used as intermediary languages across Europe. Dollerup takes as examples of relay translation the adoption of English translations of Grimms' tales and German translations of Hans Christian Andersen's tales as a source text for translations into a number of European languages. […] Instances of both French and German translations of tales from across the world litter the contents pages of Andrew Lang's colour books, the *Pink Fairy Book* includes Sicilian, Japanese, Greek, Albanian, and Danish (Andersen) tales translated via German, as well as Slavic and African tales rendered into English via French. (Lathey, 2010, p. 114).

Although the acknowledged importance of relay translations to the introduction and dissemination of literature (i.e., the relay translation of "a number children's books into English that may otherwise have remained unknown in the English-speaking world" (Lathey, 2010, p. 115)) and also in spite of its recurrence, probably due to the privilege given to "original texts over translation in most times and places", the fact is that "relay translation has received very little attention by either critic, theoreticians or historians of translation" (Baker & Saldanha, 2011, p. 230). Furthermore, it is worth mentioning that the Routledge Encyclopedia of Translation Studies develops the claim that, up to 2011,

> [s]tudies of relay in written translation have also been scarce. Two have appeared since the beginning of the twenty-first century: one discussing the relay translation of Ibsen into Chinese through English (He, 2001), the other dealing with subtitling of films from Danish to Hebrew, again through English (Zilberdik, 2004). In line with the established idea that relay translation is at best a necessary evil, both articles focus on problems involved with relay translation and ways to reduce error (Baker & Saldanha, 2011, p. 230).

I am not exclusively interested in pointing out possible errors or analyzing the translator's and illustrator's expertise[16], but in questioning what are the consequences of such translational problems to the final product, if any, and which were the elements that have contributed to making the translational process come to this end. As described by Lathey,

> [r]elay translation occurs in cultural and historical contexts where a source text is no longer accessible or is difficult to obtain; where knowledge of the source language is rare; or where a translation becomes so successful that it obscures its origins and itself becomes the source of subsequent translation into other languages (Lathey, 2010, p. 112).

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[16] Both David Unger and Caroline Merola, the translator and illustrator who have worked in *Me in the Middle*, are considered to be renowned experienced professionals – as it will be further discussed later, guided by the analysis of *paratexts* (see section 2.3.2).

On that account, one example of a source text that "is no longer accessible or is difficult to obtain" would be the [translation of the] Bible. As Ibsen, for instance, is not a language broadly known, we may assume "knowledge of the source language is rare" in the translation business. Finally, Andersen's translated into English via German, though first written in Danish, stands for a translation that became "so successful that it obscures its origins and itself becomes the source of subsequent translation into other languages" (*Ibid).*

However, none of these most likely cases seems to explain satisfactorily why a Portuguese-English translator was not commissioned for the task of translating *Bisa Bia, Bisa Bel* into English. This raises a concern on the importance given to Brazilian Portuguese over the Spanish language, as well as the peripheral position Brazilian Children's Literature may occupy in relation to the North American or Spanish-speaking ones. As no surprise, "research on relay translation – scant though it may be – tends to emanate from scholars linked to (semi)peripheral languages […] (Gambier & van Doorslaer, 2012, p. 140). Following a similar line of reasoning, the Danish scholars Schjoldager, Gottlieb & Klitgard consider the phenomenon of relay translation "very common, even today". To these scholars, available evidence seems to suggest that, **"translations from 'minor' into 'major' languages use 'less minor' languages as relays** (this also applies to interpreting, as seen very often in various EU institutions)" (2008, p. 64, *emphasis added*).

Accompanying this idea of *major* and *minor languages*, it is eventually possible to have a feasible explanation on why the translation of *Bisa Bia, Bisa Bel* was not held directly from Portuguese into English, but through Spanish. Due to cultural reasons, English is the most prominent language, ahead of Spanish and, in its turn, ahead of Portuguese. As explained by Gambier & van Doorslaer:

> Relay translation may be resorted to for various reasons, the most obvious being a want of competence in the original SL among (available/suitable) translators. When an IT is preferred (or imposed), this can be as a means of controlling the contexts of TT (religious, moral, political); the use of Russian as an intermediate language in the Soviet Union may partly have been a censorial act (…), although the line between control and convenience can be difficult to draw (cf. Zaborov 2011: 2071). Relay translation may also be authorized or even made mandatory due to authorial rewriting in the primary translation process […] (2012, p. 140)[17].

A closer look indicates that economic reasons also appear as a key factor of influence on how and through which languages relay translations are carried out. The current importance of English and its "increasing dominance in the world of international exchange, be it economic,

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[17] In this citation: "SL" stands for "source language"; "IT" stands for "indirect translation"; and, "TT" stands for target text".

political or cultural, has meant that 'International English' is fast becoming the clearinghouse language for most relay translation" (Baker & Saldanha, 2011, p. 230). As an example,

> Japanese manufactures of electronic goods often have their manuals translated into English, and then from English into other European languages (Àlvarez 2005). Here we see relay being used, not because of the lack of translators trained in other languages, but for economic reasons: translations to and from Japanese tend to be more expensive than between English and other European languages (Baker & Saldanha, 2011, p. 230).

Apart from strengthening the discussion on how Brazilian children's literature is translated abroad, by examining the echoes from the Mexican Spanish translation (which were added to the natural challenge of carrying Brazilian culture aspects to North American English readers), this research is intended to contribute to a less explored, although recurrent, issue in Translation Studies, focusing on culture-related choices made by translators and illustrators across the relay translation chain. Inasmuch as pointed out by Tabbert, "in the case of illustrated stories or novels totally new pictures may indicate a specific transformation of the whole work" (2002, pp. 318-319), fact that raises a concern on new possible meanings conveyed by images in *Me in the Middle* which were not present in the previous translation in the relay translation chain, nor on the Brazilian book.

1.4 PURPOSES AND OBJECTIVES

By critically analyzing how a particular Brazilian children's book has been translated abroad – with a view to showing *how translators and illustrators' choices can serve as cultural mediators and/or cultural filters*, this research aims to shed light on the issue of relay translation in children's literature. Considering the characteristics common to relay translations, it is believed the echoes of the previous translators' choices will inevitably influence the way another translator (s) will be carrying out their work, what would be reflected upon the "stylistic features traceable to translators along the chain rather than to the source text", as already mentioned and referred to by Lathey (2010, p. 115).

Therefore, the translational process through which *Bisa Bia, Bisa Bel* has become *Me in the Middle* stands for a relay translation sample expected to raise fruitful discussion on such a complex translational task by analyzing the final product – i.e. the relay translated published book – tracing back and forth on the translation chain to better understand cultural related choices that can be found on the final product. Aiming at this purpose, the issue under scrutiny is 1) *the translator's voice* (Hermans, 1996) or voice of the narrator of the translation

(O'Sullivan, 2003) which culminates on what is also called *"translational stylistics"* (Malmkjaer, 2004), as well 2) the role of illustrations as part of the narrative and, in this sense, the role of illustrators as equally important agents in translating children's literature (Oittinen, 2000).

On these grounds, the notion of *text* adopted here encompasses not only messages conveyed through the written level but also at the visual level, with emphasis to the meanings brought by the combination of these two semiotic codes acting together, that is to say, considering a *multimodal* perspective. This intricate relationship is addressed later by discussing how and which messages are conveyed in the translation of illustrated children's literature books, supported by examples from *Bisa Bia, Bisa Bel* in English (2002) with illustrations by Caroline Merola, compared to the ones in Iberian Spanish (1985) by Eulàlia Sariola I. Mayol, Latin American Spanish (1997) by Caroline Merola, and Portuguese, taking into account the first (1982) and second edition (2000), both by Regina Yolanda, with a difference on layout, what according to the Grammar of Visual design by Kress and van Leeuwen (2006) stands for a change at the *compositional* level (as will be further discussed on the analysis).

Considering the translational phenomenon behind *Me in the Middle*, in other words, being a relay translation, it is believed this version has brought fallouts to the English text once it tends to reflect influences from the Spanish language, mainly in terms of the previous translator's choices. In addition, acknowledging that the translators' and illustrators' cultural baggage might have had a bearing on the way these agents have carried out their work, I understand their child images and ideas on what is Brazil like have presumably informed their decisions.

Thus, in order to address these issues through the study of *Me in the Middle* as a contemporary sample of relay translation in children's literature, the following research questions will be tackled:

- Concerning culture-specific items and cultural context adaptation issues, which translator's stylistic features are traceable to translators along the relay translation chain rather than to the source text *Bisa Bia, Bisa Bel*?
- Regarding the elements and meanings chosen to be conveyed through images by the illustrator of *Me in the Middle*, which were the main changes and similarities across the relay translation chain in terms of meanings brought by visual elements?

- Considering how written and visual levels have supported the creation/representation of identities across the texts under study, which would be the main changes from the source text *Bisa Bia, Bisa Bel* in relation to the final product *Me in the Middle*?

These research questions were developed having in mind a **descriptive** point of view as discussed in section 2.3. The focus is aimed at the qualitative analysis and description of the emerging translational patterns as they appear in the corpus, instead of speculating what should or could have been done – as it would be the case of a prescriptive approach. An indication of how answers will be answered comes next on a brief outline of the method adopted.

1.5 METHOD

Located in the product-oriented branch of Descriptive Translation Studies, the method proposed to carry out this research is informed by the use of corpus-based tools. The compilation of the corpus includes the digitalization and alignment of *Bisa Bia, Bisa Bel* and its translations into Latin American Spanish and North American English. This enables the parallel simultaneous analyses of these three aligned texts under study. Such a process involves the digitalization of both written and visual levels since all samples are illustrated books. This specific feature, therefore, requires the use of a multimodal corpus, (i.e. "a digitized collection of language and communication-related material, drawing on more than one modality" (Allwood, 2003, p. 207)).

Translation choices build upon translators' respective child images were discussed in the light of what O'Sullivan (2003) calls the *voice of the narrator of the translation*, or simply, *translator's voice* as referred to by Hermans (1996). Paratextual elements (Tahir-Gürçağlar, 2002) were collected and considered as a tool for better understanding the object of study within their different contexts of culture. Special attention was paid to the treatment given to the rendering of Brazilian culture-specific items (Aixelá, 1996), including the issue of *cultural context adaptation* as discussed by Klingberg (1986), as well as *visual representations of social actors* (van Leeuwen, 2008) whose inquiry on the meanings conveyed visually is possible through the lenses of the Grammar of Visual Design (Kress & van Leeuwen, 2006). These elements were evaluated in terms of their role in the creation of cultural, individual and national identities within translated fictional narratives as further discussed in Section 2.2. A further

discussion of the methodological apparatus employed throughout this research can be found in Chapter 3.

1.6 ORGANIZATIONAL STRUCTURE

After briefly locating this research and indicating its purpose, the following chapter addresses some theories and assumptions related to the issue of translating children's literature, the influences of translators' and illustrator's child image on their own work, and, also, the role of image and text in children's literature with emphasis to how this multimodal feature, proper to illustrated books, acts as a meaning maker, especially in terms of cultural identity markers within narratives. For doing so, premises from Critical Discourse Analysis, Corpus-based Translation Studies and the Grammar of Visual Design are employed as the basic tools for the descriptive analyses. The research method developed is presented in the third chapter. On the fourth, the theory and method discussed are used for caring out the analyses. Ultimately, final remarks are presented followed by the research questions' answers and suggestions for future studies.

2. THEORETICAL AND METHODOLOGICAL APPARATUSES

Having the context, the object of study, and the main purposes of this investigation been presented, Chapter 2 reviews key concepts, theories, and methodologies informing the study. At first, Translation of Children's Literature is addressed leading the discussion to two main key points: 1) the peculiarities of *illustrated books* and 2) how translators and illustrators deal with the translation of children's literature. In a second moment, attention is driven to 1) how narratives can be used to create individual and national identities by discussing: on the written level, what can be done, and is done, with culture-specific items and cultural context adaptation in translation; and, 2) on the visual level, how social actors can be represented and which implications these representations may have to the meanings brought by the book as a multimodal work. At the end of the chapter, the debate is devoted to the Descriptive branch of Translation Studies. The discussion on the methodology adopted is held by presenting this research as a qualitative corpus-based one. Additionally, in terms of research procedures, the use of *paratexts* is also brought as it is considered to be a key tool for the investigation of translational phenomena.

2.1 TAMPERING WITH THE TRANSLATION OF CHILDREN'S LITERATURE

Before engaging in some of the outcomes of translating children's literature, it is worth noting what the term *translation* itself stands for[18]:

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

(Hatim & Munday, 2004, p. 6)

As a product-oriented study, the most employed definition of this work subscribes to definition number 2, although the relationship among the three is undeniable. In tune with this, translation can be "understood as part of a transfer mechanism – that is, the process by which textual models of one system are transferred to another" (Shavit, 1986, p. 111). Likewise, an

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[18] Inside Translation Studies, the abbreviations brought by Hatim & Munday's quote mean: SL – source language; TL – target language; TT – target text.

explanation of what is meant by children's literature is also worth. However, there is not a fixed definition nor a consensus on what is *children's literature*. Such difficulty is due to "the enormously inclusive scope and potentially vague nature of the semantic fields covered by the concepts referred to using the nouns 'children' and 'literature'" (Lathey, 2006, p. 16).

Acknowledging such difficulties, it has become a common practice for researchers to specify their own working definitions, despite Children's Literature long lasting history. As mentioned before, this study subscribes to Fernandes' (2013, p. 29) definition of children's literature while also considers it as "a genre written and published, if not exclusively for children, then at least bearing them in mind". In order to further this notion, other characteristics are also considered as the fact "children's literature belongs simultaneously to the literary system and the social-educational system" (Puurtinen, 1995, p. 17). As a consequence, some authors of children's literature end up writing "as much to please the secondary audience of critics, parents, and teachers as they do to please their young readers" (Lathey, 2006, p.17). This happens in children's literature because "[…] both the writing and quite often the buying of them are carried out by adult non-members [of the target audience] on behalf of child members" (Briggs, 1989, p. 4 as cited in Lathey, 2006, p. 17). There are, of course, some exceptions concerning this issue, such as the case of picture books which "are clearly designed for both small children and sophisticated adults, communicating to the dual audience at a variety of levels" (Nikolajeva & Scott, 2006, p. 21).

Furthermore, the problem with the term *children's literature* goes beyond the challenging task of successfully defining it. As the Brazilian children's literature scholar Nelly Novaes Coelho reminds us, until a few years ago, children's literature used to be understood as a less important segment among literary creations. This used to happen because the term was ordinarily associated with beautiful colorful books aimed at distracting children in pleasure moments while they were reading, flipping through the pages or listening to its stories told by someone else (2006, p. 29)[19]. Furthermore:

> Children, unlike most adults, may well remain unaware that they are reading a translation. In the opinion of many commentators and translators this is entirely appropriate, hence the domestication that masks the foreign. Historically, […] the goal of translators into English was indeed that of fluency, of creating the illusion that the text had been written in English in the first place (Lathey, 2010, p. 198).

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[19] In the words of the writter: "*Vulgarmente, a expressão "literatura infantil" sugere de imediato a idéia [sic] de belos livros coloridos destinados à distração e ao prazer das crianças em lê-los, folheá-los ou ouvir suas histórias contadas por alguém. Devido a essa função básica, até bem pouco tempo, a literatura infantil foi minimizada como criação literária e tratada pela cultura oficial como gênero menor*" (Coelho, 2006, p. 29).

In the same way as the practice of writing for children, translating children's literature also requires thinking about its target audience – which usually involves keeping the novice young readers in mind, as well as the most experienced ones who are likely to buy and/or recommend the book/literature sample. Given the inherent attributes of performing a translation, in the sense of "transferring" a text from a culture to another, the activity of translating children's literature entails some peculiar threats being "thus a balancing act between the adaptation of foreign elements to the child reader's level of comprehension, and preservation of the differences that constitute a translated foreign text's potential for enrichment of the target culture" (O'Sullivan, 2005, p. 64). As Shavit's acknowledges,

> children's literature is one of the most fascinating fields for the study of the complexity of cultural relationships, and for the examination of their mechanisms and dynamics. This is the case because children's literature, more than any other literary system, results from a conglomeration of relationships between several systems in culture, among which the most important are the social, the educational and the literary. Furthermore, children's literature is the only system whose products have always purposefully addressed two antithetical audiences, catering to the needs and expectations of both […] *no other field enables us to inquire into the mechanism of culture, cultural manipulations and cultural procedures the way children's literature does* (2003, p. 31, *emphasis added*).

This reflexion endorses and validates the study of children's literature so as to better understand culturally related issues in context, possible manipulations, and procedures used. This triptych, "social, educational, literary", grounds where children's literature can be found in the literary system and how it is employed not only for enjoyment but also with instructional purposes being, thus, of interest both to children (the ones the book may be initially addressed to) as well as adults.

The foregoing discussion implies that instances such as social, educational and literary systems in culture, as well as the intrinsic dual audience, can be analyzed through the study of children's literature. In the same manner, making children's literature object of investigation also offers ground to the examination of cultural mechanisms, manipulations, and their procedures. On this regard, Tabbert (2002, p. 315) lists five ways in which Children's Literature can be manipulated in Translation, which are:

1. Affiliation to successful models in the target system (*Gulliver's travels*, the satire, is turned into a fantasy story for children),
2. Disrespect for the text integrality (the frequent case of abridgments),
3. Reduction of complexity (e.g. by eliminating irony),
4. Ideological adaptation (e.g. Campe's adaptation of Defoe's *Robinson Crusoe* to Rousseau's pedagogical system),
5. Adaptation to stylistic norms (e.g. to high literary style in Hebrew in order to enrich the child reader's vocabulary).

Conflicting pedagogical goals may be and often are, a reason why children's books in their source text are subject to revision. Klingberg (1986, p. 10, *emphasis added*) explains there are two main pedagogical goals behind such revisions:

> One is the aim of **giving the readers a text that they can understand**. Since there may be reason to suppose that young readers to a greater extent than adult readers **lack such knowledge of the foreign culture that is a prerequisite for understanding**, the translator is tempted or forced to change or delete in the text of a children's book more than in the text of a book for adults. Another pedagogical goal of children's books may be thought to be to **contribute to the development of the reader's set of values**. When the translator (or the publisher) finds such values in the original that he does not think proper to pass on to the readers – and there may of course be different values in different countries – he may be of the opinion that should **delete or change**.

The *set of values* is another issue worth to be discussed. What happens seems to be "in the case of children's books, the regard will not so much be to the intended readers as to the (supposed) set of values of adults, for instance of parents and teachers" (Klingberg, 1986, p. 12). Even less thought issues, such as reading movement (left-to-right, right-to-left or top-bottom, bottom-up) also can be used as a way of manipulation – for instance, Cheetham (2010) has fostered debate on the relevance of translating direction in children's literature by analyzing illustrations in native and translated Japanese picture books. Although there has been relatively little research on it, "even in mono-directional languages the translation of combined visual-verbal text from one direction to another is complex and raises questions of artistic value, cultural norms, and translation policy" (Cheetham, 2010, p. 46). On account of that fact, reading direction must be understood as a cultural aspect whose importance is not only visual but able to enhance reading experiences, especially for children.

Furthermore, as discussed by Yuste Frías (2012), there is also an "essential role performed by paratextual elements in translation, that is, their participation, together with text, in the construction of meaning of the published work" (p. 118), an idea to which I subscribe due to the fact especially within children's literature elements such as orthotypography, just to give an example, play a key role contributing "not only to the translator's legibility but also to the success or failure of the translation's presentation on the first and foremost paratextual space in a book – its cover and title page" (p. 120). Being an item to be read, interpreted, and paratranslated makes of ortotypographic[20] details, and other iconotextual materials, a further

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[20] Pictures with typographical elements – labels, street signs, advertisements, newspapers, magazines, books, shop names, etc. – are a particular problem in translation. Foreign written material that forms part of a picture is usually translated and placed over the original, sometimes spoiling the artistic impression, since it may be in print instead of the illustrator's original script. Alternatively, pictures containing writing may be used untranslated to save money and trouble; inconsistent mixtures may include some writing that is translated and some that is not (O'Sullivan, 2005, p. 85).

element to be considered while preparing a new edition of a given book. Still according to Yuste Frías, "when it comes to children's literature's book any small mistake in the typographic design might have disastrous consequences on the sales of the best of translations" (2012, p. 121). On the visual level, other aspects of manipulation in the translation of Children's Literature can also be observed through a close look at the illustrator's choices – as discussed in 2.1.2.2.

Analyzing the object of study, *Me in the Middle* enables the discussion of two main topics involving the translation of Children's Literature. The first concerns the fact it is an *illustrated book[21]*. This means that both written and visual levels corroborate to convey meanings in the text, even though "the text can be read and apprehended independently" (Nikolajeva & Scott, 2006, p. 18). Such characteristic draws attention to a key feature:

> A further and fundamental difference between text for adults and children is the history of children's literature as a visual medium. Whether they are used to create visual narratives in comic or in picture books, or to purchase a prose text, images add a new dimension to the dynamics between source and target languages (Lathey, 2010, pp. 31-32).

This "new dimension" has been understood as part of the text and, therefore, subject to translation – as further discussed in the following section. Yet, another fundamental issue regarding the translation of children's literature emerges: the translator's and illustrator's concept of child reader or, in other words, the image they have on what children are like – e.g., what children enjoy and dislike, what they are able to understand and how much of foreign elements they are willing to cope with – as further examined later in section 2.1.2. In general, what can be seen is that "in the dialogue of translating for children, different authors (including translator-authors), different readers (including translator-readers), and different illustrators meet, and at every contact point, new meanings arise" (Oittinen, 2000, p. 161).

2.1.1 ILLUSTRATED BOOKS: THE ROLE OF VISUAL AND WRITTEN LEVELS OF COMMUNICATION IN CHILDREN'S LITERATURE

Almost as a rule, images are likely to be seen in books whose intended audience is made of inexperienced readers. As pointed out by Lathey, "Children's Literature has been a visual medium from its inception, initially because younger children could not be expected to

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[21] For a further reading on the topic, refer to: "*Meaning without words: analyzing the picture book Bárbaro through a social semiotic perspective*" by Heberle & Constanty (2016).

read the printed text" (2006, p. 11). In a broader sense, pictures in children's books act as visual aids which support young readers. Very young kids and/or children who are developing written level reading skills, "'see themselves' in the illustrations of books. They connect with books and reading by identifying with the visual presentation" (East & Thomas, 2007, p. 2), while "adults are thoroughly steeped in the conventions of the book and are practiced at decoding text in a traditional manner, following the expected temporal unfolding of events and scanning from left to right" (Nikolajeva & Scott, 2006, p. 21), children learn these conventionalities together with the ability of reading written texts.

Historically, one fundamental element of children's literature has been the use of images. Nodelman (1988, pp. 3-4) advocates the relation between children and pictures are not fortuitous. He puts forward the view that "even the earliest books intended for children were illustrated, simply because they were informational" obviously relating "to the longstanding conviction that books for children should have a primarily educational purpose" (*Ibid.*). To a certain extent, images in children's books are frequently understood as mere decorative elements, but they actually play an important role in building up the story together with the text. In spite of this, its purpose has not been fully comprehended due to illustrations' educational value, from which two contradictory ideas have emerged. Both are implied by

> the definition of the word 'illustration' offered by *The American Heritage Dictionary*: '*Visual matter used to clarify or to decorate a text*'. Because pictures can provide information that completes the meaning of the words, their purpose is clarification […]. Alternately, because pictures attract attention to themselves, their purpose is understood to be merely decorative; they can be a source of immediate sensual pleasure in and for themselves […] (Nodelman, 1988, p. 3, *emphasis added*)

Either way, children's literature can be understood as a body of literature made, to a great extent, of multimodal texts – i.e. texts "whose meanings are realized through more than one semiotic code" (Kress & van Leeuwen, 2006, p. 178). As the most common known sample of children's literature, one can think of *illustrated books*. The combination of written and visual levels makes them be, by their nature, a multimodal text where "each of the two modes makes a statement in *its* terms of one coherent set of meanings" (Kress & van Leeuwen, 2006, p. 362) working on the basis of "*an inseparable entity of word and image, which cooperate to convey a message*" (Nikolajeva & Scott, 2006, p. 6, *emphasis added*).

Children's Literature has long been used to develop and enhance literacy skills. Actually, it has been quite useful not only in terms of serving as a tool for the activity of decoding written texts, but also to the development of literacy which "has been understood as a social practice, […] which joins verbal, visual, and other meaning-making resources"

(Heberle, 2010, p. 101). Due to its multimodal feature, visual literacy skills are considered to be early developed thanks to the exposition of young readers to picture books and illustrated books. From the 70's onwards,

> there was increasing recognition in art schools of the importance of illustration and Picture-books, combined with the development of academic criticism on children's literature, including the examination of the nature of the illustration and the importance of the relationship between word and image (Watkins & Sutherland, 1995, pp. 310-311).

"Each literacy involves control over a different Discourse and the ideal school should be able to expose and teach children to control several interactive modes" (Caldas-Coulthard, 1997, p. 27). Words and images cooperate in conveying meaning because "visual structures realize meanings as linguistic structures do also", on that account, the choice of different compositional structures can express in visual communication "what is expressed in language through the choice between different word classes and semantic structures", for instance (Kress & van Leeuwen, 2006, p. 2). Taking advantage of such mechanism, an "intense representational use of images" in children's literature, or any other material aimed at children, happens because the use of visuals makes what is being portrayed more meaningful to a child (Kress & van Leeuwen, 2006, p. 16). That is to say, illustrations have been used to "sharpen the perception of children, stimulate their imagination and increase their sense of observation" (Segun, 1988, p. 27).

In children's literature, both image and texts are meaning makers, however an image can also be understood as a "unified communication unit whose meaning can be conveyed irrespective of the verbal discourse and which can work for rhetorical purposes as an effective means of persuasion" (Harrison *as cited in* Almeida, 2006, p. 57). Illustrated books communicate by means of engaging their readers on a complex multimodal reading experience[22], actually, "the fact that illustrations inevitably arouse interest causes them to be understood as a means of manipulating children into paying attention to books and consequently to the words in them", especially in the case of little children[23] (Nodelman, 1988, p. 4). So,

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[22] Like any dialogue, the interaction between words and images is a construction in the reader's mind. When reading a picture book, a reader participates in a dialogue between her/himself and the story told by the author and the illustrator with words and pictures. While reading, the reader visualizes an idea of the scene, the characters, the whole setting of the story—just as in theater or film. The verbal and the visual are also part of a greater whole: the original work and its translations and the various individual readers in different cultures. Thus, on the one hand, there are the visual codes that are part of the reader's entire situation; on the other hand, there is also the interaction of words and images as constructions of the reader's mind. (Oittinen, 2000, p. 100)

[23] This quote by Nodelman has made me remember that, when I was a little kid choosing books to take home at the school library, I used to avoid books without images because, in my mind, I considered them boring and, most importantly, too hard to read – in the sense they would demand from me "too advanced" reading skills. Right now, recalling it sounds me funny and makes me totally agree with the author.

illustrator's choices on what specific passages of the text to depict not only build a multimodal text but also may determine the most meaningful parts of a given text or how a given passage should be understood (Oittinen, 2000, p. 106).

There are different levels of complexity involved in the text/image relation in children's literature. As signalized by Nikolajeva & Scott, "if words and images fill each other's gaps wholly, there is nothing left to the reader's imagination, and the reader remains somewhat passive", it means, it is a *complementary* work; on the other hand, "if the gaps are identical in words and images, (or if there are no gaps at all)", we are dealing with a *symmetrical* work (2006, p. 17, *emphasis original*). Furthermore, there is also the possibility that of "words and images provide alternative information or contradict each other in some way", what would offer "a variety of readings and interpretations" (Nikolajeva & Scott, 2006, p. 17). As shown by Oittinen (2008, p. 12), many other scholars also suggest four different functions to the visual. Firstly, a text can be based more on images than on words, or on the other way around. Besides, there is also the possibility of visual and verbal collaborating with each other; or, in the last case, the visual can bring information that is not on the written part, telling somehow, a different story.

As a consequence, the combination of visual and textual levels poses to translators the challenge of dealing with two different meaning systems while translating children's literature. As O'Sullivan (2013, p. 459) explains:

> The reception process, upon which all translation is initially based, is one that takes in the words (A) and the images (B); the reception is of the combined, synergetic effect (C), which is more than the sum of A+B. When faced with the task of translating the verbal text (A), it is not always easy for the translator to disentangle the elements that contributed to the overall reception (of C).

Such text/image relation, which Oittinen calls *dialogic* (2000), can be understood, therefore, "as bringing a third dimension to the translation process in addition to the source and target languages, as translations have to conform to completed artwork" (Lathey, 2010, p. 191). Concerning it, Oittinen (2000) assumes that "*translating books for children is interpreting both the verbal and the visual*" (p. 100, *emphasis added*). As a result, dealing with

> the strong reliance of children's books on visual elements and multimodal texts […] call for translation strategies specific to those text types. The inextricable relationship between words and pictures in children's books make it necessary for the translator to work on two semiotic levels, neither one of which can be isolated in the translation process (O'Sullivan, 2013, p. 454).

This characteristic of translating Children's literature poses, therefore, a translation problem, a hard(er) task to be performed by the translator of such genre and the inevitable doubt

on to which extend do they actually can be/indeed have accuracy on both levels of communication. Along similar lines, Oittinen argues that "visual details, like punctuation, give rhythm to the story; they are both markers for the eye and influence the reader emotionally. Thus, they are part of the 'substance' to be translated" (2000, p. 114). Accordingly, in the translation of children's literature, both translators and illustrators are responsible for mediating and guiding their audiences through the foreign stories they (re)count. The importance of considering the translation of visual levels consists of recognizing that

> pictures do not only reflect the individual style of the artist and his or her respond to the story, but also the general style in illustration at a particular period, ideology, pedagogical intentions, the society's view on certain things, such as nakedness (for instance in *The Emperor's New Clothes*), and so on (Nikolajeva & Scott, 2006, pp. 42-43).

As Tabbert (2002, p. 318) suggests, "a frequent disturbance of the original balance between words and pictures is caused by the fact that translators tend to put bits of information into the target text which in the original book is only conveyed by pictures" what constitutes a fertile area in the study of what has been done with images in the translation of Children's Literature. However, Kress and van Leeween (2006) argue that "multimodality of written texts has, by and large, been ignored, whether in educational contexts, in linguistic theorizing or in popular common sense" (p. 41). On the other hand, maybe due to its nature, the importance of images in the translation of Children's Literature has been covered by the study of books which have different illustrations to *the same text*[24] – as is the case of *Bisa Bia, Bisa Bel* if we consider its three editions in Portuguese (see Figure 5) or its two versions in Latin American Spanish – or a variety of illustrations to the same story (re)counted in different languages, as is the case of *Bisa Bia, Bisa Bel,* and its several translations. Curiously, the newest edition, also by *Editora Salamandra*, has a different illustrator, Mariana Newlands, and for the first time (from all editions known in foreign languages as well as in Portuguese), its illustrations are colored.

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[24] Talking of "the same text" sounds here a little controversial: if we are referring to a written text accompanied by different/new illustrations from, let's say, the first published version, automatically, we will to have a different/new multimodal text which probably conveys new meanings.

Figure 5 – Book covers of the three Brazilian editions of *Bisa Bia, Bisa Bel*

As acknowledged by Nikolajeva & Scott:

> The range of interpretation when the same text is illustrated by different artists has been thoroughly discussed in criticism, especially regarding some popular fairy tales by Charles Perrault and the Grimm brothers, such as *Little Red Riding Hood, Cinderella, Hansel and Gretel*, and *Snow White*, and by Hans Christian Andersen (2006, pp. 42-43).

Although research on illustration in the translation of Children's Literature has been carried out, all texts under these aforementioned studies seem to be classics and not contemporary productions as is the case of *Me in the Middle*. Additionally, neither Brazilian nor Latin-American books seem to have been thoroughly contemplated yet.

Bearing in mind the particularities of the genre under study, the next section verses on which ways the translators' and illustrators' decisions may have a decisive role in terms of influencing children's literature translation final products.

2.1.2 THE TRANSLATOR'S AND ILLUSTRATOR'S CHILD IMAGE: VOICES AND CHOICES ON THE ASSEMBLING LINE

Children's literature can be characterized as a heterogeneous body of texts which, in spite of being addressed to readers from toddlers to young adults, depends on adults to bring its existence about. Among the professionals who perform important duties in the realm of children's literature, the work of translators has been not only important but fundamental to the very development of children's literature which "has, since its inception, been a site of intense translational activity" (O'Sullivan, 2013, pp. 451-452). Similarly, illustrators have also played a key role in the very development of children's literature as images have historically been added to material aimed at children, as discussed in the previous section. As Tabbert (2002, p.

303) acknowledges, Children's Literature is "a type of literature that from its very beginnings in the 18th century has tended to cross national and cultural borders", being, therefore, subject to translational activities.

As translators are readers who act as mediators in between different literary systems, in order to accomplish their tasks, they need to make a wide range of, usually complex, decisions on how to convey the source text messages to a new audience. In this sense, Nikolajeva advocates that "[m]uch more than in the case of adult literature, translation of children's books requires not simply the transmission of meaning but the ability to arouse in the reader the same feelings, thoughts and associations experienced by readers of the source text" (1996, p. 28). The same happens to the illustrator, s/he makes choices in order to present through images notions, concepts and pictorial experiences to a new audience, which may not be necessarily acquainted with the same elements children from the source culture are. As pointed out by Yuste Frías:

> Translators, being translating subjects and first paratranslating agents, need to be specialists on the use of signs, marks, signals, symbols and images as social codes in human communication. […] Everything is cultural in the reading, interpretation and translation of any symbolic element. Subsequently, its study must always take into account the historical moment and the precise context in which the element has appeared (2012, p. 123).

Not only for these reasons, translating and illustrating involves the assessment of who are the child readers/viewers, a practice which is not only personal but influenced by the production and reception contexts of culture[25]; "the image of childhood in a given culture at a given time (as a site of innocence that has to be protected, for instance) is a hugely influential factor in writing, publishing and translating children's literature" (O'Sullivan, 2013, p. 453). Along similar lines, Øster argues that:

> The concept of child reader is important when working with translations of children's literature […] since the translations are often adapted to the adult's conception of what children are. Consequently, apart from cultural and linguistic differences, the translator's child image is also a crucial factor. The author's as well as the translator's approach will often be based on their child image and that of the society of the day (2006, p. 150).

As summarized by Oittinen (2006, p. 41), "child image is a very complex issue: on the one hand, it is something unique, based on each individual's personal history; on the other hand, it is something collectivized in all society". For this reason, "writing and translating for children, though often regarded as a simple and even insignificant matter, is governed by

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[25] Here I subscribe to the idea "everything we say, think, feel and do is always indebted to the social context we live in" (Caldas-Coulthard, 1997, p. 27).

numerous constraints, which usually vary from culture to culture" (Lathey, 2006, p. 54). In addition, Klingberg (1986, p.10) highlights: "excellent knowledge of both source and target languages, a good handling of language, and creativity when such is needed, are the most important qualifications for a translator of children's books as for all translators".

In this section, the discussion will point out some implications involving the translators' and illustrators' work as agents of intercultural communication mediation. Even though illustrators are considered to be subject to very similar events while working on the translation of children's literature, the translator's work will approach first, then the debate moves to the illustrator's work and its particularities, finally, market issues will be briefly addressed as an influential element on the translator's and the illustrator's work.

2.1.2.1 TRANSLATOR'S VOICE

It is through the "translator's eyes" that one is able to access a text from a different culture, written in a language that one does not know. Thus, on the textual level, there are at least two different voices "present in the narrative discourse of the translated text: the voice of the narrator of the source text and the voice of the translator" – i.e., *voice of the narrator[26] of the translation* (O'Sullivan, 2003, p. 202), who is guiding readers throughout an unknown language/culture. This "second voice", which Hermans (1996, p. 27) refers to "as the Translator's voice, as an index of the Translator's discursive presence", has also been investigated by other translation studies scholars such as Schiavi (1996), Baker (2000), Monnier (2009), Lathey (2010), Gomes (2011), Mondim (2013), Balaţchi (2014) and Queiroga (2014).

Before engaging in the activity of translation proper, translators themselves get in contact with the texts they are supposed to render, in a first moment, performing the role of readers. In terms of translation process, while translating, the translator "intercepts the communication and transmits it – re-processed – to the new reader who will receive the message" (Schiavi, 1996, p. 15). During this "re-processing" task, the translator acts as a

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[26] "In modern analysis of fictional narratives, the narrator is the imagined 'voice' transmitting the story, and is distinguished both from the real author (who may have written other tales with very different narrators) and from the *IMPLIED AUTHOR (who does not recount the story, but is inferred as the authority responsible for selecting it and inventing a narrator for it). Narrators vary according to their degree of participation in the story: in *FIRST-PERSON NARRATIVES they are involved either as witnesses or as participants in the events of the story, whereas in *THIRD-PERSON NARRATIVES they stand outside those events; an *OMNISCIENT NARRATOR stands outside the events but has special privileges such as access to characters' unspoken thoughts, and knowledge of events happening simultaneously in different places. Narrators also differ in the degree of their overtness: some are given noticeable characteristics and personalities (as in first-person narratives and in some third-person narratives; see intrusive narrator), whereas 'covert' narrators are identified by no more than a 'voice' (as in most third-person narratives)" (Baldick, 2001, p. 166).

mediator in between languages and their respective cultures. And then, emerges the translator's ability to handle, for example, the fact that "one language may take many words to say what another language says in a single word" (Valentine, 2004, p. 15) as further discussed in section 2.2.1. Among other features, children's literature is "often meant to be read aloud" (Oittinen, 2006, p. 35) what can also imply challenges to translators when dealing with wordplays, for instance: "Rhythms and cadences that facilitate reading aloud have become ever more significant in the translation of prose as well as verse which in turn leads to a need for greater specialization in translating for the young" (Lathey, 2010, p. 197).

Regarding translated texts as a whole, "readers are normally meant to forget that what they are reading is a translation" (Hermans, 1996, p. 26); however, all translators' choices reflect particular characteristics that, somehow, show the translators' presence in the message firstly written by the author of the source text. Despite the historically[27] established idea that "a translator cannot have, indeed *should not* have, a style of his or her own, […] it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's fingerprints on it" (Baker, 2000, p. 244). To a greater or lesser extent, how translators deal with translation difficulties, and the whole text itself, inevitably results in some sort of interference. Regardless of translation difficulties, "in the end, circumlocution can make the point. Similarly, it does not follow that, because a language lacks a word, its speakers, therefore, cannot grasp the concept" (Valentine, 2004, p. 15), thus, it is all about *how* translators will handle the text in an attempt to communicate effectively a message from a language into another in which the foreseen readers may not have the same background knowledge the readers from the source text have or are believed to have. A comprehensive discussion of these issues will be done while approaching, for example, the rendering of *cultural specific items* in the analysis chapter.

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[27] In the article "Domesticating the other: English and Translation", part of *The Routledge Companion to English Language Studies*, Susan Bassnett explains: "If we look broadly at the history of translation in English literature, it becomes apparent that a shift of consciousness took place at some point in the late seventeenth century, when works deemed to be 'originals' began to be considered more highly than works categorised as translations or versions. It is not accidental that the metaphor of the portrait or copy should have begun to be used to describe translation around this time. A copy would always be inferior to the real thing, a portrait less than the real-life subject, hence a translation would be less than the work from which it derived. Significantly, another metaphor of the period characterised translators as slaves or servants of the original. This has particular resonance if we consider that it came into use at a time when the colonial process was gathering momentum, when slaves were indeed labouring in many parts of the world to ensure prosperity for the European colonisers. The metaphor of the translator as slave reinforced the idea of translation as inferior. Copyright law, which privileged the original author, further added to a hierarchical distinction between writer and translator (Maybin & Swann, 2010, pp. 279-280).

In his doctoral dissertation, Queiroga (2014) has analyzed the voice of the translator Clarice Lispector, one of the most important and acknowledged authors from the Brazilian literature canon, in children's adventure literature books. He reviewed what scholars have said about the *translator's voice* and concludes there are three different perspectives in Translation Studies. He makes a distinction between 1) Baker's (2000) approach, which has a focus on the translator's style and its idiosyncrasies; 2) Hermans (1996) article on translator's voice or discursive presence that can be perceived by paratextual elements, and 3) Schiavi's paper (1996) that discusses the translator's voice or discursive presence through the lenses of narratology under the category of implied translator. Finally, Queiroga points out O'Sullivan's work (2003) as a deployment of Shiavi's (1996): O'Sullivan has also developed a narrative model for analyzing translations of Children's Literature in which there is *the voice of the narrator of the translation* (2014, p. 57)[28], what ends up reflecting a "*translational stylistics*" (Malmkjaer, 2004).

To briefly review the above-mentioned perspectives on the issue of translator's voice, let's begin with Hermans' article in which he claims that a translator's voice is always present in a translated narrative discourse. Therefore, according to him, what may change is the degree of intensity with which the translator's voice is manifested in the text:

> It may remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. It is most directly and forcefully present when it breaks through the surface of the text speaking for itself, in its own name, for example in a paratextual Translator's Note employing an autoreferential first person identifying the speaking subject. And then there are shades and degrees in between (Hermans, 1996, p. 27).

Although respected amongst translation studies researchers, I share Queiroga's concern on some limitations Hermans' model may offer while we are looking for the translator's voice manifestations in a given text. Queiroga argues Hermans' aspects for the analyses of translator's voice are reduced to paratexts and auto-referential notes, indeed which would facilitate the identification process of where the voice comes from, however, as Queiroga states:

> What is problematic is that not all translations have paratextual elements in sufficient volume to a more accurate analysis of the presence of the translator. There are cases of translations that don't bring the translator's name on the front or back cover - except

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[28] In the original: "*Nos estudos da tradução as reflexões acerca da voz do tradutor figuram em três perspectivas diferentes: a primeira é discutida por Baker (2000) e é concernente ao estilo, às idiossincrasias; a segunda é a voz ou presença discursiva do tradutor através de elementos paratextuais e figura em um artigo de Hermans (1996a) e, finalmente, a terceira, no trabalho de Schiavi (1996), também discute a voz ou presença discursiva através da narratologia sob a categoria do tradutor implicado. Como desdobramento deste último, O'Sullivan (2006) desenvolveu um modelo narrativo para análise de tradução de LIJ (aplicável a qualquer texto literário, segundo a autora) no qual insere a voz do tradutor da narração*" (Queiroga, 2014, p. 57).

in the cataloging data - any kind of notes, whether final or footnotes or information about the translator. Thus, the possibilities presented by Hermans shall not apply in some cases due to the absence or lack of paratextual elements used as an example (2014, p. 65, *my translation*)[29].

By her turn, Baker tries to go beyond Hermans proposal offering "a first attempt to outline a methodological framework for investigating the question of style in literary translation" (Baker, 2000, p. 241). She makes an analogy and assumes understanding

style as a kind of thumb-print that is expressed in a range of linguistic — as well as non-linguistic — features. As such, it covers the notion of 'voice' as defined by Hermans above, but also much more. In terms of translation, rather than original writing, the notion of style might include the (literary) translator's choice of the type of material to translate, where applicable, and his or her consistent use of specific strategies, including the use of prefaces or afterwords, footnotes, glossing in the body of the text, etc. More crucially, a study of a translator's style must focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention. It must attempt to capture the translator's characteristic use of language, his or her individual profile of linguistic habits, compared to other translators. Which means that style, as applied in this study, is a matter of patterning: it involves describing preferred or recurring patterns of linguistic behaviour, rather than individual or one-off instances of intervention (Baker, 2000, p. 245).

On the other hand, both Schiavi (1996) and O'Sullivan (2003), base their approaches on the study of the translator's voice on the narrative communication model by Chatman (1978/1990). As O'Sullivan (2003, p. 199) clarifies: "The real author, according to Chatman (1990, p. 75), 'retires from the text as soon as the book is printed and sold,' what remains in the text are 'the principles of invention and intent'" (*Ibid*.)". Bearing in mind such detachment, for dealing with the issue of the translator's voice in translated children's literature narratives, in spite of considering of great value Hermans' (1996), Schiavi's (1996), and Baker's (2000) contributions to the issue of translator's voice, this study is focused on O'Sullivan's (2003) communicative model of translated narrative text.

Even though it is not possible to further exam all instances involved in this communicative model, it is fundamental to figure out translations are understood as acting like a "sequential processes of communication", as shown in Figure 6 which illustrates "translation

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[29] As in the original: "*Os aspectos apresentados por Hermans (1996a/b) para analisar a voz do tradutor se reduzem, portanto, a paratextos ou notas autorreferenciais através dos quais o sujeito da fala é identificado explicitamente, estes presentes em número considerável no romance analisado. O que é problemático é que nem todas as traduções apresentam elementos paratextuais em volume suficiente para uma análise mais acurada da presença do tradutor. Há casos de traduções em que não figura o nome do tradutor na capa ou contracapa – exceto na ficha catalográfica -, quaisquer tipos de notas, sejam elas finais ou de rodapé ou informações acerca do tradutor. Dessa forma, as possibilidades apresentadas por Hermans não são aplicáveis em alguns casos devido à ausência ou inexistência dos elementos paratextuais usados como exemplo*" (Queiroga, 2014, p. 65)

in narrative communication, incorporating the implied translator and the implied reader of the translation ['…' denotes narrator and narrate]" (O'Sullivan, 2003, p. 200).

SOURCE TEXT				TARGET TEXT		
real → author	implied … implied author reader	→ translator as real reader	real translator of → the source text	implied … translator	implied reader → of the translation	real reader of the translation
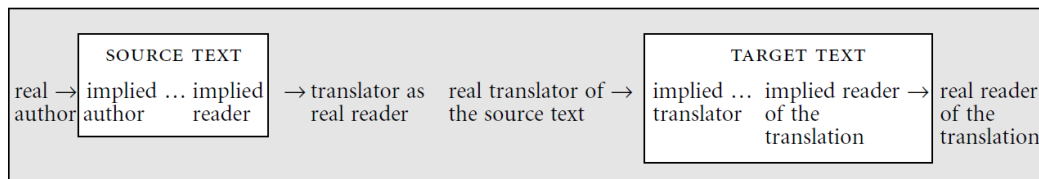
Figure 6 – Translation in narrative communication by O'Sullivan (2003, p. 200)

As explained by O'Sullivan, on the left side, it is the source text (the 'original') with its respective implied author and reader. Negotiating "the unequal communication in the source text between adult (implied) author and child (implied) reader", the translator tries to identify "'the principles of invention and intent' of the text", by playing the role of real reader of the source text: "As someone familiar with the source language as well as the conventions and norms of that culture, s/he is in a position to slip into the role of the implied reader of the source text" (2003, p. 201).

On the right side of the figure, there is the target text (the translation), the final product of the translation process, the result of the translator's work; "as a counterpart to the real author of the source text; s/he is the one who creates the target text in such a way that it can be understood by readers in the target culture with language, conventions, codes and references differing from those in the source culture" (O'Sullivan, 2003, p. 201). In order to meet this new reader, "the translator does not produce a completely new message" but *reprocesses* it "by following certain norms, and by adopting specific strategies and methods" which culminates in the creation of "a different implied reader to the one in the source text; *the implied reader of the translation* (O'Sullivan, 2003, p. 201).

In order to encompass in a communicative model all agencies inscribed in the translated narrative text, O'Sullivan organizes a complex scheme as shown in Figure 7:
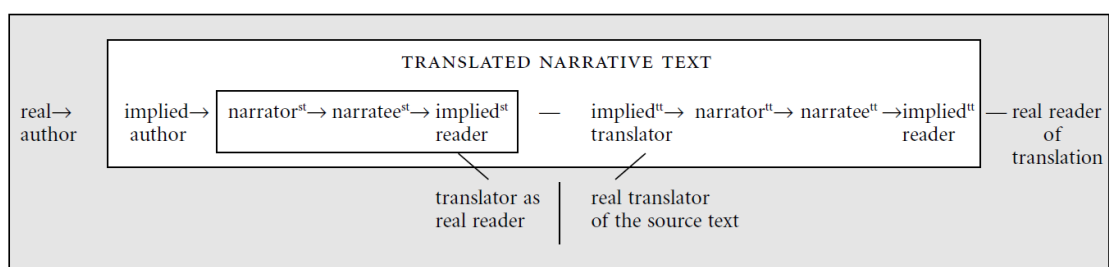
Figure 7 – Communicative model of translated narrative text by O'Sullivan (2003, p. 201)

As explained by O' Sullivan, in this model:

> The communication between the *real author of the source text* and the *real reader of the translation* is enabled by the *real translator* who is positioned outside the text. Her/his first act is that of a receptive agent, who then, still in an extratextual position, transmits the source text via the intratextual agency of the *implied translator*. The *narrator*, *narratee* and *implied reader* of the target text, all generated by the implied translator, can be roughly equivalent to their counterparts in the source text […]. In translated texts, therefore, a discursive presence is to be found, the presence of the (implied) translator. It can manifest itself in a voice which is not that of the narrator of the source text (2003, p. 202, *emphasis original*).

As a matter of fact, "this particular voice would seem to be more evident in children's literature than in other bodies of literature due to the specific, asymmetrical communication structure which characterizes texts which are written and published by adults for children" (O'Sullivan, 2003, p. 205). As a mirror of the *dual audience* phenomenon, and *asymmetrical communication structure* involving the production of books for children written, and often bought, by adults,

> […] texts are identified by various social authorities as suitable for children and young people. These include educational institutions both ecclesiastical and secular, figures active in the literary market (publishers, distributors, etc.) and those who produce the books (editors, authors, etc.). Adults, therefore, assign texts to children and, in the process, transmit dominant morals, values and ideals (O'Sullivan, 2005, p. 12).

In addition to such feature, children's literature "belongs simultaneously to two systems, the literary and the socio-educational: inscribed into it are the social, cultural and educational norms, values and ideas dominant in a given culture at that specific time" (O'Sullivan, 2013, p. 452), what may also offer extra challenges and culminate in a more effective translator's interference on the text. As put forward by Oittinen,

> it is an adult wish for our children to internalize order and discipline (self-discipline), so that they will become easier to control and deal with. As adult parents, authors, illustrators, translators, as adult politicians and decision-makers, we are the authorities over children. We have the power to decide (Oittinen, 2000, p. 52).

Thus, in favor of what translators believe is worth giving to a child reader, *the implied reader of the translation*, "while interpreting stories and rewriting them for future readers, translators are acting on the basis of their own child images, which means that while adapting, they are in the end rather more visible than invisible" (Oittinen, 2000, p. 74). In this sense, it is possible to assume the way translators approach their readers to end up showing their own conception of childhood and their beliefs on what is appropriate for young readers, what children will be able to understand and how much help they will need for doing so. Even though

translators are now understood to be readers who work on behalf of their foreseen audiences, from a historical perspective, it was not always the same:

> In the very earliest translated stories that children heard or read, the fables and romances of the medieval world, there is little evidence of an intratextual implied child reader. As early as the tenth century, however, translators begin to take the child into account, initially for didactic and specifically pedagogical purposes in the translation of schoolbooks (Lathey, 2010, p. 111).

It was probably from then on, that translator's assumptions on what children are willing to understand and enjoy in a given target language/culture begun to lead their approach on how the translation task should be carried out, as a consequence, influencing what the final product tends to be like. There remains the question previously made by Hermans and already answered by him:

> How to interpret translator's actions? The answer was found in the concept of a 'translation norm'. If we know the prevailing norm of translation, we can assess whether individual translator's behaviour accords with it, and speculate about their reason for compliance or defiance (2007, p. 88).

Throughout the book *Stylistics Approaches to Translation*, Boase-Beier (2010) discusses not only the role of style in translation but how translator's choices mirror what Malmkjaer (2004) calls *translational stylistics*: "a particular type of stylistics which looks at the target text in its relation to its source text. If the target text is co-authored, the translator's voice will be added to the voices in the source text…" (Boase-Beier, 2010, p.67). In the introduction, Boase-beier (2010, p. 1) clarifies that, inside translation studies, the query style pays attention to "what is unique to the text and its choices, being aware of patterns in the text, and paying close attention to the essential nature and function of the text". The study of style, therefore, "has ceased to be viewed only in terms of its linguistic features and has come to include such issues as voice, otherness, foreignization, contextualization and culturally-bound and universal ways of conceptualizing and expressing meaning" (Boase-beier, 2010, p. 2). Even though I prefer using the term "translator's voice" as an umbrella term for a whole series of manifestations of the translators under study, it is possible to assume this work has a lot to do with the study of style in translation.

Furthermore, Boase-beier (2010, pp. 4-5) also shares O'Sullivan's (2013) concern on how complex a translation is since there are, at least, two styles to consider: the source and target's texts. He assumes: "the translator writes a new text in translating, and so the style of the target text is an expression of the translator's choices". This author considers the existence of four "potential viewpoints" for style in translation, which are:

i)   the style of the source text as an expression of its author's choices
ii) the style of the source text in its effects on the reader (and on the translator as reader)
iii) the style of the target text as an expression of choices made by its author (who is the translator)
iv) the style of the target text in its effects on the reader.

While dealing with translation challenges, and with translation in a broader sense, distinct approaches may be adopted. Such aspect can still be associated with the "great liberties" translators of children's literature can permit themselves "regarding the text, as a result of the peripheral position of children's literature within the literary polysystem" (Shavit, 1986, p. 112). It is believed, though, this approach of "great liberties" to the way the translation of children's literature is held has been passing through change, especially in the last twenty years or so, from a historical perspective, the peripheral position for long occupied cannot be denied. My point is that the books under study here were translated in 1997 and 2002, so they are from a period much closer to the one in which translators could perform "great liberties".

As mentioned, in the last years, children's literature has been progressively moving from the periphery to a more central area of the literary polysystem. In any case, there are no fixed rules translators should follow once they are "a very special kind of reader, as she/he is sharing her/his reading experience in one language with readers of another language" (Lathey, 2006, p. 91). The absence of rules is applied, also, to the work of illustrators, due to this reason, attention now is driven to another important agent in the translation of children's literature: the illustrator.

2.1.2.2 ILLUSTRATOR'S CHOICES

Probably there is no one else who has better discussed the role of illustrators in children's literature as Riita Oittinen has done in her book *Translating for Children*. Published in 2000, this book was based on three of Oittinen's previous books – her dissertation, from 1993, her book on carnivalism on translation[30], from 1995, and her book on the three Finnish

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[30] *The Concise Oxford Dictionary of Literary Terms* explains: "**carnivalization**, the liberating and subversive influence of popular humour on the literary tradition, according to the theory propounded by the Russian linguist Mikhail Bakhtin in his works Problems of Dostoevsky's Poetics (1929) and Rabelais and his World (1965). Bakhtin argued that the overturning of hierarchies in popular carnival-its mingling of the sacred with the profane, the sublime with the ridiculous-lies behind the most 'open' (*DIALOGIC or *POLYPHONIC) literary *GENRES, notably *MENIPPEAN SATIRE and the *NOVEL, especially since the *RENAISSANCE. Carnivalized literary forms allow alternative voices to dethrone the authority of official culture: Rabelais, for example, subverts the asceticism of the medieval Church by giving free rein to the bodily profanity of folk festivities (Baldick, 2001, pp. 33-34).

translations of Lewis Carroll's Alice books, from 1997. Writer and illustrator herself, she is a Translation Studies scholar expert in translating picturebooks and children's literature. Based on her assumptions I briefly discuss the importance of illustrator's as well as the key role played by their choices while working on translations in children's literature.

In this study, I subscribe to the notion that the work of an illustrator resembles the work of a translator of children's literature because they are adults reading a text, trying to retransmit visually a message to a new implied audience. Therefore, illustrators are also readers in a first moment. While retelling a story, what happens is that "the illustrator of children's books, like any artist, suggests meanings which she/he recognizes in the text and wishes to communicate through the content and style of his work" (Oittinen, 2000, p. 113).

However, the first prominent difference between translators and illustrators would be the fact illustrators may be more likely to get in contact with translated texts, only, and consequently be lead throughout the story by the translator's words – which may have some further implications according to the degree of manipulation of a given translator's work, as discussed before. On the other hand, illustrators are usually the agents who not only guide the reader's imagination but actually

> show what the scenery, the characters, and their situations look like. They may also simply want to decorate the story. Illustrations add to the excitement of the reading experience and give the reader a hint about what may happen in the following pages" (Oittinen, 2000, p. 103).

This "manipulation power" can be confirmed by the high level of influence an illustrator may have while making choices on how much emphasis should be and is actually given in relation to what. Oittinen considers "illustrators always take stories in new directions; for instance, they stress certain scenes or certain characteristics of the persons described by the author. They add and omit and make the readers of the book pay special attention to certain parts of the story" (2000, p. 106). As a consequence of the different communicational levels involved,

> […] the issue of the interaction between words and illustration becomes far more complicated when translating occurs. In an original work, the author, illustrator, source-language readers, and publisher are involved in a dialogic relationship. In a translation, the dialogic constellation expands and involves a translator interpreting the text and illustrations, target-language readers with a different cultural background, a new publisher, and even, possibly, a new illustrator participating in a collaborative dialogue with the translator (Oittinen, 2000, p. 144).

Undoubtedly, publishers, editors, and society are highly influential on how the final product of a translation might be. It is necessary raising awareness to the fact "all involved in a translation – translators, editors, programme planners – can be found in the agency of the

implied translator; the 'translator's consciousness' is not necessarily or exclusively that of the real translator" (O'Sullivan, 2005, p. 12). In addition,

> the visual appearance of a book always includes not only the illustrations but also the actual print, the shape and style of letters and headings, and the book's entire layout; all these features influence the reader emotionally. To create a translation where parts contribute to the whole, the translator must take into consideration the illustrator's interpretation of the story. This is as important as the space on each page left for words or any other detail concerning the written and illustrated story (Oittinen, 2000, p. 102).

In order to tackle the several instances involved in the translational process, I shall move the focus to some considerations on the influences market issues may have, and usually have, on translator's and illustrator's work while dealing with children's literature.

2.1.2.3 MARKET ISSUES

Before critically analyzing how market issues may affect children's literature, it is worth mentioning the broad spectrum of reading material aimed at children as products to be bought for them. As a matter of fact, "children" is an umbrella term to refer to a variety of age and reading levels, very often marked by publishing houses with book bands – a color or symbol scheme that allows knowing which book would fit a given reading and age level. For example, the website Reading Chest – the book rental service specialized in reading scheme books for children – invites parents to "find the right book band" for their child and presents an interactive version of the "Oxford Reading Tree Levels and approximate corresponding book bands" (see figure 8 below). Following this tendency, "as a result of an increasing age-related diversity in writing for children, translators are now commissioned to work on a range of texts from toddler's board book to the young adult novel" (Lathey, 2010, p. 197)
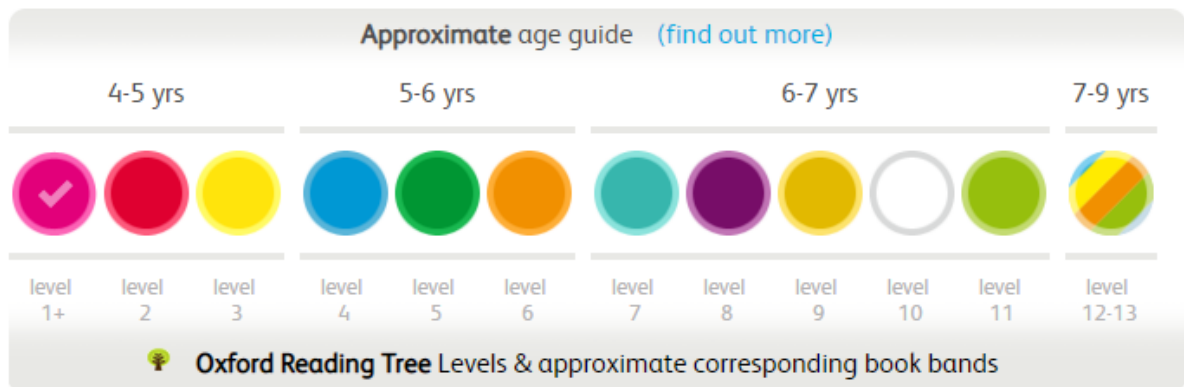
Figure 8 – Interactive Oxford Reading Tree Levels
Source: https://www.readingchest.co.uk/#a

Among the social instances which influence what is offered to children, there "are general marketing factors, which are led by factors such as how easy it is to sell the translated books and whether they fill gaps in the market or serve a special interest, and so on" (O'Sullivan, 2005, p. 59). Historically, "the market for printed children's literature is largely dominated by the so-called classics, since no royalties have to be paid for these titles, and they enjoy the bonus of prestige and familiarity independently of the character of the version concerned" (O'Sullivan, 2005, p. 62). As further explained by O'Sullivan:

> The function of publishing firms as agencies of selection or at least of transmission, keeping the group of classic children's books on the market, should not be underestimated. Classics are a safe bet for publishers: they sell well, copyright has usually run out so that no royalties are payable and, as they have no immediate topical relevance, their shelf-life is not limited. Children's acquaintance with classic figures who originally appeared in books is today based more often on their appearance in the media (films, CDs, cassettes, etc.), as toys, domestic accoutrements or advertising items, with commercial as well as technological changes affecting the ways in which children engage with them (O'Sullivan, 2005, p. 112).

Besides determining what will be published, market issues may also determine *how* a given text will be published, i.e, "apart from the placement of illustrations and text, the publishing company may also determine the number of pages for the translation" (Coillie & Verschueren, 2006, p. 92). This practice may influence the translator's and illustrator' work and, as a consequence, modify the meanings brought by the final product. During my master's research, I analyzed the translations of a Brazilian picturebook into English and accompanied its shortening from 80 into 48 pages, as well as many changes in the book format, binding and paper employed, showing an evident effort to make the book cheaper (Silva, 2013a). On this regard, another possibility in international publishing

> packaging is found in lavishly illustrated nonfiction books, where a packager buys the work of illustrators and producers of text and makes a master copy, which is then sold to publishing firms in as many countries as possible. Here again the requirements of simultaneous coproduction can have a very odd effect, even in those countries that are culturally close (O'Sullivan, 2005, p. 88).

By acknowledging the importance of market issues' influences on the translation of children's literature, here, again, this study subscribes to the notion that "it is impossible in fact, to consider uses of languages of any kind without addressing the social purposes for which language is used, as well as the social processes that control of language facilitates" (Christie, 2005, p. 5). Without a doubt, it must be recognized that most translators and illustrators usually

work under pressure trying to comply with editors and publishing houses' requests, often worsened by the routinely short time they are given to accomplish such tasks:

> The translator is confronted with a wide variety of norms, as all communication partners have their own expectations, wishes and demands: the translator should not only take into account the message itself (the text to be translated), but also the messenger, i.e., the author of the ST, and the receivers of the message, i.e., the reader of the target text, the editor, the publisher, the distributor, the illustrator, the critics as well as his or her own wishes as a translator (what norms does the translator him or herself prioritize?) (Coillie & Verschueren, 2006, p. 86).

A translation only exists when there is someone retelling a story, written and/or visually, in another language with her/his own new words/illustrations which came from her/his own perception of the source text and culture, including their image made of childhood, their idea of what children are able to and should read, always informed by current social values:

> A reason often given for the non-translation of certain books, or of the entire literature of a certain cultural area, is that they are too foreign for children to understand. The Brazilian writer Ana Maria Machado has indicated the unconvincing and relative nature of this argument, pointing out that the willingness to accept foreignness in literature is a very one-sided affair: "The criteria for translations elude my understanding, but I have often encountered the attitude of translators who say: 'This is a great book, but our European children won't understand it.' I always feel very sorry for those children, since Brazilian children read European books too. After all, the children of Europe are not stupid (O'Sullivan, 2005, p. 61).

Generally speaking, translators and illustrators aim at leading their future readers and viewers throughout an experience in a given target language lived by the readers and viewers from the source language, the only constraint is that they can hardly mirror the wide possible range of different readings allowed by literature and tend to perform their translations based on their own reading experience and concept of child reader. Anyhow,

> […] it is the publisher's right and duty to see that the work done is visible, that every book carries the name of the translator or adaptor (on the cover or front page) as well as any other information needed, such as the names of the author, the illustrator, and the original publisher, the year of publication of the original and subsequent versions. If the book has been translated through a third language, this should be indicated (Oittinen, 2000, p. 167).

Even though this information on the source text is fundamental in order to better know a given work, as well as ascribe importance to the agents responsible for its creation, these references are very often omitted. Here we fall back on the commonplace assumption one is seldom aware of reading a translation or, if aware, bearing in mind the reading will be fluent as if the books were actually originally written on the language one is reading it. Notably, for cultural constructed reasons, specially pertaining to relations of power in between different literary systems (Zohar, 1978/1990), there are countries/literary systems historically more used

to receive foreign literature while others seem to be more used to provide and often rule which will be the cultural trends of given periods of time. Also, led by economic reasons, this seems to be the case in the English-speaking countries. In the chapter "Domesticating the other: English and Translation", from *The Routledge Companion to English Language Studies*, Susan Bassnett assumes that

> It is an incontrovertible fact that English language readers are not very comfortable with translations. The percentage of published translations, at well under five per cent in Britain or the United States, is minute compared to the percentages of other European nations, where translated works can account for over 50 per cent of the book market (Maybin & Swann, 2010, p. 271).

Based on these facts, it is possible to infer *Bisa Bia, Bisa Bel* stands for an exception if we consider it is a Brazilian children's literature book which has entered the North American children's literature editorial market. The only odd is that it has not happened directly from Portuguese into English but via the previous translation into Latin American Spanish, what, again, might be an indication of different relations of power among different literary systems, cultures, and languages.

To address the outcomes brought by the relay translation phenomenon the following sections deal with the issues involved on portraying aspects from a given culture to other cultures in their respective languages, i.e. in this case study, how a story happened in Brazil, merged into Brazilian culture, was translated to new audiences that do not necessarily share the same cultural background. Beginning with a reflection on how identities can be represented in narratives, the discussion moves to culture-specific items and cultural context adaptation in children's literature followed by a short review on what meanings illustrations may represent visually.

2.2   REPRESENTING NATIONAL IDENTITIES THROUGH FICTIONAL NARRATIVES

In my opinion, one of the most complex issues this dissertation aims to bring into consideration is the theme of representing identities through fictional narratives, especially in regards to what happens to the rending of *culture-specific items* (Aixelá, 1996) and *cultural context adaptation* (Klingberg, 1986) in a relay translation process. Here in this section, I approach the role of language in society, the issue of representation, and what narratives are, as well as how they represent national identities. Held on a theoretical level, only, for doing so, I subscribe to some premises.

Firstly, I must recognize the role and importance of language to a human in society is undeniable[31]: "language is controlled by the social structure, and the social structure is maintained and transmitted through language" (Halliday, 1978, p.23 *as cited in* Caldas-Coulthard, 1997, p. 12). This endless circle that keeps the social structure in a close relationship with language leads to the idea that as important as language in society is language to humans within their contexts of culture as a means of making meaning, since language is what shapes one of the most relevant human's feature, in other words: "Language is one of the 'media' through which thoughts, ideas, and feelings are represented in a culture. Representation through language is therefore central to the processes by which meaning is produced" (Hall, 1997, p.1)[32].

When it comes to *Representation*, as stated by Hall (*Ibid.*), it is realized through language and ends up producing *meaning.* Thus, representing is an action attached to *culture* by means of language use, because

> culture is about 'shared meanings[33]'. Now, language is the privileged medium *in* which we 'make sense' of things, in which meaning is produced and exchanged. Meanings can only be shared through our common access to language. So, language is central to meaning and culture and has always been regarded as the key repository of cultural values and meanings (Hall, 1997, p. 1).

These "cultural values and meanings" are at the core of *Social facts* since they are building through language, and they stand for the representations made by people, as a whole unit, in society:

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[31] For a further discussion on the how powerful language is, see the article *Grammar – the first covert operation of war*, by Butt, Lukin, and Matthiessen (2004), where, by analyzing two texts, the authors "show the power of language to construe our experience of the social world, and to enact social roles and relations, while at the same time creating a universe of information. We are thus looking at how language serves to construe and enact patterns in **society as social system**; but we are also exploring how language helps create society at a higher order of complexity – that of semiotic systems (Figure 1). This is to view **society as culture** – as a system of meanings. Texts thus occur in contexts that are both social and cultural" (p. 269, *emphasis original*).

[32] For humans, reality is "filtered, apprehended, encoded, codified, and conveyed via some linguistic shape" (Smitherman, 1991, p. 117). The words we use for concepts do help form our ideologies, attitudes, and behaviours. This doesn't mean, as Whorf* thought, that we are prisoners of language. Our consciousness can be raised. We can learn to recognize the biases in our language, and we can learn not to use sexist, racist, or otherwise prejudiced speech forms. Two areas in which this is very evident is in gender and race. (* "The Sapir-Whorf Hypothesis", […] the theory of linguistic determinism, a long-standing view advanced by the linguists Edward Sapir and Benjamin Whorf in the 1920s. This theory proposes that the way people think is determined by the structure of their language. Different languages represent different social realities. This hypothesis claims that people are prisoners of their language, and so speakers of different languages perceive the world differently) (Valentine, 2004, p. 12).

[33] This focus on 'shared meanings' may sometimes make culture sound too unitary and too cognitive. In any culture, there is always a great diversity of meanings about any topic, and more than one way of interpreting or representing it. Also, culture is about feelings, attachments and emotions as well as concepts and ideas. The expression on my face 'says something' about who I am (identity) and what I am feeling (emotions) and what group I feel I belong to (attachment), which can be 'read' and understood by other people […]" (Hall, 1997, p.2)

> For Saussure, a language was a sign system, a kind of entity which sociologists call *social facts*. Social facts, according to Durkheim (1895), are ideas (representations) in the collective mind of a society. The collective mind of a society is something that exists over and above the individual members of the society, and its ideas are only indirectly and imperfectly reflected in the minds of the people who make up that society (Sampson, 1980, p. 44 *as cited in* Caldas-Coulthard, 1997, p. 16).

In the book *Identity Trouble*, Caldas-Coulthard & Iedema (2008, pp. 48-49) elicit *race* and *a shared history* as the main factors that play a role in the constitution of *national identity* and deliberate on the notion of "national identity" as a response to the need of organization, such as in the case of educational institutions, "and their current preoccupation with formulating and propagating a coherent sense of 'nationality' despite the 'diversity' that has resulted from the new patterns of immigration that characterize the age of globalization".

In the chapter "'Mongrel Selves': Identity Change, Displacement, and Multi-Positioning", Caldas-Coulthard and Alves (2008, p. 125) discuss the notion of *belonging*. Thanks to the physical attachment to a given place, there is "the idea of being rooted in the culture and values of one's own country". Then, I subscribe to their perception on the fact

> that from an early age one learns traditions, standards of behaviour, values, cultural symbols and narratives which are embedded in family history, government norms on citizens' rights and duties, and society's knowledge. This learning process is aimed at enabling one to develop knowledges about oneself as well as rooting oneself in the experience of the country's national identity. However, such knowledges are established on 'representational' dichotomies of self and other, national identity and foreign cultures. Conveyed by socio-semiotic systems, such representations are open to different shades of meaning according to political and economic tendencies (see Wodak, 2003, 2004).

Such *representational dichotomies* – that are only possible due to the differentiation of the self in relation to the other, as well as the opposition of the national in relation to foreign identities – can go to two extremes in the case of a translated text: 1) a reader can be unaware the text used to belong to a different culture and, then, will try to affiliate himself to the representations made on it, or 2) the reader will consciously understand that text as belonging to a different culture and disassociate himself from any expectations of finding the same national identity he considers to represent.

Caldas-Coulthard and Alves (2008, p. 126) also reflect upon the way Brazilians were influenced by "representations of foreign and 'superior' national identities", what, as a consequence, set up "waves of migration from Brazil into many different parts of the world". The learning of the hosting country national identity, as well as, its language was expected to be a way of achieving "the dream of belonging, or one's integration and 'acculturation' in a hosting country".

Immigration gives birth to a relationship of giving and take: the immigrants, with their own national identities, move to a new context of culture where language, habits, traditions, political-historical and educational backgrounds are different, while the hosting country receives a new cultural income load that is going to make space for itself though detached from its original physical location. With regards to such cultural contact, by analyzing a poster for an event, Caldas-Coulthard and Alves (2008, p. 134) ponder:

> Capoeira and Carnival in Britain are very good examples of hybrid, transplanted and fused identities where there is:
> • the creation of a third space, challenging the concept of 'home' – Capoeira and Carnival are transplanted from home to the host country;
> • the desire to maintain a national identification, but at the same time indicating a process of desidentification – we are Brazilians but we live in Britain;
> • the paradoxical reaffirmation of national identities, connoted by the colours of the flag and by the repetition of Brazilian practices (or what Billig (1995) calls 'banal nationalism);
> • and cultural intertextuality (Albert, 1995).

National Identities are held by individuals, and when it comes to the *representation of social actors* (i.e., *participants* of social practices) Van Leeuwen (2008) offers useful tools for analysis. He drew up a "*sociosemantic* inventory of the ways in which social actors can be represented" (*Ibid.,* p. 02). The categories he proposed, are

> pan-semiotic: a given culture (or a given context within a culture) has not only its own, specific array of ways of representing the social world, but also its own specific ways of mapping the different semiotic modes onto this array, or prescribing, with greater or lesser strictness, what can be realized verbally and visually, what only verbally, what only visually, and so on. And these arrangements will also be subject to historical change, sometimes even violent change, as in iconoclasms. The point is important for critical discourse analysis for, with the increasing use of visual representation in a wide range of contexts, it becomes more and more pressing to be able to ask the same critical questions with regard to both verbal and visual representations, indeed, with regard to representations in all of the "media" that form parts of contemporary "multimedia" texts (Van Leeuwen, 2008, pp.24-25).

He seeks to answer to the question: "what are the principal ways in which social actors can be represented in discourse?", and ends up getting to the "Social Actor Network", as shown in Figure 9.
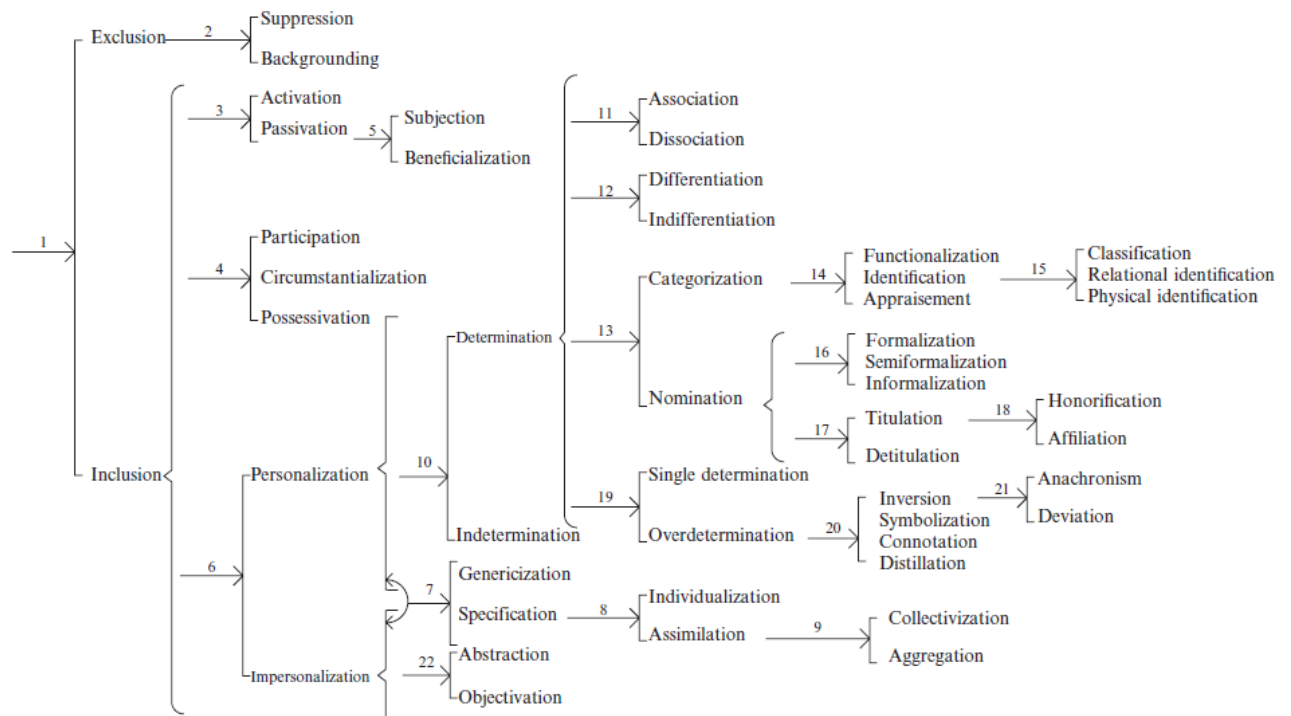
Figure 9 - Social Actor Network by Van Leeuwen (2008, p. 52)

As summarized by the author:

> The network brings together what linguists tend to keep separate: it involves a number of distinct lexicogrammatical and discourse-level linguistic systems, transitivity, reference, the nominal group, rhetorical figures, and so on, because all of these systems are involved in the realization of representations of social actors. Nevertheless, there is some linguistic consistency in the network. Initially, it involves three of the major types of transformation: deletion (systems 1 and 2), rearrangement (systems 3–5), and substitution (systems 6-22). Each type of transformation involves distinct linguistic systems: deletion involves voice, and also nominalization and adjectivalization; rearrangement principally involves transitivity; while substitution is initially realized by aspects of the structure of the nominal group – the deictic and the postdeictic, that is, the system of reference (systems 7, 8, 10, and 12) and the numerative (system 9; cf. Halliday, 1985, ch. 6; Matthiessen, 1992, ch. 3.2) – and then by lexis, different classes of noun, including aspects of morphological structure (systems 13-18). Systems 19-22, finally, involve various forms of metaphor and metonym. More globally, the three sections 7-12, 13-18, and 19-22 involve, respectively, reference, lexis (the field of nouns referring to human beings), and metaphor (Van Leeuwen, 2008, p. 53).

Another premise this study is built upon has to do with *relations of power*. I consider they do exist in between one system of culture and another and "there is no doubt that dominance is practiced and reproduced through language" (Bloor & Bloor, 2007, p. 85). By doing so, this research follows the "current trend" on studies dealing with language, since there was a shift in linguistic studies from a focus on

> formal properties of language as systems to the description of how people communicate through language. It is important now to make statements on what

people do through language and how they identify themselves through a linguistic code as subjects in social contexts (Caldas-Coulthard, 1997, p. 15).

Such identification people have made possible *through a linguistic code as subjects in a social context* is embodied in texts in general, with an extra evidence in stories as brought in *narratives* once there is something happening with some characters in a given context (which typically embraces cultural aspects, a place, a time, etc). Following *The Concise Oxford Dictionary of Literary Terms'* definitions, *Bisa, Bia, Bisa Bel* is a first-person[34] narrative[35], with moments of *interior monologue[36]*, with an *intrusive[37]narrator[38]*.

In terms of text typology, *Bisa Bia, Bisa Bel* is a sample of narrative text[39], a fictional[40] novel[41], that, even though may resemble the daily life of a little girl, depicts a series of events

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[34] "a narrative or mode of storytelling in which the *NARRATOR appears as the 'I' recollecting his or her own part in the events related, either as a witness of the action or as an important participant in it" (Baldick, 2001, pp. 97-99).

[35] "a telling of some true or fictitious event or connected sequence of events, recounted by a *NARRATOR to a *NARRATEE (although there may be more than one of each). Narratives are to be distinguished from descriptions of qualities, states, or situations, and also from dramatic enactments of events (although a dramatic work may also include narrative speeches). A narrative will consist of a set of events (the *STORY) recounted in a process of narration (or *DISCOURSE), in which the events are selected and arranged in a particular order (the *PLOT). The category of narratives includes both the shortest accounts of events (e.g. the cat sat on the mat, or a brief news item) and the longest historical or biographical works, diaries, travelogues, etc., as well as novels, ballads, epics, short stories, and other fictional forms. In the study of fiction, it is usual to divide novels and shorter stories into *PIRST-PERSON NARRATIVES and *THIRD-PERSON NARRATIVES. As an adjective, 'narrative' means 'characterized by or relating to story-telling': thus narrative technique is the method of telling stories, and narrative poetry is the class of poems (including ballads, epics, and verse romances) that tell stories, as distinct from dramatic and *LYRIC poetry. Some theorists of *NARRATOLOGY have attempted to isolate the quality or set of properties that distinguishes narrative from non-narrative writings: this is called narrativity. For a fuller account, consult Michael Toolan, Narrative (1988)" (Baldick, 2001, pp. 165-166).

[36] "the written representation of a character's inner thoughts, impressions, and memories as if directly 'overheard' without the apparent intervention of a summarizing and selecting" (Baldick, 2001, p. 126).

[37] "an *OMNISCIENT NARRATOR who, in addition to reporting the events of a novel's story, offers further comments on characters and events, and who sometimes reflects more generally upon the significance of the story" (Baldick, 2001, p. 128).

[38] "one who tells, or is assumed to be telling, the story in a given *NARRATIVE" (Baldick, 2001, p. 166).

[39] "Narratives are a discourse genre that represent real or imagined experiences in story form" (Melzi & Caspe, 2008). "Narrative structures consist of plots and events that are ordered in a specific way according to chronology or causality. They develop from a text theme, an interesting event, with the hierarchical connection of the basic narrative categories: 'complication' (the composition of the plot), 'resolution' (the disentanglement of the complication), and 'evaluation' (the position of the narrator). Specific structural features work within the frame of a **text typology** to establish an individual kind of text like a fairy tale, novel, history" (Bussmann, 2006, p. 783). In broader terms, a narrative is "a perceived sequence of non-randomly connected events" (Toolan, 1988, p. 7).

[40] According to *The Concise Oxford Dictionary of Literary Terms*, fiction is: "the general term for invented stories, now usually applied to novels, short stories, novellas, romances, fables, and other * NARRATIVE works in prose, even though most plays and narrative poems are also fictional. The adjective **fictitious** tends to carry the unfavourable sense of falsehood, whereas 'fictional' is more neutral, […]" (Baldick, 2001, p. 96).

[41] According to *The Concise Oxford Dictionary of Literary Terms*, a novel is: "nearly always an extended fictional prose *NARRATIVE, although some novels are very short, some are non-fictional, some have been written in verse, and some do not even tell a story. Such exceptions help to indicate that the novel as a literary *GENRE is itself exceptional: it disregards the constraints that govern other literary forms, and acknowledges

that aren't feasible to happen in reality, as talking to people who live in the past and/or in the future. Puchala, (2011, p. 363, *emphasis added*) asserts that

> the text typology most widely used in translation theory is the one proposed by Reiss (1976:10) on the basis of the Karl Buhler's concept of language functions. This typology divides texts into: *informative (informative Texttyp - inhaltsbetont)* - information-oriented texts where the content is of paramount importance, the main task for a translator of such a text is to correctly convey all the facts (for instance: instruction manual, report, essay, leaflet); *expressive (expressive Texttyp - formbetont)* **- recipient-oriented texts where the translator needs to re-create the form (novel**, short story, poetry, drama, biography).

To a certain extent, the present study aims at better understanding and describing this *re-created* form made by translators. In the article "Domesticating the other: English and Translation", Susan Bassnett argues: "Once we reconsider literary history in terms of translation, it becomes possible to see how patterns of influence crossed cultural and linguistic borders […] (Maybin & Swann, 2010, p. 279). As a matter of fact, the role played by *narratives* goes far beyond the realm of literature and translated texts:

> As Barthes (1975) suggests, narrative is present in every age, in every place, in every society. Narrative starts with the very story of mankind. There is not, there has never been anywhere, any people without narrative; all classes of human groups have their stories… like life itself, it is there, international, trans historical, transcultural (p. 237) (Caldas-Coulthard, 1997, p. 45).

Narratives are at the core of what makes possible communication itself and the art and action of telling stories are intrinsically based on them. There wouldn't be history and memory, knowledge of what is going on around, nor plans for the future without narratives. By calling them a *primary act of mind",* Lathey clarifies it

> naturally plays a pivotal role, as human beings tell each other about their past, present or potential future experiences, and exchange information in narrative form. […] What matters in narratives is not the accurate recording of real time, but the significance of events within the story for its protagonists. […] Real time may be condensed, 'folded', slowed down or accelerated in narratives encompassing a few minutes, hours, years, decades or even centuries (2006, p. 135).

The article *The Discursive Construction of National Identities* by Wodak, de Cillia, Reisigl (1999), by examining the Austrian nation and identity, deals not only with the question of how national identities are constructed in discourse but also investigates "which topics, which discursive strategies and which linguistic devices are employed to construct national sameness and uniqueness on the one hand, and differences to other national collectives on the

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no obligatory structure, style, or subject-matter" (Baldick, 2001, p. 173).According to the *The Free Dictionary* (tfd.com), a novel is:
"**1.** A fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and thoughts of the characters. **2.** The literary genre represented by novels".

other hand" (*Ibid.,* p. 149). For doing so, they developed a method of description and analysis supported by a variety of social scientific approaches, where discourse-historical analysis was shifted from the "analysis of the discursive construction of difference" to "the discursive construction of (national) sameness".

Wodak, de Cillia, and Reisigl (1999, pp. 153-154) adopt and review five assumptions that ground the investigation of national identities:

1. nations are to be understood as mental constructs, as 'imagined political communities' (Anderson, 1988: 15). They are represented in the minds and memories of the nationalized subjects as sovereign and limited political units and can become very influential guiding ideas with sometimes tremendously serious and destructive consequences.
2. national identities – conceived as specific forms of social identities – are discursively, by means of language and other semiotic systems, produced, reproduced, transformed and destructed. The idea of a specific national community becomes reality in the realm of convictions and beliefs through reifying, figurative discourses continually launched by politicians, intellectuals and media people and disseminated through the systems of education, schooling, mass communication, militarization as well as through sports meetings.
3. national identity can be regarded as a sort of habitus, that is to say as a complex of common ideas, concepts or perception schemes, (a) of related emotional attitudes intersubjectively shared within a specific group of persons; (b) as well as of similar behavioural dispositions; (c) all of which are internalized through 'national' socialization. […] At the same time, the national habitus also has to do with stereotypical notions of other nations and their culture, history, etc. The emotional attitudes to which Bourdieu refers are those manifested towards the specific national 'in-group' on the one hand and respective 'out-groups' on the other hand. Behavioural dispositions include both dispositions towards solidarity with one's own national group as well as the readiness to exclude the 'others' from this constructed collective and to debase them.
4. Fourth, the discursive construction of nations and national identities always runs hand in hand with the construction of difference/distinctiveness and uniqueness (Hall, 1994, 1996; Martin, 1995). As soon as it is elevated to an imaginary collective level, both the construction of sameness and the construction of difference violate pluralistic and democratic variety and multiplicity by group-internal homogenization (of in-groups as well as out-groups). As Seyla Benhabib (1996: 3 ff.) writes: Since every search for identity includes differentiating oneself from what one is not, identity politics is always and necessarily a politics of the creation of difference. […] What is shocking about these developments, is not the inevitable dialectic of identity/difference that they display but rather the atavistic belief that identities can be maintained and secured only by eliminating difference and otherness. The negotiation of identity/difference […] is the political problem facing democracies on a global scale.
5. A further premise – and this is the fifth assumption – is that there is no such thing as the one and only national identity in an essentializing sense, but rather that different identities are discursively constructed according to context, that is according to the social field, the situational setting of the discursive act and the topic being discussed. In other words, national identities are not completely consistent, stable and immutable. They are, to the contrary, to be understood as dynamic, fragile, 'vulnerable' and often incoherent.

The representation of identities happens by identifying the existence of *others*. As a working definition, I subscribe to the idea of "other" as taken from the book *Post-Colonial*

Studies: the Key Concepts: "In general terms, the 'other' is anyone who is separate from one's self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world (...)" (Ashcroft; Griffiths; Tiffin, 2007, p. 154). Indeed,

> We identify ourselves and others, at least in part, through our roles and the way we perform them. However, there are certain social classification systems that transcend 'roles' of this type because they impose an identity on individuals that they may find unwelcome. The categories in which people are placed are embedded in official discourses and become institutionalized. Major systems of institutionalized identity are *national identity, racial identity, gender identity*, and *class identity* (Bloor & Bloor, 2007, p. 86).

Within these institutionalized identities, a special focus will be given to the representation of the *Brazilian national identity*, as *Bisa Bia, Bisa Bel* is a narrative that takes place in Brazil, even though there is not a specific reference to *where* in Brazil it happens. As this is a story told by a girl, who talks to a girl from the past and another girl from the future, *gender identity* is also a point to be touched upon considering that the representation of girls across cultures may, and actually, varies according to some translator's and illustrator's choices, led by their beliefs or contexts of culture target texts are aimed at. In the Analysis chapter, I use the corpus built to give evidence on how misrepresentations of Brazil and its culture ended up being made across the translation chain.

2.2.1 CULTURE-SPECIFIC ITEMS AND CULTURAL CONTEXT ADAPTATION

With the objective of developing this study through the lenses of a critical approach where other than describing discursive practices, I also aim to "show how discourse is shaped by relations of power and ideologies"[42] (Caldas-Coulthard, 1997, p. 23), a short review on the topics of *culture-specific items* and *cultural context adaptation* is made in the sense of their backgrounds within language. Klingberg (1986, p. 9) lists five "potential fields for research into

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[42] Fairclough (1992 and b), is one of the most active proponents of critical orientation to language studies. He says that every discursive instance has three layers or dimensions: it is *text*, spoken or written and it is an *interaction* between people. This interaction involves *processes* of text production and interpretation. Interactions are systematically-organised ways of talking. The processes of text production and interpretation also called 'discursive practices' are a part of social action. These layers of discourse are inseparable, since social action and text are mediated by interaction and the nature of interaction. The ways texts are produced and interpreted are inherently dependent upon social action. Every text has its own environment, or what Malinowski (1935) called 'the context of situation' which is placed in a 'context of culture'. The context of culture determines the nature of linguistic realisations. So, any text chosen by any person is predictable from that person's place in social and institutional structures. Any member of a society is situated in a network of relationships which determine the set of texts in which s/he participates as a consumer-producer (Caldas-Coulthard, 1997, p. 27-28).

the translation of children's books", amongst several. My study subscribes to the fourth potential field mentioned: "*Studies on how children's books are actually being translated and definition of the problems the translators encounter when translating such books*".

Before going further on what ways cultural items can be manipulated in translation, it is a demand to look at the roots of how language helps to shape culture and how meanings are determined by cultures. Hall (1997, p.3) explains *cultural meanings* are not only part of the common sense set into the minds of subjects from a given culture:

> They organize and regulate social practices, influence our conduct and consequently have real, practical effects. The emphasis on cultural practices is important. It is participants in a culture who give meaning to people, objects, and events. Things 'in themselves' rarely if ever have any one single, fixed and unchanging meaning. Even something as obvious as a stone can be a stone, a boundary marker or a piece.

In this sense, a translator as a reader can perceive, and consequently render an idea via a lexical item in the way s/he could understand, in a given moment of time, which does not necessarily mean s/he could recover and pass on the meaning thought by the source text author, a demand that goes even more probably unattended in cases of retranslation and relay translations. On this regard, lexical items may address different connotations:

> Differences in meaning between two dialects or languages are often differences in the way features are attached to words. For example, in England, the features [+car, +top, +front] are attached to *bonnet*, but, in United States, to *hood*. […] Even within the same dialect, choice of one word over another can subtly convey an attitude" (Chaika, 2008, p. 427).

Following a critical perspective, I understand "any literary text is inevitably representative of forces at play in the time or place of its writing and can, therefore, represent at least to some extent how literary texts of that time or place tend to operate" (Nodelman, 2008, p. 92). Furthermore,

> The social group determines the discursive practices we are brought up in. Gee, (1991: xix) suggests that every cultural group has its own home-based Discourse which is connected to that particular group's ways of behaving in and acting upon the world. This Discourse marks its identity. However, each one of us is also a member of many Discourses – the school, the work, the church, the business, etc., are sites where Discourses operate to integrate people. Since we act in many different sites, discursive practices represent our many identities […] (Caldas-Coulthard, 1997, p. 25).

The main point here is that each language is developed, and keeps on being developed, according to the needs and demands of those who use it, within a Hallydayan[43] context of

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[43] All institutions and social groupings have thus, specific meanings and values which are articulated in 'language' in systematic ways. Kress (1985: 7) suggests that Discourses define, describe and delimit what it is possible to say and not to say (and by extension) what is possible to do or not to do with respect to the area of concern of that institution… A discourse provides a set of possible statements about a given area, and organises

culture. It is a fact that "the particular form taken by the grammatical system of language is closely related to the social and personal need that language is required to serve" (Halliday, 1970, p. 142 *as cited in* Caldas-Coulthard, 1997, p. 23). Not only in terms of grammar but language as a whole. Considering only the written level, for example, it is possible to assume

> […] it is easier to express some ideas in one language rather than another. This is because the vocabulary of each language develops partly according to the priorities of its culture. The objects, relationships, activities, and ideas important to the culture get coded onto single words, which are often highly specialized to express subtle nuances (Chaika, 2008, p. 423).

As discussed by Espíndola (2005, p.8), based on Lewis (1985, p. 271) culture-bound terms are "knots of signification", in relation to which the translational act would work as a filter since they stand for "particular items in the source text that constitute a translation problem when it comes to finding a referent for them in the target environment", and this has to do with the maintenance, or not, of national identities[44] since some **words may not find a referent in the target culture**. On this regard, translations "increase the number of socio-cultural realities whose transference requires less and less manipulation to make them [culture-bound terms] acceptable in the target culture" (Aixelá, 1996, p. 55, *emphasis added*).

As mentioned before, the question on why a translator from Portuguese to English was not commissioned to perform the task of rendering *Bisa Bia, Bisa Bel* from its very source text rather than from a translation previously published in Spanish reveals there was a choice made on giving more credit to the Latin American Spanish edition than to the Brazilian Portuguese, probably following a line of dominance that actually goes from English over Spanish, and from Spanish over Portuguese. What happens is:

> "we are immersed in an obvious process of cultural internationalization focused on the Anglo-Saxon pole" (Aixelá, 1996, p. 54). This assertion may suggest that peripheral countries consume the Anglo-Saxon culture without questioning. This does not mean, however, that we are to accept values and realities borrowed from a foreign culture, but that we are to perceive the exotic "other" present in a foreign text, be it from any source pole. Thus, the analysis of the culture-bound terms emerging from a careful observation may raise a significant discussion regarding intercultural relationships (Espindola, 2005, p. 9).

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and give structure to the manner in which a particular topic, object, process is to be talked about. In that, it provides descriptions, rules, permissions and prohibitions of social and individual actions (Caldas-Coulthard, 1997, p. 26).

[44] When we communicate, we manipulate the sociolinguistic variables in order to display varous identities. Therefore, when we speak, we expres and reproduce social structure (Caldas-Coulthard, 1997, p. 27).

The study and analysis of *culture-bound* terms can be done through the categories suggested by Aixelá (1996) which deal with possible manipulations of Cultural Specific Items. There are two main procedures, *Conversation,* and *Substitution*, each of them with its subcategories. By his turn, Klingberg (1986, p. 11) calls attention to the fact that "as a rule (although not always) children's literature is produced with special regard to the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers. An author's or publisher's consideration of this type and its results are termed *adaptation*." In terms of Cultural Context Adaptation, Klingberg (1986, p. 12) explains "its aim is to facilitate understanding or to make the text more interesting they would otherwise be the case." For Lathey (2010, p. 196):

> A tailoring of source texts to the perceived experience and requirements of the child reader in the target culture is a constant factor across the history of translation for children. Cultural context adaptation seems to be just as common in the twentieth century as in the eighteenth, with the alteration of foodstuffs and names […]. There remains a concern that English-speaking children, whatever their cultural origins or knowledge, will be alienated by too many unfamiliar names or cultural markers, and in this sense the translator continues to act as cultural mediator[45].

Klingberg (1986) lists ten different domains, i.e., *schemes to effect cultural context adaptation*: 1) Literary references; 2) Foreign languages in the source text; 3) References to mythology and popular belief; 4) Historical, religious and political background; 5) Building and home furnishing, food; 6) Customs and practices, play and games; 7) Flora and Fauna; 8) Personal names, titles, names of domestic animals, names of objects; 9) Geographical names; and, 10) Weights and measures. All these categories help to identify and, actually, stand for what is meant by *Culture Specific Items* in terms of text analyses.

What happened, sometimes, in the texts under study, is that the same lexical item can be placed in two or more of these categories, such as the names of furniture in French, which are both part of "Foreign languages in the source text" and "Building and home furnishing". As the aim is to critically discuss what has been done with such lexical items and not simply categorizing them, this matter was not a problem nor a constraint for caring the analysis. Instances that could fit into more than one category were put in them and used, or not, in the qualitative discussion.

What must be perceived and kept in mind, then, is:

> Neither words nor grammars of languages show a one-to-one correspondence with each other. One has to use a phrase in one language to translate a word in another and vice versa. Even when one can translate by substituting one word for another, the rest

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[45] This concern, although, has a counterpart as pointed by Ana Maria Machado: "After all, the children of Europe are not stupid" (O'Sullivan, 2005, p. 61).

of the grammar of the sentence may have to be very different. Then there is always the problem of connotations that occur in one language, but not the other (Chaika, 2008, p. 361).

Such asymmetrical relation among languages reminds me of a lecture held in 2015 at the Federal University of Santa Catarina, in which Christiane Nord mentioned about translation choices to explain certain culture-bounded terms throughout footnotes, and she certainly made the question many readers do: *"Por qué quiere me ensenar francés a la nota de pie?"* (Why do you want to teach me French using the footnote?). But, then, what should the translator do? There are no recipes and, therefore, the challenge seems to be a never-ending one.

As if dealing with the translation of the written level was not troublesome enough, in the case of illustrated books, these are also meanings made possible (only) through the visual level, subject that now I turn to.

2.2.2 VISUAL REPRESENTATIONS

Communication is not only made through written language. There is a variety of "signs and symbols as elements of communicative behavior" to whose study we call *semiotics*[46]. In its turn, "the study of semiotics is the study of meaning-making" (Christie, 2005, p. 8). While dealing with the analysis of an illustrated book, as is the case of *Bisa, Bia, Bisa Bel* and its translations, it is not possible nor desirable to deny the role and importance of the visual level as a means of communication. Along with such perception, "one demand that has grown and increased in complexity across the last century is that for translating the visual" (Lathey, 2010, p. 197), which can be a problem in the case of "pictures with typographical elements", as discussed by O'Sullivan (2005, p. 85).

In table 3, there are some of the features that can allow us to describe how an image may be constructed and the sorts of codes that the image maker has used. Callow (1999) was able to pinpoint some basic elements thoroughly examined by Kress and van Leeuwen, the predecessors on describing visual codes and how they can be explored. Since 1996, when they

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[46] In an ordinary, broaden way, *semiotics* is: 1. the study of signs and symbols as elements of communicative behavior; the analysis of systems of communication, as language, gestures, or clothing. 2. a general theory of signs and symbolism, usually divided into the branches of pragmatics, semantics, and syntactics. (http://www.dictionary.com/browse/semiotics). This study subscribes to the notion that: "Social semiotics is concerned with meaning makers and meaning making. It studies the media of dissemination and the modes of communication that people use and develop to represent their understanding of the world and to shape power relations with others. It draws on qualitative, fine-grained analysis of records of meaning making, such as 'artifacts', 'texts', and 'transcripts', to examine the production and dissemination of discourse across the variety of social and cultural contexts within which meaning is made" (Bezemer & Jewitt, 2009, p. 01).

launched the first edition of the book *Reading Images*. In this study, the main theoretical premise behind the analysis of meanings conveyed through images is the *Grammar of Visual Design* (Kress & van Leeuwen, 1996/2006). They have drawn a way of dealing with language analysis that considers both verbal and visual aspects called the Grammar of Visual Design, or simply, Visual Grammar. It is Halliday's systemic functional description of language (Halliday's Systemic Functional Grammar), with its three *metafunctions* (i.e., ideational, interpersonal and textual), which grounds Kress & van Leeuwen's proposal on how to interpret visual images, that is, on how to better understand the meanings brought by visual structures.

Table 3 - Summary of visual codes (Callow, 1999, p. 12)

What's happening?	• action qualities • concept qualities
How is the relationship developed between the viewer, the image and the image maker?	• angles • shot distances • coulour • offers and demands
How is the image composed?	• reading paths - lines and vectors • layout -top/bottom -left/right

One of the most valuables aspects in relation to this theory relies on the fact it is a visual analysis based on a functionalist view. In this sense,

> visual literacy made possible through a systematic analysis proposed by visual grammar helps to demystify a view of images as neutral vehicles of entertainment and replicas of reality to attempt at a comprehension of visual modes from the perspective of social critique, as elements endowed with culturally-oriented, political and communicative potentials (Almeida, 2006, p. 81).

O'Sullivan (2005, pp. 33-34) advocates in favor of the study of images in children's books:

> As cultural artefacts consumed at an early stage in the socialization process, children's books are a particularly valuable source for studying the various schemata, conventional national attributes and their counter-stereotypes which may be acquired at that stage. Such areas as the following can be productively addressed by image studies in children's literature:
> • culture-specific topographies,
> • the extra-textual function of images of another country,
> • poetological aspects of the representation of 'foreigners' and
> • constancy and change in the representation of other countries.

As an attempt at better understanding the national identity representation from a story that happens in Brazil, with its traditions and culture specific items being not only described across a relay translation chain, but also depicted by illustrations, this study complies with the notion of considering children's books a *particularly valuable source* to the study of *conventional national attributes and their counter-stereotypes*, in this case, with a further look to the fact:

> image studies might address the representation of domestic and foreign social organizations and cultural practices in children's literature, such as youth gangs, family structures, mother-child relationships, different forms of children's games, etc., as well as culture-specific image types such as those of the foreign governess. A further area of interest is the influence of images on the translation process – how the selection, translation and marketing of children's literature from a particular country is determined by the images of that country in the target literature (see Seifert forthcoming). Image studies can also examine such aspects as how different nations are gendered in children's literature or how national stereotypes can be utilized in books for girls and boys to impart the currently appropriate gender-specific modes of thought and behaviour (*Ibid.*).

The issue of *how different nations are gendered in children's literature* appears in the way girls dress up at school in *Me in the Middle*, for example. On this regard, by adapting the framework for analysing social actors (as shown in section 2.2, Figure 8) "to the domain of visual communication and apply it to the visual representation of "others"" (*Ibid.*, p.134), *the visual representation of social actors*, as discussed by Van Leeuwen (2008) in the book *Discourse and Practice: New Tools for Critical Discourse Analysis,* is also subject to analysis, and further discussed in section 4.3.4.

On the relation in between word and image, Van Leeuwen (2008, p.136) advocates:

> In many contexts of communication, the division of labor between word and image is more or less as follows: words provide the facts, the explanations, the things that "need to be said in so many words"; images provide interpretations, ideologically colored angles, and they do so not explicitly, but by suggestion, by connotation, by appealing to barely conscious, half-forgotten knowledge (Berger, 1972). Semiotic divisions of labor are historically and contextually specific. In some contexts, for instance in many domains of science and technology, visualizations are seen as the most complete and explicit way of explaining things, and words become supplements, comments, footnotes, labels. Elsewhere, visualization remains pervasive. In advertisements, the images give us the dreams of glamour or fulfillment, or the allusions to forbidden pleasures and gratifications; the words give us the information we need (if any), the specifications of the product, the addresses where we might buy it, the price. In newspapers, the words tell us what the politicians did, the images, capturing a fleeting moment, show them, for instance, as either vigorous and in control, or slumped back, seemingly defeated (Hall, 1982).

Next section reinforces what is meant by corpus moving to its applicability in Translation Studies and usefulness as a methodological tool for the investigation of linguistic features.

2.3 THE DESCRIPTIVE FEATURE OF THIS STUDY

In 1988, James S. Holmes published "The Name and Nature of Translation Studies" (Holmes [Chapter 13] 2004, p. 172-185)[47], a seminal work which has organized the discipline in "an overall framework, describing what translation studies covers" (Munday, 2001, p. 10). From then on, the discipline of Translation Studies has been understood to be split into two main categories, *pure* and *applied*, "implying as it clearly does a proper *division of labour* between various kinds of scholarly activity" (Toury, 1995, p. 9, *emphasis original*).

As a field of pure research, Holmes argues that translation studies have two main objectives: "(1) To describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which this phenomenon can be explained and predicted" (Holmes [Chapter 13], 2004, p. 176). These two sub-branches of pure translation studies were named *descriptive translation studies* (DTS) and *theoretical translation studies* (ThTS).

Located in DTS, the aim of the present research is, thus, to examine and discuss the book *Me in the Middle* from what *is* observable[48] in the text – i.e., describe this translation as it is manifested in the world of our experience. Holmes puts forward the claim that this is "the branch of the discipline which constantly maintains the closest contact with the empirical phenomena under study" (Holmes [Chapter 13], 2004, p. 176). Furthering this notion, depending on the focus of the study, three major kinds of research can be categorized in DTS: *product-oriented*, *function-oriented*, and *process-oriented*. As previously acknowledged, this study aims at describing an *existing translation*, affiliating itself as a *product-oriented* research which is, therefore, held through an empirical perspective proper to DTS.

As indicated by Toury, "*translations are facts of one system only: the target culture*" (Hermans, 1985, p. 19, *emphasis original*), a characteristic which makes of DTS a "*target-text*

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[47] "The published version was an expanded form of a paper Holmes originally gave in 1972 in the translation section of the Third International Congress of Applied Linguistics in Copenhagen". In this paper, Holmes has drawn "attention to the limitations imposed at the time by the fact that translation research was dispersed across older disciplines" (Munday, 2001, p. 10). I have had access to this article through *The Translation Studies Reader*, Chapter 13, edited by Venuti (2004).

[48] For Toury "translated texts and their constitutive elements are *observational* facts, directly accessible to the eye" (Hermans, 1985, p. 18, *emphasis original*).

oriented discipline", that is to say, addressing specific texts or translational phenomena (Toury, 1995, p. 1). As a result of the shift of Translation Studies from a prescriptive to a descriptive approach[49], in the 1980s and 1990s, extra sophisticated descriptive studies focusing "more on exploring what actually happens in translation than on exploring what should happen or what can potentially happen" (Baker, 2000b, p. 22) started to be carried out by "a new generation of translation scholars with training in linguistics" (*Ibid.*). In this sense, it is understood that "linguistic approaches have sought to supply tools to scrutinize the textual make-up of both literary and non-literary translations" (Hermans, 2007, p. 85). To portray the issue in Baker's terms,

> […] the most illuminating descriptions of translated literature defy being subsumed under any labels and draw freely on a wide variety of research tools, including those of both linguistic and cultural studies. […] In other words, recent studies of translation incorporate in their descriptions formal linguistic analysis, analysis of the cultural setting of translation, publishing strategies, autobiographical detail, and much else (Baker, 2000b, p. 21).

In tune with such "more sophisticated" practices – by sharing this perspective of using a combination of research tools to better understand the phenomenon of translating children's literature through a relay translation process – the present study also subscribes to the ever-increasing perception in which meanings are "understood to be culturally constructed and all language use is seen as mediated (culturally, ideologically, cognitively)", what has led to the notion that "language, both generally and in translation, has come to be seen as intimately linked to the social and cultural context in which it is produced" (Baker, 2000b, p. 22). As a result, the children's literature translators are understood to be "mediators not just of unfamiliar social and cultural contexts, but also of the values and expectations of childhood encoded in the source text" (Lathey, 2010, p. 196).

Regarding this concern on social and cultural contexts to the study of translations, Hermans reminds us "the leading descriptivist questions are historical: who translates what, when, how, for whom, in what context, with what effect, and why? The last question requires delving into the motivation behind the choices made by translators and other actors" (2007, p. 88). Hence, a text can only be examined thoroughly respecting its social dimension. As summarized by O'Sullivan:

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[49] [...] a prescriptive approach (what should a translation be like?) has been replaced by a descriptive one (what is a translation really like?), and exhortations to do justice to the peculiarities of the source text have given way to considerations of the functions of the target text either for the commissioner or for the receiving culture. […] It is not the source text and the source culture anymore which are of primary interest, but the target text and the target culture (Tabbert, 2002, p. 305).

> The descriptive study of translation attempts to identify those dominant norms[50] of the target language and literature that have influenced the translator's strategies and decisions. In addition, it aims to explain what place is occupied by translations at what time in the polysystem of the target culture, and the influence of translated works in their new environment (2005, p. 65).

The study of norms from the target culture acting over literary translations "is the single largest area of children's literature translation studies" (O'Sullivan, 2013, p. 45). During the *problem-solving activity* of translating, norms arise when there is a problem to which a standard procedure has already been set by the members of a given community (Coillie & Verschueren, 2006, p. 86). As Toury explains, norms are "the general values or ideas shared by a certain community as to what is right and wrong, adequate and inadequate – into specific performance instructions appropriate for and applicable to specific situations providing they are not (yet) formulated as laws" (1995, p. 51). As reviewed by Olohan:

> The norms and the prototype effects are cognitively, socially and culturally determined and vary across time and space. This means we cannot talk about universals of translation or universal laws of translation if we cannot account for all translation, all variables, etc. However, as with all other abstract and complex notions, we use more concrete concepts in a metaphorical way to help us to understand translation. These more concrete concepts may be grounded in basic human experience and there may therefore be commonalities in how different cultures, societies and language communities conceive of translation over time and through space, although there will certainly also be differences. And we can also see translation as an act of communication that draws on commonalities in human experience, or indeed that may have universalizing effects, but that may also have effect of highlighting and celebrating difference and diversity (2004, p. 20).

Regarding the process of translation of children's literature, Desmidt proposes the influence of three even more complex norms (numbers 4, 5 and 6) than the general translational three ones (numbers 1, 2 and 3):

> (1) source-text related norms (allegiance to the original text/author, directness, the pursuit of adequacy rather than acceptability[51]), (2) literary, aesthetic norms (trying to

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[50] In a descriptive and pure translation studies, "norms are understood in more neutral terms as reflections of the translation practice which typifies the translations produced by a certain translator, school of translators or entire culture" (Shuttleworth & Cowie, 1997, p. 115). As discussed by Tiina Puurtinen in *The Translation of Children's Literature, A Reader*: "Translational norms can be divided into two larger categories: preliminary norms, which influence the choice of words to be translated and the source version of the text to be translated (possibly via intermediate translations), and operational norms, which direct the translator's decisions during the translation process. Operational norms are subdivided into matricial norms, which determine the existence and location of target language material in the target text, and the textual segmentation (omissions, additions, changes in location), and textual (proper) norms determining the actual verbal formulation of the text. Textual norms include linguistic norms (e.g. general stylistic norms) and literary norms (determining what is appropriate for literary texts in a certain genre or period, etc.)" (Lathey, 2006, p. 57).

[51] "Toury calls the translator's choice between the two extremes of adequacy and acceptability in the initial norm. […] The preference for acceptability is connected with the properties of the target group – children, with their imperfect reading abilities and experience of life, are not expected to tolerate so many strange and foreign

translate in a literary, aesthetic way, the pursuit of acceptability rather than adequacy), and (3) business norms (allegiance to the commercial nature of the editing, publishing and distribution process), the translation of children's literature is also governed by specific norms, such as (4) didactic norms, (5) pedagogical norms and (6) technical norms (Coillie & Verschueren, 2006, p. 86).

In 1985, Lambert & Van Gorp have published in the book "*The manipulation of literature:* studies in literary translation", an article entitled "On Describing Translations" which offered to Translation scholars a scheme for describing translations considering the contexts of production and reception and the agents involved. During my Masters (Silva, 2013a), I adopted this framework and adjusted it according to the specificities of my former object of study[52]. Now instead of employing Lambert & Van Gorp scheme's levels of analysis (i.e., preliminary, micro and macro), I would like to affiliate my current research to the core idea informing this scheme: studying translations from a systemic point of view. As supported by Lambert & Van Gorp (1985, p. 50):

> The systemic approach enables us not only to comment on translations with the same terminology we use for commenting on literary systems, but also to make general descriptive statements on all levels of both the translational and the surrounding literary system (author; translator; readers; texts; micro- and macro-levels).

With regard to what is meant by *system*, it is important to refer to Even-Zohar's explanation which culminates in the encompassing notion of "literary system":

> It is in view of this kind of dependency that the theory may allow for a looser use of the term "system" as an *abbreviation expression*, to be understood as standing for the longer expression. Instead of the explicit expression [A]: "the assumed set of observables supposed to be governed by a network of relations (i.e., for which systemic relations can be hypothesized), and which in view of the hypothesized nature of these relations we propose to call 'literary'," we allow ourselves to use the shortened expression [B]: "the literary system" (1990, p. 27).

The most prominent advantage of a descriptivist approach to the study of translations would rely on the possibility of interpreting translations systematically, using a global and open feature once it has to do with questioning and not on speculating about the object of study (Lambert, 2011, p. 187)[53]. This systemic approach to the study of literary translations seems to

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elements as adults are – and with the secondary position of translated children's literature, which normally makes the translator rely on what is already conventionalised in the target system" (Lathey, 2006, p. 57).

[52] In general lines, through a case study on the British and American English translations of FLICTS, by Ziraldo, I have discussed how a picture book was translated bearing in mind how the source literary system has set many influences on the final product.

[53] *"[...] a vantagem da interpretação sistêmica das traduções é, em primeiro lugar, seu caráter global e seu caráter aberto" uma vez que corresponde "a esquemas de perguntas e não a teses"* (Lambert, 2011, p. 187).

have begun in the 80s as long as, in 1985, Lambert & Van Gorp have emphasized to be new "to stress the need to combine and connect them [translational problems] systematically, and to insist upon their *systemic* nature" (pp. 50-51).

For doing so, I share Vasconcellos' concern on the notion we should not believe we have *an element*, or subject, as the object of study. We must delimit thoroughly what or who it is; we need to start considering we will work with the *object in context* (2002, p. 111)[54]. In order to reach the *contextualization* of an object or a problem, the author mentions the need to *expand the focus,* which enables us to see *larger systems*. Vasconcellos (2002, p. 112) also emphasizes that context does not simply mean environment but refers to the relations among all elements involved[55]. That is why a researcher cannot study a given translation simply putting it side by side to its source text:

> As Gideon Toury (1980: 112-113) has pointed out, any text comparison is indirect; it is always a comparison of categories selected by the scholar, in a construct, which is purely hypothetical. We can never 'compare' texts by simply juxtaposing them. We need a frame of reference to examine the positive and/or negative links between T1 and T2, and to examine them from the point of view of both T1 and T2 (Lambert & van Gorp, 1985, p. 48).

Thus, from the final product *Me in the Middle*, which is the last part of the chain of translations under study, analysis traces back stylistic features along the string to understand the choices that may have contributed to the distancing, or not, of the target-text, *Me in the Middle,* in relation to the initial source-text *Bisa Bia, Bisa Bel*. In other words, this study approaches which norms have influenced the translation process under investigation and which were the consequences of such influences to the final product. With this purpose, paratexts (see 2.3.2) were used as a "frame of reference" and *focus will be expanded* in order to consider the object of study within the different literary systems it has passed through.

As a means to foster the debate on how a Brazilian children's book was translated into English by a relay translation process, the discussion is now driven to a short review on the methodological tools to be employed. Narrowing down the context in which this research is inscribed, i.e. Descriptive Translation Studies, the following section introduces a discussion on the issue of Corpus-based Translation Studies, firstly approaching it in a broader sense and,

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[54] "[...] em vez de acreditar que vamos ter como objeto de estudo o elemento, ou indivíduo, e que teremos de delimitá-lo muito bem, precisamos passar a acreditar que estudaremos ou trabalharemos sempre com o *objeto em contexto*" (Vasconcellos, 2002, p. 111).

[55] "Para proceder à *contextualização* do objeto ou do problema, deveremos fazer um exercício de *ampliação de foco*, o que nos leva a ver *sistemas amplos* [...] contexto não significa simplesmente ambiente, mas se refere às relações entre todos os elementos envolvidos*"* (Vasconcellos, 2002, p. 112).

then, splitting the discussion into another relevant portion for the debate pertinent to analyzing *Me in the Middle*: the use of *paratexts*.

2.3.1 CORPUS-BASED TRANSLATION STUDIES

Translation Studies is one of the several disciplines that uses corpus methodology, which nowadays "enjoys widespread popularity, and has opened up or foregrounded many new areas of research[56]" (Xiao, 2013, session 1). Before talking about the advantages of a corpus-based approach to the study of translations, it is worth noting how different scholars have defined *corpus* (plural: *corpora*).

For many years *corpus* was associated with hard-copy texts, but in the last decades with the popularization of computer and all the technology (i.e. scanners, specific software to deal with texts, etc.), this former association has changed. In 1995, Baker defined corpus as "any collection of running texts (as opposed to examples/sentences), held in electronic form and analyzable automatically or semi-automatically (rather than manually))" (Baker, 1995, p. 226). This "collection" of texts is "generally assembled with particular purposes in mind, and are often assembled to be (informally speaking) *representative*[57] of some language or text type" (Leech, 1992, p. 116).

Other scholars have refined the notion of what is a corpus. As referred to by Kenedy, "in the language of sciences a corpus is a body of written text or transcribed speech which can serve as a basis for linguistic analysis and description" (1999, p. 1). This body of text "must be big enough to provide a substantial number of instances of a particular linguistic feature from a number of different texts in order to give us a reliable picture of how that feature is used" (Kenedy, 1999, p. 30).

For Sinclair, "a corpus is a collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language or language variety as a source of data for linguistic research" (2005, p. 16). Summing up some of the

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[56] Xiao cites the following areas that have used corpora: "Lexicography, Lexical studies, Grammatical studies, Register/genre analysis, Language variation, Contrastive analysis, Translation studies, Language change, Language teaching, Semantics, Pragmatics, Stylistics, Literary study, Sociolinguistics, Discourse analysis, Forensic linguistics, Computational linguistics, …" (2013, section 1)

[57] "Representativeness refers to the extent to which a sample includes the full range of variability in a population" that would be "languages, language, or language variety under consideration" (Xiao, 2013, session 2).

previously mentioned notions, McEnery, Xiao & Tono suggest "a corpus is a collection of (1) *machine-readable* (2) *authentic* texts (including transcripts of spoken data) which is (3) *sampled* to be (4) *representative* of a particular language or language variety" (2006, p. 5). As a case study on a relay translation phenomenon, I assume the corpus build is representative of such phenomena in Children's Literature.

In order to carry out a study based on authentic uses of language; corpus methodology has been widely employed. One of the reasons is the fact that "even expert speakers have prejudices and preferences and every language has cultural connotations and underlying ideology", therefore, a corpus can give more objective evidence on how language has actually been used (Xiao, 2013, session 1). Amongst the benefits of using corpus, Xiao advocates the following:

- Corpus data is more reliable: A corpus pools together linguistic intuitions of a range of language speakers, which offsets the potential biases in intuitions of individual speakers;
- Corpus data is more natural: It is used in real communications instead of being invented specifically for linguistic analysis;
- Corpus data is contextualized: Attested language use which has already occurred in real linguistic context;
- Corpus data is quantitative: Corpora can provide frequencies and statistics readily;
- Corpus data can find differences that intuitions alone cannot perceive: E.g. synonyms *totally, absolutely, utterly, completely, entirely.*

In other words, the advantages of using corpus rely on the fact:

- It is **empirical**, analyzing the actual patterns of use from natural texts
- It utilizes a **large and principled collection** of natural texts as the basis for analysis
- It makes extensive use of **computers** for analysis, using both automatic and interactive techniques
- It integrates **both quantitative and qualitative** analytical techniques
  (Biber et al 1998: 4-5, as cited in Xiao, 2013, session 1)

As Olohan concludes, "corpus methodology clearly has some applicability within the broad theoretical framework of DTS, since it provides a method for the description of language use in translation, whether this concerns the target text only, or both source and target texts in parallel" (Olohan, 2004, p. 17), i.e., a source text accompanied by its respective translation(s). As put forward by Xiao (2013, session 16), parallel corpora are "useful in exploring how an idea in one language is conveyed in another language, thus providing indirect evidence to the study of translation processes".

On his 16th lecture on Corpus Linguistics at Lancaster University, Xiao (2013) has also mentioned what some important scholars have said on the benefits of using corpus to the

study of translations, for example: according to Laviosa (1998) "the corpus-based approach is evolving, through theoretical elaboration and empirical realisation, into a coherent, composite and rich paradigm that addresses a variety of issues pertaining to theory, description, and the practice of translation", for Tymoczko (1998), "Corpus Translation Studies is central to the way that Translation Studies as a discipline will remain vital and move forward". Furthermore, Xiao (2013, session 16) remembered "Baker (1993) predicted that the availability of large corpora of both source and translated texts, together with the development of the corpus-based approach, would enable translation scholars to uncover the nature of translation as a mediated communicative event".

For caring out a corpus-based translation studies research, there are three main stages to be followed concerning in corpus compilation: "corpus design, text collection or capture, and text encoding or markup" (Kenedy, 1999, p. 70). The last two stages are named here as Corpus Building and Corpus Processing subscribing to Fernandes' (2004/2013) model for Corpus Compilation. Procedures adopted are described in the next chapter Methodology, but before, I discuss the use of paratexts as a means to better contextualize the object of study as informed by Tahir-Gürçağlar (2002).

2.3.2 PARATEXTS

A descriptive translation study can only be carried out from a systemic perspective if the context in which the translation belongs to is considered. In the article "What texts don't tell: the uses of paratexts in Translation Research", Tahir-Gürçağlar (2002, p.44) examines "the relevance of textual material that does not form part of the actual translated text itself". Such an approach serves as a tool for the scrutiny of translation's contexts of production and reception. To the author, "contextualization requires a methodology that can take both translated texts and the meta-discourse on translation into account", this allows and suggests the use of *Extratexts, Paratexts, Peritexts,* and *Epitexts.*

Based on Genette (1997), Tahir-Gürçağlar means by *extratexts* "meta-discourse on translation circulating independently of individual translated texts". The term *paratexts* refers to "presentational materials accompanying translated texts and the text-specific meta-discourses formed directly around them" (2002, p. 44), while *peritexts* are texts "located before the translated text begins. They appear 'around' the translated text, on the cover, on the title page or in a preface", and, finally, *epitexts* are "representational elements [that] can be located

outside the book and can be found in bibliographies, in advertisements in magazines, in review articles or in interviews" (Tahir-Gürçağlar, 2002, p. 45). All these elements tend to be more and more easily available since:

> In the last forty years, thanks to an increased academic interest in translation for young readers within translations and children's literature studies, translators of children's literature have begun to establish a separate voice, so that is now possible to gain a much clearer idea of the strategies and publishing transactions of these professionals from interviews, commentaries, and articles on translation published in a variety of venues (Lathey, 2010, p. 175).

By his turn, Xiao (2013, session 1) advocates: "The usefulness of corpora depends upon the research question being investigated. It is up to you to formulate research questions amenable to corpus-based investigation and to decide *how to combine corpora with other resources*" (*emphasis added*). This possible combination with other resources is explored in this study by the use of paratexts (Tahir-Gürçağlar, 2002).

Table 4 sums up the range of informational resources used to better understand and discuss the relay translation under study. In the 29th reprint of *Bisa Bia, Bisa Bel's* first edition, published by Salamandra in 1990, there are six book reviews made by acknowledged Brazilian children's literature scholars, such as Marisa Lajolo and Nelly Novaes Coelho, and a testimony gave by Regina Yolanda, the illustrator of the Brazilian source text, on the experience of illustrating *Bisa Bia, Bisa Bel*. This material is also part of the paratexts brought into the analysis and stand for *extratexts*. An example of *epitext* is brought in Figure 10: it is a print of a book review on *Bisa Bea, Bisa Bel* (1997) posted on the website Goodreads.com for the socialization of reading experiences, supported by Amazon.com.

Table 4 – Extratexts, Paratexts, Peritexts, and Epitexts (Tahir-Gürçağlar, 2002)

EXTRATEXTS	*PARATEXTS*	*PERITEXTS*	*EPITEXTS*
General meta-discourse on translation: Academic texts on Children's Literature, translation of Children's Literature, and the Brazilian literary system.	*Presentational materials accompanying translated texts and text-specific meta-discourses formed directly around them:* Footnotes, cataloging information, and back covers.	*Elements located before the translated text begins:* The title of the text, the name of the author, the name of the translator, the name of the source text, information on the book cover, title page, preface…	*Elements located outside the book:* Book reviews, dictionary entries, interviews, and academic texts on *Bisa Bia, Bisa Bel.*

Figure 10 – Example of Epitext

3 METHOD

As discussed before in section 2.3, this study is affiliated to the Descriptive branch of Translation Studies using corpora as a research methodology, what is considered fruitful by Olohan, (2004, p. 3), as well as many other scholars, "with its own strengths and limitations". As summarized by Fernandes (2009, p.17):

> The advent of computerized corpora has given new impetus to the investigation of translational patterns in translation studies, since these corpora enable the researcher to analyse vast amounts of data accurately and at incredible speed, thus expanding the empirical basis for descriptive analysis.

Besides the many reasons for using corpus when interested in the study of language(s), in her book "Introducing Corpora in Translation Studies", Olohan (2004, p. 16) lists a number of non-prescriptive orientations and possible reasons for the adoption of corpus methodologies specifically in translation studies research, which are:

- an interest in the descriptive study of translations as they exist;
- an interest in language as it is used in the translation product, as opposed to the study of language in a contrastive linguistic, i.e. system-oriented, sense;
- an interest in uncovering what is probable and typical in translation, and through this, in interpreting what is unusual;
- a combining of quantitative and qualitative corpus-based analysis in the description, which can focus on (a combination of) lexis, syntax and discoursal features;
- application of the methodology to different types of translation, i.e. translation in different sociocultural settings, modes, etc.

By analyzing *Me in the Middle* as the product of a translational process with a relay, the present study complies with the motivations why, according to Olohan (2004, p.16), corpus-based tools can be used as a research method in Translation Studies.

As a non-native speaker of Spanish and English, 1) talking to people who are native to these languages and target cultures in question, 2) using online corpora (e.g. *The Oxford English Corpus and Corpus of Contemporary American English* (COCA)[58]), 3) as well as using online dictionaries (e.g. *Real Academia Española* (RAE) and its *Diccionário panhispanico de dudas, The free Dictionary* (TFD)*, Dictinary.com* and *Thesaurus.com*[59]) were very useful ways of checking linguistic information. In addition, Google Images[60] has shown to be a great source

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[58] These online corpora can be accessed by visiting the websites: https://en.oxforddictionaries.com/explore/oxford-english-corpus ; and, https://corpus.byu.edu/coca/
[59] These online dictionaries can be accessed by visiting the websites: http://www.rae.es/; http://www.rae.es/recursos/diccionarios/dpd ; https://www.thefreedictionary.com/**;** http://www.dictionary.com/; http://www.thesaurus.com/.
[60] Available at https://images.google.com/

for clarification and multimodal translation (once you enter a term in any language and get pictures, at least related, from whatever you were looking for). This is a known translation strategy and has definitely helped in understanding some names, such as food names (e.g. the Spanish term *"brazo de gitano"*, translated into English as "*gypsy's arm*", what matches a completely different meaning from the source text in Brazilian Portuguese where we read "*pé-de-moleque*[61]" instead of "*rocambole*[62]", if we make a back-translation into Portuguese.

Therefore, the Method section describes the step-by-step followed in order to carry out the analysis of *Me in the Middle* (2002)*,* a relay translation into English from the book *Bisa Bia, Bisa Bel* (1982), written in Brazilian Portuguese, which had a text that has made the bridge between the two aforementioned ones: *Bisa Bea, Bisa Bel* (1997), a Latin American Spanish version of *Bisa Bia, Bisa Bel.* So, in a first moment, I describe the Corpus Compilation, subscribing to Fernandes (2004/2013, p. 104), that includes three procedures as shown in Figure 11: Corpus Design, Corpus Building, and Corpus Processing.
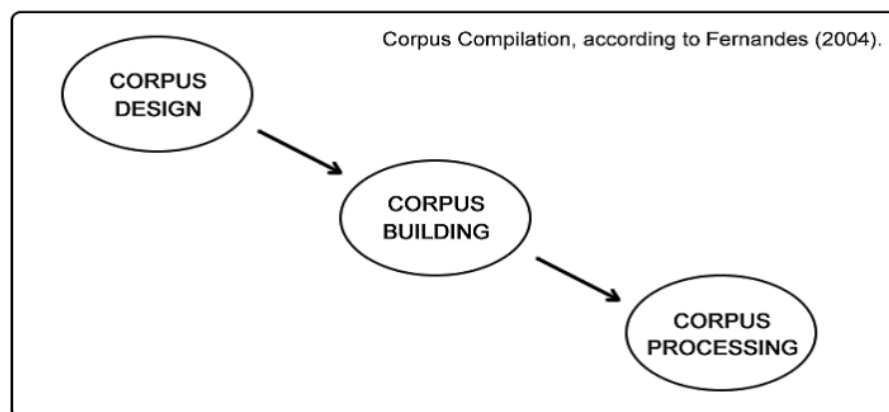
Figure 11 – Corpus Compilation (Fernandes, 2004)

Fernandes (2013, p. 104) explains each of these three main stages of compiling a corpus: "(i) Corpus design, where general theoretical issues associated with corpus planning are discussed; (ii) corpus building, where the technical decisions made throughout the corpus compilation are described; and (iii) corpus processing, where the hardware, software and set of computational tools used for processing the corpus are specified".

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[61] Which some people call *caramel peanut* in English.
[62] A cake made with a soft dough, which is rolled up with some sweet filling.

3.1 CORPUS DESIGN

The first procedure to follow in the Compilation of a Corpus, as further discussed by Fernandes (2013), Olohan (2004), and Baker (1995), later reviewed by Queiroga (2014, pp.105-106), *Corpus Design* deals with the purpose behind the research and which criteria will be taken into account in order to gather texts which will be able to conform with the researcher's objectives, questions, and hypothesis. In the words of Kenedy (1999, p. 60): "Issues in corpus design and compilation are fundamentally concerned with the validity and reliability of research based on a particular corpus, including whether that corpus can serve the purposes for which it was intended". As explained by Queiroga (2014, p. 106, *my translation"*): "it is the *skopos* that is going to determine if the corpus will be of written or spoken language, general or specialized, monolingual or bilingual, synchronic or diachronic, and so forth[63]".

In order to comply with the researcher's objectives, corpora are expected to be *representative* of the phenomena under study. On the other hand, as Xiao (2013, session 2) asserts:

> Any claim for representativeness is an act of faith rather than a statement of fact. The research question that one has in mind when building/choosing a corpus determines what an acceptable balance is for the corpus one should use and whether it is suitably representative. The size of the corpus needed depends upon the purpose for which it is intended as well as a number of practical considerations.

As a case study on a relay translation in specific, the corpus built is made of three books: the source text in Brazilian Portuguese *Bisa Bia, Bisa Bel* (1982), the translated text in Latin American Spanish *Bisa Bea, Bisa Bel* (1997), and the North-American English text, a relay translation, *Me in the Middle* (2002). According to Sardinha (2004, p. 23), this is a *small* corpus since it is under 80 thousand words, a feature that adheres to Xiao's statement on the fact "corpora that need extensive manual annotation or analysis are necessarily small" (2013, session 2), which is the case here not only in terms of size but on the demand of analysis imposed by the research itself.

Regarding corpus typology (Sinclair, 1991; Baker, 1995; Fernandes, 2004), the corpus compilated for the present study is *parallel.* Fernandes (2013, p. 106) understands a parallel corpus as

> a body of electronic texts originally written in a source text language aligned with their translations into a (number of) target language(s). It is precisely this alignment between source and target texts – achieved through some sort of aligning method –

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[63] *"É o escopo que delimitirá se o corpus será de linguagem escrita ou falada, geral ou especializado, monolingue ou bilingue, sincrônico ou diacrônico, entre outros".*

> that allows specific regular translation patterns to be isolated and subsequently classified according to the different procedures used by translator […] the parallel corpus is the one that plays a centrally important part in the exploring of translation practices typically chosen by translators in specific socio-cultural contexts, thus being a powerful tool for describing translational practices in their naturally occurring environment (Baker, 1995, p. 231).

Concerning *typology,* there are four main criteria used to classify parallel corpora: 1) number of languages, 2) temporal restriction, 3) corpus domain – *i.e.* "the area of language inquiry on which the corpus focuses", and 4) directionality (Fernandes, 2013, p. 106-108). By these terms, it is possible to assume the corpus developed is: *trilingual* (Portuguese, Spanish, English); of a *synchronic* nature (as the books are from 1982, 1997, and 2002 - which encompasses different decades and can be called *dynamically synchronic[64]*); *specialized* (i.e., it "looks into the language of specific genres or text-types" (Fernandes, 2013, p.107) and "serves a very different yet important purpose from large multi-million-word corpora (Xiao, 2013, session 2)) i.e., in my study, a case of relay translation in Children's Literature; in regard to translation direction, it is a *unidirectional* corpus, since it was translated from Portuguese into Spanish and, then, from Spanish into English. Table 5 sums up the typological classification of the parallel corpus under study (adapted from Fernandes, 2013, p. 108).

As *Bisa Bia, Bisa Bel* and its translations are illustrated books, images were also collected, which makes of the corpus under study a *multimodal* corpus on its whole sense. Since I work with a text which includes two different semiotic meaning makers, the written and visual levels, my object of study is made of a *parallel multimodal corpus*, i.e. "a corpus consisting of a set of texts in one language and their translations in another language" (Olohan, 2004, p. 24) that is, actually, a "digitized collection of texts illustrated with pictures" (Allwood, 2003, p. 207).

Table 5 – Typological classification of the Parallel Corpus under study

Parallel Corpus	
Criterion	Attribute
Number of languages	*Trilingual* (Portuguese, Spanish, English)
Temporal restriction	*Dynamically Synchronic* (1982 – 1997 – 2002)
Domain	*Specialized* (Children's literature; relay translation)
Directionality	*Unidirectional* (Portuguese into Spanish; Spanish into English

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[64] This means that *synchronic* does not necessarily relate to the idea of a corpus fixed in one specific year only (Fernandes, 2013, p.107).

As aforementioned, representativeness is a fluid concept closely related to one's research questions (Xiao, 2013, session 2); therefore, by using corpus methodology in a descriptive case study, the corpus compiled for this research is not a corpus representative of all possible occurrences of relay translations in children's literature but it offers, through the analysis of an authentic sample of relay translation in children's literature, an empirical discussion on this phenomenon by understanding translation as a product. In technical terms, I am working with a *sample corpus* instead of a corpus representative of a *population* (language/variety). According to Xiao "a sample is a scaled-down version of a larger population [...] representative if what we find for the sample also holds for the general population" (2013, session 2). What I have is a *small-scale corpus* of the phenomenon *relay translation in children's literature*.

3.2   CORPUS BUILDING

The *building* of the multimodal parallel corpus informing this study has followed different steps and found some challenges. A great amount of manual work, attention, and patience were involved in this stage of the corpus compilation process. In this section, I describe, both on a written and visual level: 1) the different methods adopted to put the books under analysis into an electronic format; 2) the proofreading, revision and formatting procedures; and, 3) the aligning method. Due to the nature of the research aimed here as well as its small size, the corpus was built and meant to be analyzed *semi-automatically* (Baker, 1995, p. 226).

3.2.1   TEXT CAPTURE

Some of the constraints in all studies that demand a corpus compilation appears during the task of capturing texts. First, it is a commonplace having the text available only in hard copies, what demands time and some arduous work in order to put such texts in electronic format. On the other hand, there are texts that, for different reasons, can already be found in electronic format, or can be put in a readable electronic format without much effort if you use the right procedures, as it was the case of *Bisa Bea, Bisa Bel*, as described below.

3.2.1.1 HANDLING THE WRITTEN LEVEL

For the compilation of the corpus used here, different procedures were employed not only due to the particularities of multimodal parallel corpora but mainly to the different formats in which the texts under analysis were available.

Probably because of its great popularity in Brazil, as it is usually a mandatory reading at school, in 2013, *Bisa Bia, Bisa Bel* could be easily found online with a Google.com research although it is not in public domain in terms of copyright[65]. The work was available in a Portable Document Format (.pdf) which could be saved, using the program *Abobe Acrobat Reader 10*, in a .docx format to be read and editable using *Microsoft Word* from *Office pack* 2010 and 2016.

Bisa Bea, Bisa Bel, in its Iberian Spanish version, had the chapter "*Conversasiones Antiguas*" scanned with a domestic all-in-one printer (HP Deskjet 2540), on a double page spread basis, what has damaged the binding of the old book as it is from 1985. After obtaining the scanned images in a .jpeg[66] file format, they were used to compose a .pdf file using *Abode Acrobat Reader 10*. This .pdf file made of .jpeg images was submitted to Optical Character Recognition (OCR), also using *Abode Acrobat Reader 10*. As there was no linguistic evidence this translation in Iberian Spanish was the source text for the retranslation of *Bisa Bia, Bisa Bel* into Latin American Spanish, the whole book was not scanned nor used in this study, however, the aforementioned chapter aligned in Portuguese, Iberian Spanish, Latin American Spanish, and North American English can be read in Appendix C.

As there are two different editions of *Bisa Bea, Bisa Bel,* in Latin American Spanish, (being the one from 2012 available to be read with the Amazon e-book reader Kindle since 2013), the procedures for putting this text into an electronic editable format were distinct. The text from the second edition (1997) and the third edition (2012/2013) are the same translation by Fátima Andreu, although layout and illustrations have changed. In terms of written text, however, the Kindle version could offer me what I was looking for. After downloading and installing the software *Ultimate EPUB soft DRM Removal*, used for taking off the text's cryptography, running the program and uploading the book in a .azw format[67], by clicking in "Convert Now", the software asked for the Kindle's device Serial Number. After informing the

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[65] Copyright permission was not demanded, bought nor granted for using the texts which constitute the corpus under study due to the fact these texts were used for *academic purposes* only.

[66] According to Wikipedia, JPEG is "an acronym for the Joint Photographic Experts Group, which has developed this image file format standard" (https://en.wikipedia.org/wiki/JPEG).

[67] According to Wikipedia: "an eBook format used exclusively on the Amazon Kindle and compatible Kindle software on PCs or iPhones and other portable devices" (https://wiki.mobileread.com/wiki/AZW).

serial number, the software converts the file from .azw to .mobi[68]. After going to the online book converter available at http://www.ebookconverter.net/mobi-to-txt.html, the file in .mobi was uploaded and the option convert to .txt[69] was chosen. Eventually, with the conversion of the file to .txt format, it was possible to download the book in an electronic editable format.

To put the chapter *Old fashion conversations,* from the book *Me in the Middle,* into an electronic format, I have followed another specific procedure, one that avoids damaging the binding of the book and can be held without a scanner or computer, using only a smartphone and a free-user-friendly application named *Text Fairy*, available for download at Google Play Store[70]. It is an OCR Text Scanner which uses the smartphone's camera to capture the text to be put into the electronic editable format. Prints from the different stages and a description of each of them are organized in Figure 12.

Summing up, 1st) on the Text fairy app interface, click on the camera icon to take a picture of the page to be scanned; 2nd) after "reading" the image, the app asks to "choose image section"; 3rd) select the portion to be scanned and click on the blue arrow; 4th) after cropping, the program asks about *how many columns* you want. You can also choose the language the text is written in; 5th) the app edits image and makes it looks like a photocopy of a book; 6th) Text fairy goes through the page, scanning it and recognizing words; 7th) a message pops up saying if the process was successful or if it could be improved – the app gives suggestions on how to improve the process and can point out what has possibly gone wrong – then, it also gives the options of sharing, copying or saving in .pdf format; 8th) the recognized text is available for editing in the app too. Probably mistaken words appear in red. Scanning through this process takes about one minute per page and I wouldn't recommend using this procedure for longer books due to time constraints.

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[68] According to Wikipedia: "MOBI is the name given to the format developed for the MobiPocket Reader. It is currently used by Amazon with a slightly different DRM scheme and called AZW" (https://wiki.mobileread.com/wiki/MOBI).

[69] According to Wikipedia: "A text file (sometimes spelled "textfile"; an old alternative name is "flatfile") is a kind of computer file that is structured as a sequence of lines of electronic text" (https://en.wikipedia.org/wiki/Text_file).

[70] Available online at https://play.google.com/
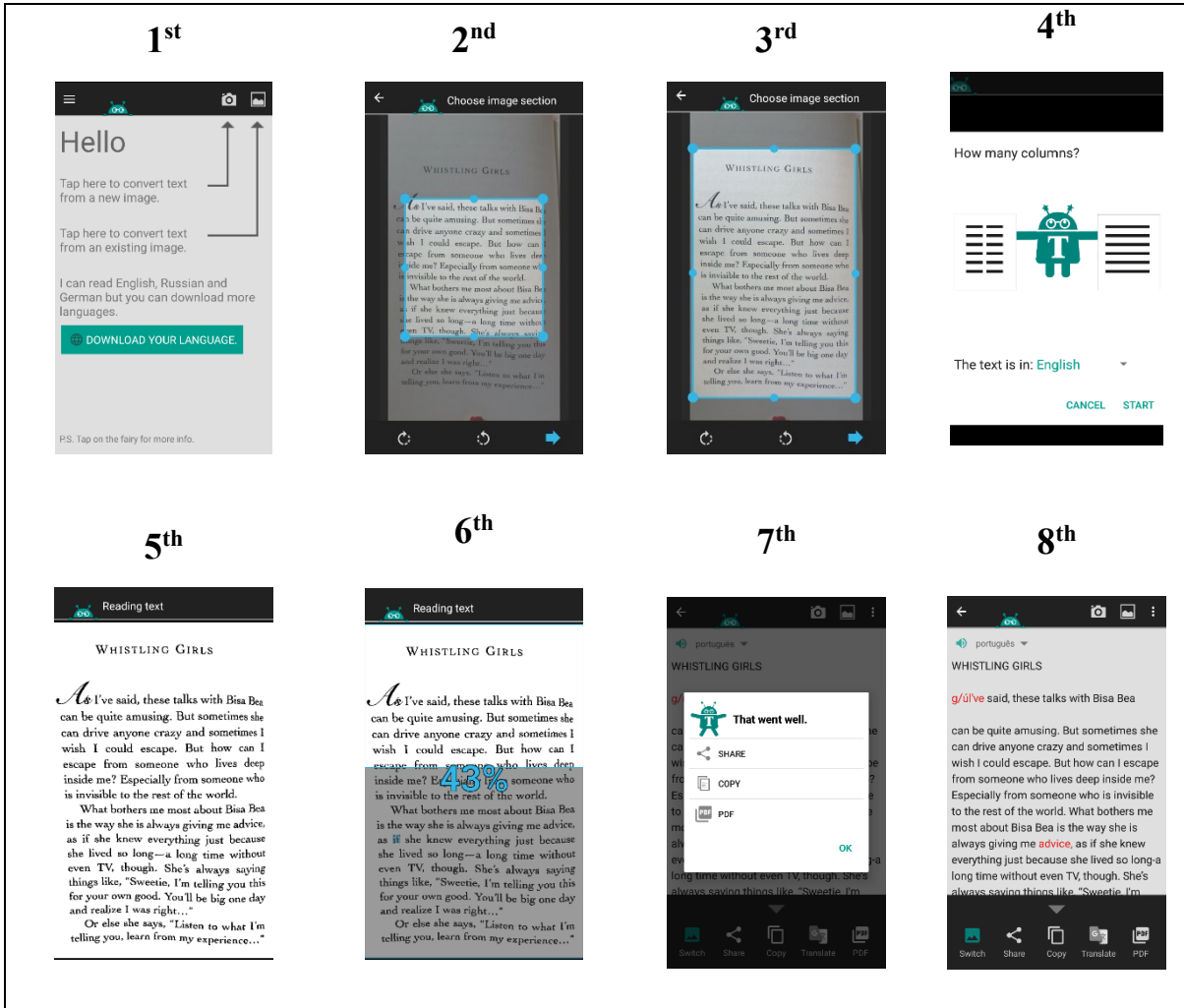
Figure 12 – *Text fairy* **(OCR Text Scanner) working process**

That is why I went back to a "more traditional" procedure using a flatbed scanner (Scanjet G2710) which gave me the possibility of saving the images into a text format by clicking on "Texto (OCR) para WordPad" (Figure 13).
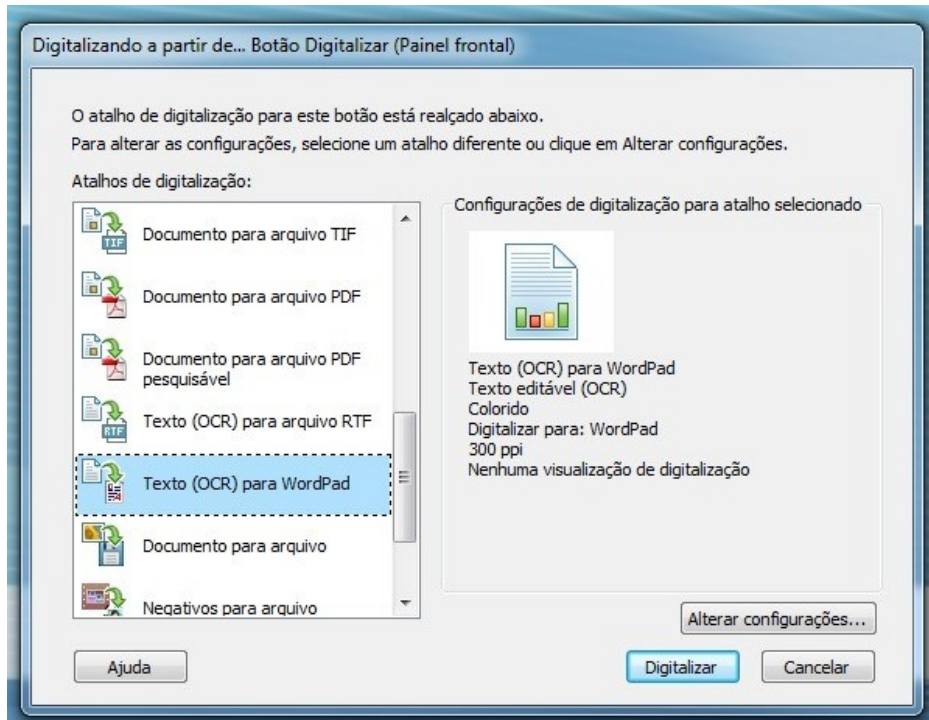
Figure 13 – HP Scanjet G2710's OCR recognition

3.2.1.2 HANDLING IMAGES

Scanned with a flatbed scanner (HP Scanjet G2710), the illustrations, book front and back covers, title pages, and other extratexts from *Bisa Bia, Bisa Bel*, *Bisa Bea, Bisa Bel*, and *Me in the Middle* were saved in .jpeg format. Afterward, they were cropped and annotated using *Paint* and/or *Adobe Photoshop 2017* and, even, *Microsoft Power Point.* By annotating I mean the inclusion of lines and other visual marks that help call attention to the pieces of information I want to highlight in order to better discuss some illustration details in the analysis. For doing so, images were saved in .png[71], so I could (re)edit these annotations as many times as needed without losing the chance of missing or damaging previous annotations made.

Up to 2018, there are three different editions of *Bisa Bia, Bisa Bel* published in Brazil. For the sake of analysis, I will take into account both the first edition, published in 1982 and the second edition published in 2000, to which I have had access to the 29th reprint and 10th reprint, respectively. The main difference in both appears on the organization of illustrations

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[71] According to Wikipedia, PNG stands for "Portable Network Graphics (...) is a raster graphics file format that supports lossless data compression" (https://en.wikipedia.org/wiki/Portable_Network_Graphics).

across pages, some illustrations appear in a different, usually bigger size, in the first book; the illustration of the front cover has also changed. The second biggest innovation was the shift from an offset to a couche paper – what makes a big change in the quality of the print.

3.2.2 PROOF-READING AND EDITING

Proof-reading and editing are two of the most important steps in corpus compilation. This is what makes the corpus reliable and machine-readable without word losses or other major mistakes. Fernandes (2013, p.119) explains that the two basic procedures typically involved in proofreading and editing are "spell checking and the detection and replacement of scanning errors using respectively the 'spell checking' and 'find and replace' standard facilities in Word".

Due to the nature of the source files, in the case of the Portuguese and Latin American texts, there were no problems concerning spelling. On the other hand, the Iberian Spanish version, after submitted to Optical Character Recognition (OCR), has shown problems in the recognition of many characters (e.g., "ó" was read as "6"), and the quality of the paper, quite yellowed by its age, has made some tiny stains become periods or some alike characters, such as "·" and "●". These barriers mirror a great deal of the problems faced by those who need to scan hard copy books and process them with OCR. Proof-reading and editing are a must then and spelling checkers as the ones installed in *Word* do help a lot, although some further manual checking is still required.

Regarding *Me in the Middle*, after proceeding with the text recognition, a file with all scanned pages in a roll could be accessed by using the program WordPad. From it, I could cut and paste at Google Documents in Google Drive[72], and work on the formatting. Similar problems were faced in terms of word recognition, especially if we consider that the first word of each chapter was written with an ornamental type OCR was not able to recognize as shown in Figure 14.

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[72] I could have used Microsof Word, as well, but Google documents was a more convenient way of saving the files on-the-fly and in the cloud.
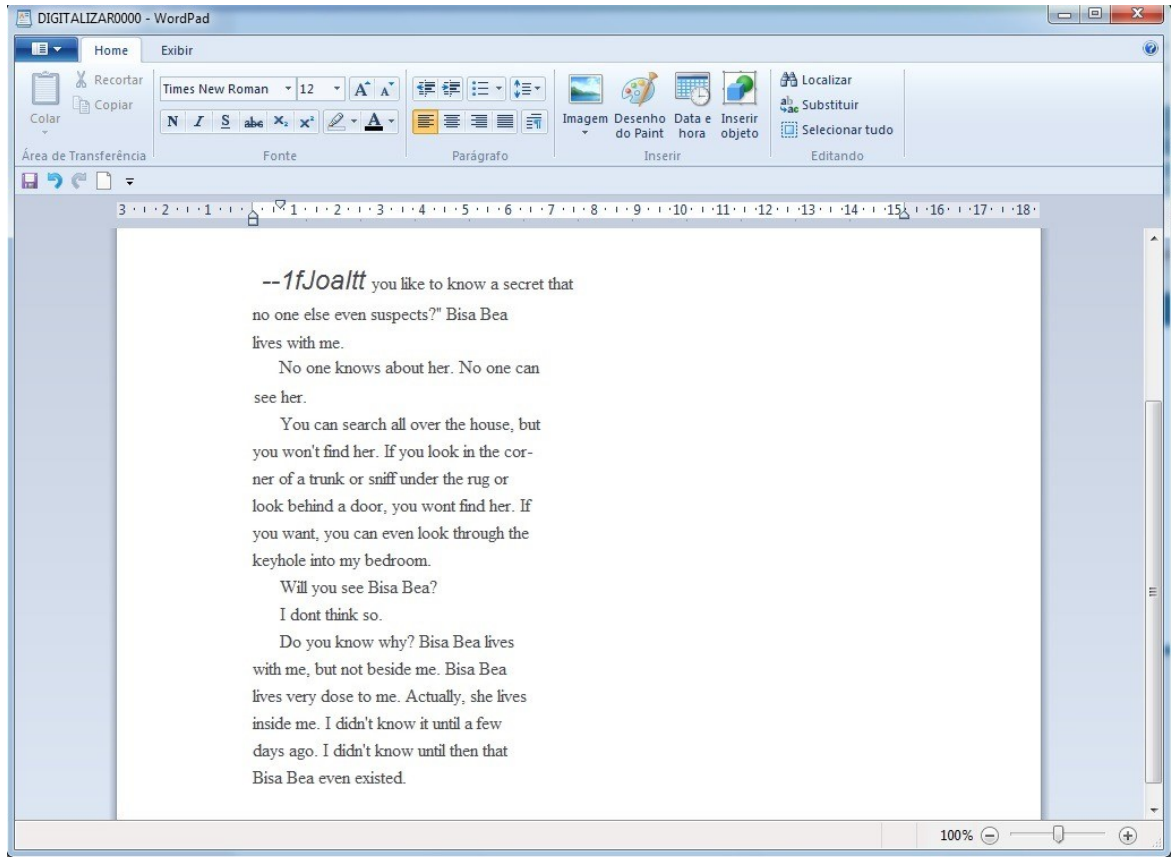
Figure 14 – OCR recognition problems example

In this sense, despite the helpfulness of Word spelling checker, a great part of the editing process was handled manually because in some cases, the automatic checker was not able to figure out the mistakenly written word (i.e. "g/úl've" would stand for "As I've", the first ornamented typed word from the chapter "Whistling girls", using Text Fairy). Table 6 shows a complete account on the wrong characters manually adjusted in *Me in the Middle* after using Scanjet G2710 OCR recognition. Some have a visual subtle difference (i.e., "rn" and "m") but are enough to make all the difference in terms of lexical items (e.g., "came" became "carne").

Table 6 – List of OCR recognition problems

Wrong character	Correct character	Wrong character	Correct character
U	ll	*EE*	ff
JJ	"	e	c
=	-	11	ll
o	.	1'11	I'll
í'	f	M	Af
m	in	fi	ñ
rn	m	r	I

3.3 CORPUS ALIGNMENT

After having corrected the problems of word recognition in the preparation of texts and having all of them in .txt files in UTF8[73] without BOM (Byte order mark)[74], with a normalized structure, texts were in a setting that would have allowed running them in software such as AntConc[75], "a freeware corpus analysis toolkit for concordancing and text analysis" developed by Laurence Anthony. All texts (*i.e.,* the preface and the eight chapters that compose each book), were transformed into a one column table, using *Microsoft Word Office 2010*, where every line was made of a different paragraph. Each column table was used to compose another table, made of three columns standing for each book, that is, the three texts were aligned in a *paragraph level,* it means "the original text extract was linked to the translated text extract" (Fernandes, 2013, p.121), and each paragraph was placed side by side to its "correspondent" translation.

Figure 15 is an extract that shows how one paragraph from the source text *Bisa Bea, Bisa Bel* was split into three paragraphs in *Me in the Middle.* A similar phenomenon found in the relay translation under study was also faced and described by Queiroga (2014, p.115-116, *my translation*): "Paragraph breaks were another problem dealt with. There are cases in which the source text has two or three paragraphs transformed into one and vice-versa or in which part of a paragraph from the source text is transformed at the end of a previous paragraph from the target text"[76]. That is why, in this study, I have subscribed to the same solution built by Queiroga (2014): aligning the texts using *Microsoft Word Office 2010.* The procedures were basically the same, as well: converting the proofread-edited text into tables and having all paragraphs organized in the lines of each column. The positioning of columns has followed the criteria of directionally: first the Brazilian Portuguese text, then the Latin American Spanish, and, in the third column, the English one. Unlike Queiroga (2014), I haven't put new columns to insert the

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[73] According to Wikipedia: "UTF-8 is a variable width character encoding capable of encoding all 1,112,064 valid code points in Unicode using one to four 8-bit bytes. […] The name is derived from *Unicode* (or *Universal Coded Character Set*) *Transformation Format – 8-bit*". (https://en.wikipedia.org/wiki/UTF-8)

[74] According to Wikipedia: "The byte order mark (BOM) is a Unicode character, U+FEFF BYTE ORDER MARK (BOM), whose appearance as a magic number at the start of a text stream can signal several things to a program consuming the text: What byte order, or endianness, the text stream is stored in; The fact that the text stream is Unicode, to a high level of confidence; Which of several Unicode encodings that text stream is encoded as". (https://en.wikipedia.org/wiki/Byte_order_mark)

[75] Available for download at http://www.laurenceanthony.net/software.html

[76] In the words of the author: "*Outro problema encontrado foi a quebra de parágrafos. Há casos em que o texto-fonte tem dois ou três parágrafos transformados em um no texto-alvo e vice-versa ou em que parte de um parágrafo do texto-fonte se transforma no final de um parágrafo anterior do texto-alvo*".

number of each paragraph in relation to the whole text, but as he has done, lines were inserted or omitted from columns when necessary in order to have a total alignment symmetry. Tracking his path, paragraphs omitted or added text were also marked by "CUT" and "ADD".

Figure 15 – Table with aligned texts: difference in the number of paragraphs

The extract in Figure 16 shows a paragraph omission. That is a very small paragraph meant to make a connection between two utterances, there are many instances similar to this one, on the other hand, in Figure 17, there is the omission of two utterances, there are a few examples similar to this and, in this case, more specifically the translator manages to pass on the core of the information being discussed.

Figure 16 – Table with the aligned text: CUT example (Extract 1)

— Grande coisa! Um espanto é essa gente que não sabe fazer nada sem empregada... Deus me livre de ser patroa de alguém... Esse tempo já ficou muito pra trás...	—¡Gran cosa! Un desastre esa gente que no sabe hacer nada sin empleados... Dios me libre de ser patrona de alguien... Ese tiempo ya quedó muy atrás...	"Big deal! People who can't live without a cleaning lady are a disaster. Those times are over."
Mas como Adriana não ouviu, continuou:	Como Adriana no oyó, continuó:	But since Adriana couldn't hear, she kept on talking.
— A mãe e o pai trabalham fora, e os gêmeos preparam o almoço deles sozinhos, fazem a cama, tudo isso...	—La mamá y el papá trabajan fuera, y los gemelos se preparan su comida, hacen las camas y todo eso...	CUT
— A gêmea, você deve estar querendo dizer... Como é que ela se chama?	—La gemela, querrás decir... ¿Cómo se llama ella?	CUT
— Maria, e ele é Vítor. Mas são os dois mesmo que fazem. O Vítor sabe cozinhar, Bel. E Maria sabe consertar tomada. Aliás, ela sabe consertar um monte de coisas. Outro dia até trocou a corrente da bicicleta do Fernando, se eu não visse não acreditava. Todo mundo está adorando os dois, são uns amigões...	—María, y él es Victor, pero entre los dos hacen las cosas. Víctor sabe cocinar, Bel. Y María sabe arreglar los enchufes. Ella sabe arreglar muchas cosas. El otro día incluso cambió la cadena de la bicicleta de Fernando. Si yo no lo hubiera visto, no lo creería. Todo el mundo los adora, son grandes amigos.	"They are really very nice. You'll like them. The girl's name is Maria and the brother's is Victor. They split the chores. Victor can cook really well, Bel. And Maria is a great plumber. She can even fix broken pipes. Everyone admires them. We all want to be friends with them."

Figure 17 - Table with the aligned text: CUT example (Extract 2)

Besides the CUTs and ADDs, there is also what I called MOVE, i.e., a paragraph order change made by David Unger as seem in Figure 18.

Falei aquilo com tanta certeza que eu mesma me espantei. Não era mentira. Comigo não tem essa de ficar dizendo mentira. Eu não sei mentir, se mentisse ia me atrapalhar toda, esquecer, repetir diferente depois, é uma coisa a que eu não estou acostumada. Acho que sou desligada demais para mentir direito. Por isso é que fui respondendo calma, contando a verdade mais funda e mais verdadeira, que só naquela hora eu estava entendendo, quando mamãe perguntou:	Dije aquello con tanta seguridad que yo misma me espanté. No era mentira. Conmigo no va eso de decir mentiras. No sé mentir; si mintiera me enredaría toda, se me olvidaría y repetiría las cosas de diferente manera. Es algo a lo que no estoy acostumbrada. Creo que soy demasiado despistada para mentir bien. Por eso fui respondiendo tranquila, contando la verdad más profunda y más verdadera, que en aquel momento sólo yo entendía, cuando mamá me preguntó:	I said it so convincingly that I frightened myself. I wasn't lying; I don't know how to lie. If I were to lie, I'd get completely confused and forget and repeat things, always changing the story, I think I'm a bit too absent-minded to lie successfully. So I answered her calmly, telling her the deepest and most honest truth as I understood it at that moment. But then my mother asked,
— E cadê o retrato?	—¿Y dónde está el retrato?	"So where's the picture?"
O que eu disse foi o seguinte — só que ela não prestou muita atenção, porque já estava indo ver outra coisa, minha mãe tem a mania de fazer isso, falar e não ligar para a resposta:	Lo que yo dije fue lo siguiente – sólo que ella no me puso mucha atención, porque ya se iba a ver otra cosa; mi mamá tiene la manía de hacer eso, hablar y no hacer caso a las respuestas:	MOVE
— Sabe, mãe, aconteceu uma coisa muito interessante. Bisa Bia gostou muito de mim, da minha escola, dos meus amigos, do meu quarto, de tudo meu. Ela agora quer ficar morando comigo.	¿Sabes, ma?, me sucedió una cosa muy interesante. Yo le caí bien a Bisa Bia, le gustó mi escuela, le agradaron mis amigos, le gustó mi cuarto y todas mis cosas. Ella ahora quiere quedarse a vivir conmigo.	"You know what, Mama? Something very interesting happened. Bisa Bea really likes me. She liked going to school, meeting my friends, visiting my room and seeing my things. She wants to stay and live with me," I told her.
Fui falando e entrando no chuveiro. Enquanto a água começava a cair, ainda ouvi minha mãe dizer alguma coisa parecida com "ann... ramm"... meio distraída. E continuei:	Seguí hablando y me metí en la regadera. Mientras el agua comenzaba a caer, todavía oí a mamá decirme alguna cosa parecida como "ah, ajá, sí, mmm..." medio distraída. Y seguí:	But she hardly paid any attention to what I was saying because she was already moving on to something else. My mother has a habit of asking questions and then not listening to the answers. Still talking, I got into the shower. As the water began to fall, I heard my mother say something like, "Oh, yes, I see," somewhat distractedly.

Figure 18 - Table with the aligned text: MOVE example

In 2016, in a private session on developing techniques for analyzing and interpreting corpus data with Paul Thompson, a corpus-based translation studies scholar from the University of Birmingham[77], I told him about my object of study and he suggested me to use an Excel spreadsheet where I could add extra columns to make further annotations on the compiled corpus. I could have done so using Word too. He advised me on the importance of having someone else check such annotations. On this regard, I have had the help of a friend who was also a Ph.D. candidate from the Translation Studies area.

My greatest concern by the time I talked to Paul Thompson was checking to which extent my work would be valid inside corpus-based translation studies considering I was not going to use any specific software developed for corpus analysis itself. First of all, I had a

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[77] This meeting was made possible thanks to a grant by the British Academy Newton Advanced Fellowship which awarded me a Training Visit at the University of Birmingham in 2016.

specificity in my work: three texts that should be aligned side by side in parallel, a setting not available in parallel concordancers, and, most importantly, I wouldn't be able to satisfactorily align the peculiarities of having a paragraph slip into three, and many other similar occurrences. Therefore, using Word was the best, most suitable, solution.

The corpus of images[78] was also aligned using a scheme of codes and sequencing I developed in order to name the images in a way I would be able to know:

1) *Which book the image is from*: X stands for *Bisa Bia, Bisa Bel*; Y for *Bisa Bea, Bisa Bel,* and Z for *Me in the Middle.*

2) *Which chapter the image is from*: There are eight chapters and they were numbered in sequence (01, stands for the 1st, 02 for the 2nd, and so on). Peritexts (texts/images that come before the story itself) were numbered 00 and epitexts (texts/images that come after the story itself) were named Ep.

3) *Which kind of example the image is about*: In the case of peritexts, if it is a book cover (bc), title page (fc), or preface, and, in the case of epitexts, if it is an afterword (af), back cover (-00), or the poem layout I decided to include in the corpus of images since typography is also under study.

4) *What is the colocation of the artwork inside the chapter*: I called artwork images both in the sense of illustrations as well as typographical elements as further discussed in the analysis. So, to the 1st artwork received a letter "a"; the 2nd, a letter "b", following the alphabet.

5) *Which is the positioning of the artwork*: considering the book is a double spreadsheet, I put the letter "l" to indicate the image was on the left side and "r", in the right side. Each page was scanned individually and in the case of having images on both sides of the spread sheet, I added an underscore after l and r (i.e., "l_" and "r_").

The choice of annotating if the artwork is on the left or right side, and if there is a counterpart on the other page when the book is open, is an attempt to make analysis easier while dealing with the compositional level of the Grammar of Visual Design – as better explained in the Methods for data analysis.

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[78] By images here I understand all visual elements that may work as meaning-making affordances.

Table 7 – Summary of the Main Visual Corpus Compiled

	X *Bisa Bia, Bisa Bel* (1982)			Y *Bisa Bea, Bisa Bel* (1997)			Z *Me in the Middle* (2002)		
	Book Cover	*Title page*	*Preface*	*Book Cover*	*Title page*	*Preface*	*Book Cover*	*Title page*	*Preface*
Peritexts 00	X 00 bc	X 00 fc r / X 00 fca l	X 00a r	Y 00 bc	Y 00 fc r	Y 00 r	Z 00 bc	Z 00 fc r	Z 00 r
	1st artwork (a)	*2nd artwork (b)*	*3rd artwork (c)*	*1st artwork (a)*	*2nd artwork (b)*	*3rd artwork (c)*	*1st artwork (a)*	*2nd artwork (b)*	*3rd artwork (c)*
Chapter 01	*No fundo de uma caixinha*			*Em el fondo de una cajita*			*At the Bottom of a Little Box*		
	X01_l	X 01a r	X01b r	Y 01a l	Y 01b r		Z 01_ r	Z 01a l	
Chapter 02	*Pastel Bochechuda*			*Empanada cachetona*			*Chubby-cheeked Jelly Donut*		
	X 02_l	X 02a l		Y 02a l	Y 02b r		Z 02a l		
Chapter 03	*Tatuagem Transparente*			*Tatuaje transparente*			*Invisible Tattoo*		
	X 03_ r	X 03a r	X 03b l	Y 03a l	Y 03b l		Z 03a l		
Chapter 04	*Conversas de Antigamente*			*Pláticas de antaño*			*Old-fashioned Conversations*		
	X 04_ r / X 04c l_	X 04a l_ / X 04d _ r	X 04b _ r / X04d_A104d	Y 04a r	Y 04b r		Z 04a r		
Chapter 05	*Meninas que Assoviam*			*Niñas que silban*			*Whistling Girls*		
	X 05b r	X 05c l		Y 05a r	Y 05b l		Z 05a r		
Chapter 06	*Um espirro e uma tragédia*			*Um estornudo y una tragedia*			*A sneeze and a Tragedy*		
	X 06a l			Y 06a r	Y 06b r		Z 06a r	Z 06a r	
Chapter 07	*A Dona da Voz Misteriosa*			*La dueña de la voz misteriosa*			*The source of the Mysterious Voice*		
	X 07a l	X 07b r		Y 07a r	Y 07b l		Z 07a r	Z 07b r	
Chapter 08	*Trança de gente*			*Trenza de gentes*			*People Braids*		
	X 08a r	X 08b r	X 08c r	Y 08a l	Y 08b l		Z 08a l	Z 08b l	
	Afterword	*Back cover*	*Poem layout*	*Afterword*	*Back cover*	*Poem layout*	*Afterword*	*Back cover*	*Poem layout*
Epitexts	X Ep af r	X-00	X poem	Y Ep af l	Y-00	Y poem		Z-00	Z poem
TOTAL	**30**			**22**			**17**		

Table 7 summarizes the content of the whole main corpus of images (the one made with scanned material taken from the books analyzed). For example, file "Y 04b r" is the second artwork that appears in the fourth chapter of *Bisa Bea, Bisa Bel*, on the right side of the book with no images on the left side.

An auxiliary corpus of images was also compiled. This sub corpus contains, just to name a few examples: book covers from several translations of *Bisa Bia, Bisa Bel*, prints on book reviews as well as material found on the internet, and samples from the first and third Brazilian edition of *Bisa Bia, Bisa Bel*. These images were, somehow, aligned using a very similar logic employed to the main visual corpus.

As a result of the compilation process, the final corpus built is made of 1.200 paragraphs, 40.693 words, 45 illustrations and a total of 69 pieces of artwork (e.g., typographical elements, tittle page, layout of a poem and the illustrations *per se*) collected in

the main corpus, as shown in quantitative terms in Table 8. Such quantitative data is brought for the sake of information, only, as the main focus of this study relies on a qualitative analysis.

Table 8 – Quantitative Information on the Corpus Compiled

	Bisa Bia, Bisa Bel **(1982)** (Source Text in Brazilian Portuguese)			*Bisa Bea, Bisa Bel* **(1997)** (translated text/source text in Latin American Spanish)			*Me in the Middle* **(2002)** (translated text II/relay Translation in English)		
	Paragraphs	*Words*	*Illustrations*	*Paragraphs*	*Words*	*Illustrations*	*Paragraphs*	*Words*	*Illustrations*
Forewords	04	134	01/04	05	137	00/03	06	129	00/03
Chapter 1	*No fundo de uma caixinha*			*Em el fondo de una cajita*			*At the Bottom of a Little Box*		
	45	1.477	02/03	43	1.544	02/02	50	1.522	01/02
Chapter 2	*Pastel Bochechuda*			*Empanada cachetona*			*Chubby-cheeked Jelly Donut*		
	35	1.679	01/02	32	1.115	02/02	31	1.035	01/01
Chapter 3	*Tatuagem Transparente*			*Tatuaje transparente*			*Invisible Tattoo*		
	28	1.349	02/03	24	1.429	02/02	34	1.404	01/01
Chapter 4	*Conversas de Antigamente*			*Pláticas de antaño*			*Old-fashioned Conversations*		
	41	1.504	04/06	42	1.572	02/02	47	1.524	01/01
Chapter 5	*Meninas que Assoviam*			*Niñas que silban*			*Whistling Girls*		
	64	1.911	03/02	63	1.932	02/02	63	1.603	01/01
Chapter 6	*Um espirro e uma tragédia*			*Um estornudo y una tragedia*			*A sneeze and a Tragedy*		
	51	1.374	01/01	51	1.442	02/02	50	1.493	01/02
Chapter 7	*A Dona da Voz Misteriosa*			*La dueña de la voz misteriosa*			*The source of the Mysterious Voice*		
	85	2.087	02/02	84	2.226	02/02	71	2.139	02/02
Chapter 8	*Trança de gente*			*Trenza de gentes*			*People Braids*		
	51	2.288	03/03+03	51	2.354	02/02+03	52	2.340	02/02+02
TOTAL	**404**	**13.803**	**19/ 30**	**392**	**13.752**	**16/ 22**	**404**	**13.138**	**10/ 17**

4. DATA ANALYSIS

Even before finishing the process of corpus compilation, I tried to develop a way through which I could select and extract data from the written corpus. As shown in Table 9, I tried to foresee all possible combinations of strategies applied to the translation of Cultural Specific Items (Aixelá, 1996) in relation to the *Scheme of categories to effect cultural context adaptation* (Klingberg, 1986). As the problem under study is a relay translation, this same data in Table 8 may go, actually, in an exponential level because each stance represented can be (re)translated across the translation chain with a different strategy than the one chosen by the previous translator involved in the process. In other words, Table 8 shows at its best the phenomenon at play when translating the categories (suggested by Klingberg in 1986, according to the strategies used to the translation on Culture Specific Items, as defined by Aixelá in 1996) from a given source text to its respective translation. I would need a 3D diagram to show in perspective what happens in a relay translation process (in the case of tree texts, only). In this first attempt, I tried to follow some logic using the initials of both strategies and categories (e.g., "LRf", would stand for the category "Literary References", and, "Rp" for the strategy "Repetition"), but soon I had to admit this "tagging system" was not as user-friendly as I would need it to be, not only due to time constraints while annotating the corpus but also to the cognitive demand on labeling manually each instance according to its proper acronym.

STRATEGIES APPLIED TO CSIs IN TRANSLATION (AIXÉLA, 1996)	All possible combinations for a translated text		CULTURAL CONSTEXT ADAPTATION CATEGORIES (KLINGBERG, 1986)									
			Literary references	Foreign languages in the source text	References to mythology and popular belief	Historical, religious and political background	Building and home furnishing, food	Customs and practices, play and games	Flora and Fauna	Personal names, titles, names of domestic animals, names of objects	Geographical names	Weights and measures
	CONSERVATION		**LRf**	**FLst**	**MPo**	**HRPb**	**BhF**	**CPPG**	**FFa**	**PTNa**	**Gn**	**WhM**
	Repetition	Rp	LRf-Rp	FLst-Rp	MPo-Rp	HRPb-Rp	BhF-Rp	CPPG-Rp	FFa-Rp	PTNa-Rp	Gn-Rp	WhM-Rp
	Orthographic adaptation	Oa	LRf-Oa	FLst-Oa	MPo-Oa	HRPb-Oa	BhF-Oa	CPPG-Oa	FFa-Oa	PTNa-Oa	Gn-Oa	WhM-Oa
	Linguistic (non-cultural) translation	Lt	LRf-Lt	FLst-Lt	MPo-Lt	HRPb-Lt	BhF-Lt	CPPG-Lt	FFa-Lt	PTNa-Lt	Gn-Lt	WhM-Lt
	Extratextual gloss	Eg	LRf-Eg	FLst-Eg	MPo-Eg	HRPb-Eg	BhF-Eg	CPPG-Eg	FFa-Eg	PTNa-Eg	Gn-Eg	WhM-Eg
	Intratextual gloss	Ig	LRf-Ig	FLst-Ig	MPo-Ig	HRPb-Ig	BhF-Ig	CPPG-Ig	FFa-Ig	PTNa-Ig	Gn-Ig	WhM-Ig
	SUBSTITUTION		**LRf**	**FLst**	**MPo**	**HRPb**	**BhF**	**CPPG**	**FFa**	**PTNa**	**Gn**	**WhM**
	Synonymy	Sn	LRf-Sn	FLst-Sn	MPo-Sn	HRPb-Sn	BhF-Sn	CPPG-Sn	FFa-Sn	PTNa-Sn	Gn-Sn	WhM-Sn
	Limited universalization	Ln	LRf-Ln	FLst-Ln	MPo-Ln	HRPb-Ln	BhF-Ln	CPPG-Ln	FFa-Ln	PTNa-Ln	Gn-Ln	WhM-Ln
	Absolute universalization	A=	LRf-A=	FLst-A=	MPo-A=	HRPb-A=	BhF-A=	CPPG-A=	FFa-A=	PTNa-A=	Gn-A=	WhM-A=
	Naturalization	Nt	LRf-Nt	FLst-Nt	MPo-Nt	HRPb-Nt	BhF-Nt	CPPG-Nt	FFa-Nt	PTNa-Nt	Gn-Nt	WhM-Nt
	Deletion	Dt	LRf-Dt	FLst-Dt	MPo-Dt	HRPb-Dt	BhF-Dt	CPPG-Dt	FFa-Dt	PTNa-Dt	Gn-Dt	WhM-Dt
	Autonomous creation	A+	LRf-A+	FLst-A+	MPo-A+	HRPb-A+	BhF-A+	CPPG-A+	FFa-A+	PTNa-A+	Gn-A+	WhM-A+

Table 9 – **Possible combinations of strategies applied to translation of CSI's (Aixelá, 1996) in relation to cultural context adaptation categories (Klingberg, 1986)**

This first attempt at analyzing the written corpus was rejected and another, though, still time-consuming but much more "user-friendly", was adopted. To each one of the ten categories suggested by Klingberg (1986), I created a table with five columns where I put: on the first column, the source text, *Bisa Bia, Bisa Bel*; on the second, the translated text, *Bisa Bea, Bisa Bel*; on the third, the strategy used in the translation process from the Brazilian Portuguese text into the Latin American Spanish one; on the fourth column, the relay translation, *Me in the Middle*; and, on the last, fifth column, the strategies employed in the translation from *Bisa Bea, Bisa Bel* to *Me in the Middle.* Then, in each line I placed one instance representative of the category analyzed in that specific table.

In other words, through reading the parallel written corpus, I identified the examples across the text and grouped them into tables where I could organize all instances of cultural context adaptation categories (Klingberg, 1986) and their respective manipulations (Aixelá, 1996). Table 10 is an extract of the analysis made on the category "Personal names, titles, names of domestic animals, names of objects and their manipulations" as suggested by Klingberg (1986).

Table 10 – Extract of table built for organizing the analyzed data

Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Strategy used	Relay Translation (North American English)	Strategy used
PERSONAL NAMES: TRANSLATIONS AND THEIR MANIPULATIONS				
Adriana	Adriana	Repetition	Adriana	Repetition
Beatriz	Beatriz	Repetition	Beatriz	Repetition
Bel	Bel	Repetition	Bel	Repetition
Beta	Beta	Repetition	Beta	Repetition
Bia	Bea	Orthographic adaptation	Bea	Repetition
Dona	doña	Ortographic adaptation	Doña	Repetition
Fernando	Fernando	Repetition	Fernando	Repetition
Isabel	Isabel	Repetition	Isabel	Repetition
Marcela	Marcela	Repetition	Marcela	Repetition
Marcelinha	Marcelita	Ortographic adaptation	Marcelita	Repetition
Nieta	Nieta	Repetition	Teresa	Substitution
Sérgio	Sergio	Ortographic adaptation	Sergio	Repetition
Sônia	Sonia	Ortographic adaptation	Sonia	Repetition

As a qualitative study, the definition of every single strategy used (on the third and fifth columns of the table) was not so useful due to the huge amount of data collected, and mainly to the fact that some lexical items would belong simultaneously to more than one category. For this reason, I ended up focusing on some examples that seemed to be 1) more representative of the translation challenge of rendering some Brazilian Cultural Specific Items, 2) examples of the Chinese whisper phenomenon (when one message is passed on changing what was meant before); 3) excerpts that could stand for typical examples of the Translator's voice – being them suitable or unsuitable ones in the rendering of the categories to effect cultural context adaptation under study.

In the next three sections, I discuss the criterion employed in terms of what I meant by the scheme of Cultural Context Adaptation categories, originally suggested by Klingberg (1986), and what is meant by strategies used in the translation of Cultural Specific Items, according to Aixelá (1996) always giving examples retrieved from the corpus, when they could be found. The third following section deals with the analysis of illustrations through the lenses of the Grammar of Visual Design (Kress & van Leeuwen, 2006).

4.1 CATEGORIES AND WAYS TO EFFECT CULTURAL CONTEXT ADAPTATION: KLINGBERG (1986) REVISITED

When it comes to the notion of Translator's voice, there is a common, though naïve, sence a text shouldn't be altered by its translator, as if it were a forbidden outcome – which is, actually, inevitable. The prevailing idea is "that the translator has no right to alter the author's text. Even if this ethical aspect is set aside, a changed text will easily lose something which is important to the book – its character, its atmosphere" (Klingberg, 1986, p.14). However, things don't happen like this, there are pedagogical goals at play which "will, on the other hand, tempt or force the translator to resort to cultural context adaptation, the desire to give the readers a text that they can understand and be interested in" (*Ibid.*).

Instead of a whole process of *localization*[79], which is also a type of cultural context adaptation, Klingberg (1986, p.17, *emphasis added*) advocates in favor of employing cultural context adaptations restricted to details:

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[79] Anthony Pym (2004, p.7) defines localization as "the giving of the most 'natural' equivalents and procedures". To Klingberg (1986, p. 24), *localization* is "a radical cultural context adaptation, where the whole scene of the source text is moved closer to the readers of the target text". It is worthnoting "the term emerged

It is all too easy to find instances of a purely arbitrary cultural context adaption. Even when there is some reason for it, it should not be tried when not absolutely necessary. In principle **the source text must have the priority, and cultural context adaptation ought to be the exception rather than the rule**. At all events it should always be borne in mind that **the source text is to be manipulated as little as possible.**

Within all, in the book *Children's Fiction in the Hands of the Translators,* Klingberg (1986, p. 17) offers a *scheme of cultural context adaptation categories*, made of ten instances as listed below, briefly explained and exemplified using cases from the written corpus built. Besides that, I am going to explain how I adapted his categories, as well as suggested new ones according to the patterns emerged from the data analysis.

1) *Literary references*: "are mostly references to events or characters in literary works" (Klingberg, 1986, p. 19). As when Isabel mentions *Ali Baba's cave* to make a comparison of what a closet would be like: "it was a moving wall, a secret passage, Ali Baba's cave". Here, by Literary References, I understand "less canonical" references can also be inserted, as the cartoon character "Wonder Woman" which was also mentioned by Isabel.

Table 11 – Examples of *Literary References*

LITERARY REFERENCES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
passagem secreta, caverna de Ali Babá	pasaje secreto, caverna de Alí Babá	secret passaje, Ali Baba's cave
mulher-maravilha	mujer-maravilha	Wonder Woman

2) *Foreign languages in the source text*: "… words and passages in another language than the source text language should be retained in the target text if there is a reason to suppose that its readers are equally familiar or unfamiliar with the foreign language as the readers of the source text" (Klingberg, 1986,

in the late 1980s and early 1990s, as software companies first began to attempt the "translation" of their products, and "this work began to be recognized as an industry related to, but different from and more involved than, translation" (Lieu 1997 *as cited in* Silvac, 2016, p. 33). Concerning how translation is held in games rendering, "localization is commonly seen as an industrial process applied to contents that are most likely in digital format and need to be adapted for market-specific requirements" (Silva, 2016, p.31).

p. 29). There are many names related to furniture in *Bisa Bia, Bisa Bel* that are written (or referred to be) in French, such as "*Bomboniér", "plafoniê",* and*"bisotê",* which were accurately, most part of the times, written in French in the translations.

Table 12 – Examples of *Foreign Languages in the Source Text*

FOREIGN LANGUAGES IN THE SOURCE TEXT		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
"bibelô"	bibelots	*bibelots*
"bisotê"	biseauté	*biseauté*
"bomboniér"	bombonera	*bombonnière*
"box" do chuveiro	cuadro de mosaicos de la regadera	shower
"bufê ou etagér"	buffet	breakfront
"plafoniê"	plafonnier	*plafonnier*
"short"	shorts	shorts

3) *References to mythology and popular belief*: problems in translation were encountered by Klingberg (1986, p.30) "in the case of names, terms used for supernatural beings, concepts, events, and customs". Isabel retells a story about a giant I believe to fit in this category even though I was not able to find its origin.

Table 13 – Examples of *References to mythology and popular belief*

REFERENCES TO MYTHOLOGY AND POPULAR BELIEF		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
Parecia até a história da vida do gigante, que minha tia conta. Sabe? Aquela história que diz assim: dentro do mar tinha uma pedra, dentro da pedra tinha um ovo, dentro do ovo tinha uma vela e quem soprasse a vela matava o gigante.	Hasta parecía la historia de la vida del gigante que mi tía cuenta. ¿Sabes aquella historia que dice así: dentro del mar había una piedra, dentro de la piedra había un huevo, dentro del huevo había una vela y quien soplara la vela mataba al gigante?	It was like the story of the giant that my aunt loves to tell. Have you heard it? It goes something like this. There was a rock in the ocean, and inside the rock there was an egg, and inside the egg there was a candle and whoever blew out the candle would kill the giant.

4) *Historical, religious and political background*: "target texts which aim to give insight into a foreign environment should, of course, retain references to its historical, religious and political background. But also, here instances will occur when the references cannot be assumed to be understood by the readers of the target texts" (Klingberg, 1986, p. 33). This category is addresses Brazilian Historical and Political Background. Besides passages, some lexical items fit into this category. Eventually, no references to religion were found.

Table 14 – Examples of *Historical and Political background*

HISTORICAL AND POLITICAL BACKGROUND		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
donos	dueños	owners
escravos	esclavos	slaves
exilados	exiliados	in exile
final do século passado, o começo deste	el final del siglo pasado y el comienzo de éste	the end of the nineteenth century and the beginning of the twentieth
História do Brasil e do Mundo	historia de Brasil y del mundo	history of Brazil and the world
perseguido	perseguido	persecuted

5) *Building and home furnishing, food*: "The general rule here must be to avoid deletion or substitution for an element of the culture of the target language. *Building, home furnishings, and food are facets of the foreign environment which ought to be retained, if the translation is meant to give a better understanding of this environment*" (Klingberg, 1986, p. 36, *emphasis added*). This category is a fertile ground for discussion because there were found 172 examples in the corpus.

With so many instances, I decided to slip this category into two main ones: 1) Building and home furnishing, and 2) Food. But this both categories are, still, very broad before the great variety of terms found, so I split them again and again, also adding and forming new, more specific, categories, then I have:

- *Building and home furnishing, household objects, and appliances*, with 128 examples. I must say I tried to split them into three but it ended up being a confusing task since furnishing also refers to objects but not all objects refer to

furnishing, so I needed both categories and they kept together. For the complete
list of examples, refer to Appendix D.

Table 15 – Examples of *Building and home furnishing, household objects and appliances*

BUILDING AND HOME FURNISHING, HOUSEHOLD OBJECTS AND APPLIANCES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	roperos	armoires
-	buró	-
-	-	microwave oven
(me deu para brinca)	(me dio para jugar)	(gave me for my) costume box
"bibelô"	bibelots	*bibelots*
"bisotê"	biseauté	*biseauté*
aparador	aparador	credenza
apartamento	apartamentos	apartments
armário	armario	secret, tiny room
armário	armario	armoire
armário	armario	cabinet
armário	armario	closet
armário embutido	*clósets*	closets
aspirador	aspiradora	vaccum cleaners
bacia	palangana	washbowl
banca	mesa	table
bancada de pia no banheiro	lavabo en el baño	sinks in the bathroom
bandeja	bandeja	tray
banheiro	baño	bathroom
banheiro	baño	washroom
caixa	caja	box
caixa fechada	caja cerrada	box
caixinha	cajita	little box
caixinhas	cajitas	boxes
cama	cama	bed
cama	cama	bed
cantinho da gaveta	rinconcito del cajón	corner of a trunk
casa	casa	house
casa	casa	home
casinha	casita	Little house
casinha	casita	little house
castiçal	candelabro	candelabra
chão	suelo	floor
chão	suelo	-
chão	piso	-
chão	piso	ground
chão	suelo	ground

- "Food" was split into "Food and Beverages" and, then, the notion of "Food" was expanded and became "Food, meals and cooking procedures".

Table 16 – Examples of *Food, meals and cooking procedures*

FOOD, MEALS, AND COOKING PROCEDURES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	alimentos	food
-	-	junk food
almoço	comida	-
baba-de-moça	babas de camelo	camel drool
balas	caramelos	caramels
barra de gelo	bloque de hielo	blocks of ice
biscoitinhos	bizcochos	cookies
bombons	bombones	candies
cachorro-quente	perro caliente	hot dog
clara	claras	(egg) whites
comida	comida	food
comida	comida	food
compotas	pasteles	dried fruit
congelado	congelados	frozen
desidratado	deshidratados	dried
doces	dulces	desserts
emplasticado	plastificados	plastic goods
enlatado	enlatados	canned
ensacado	empaquetados	packaged
ensopadinho de cachorro	guisado de perrito	stew made from dogs
geléia de goiaba	mermelada de guayaba	guava jam
gema	yema	yolks
gulodices	gulosinas	sweets
lanchar	tomar el refrigerio	have a snack
lanchar	tomar el refrigerio	having a snack
lanche	refrigerio	snack
merenda	merienda	afternoon tea
merenda	merienda	snack
merendar	merendar	"High tea"
olho-de-sogra	ojo de suegra	mother-in-law's eyes
ovos	huevos	egg (whites)
pão com manteiga	pan con mantequilla	bread and butter
papo de galinha	pechuga de gallina	chicken breast
papo-de-anjo	pechuga de ángel	angel's breast
pastel	empanada	jelly donut
pé-de-moleque	brazo de gitano	gypsy's arm
salsicha com pão	salchicha con pan	sausage rolls
sanduíche	perro caliente	hot dog
sequilhos	polvorones	crumb cakes
sobremesa	postre	dessert
sonhos	merengues	pies
sorvete	helado	ice cream
sorvete de fruta e feito em casa	helado de frutas y hecho em casa	fruit sherbet and homemade
suspiro	suspiros	ladyfingers

Table 17 – Examples of *Beverages*

BEVERAGES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
água	agua	water
chá	té	tea
chocolate	chocolate	hot chocolate
Coca-cola	Coca-cola	Coke
Coca-cola batida com sorvete	Coca-cola con nieve de limón	Coke and lemon ice cream float
jenipapina	jenipapina	-
licor	licor	liqueurs
licor de cacau	licor de cacao	crème de cacao
licor de jenipapo	licor de la fruta jenipapo	crème de genipap fruit
refrigerante	refresco	soft drink
vaca-preta	vaca negra	black cow

6) *Customs and practices, play and games*: Klingberg (1986, p.38) states that: "Deletion or replacement by what is thought to be an equivalent in the culture of the target language should be avoided. […] A true rendering of them should be especially capable of stimulating child reader's interest in the foreign environment". This category was also divided in two and expanded: 1) Customs and practices; and, 2) Plays, games, and toys.

Table 18 – Examples of *Customs and Practices*

Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
CUSTOMS AND PRACTICES		
-	-	fix broken pipes
"comer na rua"	"comer en la calle"	food we buy on the streets
"se encher de bobagem por aí"	"llenarse de golosinas por allí"	"filling up with sweets from who knows where"
a gente vai discutir um bocado	vamos a discutir un poco	we'd better talk about this
achou graça	hizo gracia	smiled
assoar o nariz	sonarme la nariz	blow my nose
bisbilhotar	buscar(a)	look
consertar tomada	arreglar los enchufes	-
dá uma geral	da um arreglo general	general cleaning
dançar	bailar	dancing
dar uma geral	limpieza general	general cleaning
ela cisma	se preocupa	(she goes on) a real rampage
espiar	espiar	look through
falar no telefone	hablava por teléfono	talk on the phone
fazer greve	hacer huelgas	go on strike
fazer xixi	hacer pipí	make pipi
ficou com pena	se apiadó	took pitty
foi nos visitar	fue nos visitar	came to visit
ir à praia	ir a la playa	going to the beach
ler	leer	reading
sempre se ecrevia	le escribíamos	wrote to him
tirei fotos	tomé fotos	took pictures
tomar banho	bañarte	shower
trocou a corrente da bicicleta	cambió la cadena de la bicicleta	-
ver televisão	ver televisión	watching TV

Table 19 – Examples of *Plays, games, and toys*

Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
PLAYS, GAMES, AND TOYS		
andar e correr	caminar y correr	walk and run
animação da brincadeira	animado del juego	having too much fun
arco	aro	hoop
bambôle	hula-hula	hula hoop
bambolê de metal	círculo de metal	metal circle
bicleta	bicicleta	bike
bicleta	bicicleta	-
boneca	muñeca	doll
bonequinha	muñequita	doll
brincadeira	juego	game
brincadeiras de menino	juegos de niño	kid's games
brincar	jugar	play
brincar de roda	jugando a la rueda rueda	jumping rope
brincar na calçada	jugar en la banqueta	playing on the sidewalk
brinquedo	juguete	toy
correndo	corres	run
correndo com o vento	corriendo com el viento	flapping around in the wind
corre-que-corre pula-que-pula foge-que-foge	corre-que-corre salta-que-salta hye-que-huye	run, dash, jump run, dash, jump
costurar roupa de boneca	coser la ropa de las muñecas	making doll clothes
encarapitada no muro	trepada en el muro	onto the top of the wall
entrou na dança	entró en la danza	came to join us
fazendo festinha (na cabeça do Rex)	acariciando la cabeza do Rex	patting Rex's head
fazer comidinha	hacer la comidita	playing house
inventando moda	inventando modas	invent new styles
ouviu falar que ia brincar	oyó hablar de ir a jugar	I mentioned the idea
patinar	patinar	skating
pedal	pedal	-
pique	jugando	played
pique-bandeira bem animado	la roña, un "corre-tú-la-traes" muy animado	playing tag
pneu de bicicleta (era um brinquedo antigo, que se empurrava pelo chão, rodando e equilibrando)	rueda de bicicleta (era un juguete antiguo que se hacía rodar por el suelo, equilibrándolo)	bicycle wheel (an old toy you rolled along the ground, trying to keep it balanced so it wouldn't fall over)
pulando	jugando	playing
pulando janela	saltando a la ventana	flying through the window
pular amarelinha	a saltar el avioncito	playing jacks
raio	rayos	spokes
se escondendo	escondiéndose	hiding
sei lá mais onde	y no sé donde más	and other places I don't remember
sobe na árvore	subes a los árboles	climb trees
toalhinha de "croché"	carpetita de crochet	crocheted

7) *Flora and Fauna*: "A true rendering of flora and fauna contributes to the understanding of the foreign environment. The names of plants and animals, their cultivation, hunting, etc. belong to the cultural context. The general rule must be that natural concepts should be retained, not replaced by others more common in the country of the target language" (Klingberg, 1986, p.40).

Table 20 – Examples of *Flora and Fauna*

FLORA AND FAUNA		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	-	if the hen didn't duck
-	guayabas	some
árvore	árboles	tress
árvore	árbol	-
bicho	animal	animals
bico	pico	duck's bill
borboletas	mariposas	butterflies
cachorro	perro	dog
camelo	camello	camel
cavalo	caballo	-
flor	flores	-
flores	flores	flowers
galho de camelo	cuello de un camello	camel's hump
galinha solta	gallina suelta	loose chicken
galinhas	gallinas	chicken
galinhas que cantam	gallinas que cantam	ducking hens
goiaba	él árbol de guayabas	guavas
goiaba	guayabas	guavas
goiaba	guayaba	guava
goiabeira	guayabo	guava trees
goiabeira	guayabo	guava tree
goiabinhas	guayabitas	few guavas
jenipapo	fruta jenipapo	genipap fruit
latidos	ladridos	barking
moita	arbusto	bush
mosquitos	moscas	flies
passarinho	pajaritos	birds
pastor alemão	pastor alemán	German shepherds
pato	pato	duck
pêlo do cachorro	pelaje	fur
pescoço comprido do pato	cuello largo de un pato	duck's neck
pinheiro	pino	pine tree
planta	planta	-
toda galinha que eu já vi é galinha que canta	todas las gallinas que yo he visto son gallinas que cantam	every chicken I know can duck

8) *Personal names, titles, names of domestic animals, names of objects*: This category has four branches and each of them has some specificities as discussed:

1) "It is reasonable to demand that personal names, belonging to everyday language and without any special meanings that the readers have to understand, should not be altered when a foreign culture is introduced by way of a translation" (Klingberg, 1986, p.43).

Table 21 – Examples of _Personal Names_

PERSONAL NAMES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
Adriana	Adriana	Adriana
Almeida	Almeida	Almeida
Beatriz	Beatriz	Beatriz
Bel	Bel	Bel
Beta	Beta	Beta
Beto	Beto	Beto
Bia	Bea	Bea
Diná	Dina	Dina
Diná Almeida	Dina Almeida	Dina Almeida
Ester	Ester	Esther
Fernando	Fernando	Fernando
Ferreira	Ferreira	Ferreira
Isabel	Isabel	Isabel
Isabel Miranda	Isabel Miranda	Isabel Miranda
Marcela	Marcela	Marcela
Marcelinha	Marcelita	Marcelita
Maria	María	Maria
Miranda	Miranda	Miranda
Nieta	Nieta	Teresa
Sérgio	Sergio	Sergio
Sônia	Sonia	Sonia
Vítor	Víctor	Victor

2) Titles stand for ways of address such as Mr., Mrs., Miss, in English, (_Ibid._) however, I broadened the idea of "ways of address" to a great variety of possible "descriptors" used to qualify people (e.g., "_aquela chata da Marcela, toda frôso_", in Portuguese, "silly, snobby Marcela", in English). There are 62 instances in this category, for the complete list, refer to Appendix E. For the sake of analysis, I also included "family members" terms as a subcategory here since they were ways of address and also, to a certain extent, titles (e.g., Bisa Bia). For a complete account of the subcategory of _family members_, refer to Appendix F.

Table 22 – Examples of *Titles and ways of address*

TITLES AND WAYS OF ADDRESS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
"cavalheiros", quer dizer, gentis, educados, solícitos com as damas…	caballeros, quiero decir: gentiles, educados, solícitos con las damas…	gentlemanly… kind, educated, mindful of the ladies
a chata da Marcela	la latosa de Marcela	annoying Marcela
a Marcela, aquela pastel, aquela goiabona	guayabona de Marcela	guava-faced Marcela
amiga especial	amiga especial	special friend
amigos	amigos	friends
aquela chata da Marcela, toda frosô	a la boba da Marcela, toda consentida	silly, snobby Marcela
maior amiga	mejor amiga	very best friend
mais bochechuda	más cachetona	chubbier cheeks
menina	niña	little girl
menina	niña	girl
menina	pequeña	-
meninha bem arrumada e penteada	niña muy arreglada y peinada	nicely groomed girl
menininha	niñita	little girl
menininha	niña	girl
meninos	niños	my friends
meninos da turma	niños de la clase	our classmates
meu amor	mi amor	Darling
meu bem	mi amorcito	my little darling
meu coraçãozinho	mi corazoncito	sweetie
mocinha	niña	good girl
mocinha	jovencita	young lady
mocinha bonita	niña bonita	good girl
mocinha bonita	ninã bonita	young lady
mocinha bonita e bem-comportada	niña bonita y bien portada	pretty, well-brought-up girl
mocinhas	jovencitas	young ladies
moleca	traviesa	naughty
moleque	muchacho	boy

Table 23 – Examples of *Family members*

FAMILY MEMBERS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	abuelos	grandparents
avó	abuela	Abuela
avó	abuela	Grandma
avô	abuelo	grandfather
avô	abuelo	grandfather
avô	abuelo	grandparent
Bisa	Bisa	Bisabuela
Bisa Bel	Bisa Bel	Bisa Bel
Bisa Bia	Bisa Bea	Bisa Bea
Bisa Vó	bisabuela	great-grandmother
bisavó	bisabuela	great-grandmother, your bisabuela
bisavó	bisabuela	great-grandmother
bisavó	bisabuela	Bisabuela
bisavó	bisabuela	great-grandmother
bisavô	bisabuelo	great-grandparent
bisavô	bisabuelo	great-grandfather
bisavó-menininha	bisabuela-niña	child-great-grandmother
bisneta	bisnieta	great-granddaughter
bisneto	bisnieto	great-grandchild

3) "Names of domestic animals are to be treated in the same way as personal names. In fact, they are often personal names belonging to everyday language. When they have a descriptive meaning, it is advisable to translate them, otherwise, they have to be explained" (Klingberg, 1986, p.49).

Table 24 – Example of *Name of domestic animals*

NAMES OF DOMESTIC ANIMAL		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
Rex	Rex	Rex

4) Names of objects would stand for proper names given to boats, in the case of the material analyzed by Klingberg (1986, p.49). There were no examples of this category in the corpus.

9) *Geographical names*: "The general rule should be to keep the geographical names of the source language. […] When the target language has its own forms for well-known foreign geographical names they should, of course, be used" (Klingberg, 1986, p.50). Bisa Bia, Bisa Bel takes place in Brazil but there are no references identifying where in terms of State or City, on the other hand, some names of countries are mentioned: "*Brasil, Chile, Itália, Alemanha*", which were rendered according to the "well-known" terms in Spanish and English. As the corpus brought several names of places, I divided this category into three other categories: Toponyms (proper names of places); Outdoor locations (names of places outside a building); and, Commercial facilities and institutions (names of places that sell things and/or offer services).

Table 25 – Example of *Toponyms*

TOPONYMS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
Alemanha	Alemania	Germany
Brasil	Brasil	Brazil
Chile	Chile	Chile
-	-	Rio
Itália	Italia	Italy
Praça Paris	Plaza Paris	Paris Park
Roma	Roma	Rome

Table 26 – Example of *Outdoor locations*

OUTDOOR LOCATIONS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
calçada	calle	-
calçada	banqueta	bench
calçada	banqueta	sidewalk
calçada	calzada	corner
chafariz	Fuente	fountain
em todo canto	por todos lados	everywhere
esquina da rua	esquina de mi calle	corner
estátua do Cristo Redentor	estatua do Cristo Redentor	statue of Christ the Redeemer, that sits on a mountain looking down over Rio
lá embaixo	allá abajo	-
laguinho	laquito	pond
meio da rua	por la calle	out in the street
morro	colina	hill
muro	barda	wall
muro	muro	wall
paisagem	paisaje	landscape
para todo canto	a todos los rincones	to all my hiding places
patio	patio	yard
patio	patio	courtyard
patio / intervalo	recreo	recess
praça	plaza	square
praça	plaza	square
quintal da Dona Nieta	patio de doña Nieta	Dona Teresa's courtyard
repuxo	-	-
rua	calle	street
terra da gente	nuestra tierra	our country
lá longe do Brasil, no outro lado do mar	lejos de Brasil, al otro lado del mar	far away from Brazil on the other side of the ocean

Table 27 – Example of *Commercial facilities and institutions*

COMMERCIAL FACILITIES AND INSTITUTIONS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
colégio	colegio	school
escola	escuela	school
granja	granja	farms
hospital	hospital	hospital
loja	tienda	photo store
museu	museos	museums
padaria	nevería	store
padaria	nevería	ice cream store
papelaria	papelería	stationery store
sala	salón de clases	classroom
sala de aula	salón	classroom

10) And the last category suggested by Klingberg, *Weights and measures*: "In the old days, nearly every country or even part of a country had its own weights and measures. Today the internationalization of linear, square and cubic measures, as well as of units of weight, has almost been fully realized by the introduction of the metric system, so measures ought not to be a translation problem" (Klingberg, 1986, p.53). Examples of this category were not found in the corpus.

While analyzing the corpus, I found lots of examples of terms, expressions, and sentences that also could be used to the discus cultural context adaptation practices and the translator's voice. So, I decided to suggest nine new categories which I list below followed by examples of each of them. There are five *new* categories to effect cultural context adaptation that deal with the treatment given to lexical items, they are:

1) *Dressing items, clothing materials, and sewing techniques* (see Appendix G for the complete list). This category has shown to be a fertile ground to the study of *national identity* and *gender issues* as later discussed in the Analysis. Here I subscribe to van Leewen (2008, p. 10): "Social practices also involve dress and body grooming requirements, or *presentation styles*, for the participants".

Table 28 – Examples of *Dressing items, clothing material, and sewing techniques*

DRESSING ITEMS, CLOTHING MATERIALS, AND SEWING TECHNIQUES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	-	beads
(chamar de) caipira o vestido lindo	campirano o lindo vestido	beautiful outfit a country dress
"short"	shorts	shorts
"short"	shorts	school uniform
"short" e tênis	short y tenis	wearing a school uniform
avental	delantal	aprons
babados	holandes	lace
bolso	bolsillo	pocket
bolso de calça comprida	bolsillos de pantalones largos	-
bolso de trás	bolsillo	pocket
bolso de trás do "short"	bolsillo de atrás del short	back pocket
bolso do "short"	bolsillo del short	back pocket of my shorts
bolso do casaco	bolsillos del saco	coat pockets
bordados	bordado	embroidered
bordados	bordados	embroidery
bordar	bordar	embroidering

2) *Means of transportation*,

Table 29 – Examples of *Means of transportation*

MEANS OF TRANSPORTATION		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
bonde	tranvía	trolleys
carro	coche	car
de carro	de coche	on the drive
reboque	remolque	two cars

3) *Occupations and positions*,

Table 30 – Examples of *Occupations and positions*

OCCUPATIONS AND POSITIONS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	-	motor-man
-	-	plumper
arquiteta	arquiteta	architect
banca de carpinteiro	mesa de carpinteiro	carpenters table
cavaleiros	caballerangos	-
como mamãe fazia dando as aulas	como mamá fazia dando sus clases	our mother who was a teacher
dona-de-casa	ama de casa	housewife
empregada	empleados	servants
empregada	empleados domésticos	cleaning ladies
inventora	inventora	invertor
jornalista	periodista	journalist
motorneiro	despachador	conductor
patroa	patrona	-
professor de Matemática	professor de matemáticas	math teacher
professora de História	profesora de historia	history teacher
trabalhadores	trabajadores	workers

4) Stationary items.

Table 31 – Examples of *Stationery items*

STATIONARY ITEMS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
cartões	tarjetas	postcards
cartões-postais	tarjetas postales	(them)
cromos	cromos	chromos
envelope	sobre	envelope
papel vegetal	papel vegetal	onion paper
prancheta	restirador	studio
régua T	regla T	T-bar

The other four *new* categories found and suggested here tend to mirror the translator's creativity and style, they are:

1) *Discourse markers and interjections*,

Table 32 – Examples of *Discourse markers and interjections*

DISCOURSE MARKERS AND INTERJECTIONS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	-	huh?
"ann…ramm"…	"ah, ajá, sí, mmm…"	"Oh, yes, I see"
ah!, ia ser ótimo!...	¡Ah!, sería maravilloso.	It was going to be great!
Bem-feito!	Bien hecho!	Good move.
Desaforo!	!Que atrevimiento!	What nerve!
Grande coisa!	¡Gran coisa!	Big deal!
Mas muito cuidado, hem?	Pero ten mucho cuidado, ¿eh?	Please be very careful, okay?
meu Deus do céu	Dios del cielo	-
Ora	pues qué otra	why else
Pronto!	Caray	-
Pronto!	!Caray!	Darn!
Puxa	Caray	Gosh
Ué	Mmh	-
VOCÊ!	¡tú!	you!
O quê?	¿Qué?	-
O quê?	¿El qué?	-
O quê?	¿Cómo?	A what?

2) *Idiomatic expressions* (see Appendix H for the complete list),

Table 33 – Examples of *Idiomatic Expressions*

IDIOMATIC EXPRESSIONS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
(saindo) aos pinotes	(salía) saltando	(ran out) jumping
a gente vai discutir um bocado	vamos a discutir un poco	we'd better talk about this
amarrada no passado	atada al pasado	to be stuck in the past
ando muito sem tempo	ando muy sin tiempo	I don't have time right now
aperto no coração	salto el corazón	heart jumped
às voltas com	le dan las vueltas	walk around and around
até perder de vista...	hasta perder de vista a los abuelos…	until you couldn't even remember the grandparents
batendo papo	platicando	talking
Bisa Bia já tinha me enrolado de novo, ela é uma danadinha.	Bisa Bea ya me había enrrollado de nuevo; ella era uma malvadita.	Bisa Bea had tricked me again. She was truly wicked.
caíram na gargalhada	se botaran de risa	fell to the ground laughting
cara tão pidona	cara tan pedigüeña	such a begging face
como se estivesse lendo pensamentos	como si leyera mis pensamientos	as if he were reading my mind
coisas de moleque	cosas de niños	-
comportamento de mocinha	buen comportamento	good behavior
cara de pastel	carita de empanada	jelly-donut face
Deus nos acuda	Dios nos ayude	Gold help us
duas-caras	doble-cara	two-faced

3) *Onomatopoeia*[80], and

Table 34 – Examples of *Onomatopoeia*

ONOMATOPOEIA		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
AAAAAAAAAATCHIM!!!!!!!!	¡¡¡¡¡Aaaaaaaaaachúúúú!!!!!	"Aaaaachoooooo!"
cutum-cutum-cutum	tumtum-tumtum-tumtum	my heart goes thumpety- thump
Meu coração batia mais forte, cutum-cutum-cutum	Mi corazón latía más fuerte, tumtumtum-tumtumtum,	My heart was beating faster and faster, humpity-thump, humpity-thump
Oi!!!!!!!	¡¡¡Holaaaa!!!	*Hi!*

4) *Wordplays[81] and rhymes[82].*

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[80] *The Concise Oxford Dictionary of Literary Terms* explains it is "the use of words that seem to imitate the sounds they refer to (whack, fizz, crackle, hiss); or any combination of words in which the sound gives the impression of echoing the sense. This *FIGURE OF SPEECH is often found in poetry, sometimes in prose. It relies more on conventional associations between verbal and non-verbal sounds than on the direct duplication of one by the other" (Baldick, 2001, p. 178).

[81] The Online Cambridge Dictionary defines wordplay as "the activity of joking about the meaning of words, especially in an intelligent way." (https://dictionary.cambridge.org/pt/dicionario/ingles/wordplay)

[82] *The Concise Oxford Dictionary of Literary Terms* explains rhyme as **"**the identity of sound between syllables or paired groups of syllables, usually at the ends of verse lines; also a poem employing this device" (Baldick, 2001, p. 218).

Table 35 – Examples of *Wordplays and rhymes*

WORDPLAYS AND RHYMES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
bichada bichadinha	llena de bichos bichitos.	Full of teeny-weeny worms
coração sambando aos pulos	corazón sambando y saltando	heart jumping and thumping
cutum-cutum-cutum	tumtum-tumtum-tumtum	my heart goes thumpety- thump
Do Bisavô?	¿El bisoqué?	"Biscuit?"
goiaba velha velhinha	guayaba vieja viejita	old rotten guava
emplasticado	plastificados	plastic goods
Marcela Marcelinha	Marcela Marcelita	Marcela Marcelita
Meu coração batia mais forte, cutum-cutum-cutum	Mi corazón latía más fuerte, tumtumtum-tumtumtum,	My heart was beating faster and faster, humpity-thump, humpity-thump
pulo pulão	Cada latido, un salto.	Each beat was a leap.
toucador	tocador	freshen up
Toucador? Ajeitar a touca na cabeça?	¿Tocador? ¿Arreglarse la toca en la cabeza?	Freshen up? Freshen your head?
voz de choro chorinho	voz de llora llorona	crybaby voice
Experimenta/ Experimenta	Experimenta/ Experimenta	Take a chance/ Take a chance
Quem não pimenta Nunca se esquenta	Quien no toma pimienta Nunca se calienta	If you don't risk, dare You won 't advance, dance
Quem nunca tenta Jamais inventa	Quien nunca intenta Jamás inventa	If you don 't try You'll never fly

After collecting and organizing all data, I formulated a table to summarize the scheme of categories to effect cultural context adaptation suggested by Klingberg (1986) –first column on the left side – in parallel to the correspondent, subdivided and/or suggested scheme of categories found and analyzed in the present study. The third column shows the total number of examples grouped in each category, a final amount of 661 instances.

Table 36 – Summary of Klingberg's (1986) scheme of categories revisited

KLINGBERG'S (1986) SCHEME OF CATEGORIES TO EFFECT CULTURAL CONTEXT ADAPTATION		SCHEME OF CATEGORIES FOUND, SUGGESTED AND ANALYZED		INSTANCES
Literary references		Literary references		**02**
Foreign languages in the source text		Foreign languages in the source text		**07**
References to mythology and popular belief		References to mythology and popular belief		**01**
Historical, religious and political background		Historical and political background		**06**
Building and home furnishing, food	Building and home furnishing	Building and home furnishing, household objects, and appliances		**128**
	Food	Food and beverages	Food, meals and cooking procedures	**44**
			Beverages	**11**
Customs and practices, play and games		Customs and practices		**25**
		Plays, games, and toys		**38**
Flora and Fauna		Flora and Fauna		**34**
Personal names, titles, names of domestic animals, names of objects	Personal names	Personal names		**22**
	Titles	Titles and ways of address		**62**
			Family members	**54**
	Names of domestic animals	Names of domestic animals		**01**
	Names of objects	-		**00**
Geographical names		Toponyms		**07**
		Outdoor locations		**26**
		Commercial facilities and institutions		**11**
Weights and measures		-		**00**
NEW CATEGORIES SUGGESTED		Discourse markers and interjections		**17**
		Dressing items, clothing materials, and sewing techniques		**74**
		Idiomatic expressions		**53**
		Means of transportation		**04**
		Occupations and positions		**06**
		Onomatopoeia		**04**
		Stationary items		**07**
		Wordplays and rhymes		**17**

4.2 POSSIBLE MANIPULATIONS OF CULTURAL SPECIFIC ITEMS

As briefly discussed in 2.2.1, and shown in Table 38 below, there are two main procedures to be taken by translators while dealing with the rendering of Cultural Specific Items. As listed and explained by Aixelá (1996), there are five different strategies in Conservation and other six in Substitution, furthermore: "These translation procedures can be combined – and in fact are combined – and there is nothing odd in the same translator using different strategies to treat an identical potential CSI in the same target text" (Aixelá, 1996, p. 60). In table 37, according to the context, the same lexical item assumed different translation in the target texts.

Table 37 – Examples of different strategies to treat an identical CSI

Bisa Bia, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Pláticas de antaño***	***Old-fashioned Conversations***
gaveta	sobre	envelope
gaveta	cajón	trunk

In order to better explain each of the strategies, here I bring some examples to illustrate the definitions brought. Though the Iberian Spanish translation is not part of the relay translation chain, it is also brought here as a means to illustrate the possible manipulations of culture-specific items when convenient.

Table 38 – Possible manipulations of CSI's according to Aixelá (1996)

CSIs and their possible manipulation	
CONSERVATION	**SUBSTITUTION**
Repetition	Synonymy
Orthograph adaptation	Limited universalization
Linguistic (non-cultural) translation	Absolute Universalization
Extratextual gloss	Naturalization
Intratextual gloss	Deletion
	Autonomous creation

When the translator chooses to keep a *conservative nature*, the strategies can be classified as follows:

- *Repetition*: as much as possible is kept from the original reference. It is usually used in relation to toponyms. The graphics component is identical,

but, on the other hand, "might be absolutely different in its collective reception" (Aixelá, 1996, p.61).

Most proper names were kept into translations, especially the ones with no graphic accents.

Table 39 – Examples of Repetition

Bisa Bia, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Pláticas de antaño***	***Old-fashioned Conversations***
Isabel	Isabel	Isabel
Bel	Bel	Bel
Beatriz	Beatriz	Beatriz
Beta	Beta	Beta
Adriana	Adriana	Adriana
Marcela	Marcela	Marcela
Fernando	Fernando	Fernando

- *Orthographic adaptation*: "includes the procedures of transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers use" (*Ibid*).

This happened to some proper names that are in Portuguese use accents (circumflex, "^"; acute " ´ ") as Sônia and Ségio. They have lost this orthographic marks in both Spanish and English. Likewise, Bisa Bia has become Bisa Bea.

Table 40 – Examples of Orthographic Adaptation I

Bisa Bia, Bisa Bel	Bisa Bea, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Conversaciones antiguas***	***Pláticas de antaño***	***Old-fashioned Conversations***
Sônia	Sonia	Sonia	Sonia
Sérgio	Sergio	Sergio	Sergio
Bisa Bia	Bisa Bea	Bisa Bea	Bisa Bea

The term used to describe things made of *opaline* (a kind of glass), such as *planonnier* are kept in French in both Spanish and English translations, while the reference to a foreign-French word is explicit and made graphically noticeable by the use of italics. Even though the Brazilian source text has adapted the word according to Portuguese orthographic rules, in Spanish and English, the translators have chosen to refer back to the word in French, as it is written in this foreign language. The same phenomena happen with other terms in French, such as *biseauté* (a type of crystal carved with drawings).

Table 41 – Example of Orthographic Adaptation II

Bisa Bia, Bisa Bel	Bisa Bea, Bisa Bel	Me in the Middle
Conversas de Antigamente	***Pláticas de antaño***	***Old-fashioned Conversations***
plafoniê	*plafonnier*	*plafonnier*
bisotê	*biseauté*	*biseauté*

- *Linguistic (non-cultural) translation*: "a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text" (*Ibid.,* pp. 61-62).

- *Extratextual gloss*: after using one of the previous procedures, the translator "considers necessary to offer some explanation of the meaning or implications of the CSI […] (footnote, endnote, glossary, commentary/translation in brackets, in italics, etc.) (*Ibid.,* p. 62).

While talking about liqueurs her mother used to make, Isabel mentions about "*licor de cacao, jenipapina, que é licor de jenipapo*". Not even all Brazilian are acquainted to what a *jenipapo* is. Strategically, all translators identified *jenipapo* as a fruit, but on the Iberian Spanish version, the reader is informed that "genipa" is brought has "an American voice". The translator clarifies to which specimen the plant belongs to and adds that some of the fruits belonging to this species are comestible. Considering this is a Children's book, this information may sound too technical and, perhaps, unnecessary.

Table 42 – Example of Extratextual Gloss

Bisa Bia, Bisa Bel	Bisa Bea, Bisa Bel	Bisa Bea, Bisa Bel	Me in the Middle
Conversas de Antigamente	***Conversaciones antiguas***	***Pláticas de antaño***	***Old-fashioned Conversations***
- Para guardar licor que ela fazia. **Licor de cacau, jenipapina, que é licor de jenipapo**, e muitos outros.	- Para contener el licor que ella misma hacía. **Licor de cacao, de genipa**[5] y de otras muchas clases. ——— [5] Voz americana. Géreno de plantas rubiáceas: Las frutas de algunas especies son comestibles.	- Para guardar el licor que ella hacía. **El licor de cacao, jenipapina, que es el licor de la fruta jenipapo**, y muchos otros.	For her many homemade liqueurs – **crème de cacao and genipap fruit**.

Even though the Iberian Spanish translation is full of extratextual glosses, there are none in the other books analyzed.

- *Intratextual gloss*: occurs when the gloss is added "as an indistinct part of the text, usually so as not to disturb the reader's attention" (*Ibid.*).

Fátima Andreu chooses to add a further explanation on the meaning of "criado-mudo" by telling the reader this was a way people in Brazil used to call this piece of furniture a long time ago and David Unger follows her steps. Curiously, this term is still used cotemporally and has not fallen into disuse as suggested by the translated texts.

Table 43 – Example of Intratextual gloss

Bisa Bia, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Pláticas de antaño***	***Old-fashioned Conversations***
- Um urinol, penico. Ficava embaixo da cama, ou guardado numa portinha especial do **criado-mudo**.	- Una bacinica. Se ponía debajo de la cama, o guardada en una puertita especial del **criado-mudo**, como le llamaban en el Brasil de antaño.	"A chamber pot. It was stored under the bed or behind a special door of the **dumbwaiter**, as it was called in Brazil back then."

Furthermore, when the translator chooses to keep a *substitutive nature*, the strategies can be defined as:

- *Synonymy*: it happens when "the translator resorts to some kind of synonym or parallel reference to avoid repeating the CSI" (*Ibid.*, p. 63).

The terms "merenda" translated to Spanish as "merienda" was explained as "something like afternoon tea" in English. In this context, David Unger used a parallel reference.

Table 44 – Example of Synonymy

Bisa Bia, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Pláticas de antaño***	***Old-fashioned Conversations***
Para começar, quando eu disse que era um **lanche**, levamos um tempão até entender que era o que ela chamava de **merenda**...	Para comenzar, cuando le dije que era un **refrigerio**, nos llevamos un buen rato hasta entender que era lo que ella llamaba **merienda**.	It also took me a long time to explain to her that a **snack** was something like **afternoon tea**.

- *Limited Universalization*: happens when "the translators feel that the CSI is too obscure for their readers or that there is another, more usual possibility and decide to replace it. Usually, for the sake of credibility, they seek another reference, also belonging to the source language culture but closer to their readers, another CSI, but less specific, so to speak. [five grand → *cinco mil dólares* → five thousand dollars; an American football → *un balón de rugby* → a ball of rugby]" (*Ibid.*). Examples *Limited Universalization* were not found in the corpus, for this reason, the examples given above were taken from Aixela's article itself (1996, p.63).

- *Absolute Universalization*: "identical to the previous one, but the translators do not find a better-known CSI or prefer to delete any foreign connotations and choose neutral references for their readers. [corned beef → *lonchas de jamón* → slices of ham; a Chesterfield → *un sofa* → a sofa" (*Ibid.*).

By choosing to use the term "bottle" to translate "licorera", David Unger has opted a more *neutral reference*, through a simplification, as well as by translating the French word "buffet" into English as *breakfront*, what obliged him to delete the passage "*ni sé si se escribe así, es nombre extranjero, pero es así como habla ella*", as the reference to a foreign word was erased.

Table 45 – Examples of Absolute Universalization

Bisa Bia, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	*Pláticas de antaño*	*Old-fashioned Conversations*
- Isso mesmo... E tinha também uma **licoreira** linda, vermelha, com formato de pato, [...]	- Eso mismo… Y tenía también una **licorera** preciosa, roja, en forma de pato, [...]	"Exactly. And she had a pretty red brandy **bottle** in the shape of a duck.
Na sala, tinha um tal de ***bufê* ou *etagér*** (nem sei se é assim que se escreve, é tudo nome estrangeiro, mas é assim que ela fala), que também chamava de **aparador**	En la sala tenía un ***buffet*** (ni sé si se escribe así, es nombre extranjero, pero es así como habla ella), al que también llamaba **aparador**	That was a **breakfront** in the living room which she also called a **credenza**.

- *Naturalization*: happens when "the translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture" (*Ibid.*).

Even though "to make pipi" is not the most used expression to say "to go pee", David Unger has chosen to keep the expression used in Spanish.

Table 46 – Example of Naturalization I

Bisa Bia, Bisa Bel	Bisa Bea, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Conversaciones antiguas***	***Pláticas de antaño***	***Old-fashioned Conversations***
- E pra fazer xixi?	- ¿Y para hacer pipí?	- ¿Y para hacer pipí?	"And where did you make pipi?"

Naturalization is also what happens with the titles of address in *Me in the Middle.* "Dona Sônia", was translated into "doña Sonia" in Spanish, and kept as "Doña Sonia" in English, even though the letter *ñ* is not part of the English language. Terms that indicate the degree of kinship were also kept in Spanish when rendered into English, such as *bisabuela* (or simply, Bisa – that stands for grandmother/ grandma) and *nieta* (granddaughter).

Table 47 – Examples of Naturalization II

Bisa Bia, Bisa Bel	Bisa Bea, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Conversaciones antiguas***	***Pláticas de antaño***	***Old-fashioned Conversations***
Dona Sônia	doña Sonia	doña Sonia	Doña Sonia
bisavó	bisabuela	bisabuela	Bisabuela
Bisa	Bisa	Bisa	Bisa

- *Deletion*: happens when "the translators consider the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc." (*Ibid.*, p.64).

While explaining to Isabel how people would act in order to go pee at night, as there were no bathrooms inside houses in Brazil back them, Bisa Bia mentions "*penico*" as a synonym to "*urinol*" in an attempt to talk to Isabel in a way she could understand more easily. This second term used for clarification was deleted in the Latin American Spanish version and, consequently, in the English one.

<div align="center">Table 48 – Example of Deletion</div>

Bisa Bia, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Pláticas de antaño***	***Old-fashioned Conversations***
- Um urinol, **penico**. Ficava embaixo da cama, ou guardado numa portinha especial do criado-mudo.	- Una bacinica. Se ponía debajo de la cama, o guardada en una puertita especial del criado-mudo, como le llamaban en el Brasil de antaño.	"A chamber pot. It was stored under the bed or behind a special door of the dumbwaiter, as it was called in Brazil back then."

- *Autonomous creation*: "This is a very little-used strategy in which the translators (or usually initiators) decide that it could be interesting for their readers to put in some nonexistent cultural reference in the source text" (*Ibid.*).

<div align="center">Table 49 – Example of Autonomous Creation</div>

Bisa Bia, Bisa Bel	*Bisa Bea, Bisa Bel*	Me in the Middle
Conversas de Antigamente	***Pláticas de antaño***	***Old-fashioned Conversations***
Comida, por exemplo, é um espanto. Ela não conhecia congelado, enlatado, desidratado, ensacado, emplasticado, nem dá para lembrar tudo.	La comida, por ejemplo, es una maravilla. Ella no conocía los alimentos congelados, enlatados, deshidratados, empaquetados, plastificados, no me acuerdo que otras cosas más.	Food, for example, is a wonder to her. She knew nothing about frozen food or canned, dried, packaged and plastic goods and a whole bunch of other things. **She had never heard of a microwaveoven. Waves for her were something you see on the ocean.**

Probably in an attempt to appeal more effectively to his audience, and taking into account that *Bisa Bia, Bisa Bel* was translated for different generations across the years[83], while the main characters were talking about kitchen appliances Bisa Bia was not familiarized to, David Unger has added in *Me in the Middle* (2002, p. 46) a comment on a "microwave oven" which was certainly not widely known at the beginning of the 80's when the Brazilian book was written. So, he makes an autonomous creation by adding a new comparison explaining how weird those items were to her.

Klingberg (1986, p. 12) lists four translational patterns obtained by the cultural context adaptation of terms and passages of children's books:

> *Purification* – "the term could seem to imply that something is taken away, it should be pointed out that a change of values can also be achieved by adding something".

---

[83] "The retranslation of children's texts after the passage of many decades involves a reconsideration of the implied reader" (Lathey, 2010, p. 162)

Modernization – "replacement of stylistically old-fashioned language by more modern expressions, for change of details in the setting to more recent ones, and for moving the time nearer to the present. When appearing in a translation, modernization *may* be a form of adaptation with the aim of making the text more easily understandable or more interesting".

Abridgments – are often found in children's literature. Sometimes there is no indication that the text is shortened. Such a shortened version is called a *hidden abridgment* here. A target text which is a hidden abridgment will present problems to reviewers as well as to readers. A hidden abridgment may of course be a translation of an already shortened source text, in which case the translation problem in only why the shortened version was chosen for translation and why no mention was made of the fact it was an abridgment. But a hidden abridgment can also be made by the translator, with or without instructions from the publisher".

Serious mistranslation – refers here to mistranslation when a correct translation is important for understanding the story or for **experiencing its atmosphere**. Serious mistranslations are serious because **they tend to destroy the reading experience**". (*emphasis added*).

Klingberg (1986, p.18) also talks about *ways to effect cultural context adaptation*:

1. *Added explanation* – The cultural element in the source text is retained but a short explanation is added within the text.
2. *Rewording* – What the source text says is expressed but without use of the cultural element.
3. *Explanatory translation* – The function or use of the cultural element is given instead of the foreign name for it.
4. *Explanation outside the text* – The explanation may be given in the form of a footnote, a preface or the like.
5. *Substitution* of an equivalent in the culture of the target language.
6. *Substitution* of a rough equivalent in the culture of the target language.
7. *Simplification* – A more general concept is used instead of a specific one, for instance the genus instead of the species.
8. *Deletion* – Words, sentences, paragraphs or chapters are deleted.
9. *Localization* – The whole cultural setting of the source text is moved closer to the readers of the target text.

If we take into account Aixela's (1996) *possible manipulations of cultural specific items* and Klingberg's (1986) *ways to effect cultural context adaptation*, we can notice they may be understood as referring to similar phenomena:

Table 50 – Comparison of Aixela's (1996) and Klingberg's (1986) Proposals

CSIs and their possible manipulation compared to ways to effect cultural context adaptation			
CONSERVATION (Aixelá, 1996)	Klingberg (1986)	**SUBSTITUTION** (Aixelá, 1996)	Klingberg (1986)
Repetition	-	Synonymy	*Rewording*
Orthograph adaptation	-	Limited universalization	*Substitution*
Linguistic (non-cultural) translation	*Explanatory translation*	Absolute Universalization	*Simplification*
Extratextual gloss	*Explanation outside the text*	Naturalization	*Localization*
Intratextual gloss	*Added explanation*	Deletion	*Deletion*
		Autonomous creation	*Explanatory translation*

Despite recognizing the cultural context adaptation practices, Klingberg (1986, pp.18-19) supports an "anti-localizing attitude", and advices

> some of these methods as more recommendable than others. Localization, deletion of cultural elements, simplification, and substitution by cultural elements belonging to the context of the target language are not to be recommended. When such methods are chosen, the source text is violated. […] A short-added explanation is often enough […] Rewording and explanatory translation may sometimes be used: they are forms of explanation. If imperative, an explanation outside the text – a footnote, a preface or an appendix – may be supplemented, although it is undesirable to have too much of this in children's books.
>
> Of course, this is only my general attitude. There are times when substitution of cultural elements, simplification, deletion and even localization may be permissible, perhaps advisable. *It is not possible to draw up rules applicable in all instances. Every passage to be translated has its own problems* (*emphasis added*).

Klingberg (1986, p. 12) also advises: "It is true that values belong to culture, but the deleted or changed passages in the source text, where the values are expressed, would as a rule not have been unintelligible, perhaps not even uninteresting to the readers of the target text".

4.3 THE ANALYSIS OF VISUAL MEANING-MAKING AFFORDANCES

While Halliday's Systemic Functional Grammar (1978) stands for a way of analyzing the semiotic code of language, Kress and van Leeuwen's Visual Grammar (1996) is a way of

analyzing the semiotic code of images[84], in other words, it can be used as a tool for analyzing *how* meanings are conveyed visually.

Due to its functionalist grounds, as a model for visual analysis, Almeida, (2006, p. 81) advocates it enables developing visual literacy thanks to such systemic analysis originally stablished by Kress and van Leeuwen in 1996. To the author, it "helps to demystify a view of images as neutral vehicles of entertainment and replicas of reality to attempt at a comprehension of visual modes from the perspective of social critique, as elements endowed with culturally-oriented, political and communicative potentials". Following a relay translation chain perspective, I subscribe to the idea of always having meanings carved through and by cultural contexts in given historical moments:

> Meanings belong to culture, rather than to specific semiotic modes. And the way meanings are mapped across different semiotic modes, the way some things can, for instance, be said either visually or verbally, others only visually, again others only verbally, is also culturally and historically specific (Kress and van Leeuwen, 2006, p. 02)

Almeida (2006) has summarized the Grammar of Visual Design in a diagram as shown in Figure 19, and now I turn to a brief explanation of each metafunction inside the Grammar of Visual Design and their respective categories. There are three different metafunctions in both grammars which are correspondents, by doing do, the *Ideational* metafunction in Halliday's grammar stands for the *representational* metafunction in the Grammar of Visual Design, *interpersonal* stands for the *interactive*, and *textual* stands for the *compositional.*

The *Representational* metafunction deals with the "relation in between participants depicted" and is divided into two different representational forms: *narrative* (subdivided into four possible narrative processes: *action*, *reaction*, *verbal, mental*) and *conceptual* (subdivided into three conceptual processes: *classificational*, *symbolic*, *analytical*).

By its turn, the *Interactive* metafunction explores the "relation between the image and the viewer", where *gaze*, *social distance*, *perspective*, and *modality* can be expressed. While the third metafunction, *Compositional*, has to do with the "relation between elements of image" through *informative value*, *framing*, and *salience.*

---

[84] Many scholars use this approach to develop their studies on the meanings brought by images – I myself have done so on my study on the FLICTS' translations into English (Silva, 2013) and here, therefore, I follow the same line of reasoning on how to organize the information to explain the Grammar of Visual Design.
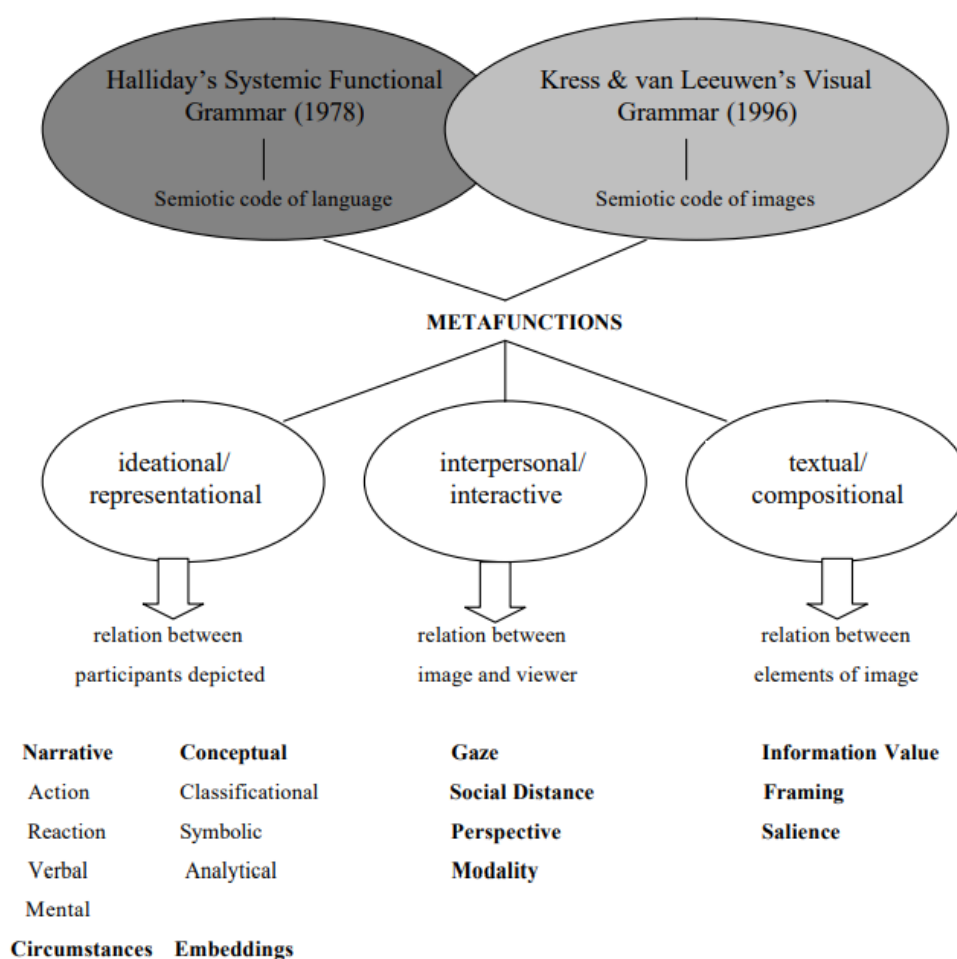
Figure 19 – Framework for Visual Grammar (Kress & van Leeuwen(1996) *as cited by* Almeida, 2006)

Widely used by scholars who want to critically exam meanings brought by images, the Grammar of Visual Design has shown to be a suitable apparatus in the study of illustration in children's literature. Example of this is the study carried out by Heberle & Constanty (2016), in the article *Meaning without words: analyzing the picture book Bárbaro through a social semiotic perspective*. They explain the usefulness of each metafunction as follows:

> A close look at the ideational meanings and the way the participants are depicted contributes to situate and contextualize the story: when and how they (re)appear, the types of actions that are performed by the characters and how they relate to each other, as well as the circumstances of time and place. On interactive/interpersonal meanings, it is interesting to observe that readers' gaze may be aligned or not with the characters mainly by visual focalization. Besides, the drawing style, the shot size, and the angle are important interpersonal aspects in the construction of a relationship between readers and characters. Similarly, the matter of color choices and graduation, in terms of force, constitute important notions related to readers' feelings in response to the story. Concerning compositional meanings, understanding how framing operates to foreground certain characters and/or depicted objects, in consonance with other textual components, such as color, and the distribution of information on the pages, for example, is also relevant when investigating and exploring visual narratives (*Ibid.*, pp. 99-100).

In order to better understand how the Grammar of Visual Design works, and how each of its metafunctions can be used as a tool for analysis, now I turn to the explanation of how Representational, Interactive, and Compositional meanings are developed using examples from the corpus.

4.3.1 REPRESENTATIONAL MEANINGS

According to Kress and van Leewen (2006, p. 48) the "relation between participants depicted" happens as a result of the role played by *vectors* which, in written language would be played by actions verbs or *processes*. The participants can be *interactive* (the ones "in the act of communication – the participants who speak and listen or write and read, make images or view them") or *represented* (the ones "who constitute the subject matter of communication; that is, the people, places and things (including abstract 'things') represented in and by the speech or writing or image, the participants about whom or which we are speaking or writing or producing images").

Vectors can express *narrative* and *conceptual* processes. The former "serve to present unfolding actions and events, processes of change, transitory spatial arrangements" (Kress & van Leeuwen, 2006, p. 59). In narrative patterns, participants can play three different roles: 1) *Actor/Reactor* and *Goal/Phenomenon*, 2) *Sayer* and *Utterance* or 3) *Senser* and *Phenomenon*. A participant is an *actor* when establishes relation with a *goal* – that can be a *transactional image* if there is a line of action, that means, an actor and goal connected by a vector.
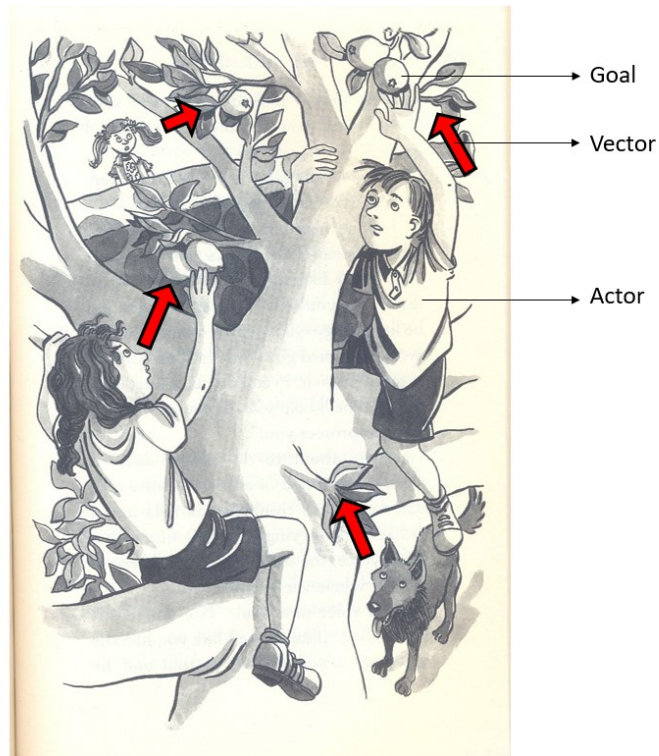
Figure 20 – Example of Transactional Image

Depending on the directions represented by the vector, the transactional image can be *bidirectional* – when actor and goal interchange their roles, becoming *interactors*. On the other hand, if the vector is formed by a participant's look (a line formed by the eye line), this participant is called a *reactor* and the object looked at is a *phenomenon*.
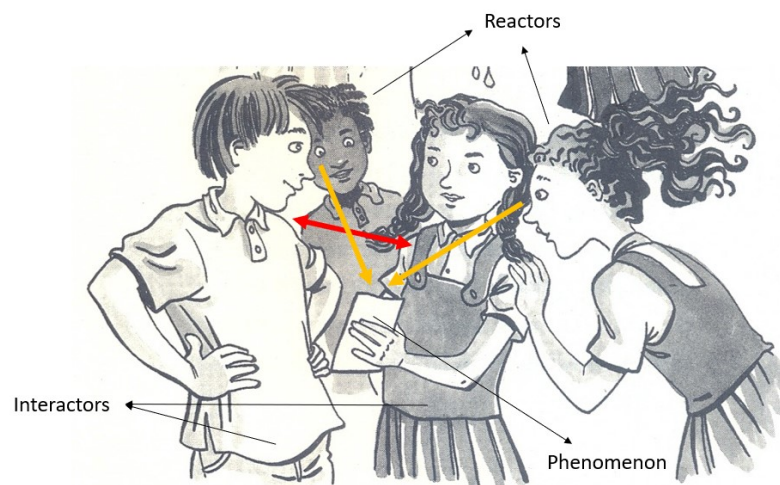

Figure 21 – Example of Bidirectional Transactional Image

If it is not possible identifying a *phenomenon*, i.e., to what/where/whom the participant is looking at, the image is *non-transactional*, when "process has no 'Goal', is not 'done to' or 'aimed at' anyone or anything" (Kress & van Leeuwen, 2006, p. 63), that is to say, only the actor performs the action.

Figure 22 - Example of Non-transactional Image

Participants in narratives can develop, besides *action* and *reaction* processes, *verbal* and *mental* ones. In terms of verbal processes, participants can be a *sayer* if they produce an *utterance*, expressed through speech bubbles which represent *verbal processes* (Kress & van Leewen, 2006, p. 75). If instead of a speech bubble there is a thought bubble depicted, the participant is called *senser* performing, therefore, a *mental* process while thinking about a *phenomenon*. Throughout the corpus, nor speech or thought bubbles were employed; we can apprehend in Figure 23, though, the participant is a *sayer* as well as in Figure 24, the participant is a *senser*.

Figure 23 - Example of Verbal Process

Figure 24 - Example of Mental Process

Circumstances – "the settings in which the participants are placed and their 'adjuncts', "such as the artefacts, tools and minor figures that complete the meanings to be found in an image" (Lewis, 2001, p. 148 *as cited in* Almeida, 2006, p.87) are also determinant to the visual representation of *narratives*. Kress and van Leeuwen organize the circumstances of narrative representations in three *systems of choice*, as summarized by Almeida (2006, p.87):

> [1] circumstance of setting, which locates participants in terms of the background of their visual structuring and is concerned with the choices and degrees of colour saturation and contrast, the level of details and the overlapping of elements; [2] circumstance of means, related to the use of discrete objects, artefacts and tools; [3] circumstance of accompaniment, regarding the connection established between the participants of an image not by means of vectorial relations – such as an eye-line – between them but by means of the attributes used to describe their features, as usually done in conceptual, analytical structures (adapted from Kress & van Leeuwen, 1996, pp. 71-73).

By their turn, *conceptual processes* in visual communication represent participants without the use of vectors, corresponding to relational and existential language processes. *Conceptual processes* can be:

1) *Classificational*: when participants are organized in a "tree structure" (Kress & van Leeuwen, 2006, p.82), forming a hierarchy taxonomy, "in which one or more superordinate, top-level participant is related to a number of other subordinate, lower-level participant" (Almeida, 2006, p.88). Depending on the organization of this *tree structure*, it can be a *covert* taxonomy (when the superordinate participant is suppressed and only the subordinate one is represented) or *overt* (when the superordinate participant is explicitly shown).

2) *Analytical*: it happens when there is a relation being established between the *part(s)* and the *whole*. The *whole* is understood as the *carrier* and the *parts* are their *possessive attributes*. As suggested by Kress and van Leeuwen (2006, p.95), analytical images are classified as *structured* (when there are labels/descriptions relating their parts) or *unstructured* (with no labels showing part-whole relations). As clarified by Almeida (2006, p.89):

> Typical unstructured analytical images are computer-based informational texts, where the so-called 'zoom-in' feature "allows the viewer to select a part [of the image] and zoom in so that a magnified version of this part of the image fills in the computer screen" (Unsworth, 2001, p. 86).

Analytical images can also be classified as *exhaustive or inclusive*, depending on how much space is employed to represent the carrier attributes.

3) *Symbolic:* it occurs when there is a relation being established between the carrier and its possessive attributes, but a relation through which the participants identities are build by elements such as size, colors, positioning, lighting use, etc., developing a *carrier-attribute* kind of relation (Kress & van Leeuwen, 2006, p.105). Symbolic structures can be: 1) *Attributive*, "where the participant's attribute in an image is made salient through elements such as being placed in the foreground, through exaggerated size, through being especially well lit, being represented in especially fine detail or sharp focus, or through conspicuous colour or tone" (Almeida, 2006, p.90), it means, it can't be interpreted as a narrative structure, they are simply shown to their observers; and, 2) *Suggestive*, when there is only one participant, the carrier. It can't be interpreted as analytical, this structure doesn't "depict a specific moment, but a generalized essence" (Krees & van Leeuween, 2006, p.106).

Furthermore, in order to analyze more complex structures, it is also possible to observe the *embeddings, i.e.,* "the different layers of subordination that establish intrinsic relations of interdependence between the elements of a given image structure" (Almeida, 2006, p. 91). Figure 25 shows a summary of *representational meanings* organized by Almeida (*Ibid.*) based on Kress & van Leeuwen (1996, pp. 75-76).

Representational Meanings	
Narrative: presence of vector	**Conceptual: absence of vector**
Action: transactional: *Actor/Goal* non-transactional: *Actor*	*Classificational*: *overt/covert* taxonomy
Reaction: transactional: *Reactor/Phenomenon*	*Analytical*: *structured/unstructured* *exhaustive/inclusive*
Verbal: *Sayer /Utterance*	*Symbolic*: *Attribute/ Suggestive*
Mental: *Senser/Phenomenon*	
[1] *setting* *Circumstances*: [2] *means*	*Embeddings*

Figure 25 – Representational meanings (Kress & van Leeuwen (1996) *as cited* by Almeida, 2006, p. 91)

4.3.2   INTERACTIVE MEANINGS

When a given participant depicted in a visual semiotic structure is looking directly into the eyes of its observer, they establish a relation, an *interaction*. Such an act, in which the observer is encouraged to interact interpersonally, is called *demand*. If the participant depicted is not looking to its observer's eyes, it is called an *offer*, in this case, participants are there to be observed (Kress & van Leeuwen, 2006, p.119).

Representing the relationship between participants and viewers also happens by the size of the frame or distance of a shot (*close-up shot, medium shot, and long shot*). The closest the participant is, more details can be observed and greater is the level of intimacy, on the other hand, the farther the participant is, less can be observed and, as a consequence, the relation established in between participant a viewer is less intimate.

Frontal, oblique and *vertical angles* encompass another aspect to be considered. They model the concept of *perspective* or *point of view* standing for the "subjective attitudes" performed by participants in relation to their viewers. Each of them conveys a different meaning: *Frontal angle* has been understood as a means to create "an attitude of involvement whereby the viewer is invited to become part of the world depicted in the image" (Almeida, 2006, p. 94); by its turn, the *oblique angle* conveys a sense of detachment, "thus implying that what the viewer sees is not part of his/her world" (*Ibid.*).

The *vertical angle* has three variants (e.g. high, low or eye-level) and each of them portrays a different meaning in terms of relations of power in between participants and viewers:

- *High angle*: happens when the participant can be seen by the viewer from a higher angle, position that makes the viewer superior in relation to the participant, giving power to the viewer over the participant;

- *Low angle*: the counterpart of *high angle,* it conveys a relation where the participant has power over the viewer, it means, the participant is in a higher position in relation to the viewer, looking down at the viewer;

- *Eye-level*: establishes a relation of equality in which both participant and viewer have the equivalent levels of power.

Fourth and last item to be considered in terms of interactive meanings, *modality* stands for the notion of reality shown in an image. Its degrees of "reality value" vary:

- *naturalistic* (or real): the greater the similarity in between and image and what can be seen in the real world, the greatest the modality. Color play an important role in making images look real:

> (1) high colour saturation, rather than black and white; (2) diversified colours, rather than monochrome and (3) modulated colours, for they use "many shades of the various colours. Naturalistic modality is also influenced by the contextualization of the image, that is, by its background. Generally speaking, the presence of background in an image increases its modality from a naturalistic perspective whereas the absence of background lowers it (Kress & van Leewen, 1996, p. 99 *as cited by* Almeida, 2006, p. 96).

- *sensory* (or fantastic): it happens when the image creates any sort of sensorial impact, "a 'more-than-real' effect which may evoke subjective feelings from the viewer, its naturalistic modality consequently decreases" (*Ibid*).

- *scientific* (or technological): where there is not a concern to express a sense of realism but there is accuracy in representing something visually, as in the a of a blueprint;

- *abstract*: which is not based on verisimilitude.

Figure 26 presents a summary of *interactive meanings* made by Almeida (2006, p. 98) based on Kress & van Leeuwen (1996, pp. 121-154).

Interactive Meanings		
	Realization	*Meaning*
Gaze /Contact	*demand*: gaze at viewer *offer*: absence of gaze at viewer	*demand*: social affinity with viewer *offer*: contemplation, scrutiny by viewer
Distance/ Size of Frame	*close-up*: head and shoulders *medium shot*: from waist up *long shot*: full body + surrounding space	*close-up*: intimacy with viewer *medium shot:* social distance *long shot*: detachment from viewer
Perspective/ Point of View	*frontal angle* *oblique angle* *vertical angle*: high, low, eye-level	*frontal angle*: involvement *oblique angle*: detachment *vertical angle*: power relation: 　[1] *high angle*: viewer power 　[2] *eye-level angle*: power equality 　[3] *low angle*: represented participant power
Modality	*naturalistic*: high degree of realism *sensory*: low degree of realism *scientific/technological:* low degree of realism, abstracts from detail *abstract:* low degree of realism	*naturalistic*: sense of 'real' *sensory*: 'more-than-real' sense, evokes subjective feelings *scientific*: effectiveness of visual representation as 'blueprint' *abstract*: indication of 'high art'

Figure 26 – Interactive meanings (Kress & van Leeuwen (1996) *as cited* by Almeida, 2006, p. 98)

4.3.3　COMPOSITIONAL MEANINGS

Information value, framing and *salience* constitute the *Compositional* metafunction. In broader terms, they perform representational and interactive meanings that comprise a "meaningful whole" (Kress & van Leeuwen, 2006, p. 176). The placement of elements determines the information value with the pictorial zones, which are three: left/right; top/bottom; centre/margin.

- "The right seems to be the side of the key information, of what the reader may pay particular attention to (…)" (Kress & van Leeuwen, 2006, p. 180), it usually brings an information that is *New* to the viewer;

- "The left is the side of the 'already given', something the reader is assumed to know already, as part of [his/her] culture" (*Ibid*);

- The *top*, the upper and most prominent section of a visual composition, presents what is *Ideal*. This portion of an image has an emotive appeal and calls attention to 'what might be' (Kress & van Leeuwen, 2006, p.186);

- The *bottom*, the lower and less prominent section of a visual composition, stands for what is *Real*. Such informational value can be exemplified by the bottom part of an advertisement, where more practically-oriented information can be found (*Ibid.*);

- Elements placed on the *central* portion of a visual composition imply preponderance;

- Elements placed on the *margins* are understood as subservient to the nucleus of information.

Besides the *centre-margin* layout, a visual composition may also have their elements organized in a row named *triptych*: "These three elements may or may not convey the sense of polarization typical of the Given-New structure as the Centre may contain the nucleus of the information whilst the Margins may provide the contextualizing information (Unsworth, 2001, p. 108 *as cited by* Almeida, 2006, p. 101).

The idea of *framing* is added to the elements *given-new*, *ideal-real* and *centre-margin* in the analysis of compositional meanings. The absence of structuring lines creates *connection*. As explained by Almeida, based on Kress & van Leeuwen, "in visual terms, connection can be achieved through similar colours, forms, connective vectors, overlapping or superimposition of images, that is, through the absence of framing lines around the elements of an image, thus stressing their sense of group identity" (Almeida, 2006, p. 101).

On the other hand, "contrasts of colours and forms and white space between the elements which visually signify individuality and differentiation" standing for the presence of framing, i.e. structuring elements (*Ibid.*). When the elements are marked off from each other, *disconnection* happens. In this case, the image is *strongly framed* and its elements are separated and presented as different pieces of information. However, if the elements of an image are *connected*, if there is any sort of overlapping, this image is described as *weakly framed*.

The notion of *salience* as a feature of compositional meaning corresponds to the arrangements by which elements in a visual composition are organized while aiming to be more prominent than others. Positioning in first or second plan (foreground or background of a picture), size, color contrasts, and sharpness also contribute to the affordance of an "hierarchy

of importance among the elements, selecting some as more important, more worthy of attention than others" (Kress & van Leeuwen, 2006, p. 201).

Figure 27 shows a summary of compositional meanings made by Almeida (2006, p. 104) based on Kress & van Leeuwen (1996, pp. 181-225).

Compositional Meanings		
	Realization	*Meaning*
Information value	*Given-New* *Ideal-Real* *Centre-Margin: Triptych*	*left/ right:* given/new information *top/bottom:* ideal/real information *centre/margin:* preponderant/ancillary element
Framing	*strong framing* *weak framing*	*disconnection*: individuality/differentiation *connection*: sense of group identity
Salience	*Colour, size, place*	identification of most conspicuous represented participant

Figure 27 – Compositional meanings (Kress & van Leeuwen (1996) *as cited* by Almeida, 2006, p. 104)

4.3.4   VISUAL REPRESENTATIONS OF SOCIAL ACTORS

In the chapter *Visual Representation of Social Actors*, from the book *Discourse and Practice: New Tools for Critical Discourse Analysis*, van Leeuwen (2008), based on the premises of the Grammar of Visual Design, offers two frameworks to the analysis of the role played by social actors in visuals. First, there is the *Representational and Viewer Network* (*Ibid.*, p. 141) where he points out the existence of three main factors: *distance, angle* and *gaze.* These three factors work together, and have their own characteristics as shown in Figure 28. In the words of the author:

> One cannot portray someone in a two-dimensional picture without making choices in all three of these respects. The portrait must either be close up or far away, either from above or below or at eye level, either frontally or sideways, either looking at the viewer or not. However, the gradations and multiple combinations these dimensions allow can realize many different ways of depicting people as "others." The same image parameters can be used to show the exclusion, the keeping-at-a-distance of people, in order to accuse and critique, or to ourselves exclude and keep at a distance members of our own school class, our own community, our own country, etc., as in the case of the school textbooks. At least three possible strategies for visually representing people as "others," as "not like us," follow from this: the strategy of *distanciation*, representing people as "not close to us," as "strangers"; the strategy of *disempowerment*, representing people as "below us," as "downtrodden" (or whatever adjective best fits the given context); and the strategy of *objectivation*, representing people as objects for our scrutiny, rather than as subjects addressing the viewer with their gaze and symbolically engaging with the viewer in this way (van Leeuwen, 2008, p. 141).
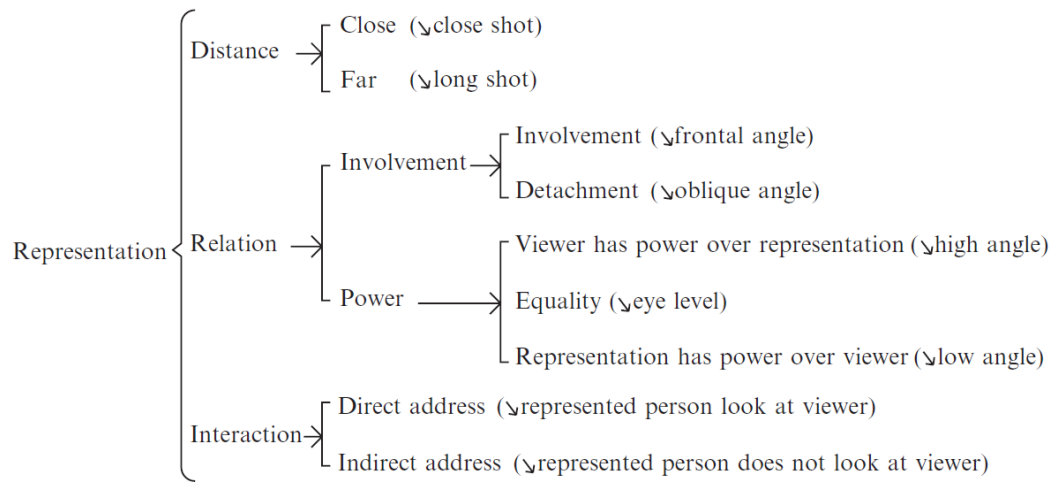
Figure 28 – Representational and Viewer Network (van Leeuwen, 2008, p. 141)

Figure 29, *Visual Social Actor Network*, organizes the types of categorization van Leeuwen (2008, p.147) discuss in the chapter, as he sums up:

At least five different strategies for visually representing people as "others" follow from the discussion in this section: the strategy of exclusion, not representing people at all in contexts where, in reality, they are present the strategy of depicting people as the agents of actions which are held in low esteem or regarded as subservient, deviant, criminal, or evil the strategy of showing people as homogeneous groups and thereby denying them individual characteristics and differences ("they're all the same") the strategy of negative cultural connotations the strategy of negative racial stereotyping.
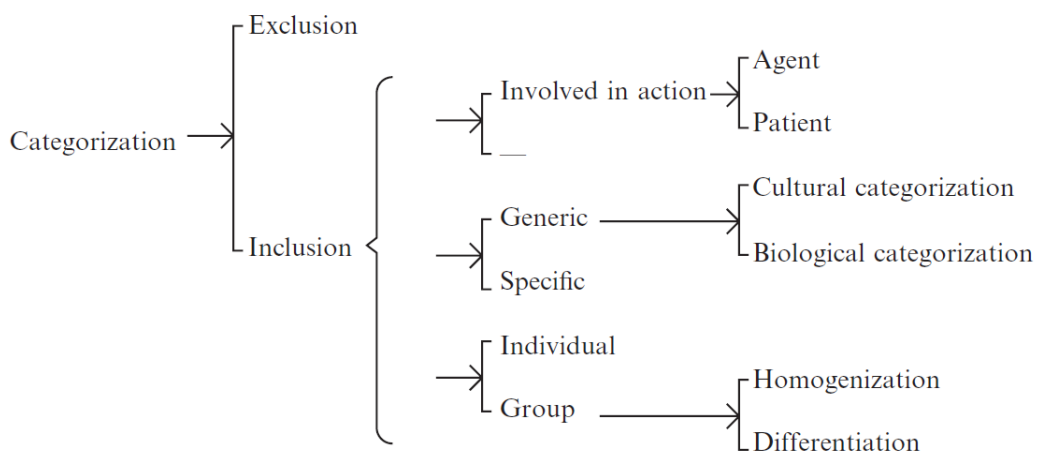

Figure 29 – Visual Social Actor Network (van Leeuwen, 2008, p. 147)

5. FINAL REMARKS

In this last chapter, I turn to a summary of answers to the research questions proposed, a brief discussion of findings and an account on the limitations of the present study, as well as suggestion for further research.

5.1 RESEARCH QUESTIONS REVISITED

- **Concerning culture-specific items and cultural context adaptation issues, which translator's stylistic features are traceable to translators along the relay translation chain rather than to the source text *Bisa Bia, Bisa Bel*?**

Translators' voices tend to be heard across the relay translation chain, having, sometimes, as a collateral effect, what has been called the *Chinese whisper phenomenon.* Regarding translator's stylistic particularities to *Me in the Middle* as a final product of a relay translation process, I would like to suggest six different categories of traceable features which were identified as proper to relay translation chains (although they may also occur on translations and retranslations processes):

- *Creative solutions*: happen when the translator adds to the source text enhancing its previous informational value and/or when the translator affords the source text effect to the reader at the end of the string, in spite of language and cultural differences, considering the target context of culture and current historical moment, for example: when David Unger talks about microwave ovens, what was not mentioned in both previous text, as a means to illustrate to a contemporary child the different contexts lived by Bisa Bia and Bel; and, on the habit of raising and having chicken for dinner, as shown in Table 51.

CREATIVE SOLUTIONS: ADDING		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
Comida, por exemplo, é um espanto. Ela não conhecia congelado, enlatado, desidratado, ensacado, emplasticado, nem dá para lembrar tudo.	La comida, por ejemplo, es una maravilla. Ella no conocía los alimentos congelados, enlatados, deshidratados, empaquetados, plastificados, no me acuerdo qué otras cosas más.	Food, for example, is a wonder to her. She knew nothing about frozen food or canned, dried, packaged and plastic goods and a whole bunch of other things. <u>She had never heard of a microwave oven. Waves for her were something you see on the ocean.</u>
Ela acha que não, porque então ninguém ia saber que havia galinha solta ali por perto. Por perto de onde? Por perto da casa... Só que hoje em dia a gente mora em apartamento e galinha já é criada mesmo em granja, para acabar na panela...	. Ella cree que no, porque entonces nadie sabría que hay una gallina suelta allí cerca. ¿Cerca de dónde? Pues cerca de la casa… Sólo que hoy en día la gente vive en apartamentos y las gallinas se crían en una granja, para acabar en la olla…	She didn't think so, because she said that if the hen didn't duck, no one would know there was a loose chicken close by. <u>And so no one would get the idea to have roast chicken for dinner.</u> I had to tell her that nowadays people live <u>in city houses</u> and apartments, and chickens are raised on farms before they make their way to the oven.

Table 51 – Examples of Creative Solutions

- *Suitable choices*: they stand for keeping the text coherent to what was meant by its source from the beggining up to the end of the string, for example: the treatment given to *wordplays and rhymes*, as shown in Table 52.

SUITABLE CHOICES: WORDPLAYS AND RHYMES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
bichada bichadinha	llena de bichos bichitos	Full of teeny-weeny worms
cutum-cutum-cutum	tumtum-tumtum-tumtum	my heart goes thumpety- thump
Do Bisavô?	¿El bisoqué?	"Biscuit?"
Meu coração batia mais forte, cutum-cutum-cutum	Mi corazón latía más fuerte, tumtumtum-tumtumtum,	My heart was beating faster and faster, humpity-thump, humpity-thump
pulo pulão	Cada latido, un salto.	Each beat was a leap.
Experimenta/ Experimenta Quem não pimenta Nunca se esquenta Quem nunca tenta Jamais inventa	Experimenta/ Experimenta Quien no toma pimienta Nunca se calienta Quien nunca intenta Jamás inventa	Take a chance/ Take a chance If you don't risk, dare You won 't advance, dance If you don 't try You'll never fly
corre-que-corre pula-que-pula foge-que-foge	corre-que-corre salta-que-salta huye-que-huye	run, dash, jump run, dash, jump

Table 52 – Examples of Suitable Choices

- *Practical choices*: these are choices that do not affect the understanding of the plot but offer a different perspective or new representation(s) of culturally bonded terms, for example: the substitution of Brazilian *play, games and toys* to the ones known by kids from the target culture.

PRACTICAL CHOICES: PLAYS, GAMES, AND TOYS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
brincar de roda	jugando a la rueda rueda	jumping rope
entrou na dança	entró en la danza	came to join us
pique	jugando	played
pique-bandeira bem animado	la roña, un "corre-tú-la-traes" muy animado	playing tag
pulando	jugando	playing
pular amarelinha	a saltar el avioncito	playing jacks

Table 53 – Examples of Practical Choices

- *Misleading Choices:* happen when the translator ends up affecting the understanding of the plot by offering a different perspective or new representation(s) of culturally bond terms, for example, when David Unger associated the idea of being self-sufficient in terms of house chores and adds the idea of a kid having the ability of developing a plumber's work (e.g., fix pipes).

TRIAL AND ERROR		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
- Maria, e ele é Vítor. Mas são os dois mesmos que fazem. O Vítor sabe cozinhar, Bel. E Maria sabe consertar tomada. Aliás, ela sabe consertar um monte de coisas. Outro dia até trocou a corrente da bicicleta do Fernando, se eu não visse não acreditava. Todo mundo está adorando os dois, são uns amigões...	- María, y él es Víctor, pero entre los dos hacen las cosas. Víctor sabe cocinar, Bel. Y María sabe arreglar los enchufes. Ella sabe arreglar muchas cosas. El otro día incluso cambió la cadena de la bicicleta de Fernando. Si yo no lo hubiera visto, no lo creería. Todo el mundo los adora, son grandes amigos.	"They are really very nice. You'll like them. The girl's name is Maria and the brother's is Victor. They split the chores. Victor can cook really well, Bel. And Maria is a great plumber. She can even fix broken pipes. Everyone admires them. We all want to be friends with them."

Table 54 – Example of Misleading Choices

- *Lapses:* occur when the translator changes an expression, lexical item, or passage without causing any losses and/or misrepresentations, in terms of cultural aspects, to the story being told, for example, when David Unger changed the degree of relatedness while Isabel was mentioning about someone who told her something about men.

LAPSES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
Desaforo... Chamar de caipira o vestido lindo de Bisa Bia... Eu já ia ficando com raiva quando lembrei que <u>minha tia</u> diz que homem é assim mesmo, [...].	Malvado… Llamar campirano el lindo vestido de Bisa Bea… Ya estaba sintiendo rabia cuando me acordé que <u>mi tía</u> dice que los hombres [...].	What an idiot! Calling Bisa Bea's beautiful outfit a country dress. I was getting really mad at him when I remembered what <u>one of my friend's grandmother</u> says about men.

Table 55 – Example of Lapse

- *Mistakes:* take place when the translator changes an expression, lexical item, or passage causing losses and/or misrepresentations, in terms of cultural aspects, to the story being told, for example: the translation of food items (i.e., what caused a misrepresentation of traditional Brazilian dishes) and some pieces of furniture (e.g., the term "criado-mudo" was literally translated but "dumb-waiter" which has its own different meaning in English – see Figure 30 and 31).

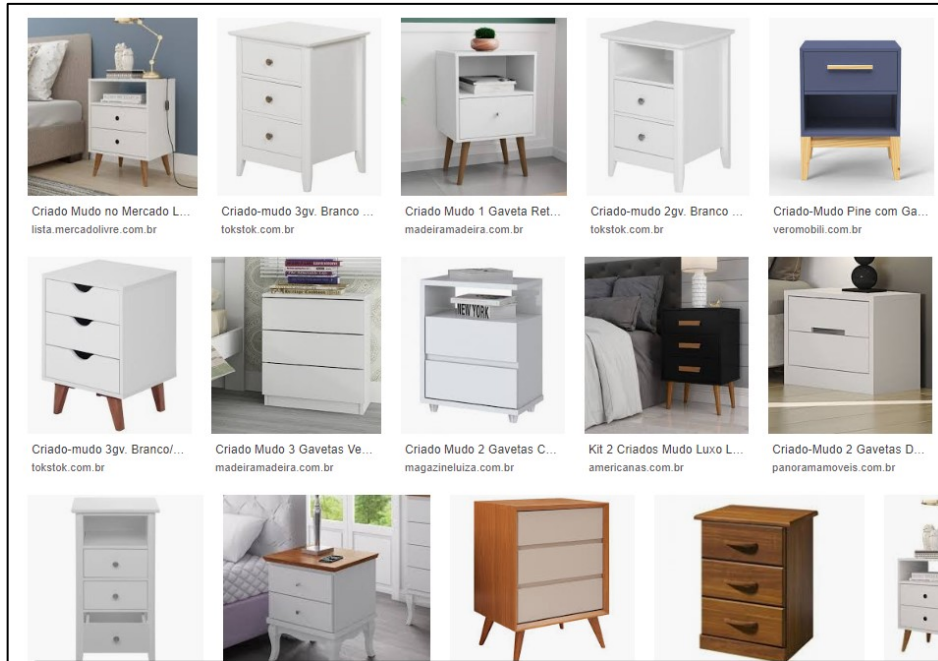| MISTAKES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
pé-de-moleque	brazo de gitano	gypsy's arm
suspiro	suspiros	ladyfingers
pastel	empanada	jelly-donut
sonhos	merengues	pies
criado-mudo	criado-mudo	dumb-waiter

Table 56 – Example of Mistakes

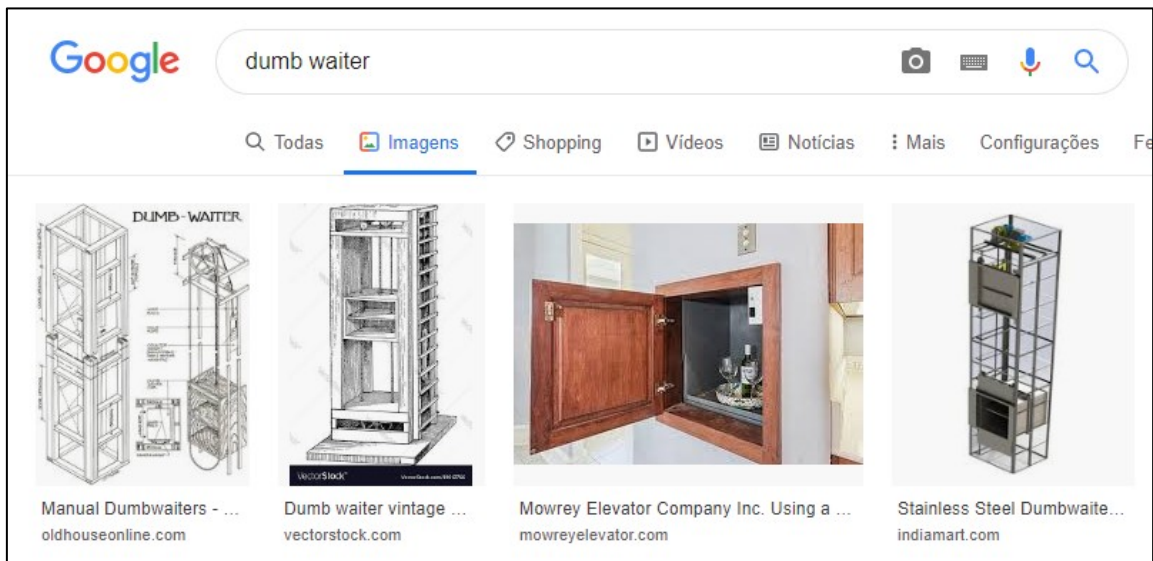**Figure 30 - Examples of "criado-mudo" retrieved from Google Images**

Figure 31 - Examples of "dumb waiter" retrieved from Google Images

How translators dealt with the issues of culture specific items and cultural context adaptation has gone through the above-mentioned features, coming to some results, such as:

- The cross-cultural **maintenance** of literary references, discourse markers and interjections, idiomatic expressions, onomatopoeia, wordplays and rhymes;
- The **substitution** of plays, games, and toys to examples known in the target text culture;

- The **adaptation** of foreign languages in the source text, personal names, ways of address and titles;
- The **misrepresentation** of items pertaining to the categories of: Building and home furnishing, household objects, and appliances; Food, meals and cooking procedures; Beverages.

- **Regarding the elements and meanings chosen to be conveyed through images by the illustrator of *Me in the Middle*, which were the main changes and similarities across the relay translation chain in terms of meanings brought by images?**

While the analysis has shown a cumulative influence of translator's choices over the chain of relay translations, the same does not seem to have happened on the work of illustrators: each of them has a particular style while depicting passages from the plot and it is possible to assume their work is completely independent from one another.

A clear example on how the result of the relay translation chain has influenced the illustrator's choice is the representation of clothing worn by girls at school. Although the Brazilian and Spanish versions specify what Beatriz was wearing, i.e., shorts and T-shirt, this information was translated using the hypernym *school uniform* which Carolina Merola has understood and illustrated as dress instead of shorts and T-shirt. The detail about the socks was kept in Spanish and English, making the visual coherent to the written text (see Figure 32).

Another peculiarity is that Sergio, the boy Isabel wants to marry with, appears four times in the illustrations of *Me in the Middle*: 1) in Chapter 02, when Isabel is running after him on the patio; 2) in Chapter 03, when Isabel is showing a the picture of Bisa Bia to her friends; 3) in Chapter 05, when Isabel and Sergio are trying to take some guavas after climbing a tree; and, 4) in Chapter 06, when Sergio kisses Isabel right before they fall from the tree– on the written level, it is not possible determining how this kiss was, but the illustration shows it was on the cheek (see Figure 32). The relation in between Sergio and Isabel, both on the written and visual levels, is more intense thanks to translation and illustration choices. The Spanish version brings only one picture where Sergio appears – from the moment they are falling from the tree. On the other hand, the Brazilian book does not explicitly bring Sergio in any illustration – he may be one of the kids who appear among the kids at school, but the viewer does not have how to be sure about it.
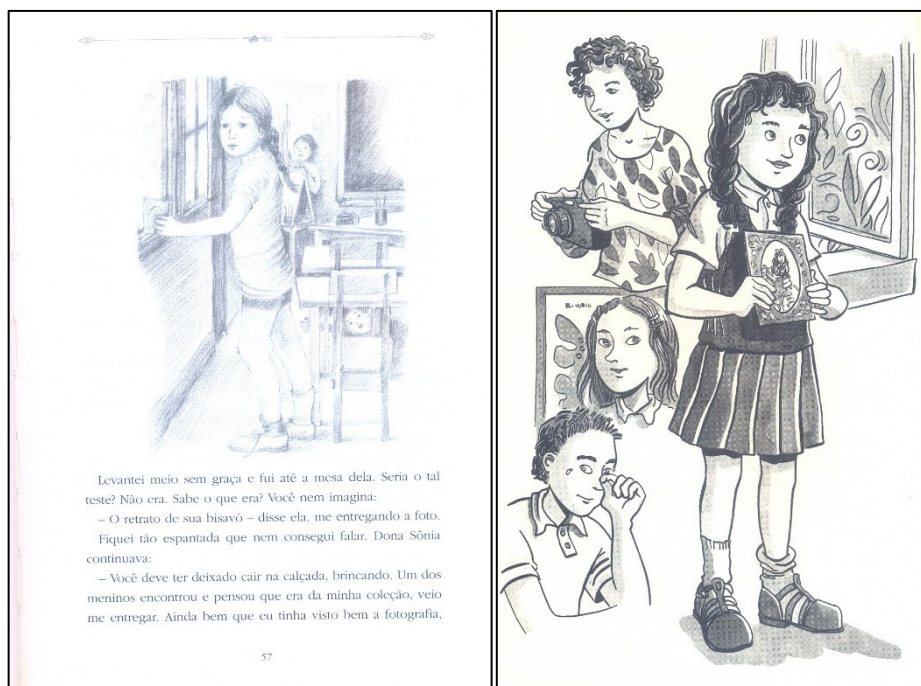
Figure 32 – Yolanda's and Merola's representation of school uniform

In terms of similarities, the photography the narrative is built upon, i.e. the portrait of Bisa Bea, is always a key illustration to all languages *Bisa Bia, Bisa Bel* was translated into and in the case of English, it was not different. However, due to the illustrator's style, although it is in the center of the page, as the main information, it is surrounded by other elements mentioned in Chapter 01, what decreases its preeminent value. As a counterpart, Bisa Bea can be better contemplated by the viewer in the illustration of Chapter 04, where she is surrounded by objects described in this section of the book. Five from eleven pages dedicated to illustrations in *Me in the Middle* are made of compositions full of overlapping, and this is one of the major characteristics of Carolina Merola's style.

- **Considering how written and visual levels have supported the creation/representation of identities across the texts under study, which would be the main changes from the source text *Bisa Bia, Bisa Bel* in relation to the final product *Me in the Middle*?**

Although the affair in between Isabel and Sergio is brought to the fore, gender issues regarding the difference on how boys and girls should behave differently in order to conform to cultural expectations is less prominent in the English final product due to the unmarked gender proper to the words of this language, as well as by the translator's choices *per se,* for

example: "brincadeiras de menino", which may have a bad connotation in some parts of Brazil, has become "kid's plays", which is just neutral; the same happens with "moleque" translated by "muchacho" and "boy".

On the visual level, Carolina Merola tends to further convey some information brought by the written level. When Sergio kisses Isabel, both in Portuguese and Spanish, the reader is free to imagine how and where this kiss was, especially if we consider Isabel was so overwhelmed, she lost her balance and both kids felt off the tree. In *Me in the Middle,* the reader has no option of interpreting this information rather than being informed by the illustration the kiss was on the cheek.

Figure 33 – Carolina Merola's representation choice

5.2 DISCUSSION OF FINDINGS

In order to exemplify which was one of the main consequences, and problems, of the relay translation under study - what may also stand for problems on other samples - I will to tell an anecdote, that actually has happened to me: I was living in the U.S. and wanted to open a can. I was in the kitchen and looked inside one drawer, another, and couldn't find it. But I really wanted to open the can and when I saw my roommate, I asked: "Do we happen to have

a can opener here?". And she said "Sure!", probably perplex on my inability to find it before. In a second, she opened the first drawer, grabbed the can opener and handed it to me (Figure 34) and followed her way to her room while I was standing there alone. Ok. The thing she gave me was a tool I had never ever seen in my whole life, which I had to Google to find out how to use because not even this I was able to figure out by myself. The point is that all the time I was looking for what I used to call, up to that moment, a *can opener,* "um abridor de lata" (Figure 35). BUT, the fact is that I was out of my context of culture and from culture to culture things do change: from simple to complex things, from everyday objects to flavors, colors, and so on.

Figure 34 – A *can opener*

Figure 35 – *Um abridor de latas*

Thus, what does this experience has to do with the product of a translation or relay translation (a sort of exponential level of a translation)? Well, *Bisa Bia, Bisa Bel* is a story that happens somewhere in Brazil, it talks about lots of its cultural aspects and gives some details on historical and political background from the 80s. Despite of the misleading it may cause to young readers who might think Dictatorship is a current problem in the country, the trickiest element is having a decharacterization of cultural bounded elements which are typically from Brazil - in the case of food or play, games and toys, for example.

As an ultimate consequence, children will be consciously or unconsciously lead to understand and associate Brazilian dishes, as well as other cultural aspects, to things they will not find while visiting it or things that, due to translators' and illustrators' biases, will not even

be presented to them, as in the case of *suspiros* and *pé-de-moleque*, which turned to be *ladyfingers* and *gipsy arm*, *biscoito champagne* and *rocambole*, in a backtranslation. As an outcome, metaphorically speaking, children "who open drawers" in Brazil will not find what they are expected to find if they are looking for what they call and understand by "a can opener", in other words, depending on the content of information about Brazil they were exposed to, children will build in their mind an incoherent image of the country and its national identity, which encompass the notion of culture. This happens both informed by the written and the visual levels of communication, as in the case of a children's literature book.

5.3 LIMITATIONS AND SUGGESTION FOR FURTHER RESEARCH

Most part of the sections from the Theoretical Apparatus would deserve a much deeper exam due to the complexities and fruitfulness of such discussions, on the other hand, my intention was rather pointing out the various elements playing a role on the backstage of a *relay translation* phenomenon than actually discussing each of them as thoroughly as they could have been. The impossibility of discussing all instances or, at least, all categories of cultural context adaptation, as well as, all manipulations of cultural specific items instances is also one limitation to acknowledge, on the other hand, both can be used for further studies, without mentioning there would be length constraints to the present work.

The *relations of power inside translation processes* are one of the hints for a further study provided by the object analyzed, as well as market issues involved on the production, dissemination and reception of translated children's literature, either on contemporary works or throughout an historical perspective. Special attention could also be driven to the Translation of Brazilian Children's Literature because it is currently less embraced than the translation of foreign children's literature into Brazilian Portuese, what constitutes a lack and opportunity for new studies on children's literature through a Translation Studies perspective. On this regard, one possibility would be aiming attention at how Brazil and its context of culture has been represented abroad, on both written and visual levels.

Narrowing down to a more specific theme grounded on the present study, the cross-cultural analysis of *Bisa Bia, Bisa Bel* and its translations into languages such as Spanish, German, Swedish, Turkish, Galego, French, Italian, and even English, could be held: from a *translation* perspective *per se,* on a *retranslation* level (as in the case of Spanish in its Iberian and Latin-American versions), and, perhaps, on an indirect and/or relay translation process,

depending on its availability, through which a great variety of aspects could be explored, either on the written, visual, or multimodal level(s).

Researchers interested in the translation of Children's Literature can benefit from the corpus built and discussions made here to embrace plenty of possibilities of study, as examining:

- **The first sight contact**: *book's prereading elements* would inform the perception readers and buyers might have (or do have, in the case of an *in-locus* research) on the book(s);

- In line with the above mentioned, **meanings brought by the book cover(s)** may also be investigated;

- The scrutiny of **paratexts, epitexts, and typogrhaphical elements*;*

- If the author is presented in the book, and how **s/he is described or portrayed/ depicted**;

- Is relay translation **"the necessary evil"**? How to approach the choices traceable across the relay translation chain? Which would be the most suitable translator's choices? Are there always misleading choices, lapses and mistakes to be found?

- How do the **translator's voice(s)** appear? Which are their styles and consequent translation outcomes?

- How do adult authors, translators, and illustrators represent **childhood, the child voice, and the child image?**

- How do **gender issues** are addressed across cultures?

- How **Brazilian historical and political background** appear in children's literature originally published during the Dictatorship period in Brazil (1964 – 1985)?

- How **social actors** are represented both in written and visual levels?

Regarding technical related issues, we still lack a specific toll (software) that could enable the simultaneous analysis of three or more compiled aligned texts, without mentioning the absence of a device that would allow the simultaneous exam of texts and images, arranged multimodally, and/or with illustrations aligned. This could vary from having all book covers of a given book under analysis retrievable in a quicker way to broader possibilities as gathering and sorting all visual representations of Little Red Riding Road from the 1950's in a given context of culture, for example. Compiling it would take a huge effort but I truly believe it is coming into reality sometime in future the same way we have very sophisticated image research engines such as Google Images, and banks of digital images, such as Getty Images, thus, with the possibility of not only selecting features like predominant color, size, file format,

etc. but, also, of reverse image research - looking by similar images as the one used as a research entry. A way to find and develop these tools aimed at children's literature, more specifically, would support new research on cultural studies, translation studies, gender studies, just to name a few areas that could benefit from it. Added to the current and future technological possibilities, taking advantage from digital and online books would be of great value by virtue of their increasing availability and easier text compilation/extraction.

Summing up, some suggestions for further research include, but are not limited to the study of:

- Relations of power inside translation processes;
- Market issues related to the translation of Children's Literature: production, dissemination, and, even, reception;
- The translation of Brazilian Children's Literature and how its context of culture has been represented on both written and visual levels;
- A cross cultural analysis of *Bisa Bia, Bisa Bel* based on its published translations;
- Developing tools for the analysis of: three aligned texts, or more; texts and images aligned; images aligned with images;
- Developing literature image/illustration search engines, with sophisticated retrieval options.

The current version of this dissertation has extra limitations too. The sections which deal with the *representation of social actors* and the *visual representation* of *social actors* could have had additional description on the many categories discussed by van Leeuwen (2008) shown on the diagrams. It is a possibility for further research to adopt his framework. Here, I aimed greater attention to the Grammar of Visual Design, which above all informs the idea of representing social actors.

Ultimately, I shall end my text with the epigraph chosen for this work:

> […] you can't survey a text completely, because you'd be there until the end of the year working on one sentence. What you try to do is familiarize yourself with the text and the possibilities. (Halliday, 1998).

It represents my perception on the study held. There was much more I wish I had enough perseverance to discuss. I gathered a lot of data and I was not able to explore them all, as said by Klingberg (1986, p.19): "Every passage to be translated has its own problem". This is rather the beginning of future work.

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APPENDIXES

APPENDIX A – Hong's review: full page print screen

APPENDIX B – Hong's review print screen

Smithsonian Asian Pacific American Center

BookDragon
Books for the Multi-Culti Reader

Me in the Middle by Ana Maria Machado, translated by David Unger, with illustrations by Caroline Merola

Here's another intriguing premise from Ana Maria Machado – one of Brazil's preeminent writers for children, and winner of the highly prestigious 2000 Hans Christian Andersen Award for Writing … this one manages to encompass seven generations. The eponymous 'me' is 10-year-old Isabel, who becomes the conduit for three generations in the past and three generations into the future, that is her great-grandmother and her own great-granddaughter.

When Bel's mother goes on a cleaning "rampage …[s]he cleans and cleans and cleans for two or three days in a row," she finds a long-forgotten picture of Bel's great-grandmother, Bisa Bea, when she was a young girl about Bel's age. So enthralled is Bel with this ancestor she never knew that she begs to take care of the photograph. But Bisa Bea is not content to be silent on the page, and instead magically becomes Bel's secret companion. Being a proper young lady of her generation, Bisa Bea is never shy about dispensing advice – especially about boys! – inappropriate as it may sometimes be.

Bel soon notices another internal voice, often at odds with Bisa Bea, who turns out to be her own great-granddaughter Beta. Talk about generation gap! How will Bel manage being stuck in the middle …?

In spite of its potentially unusual narrative, the story has too many thudding teaching moments so lacking in subtlety that a young reader unfortunately never gets the chance to think for him or herself. Again, perhaps reading in translation is the main culprit here, or possibly a cultural divide in literary style? Regardless, the end result here proves disappointing at best.

Readers: Middle Grade

Published: 1982, 2002 (United States)

APPENDIX C– Chapter "Conversas de Antigamente" aligned

Conversas de Antigamente	*Conversaciones antiguas*	*Pláticas de antaño*	*Old-fashioned Conversations*
A partir desse dia, passei a ter longas conversas com Bisa Bia. Geralmente quando nós estávamos sozinhas. Ela me contava uma porção de coisas do tempo dela, ensinava coisas, falava de lembranças, dava conselhos – o que ela gosta de dar conselhos não dá nem para imaginar. Alguns conselhos são ótimos. Por exemplo, enfeitar meus cadernos com figuras coloridas (que ela chama de *cromos*). Acabamos descobrindo uns numa papelaria, que são mesmo umas graças. Fiquei com mania de cromos. Tenho cromo de anjinho, de bicho, de criança, de coração, de palhaço, de passarinho, de borboleta, de flores, uma porção. E não colo só nos cadernos, não. Saio colando em todo canto. Ponho em vidros, em caixinhas, nas gavetas, enfeito minha pasta de colégio com eles e ainda guardo um monte em coleção. Qualquer dia desse até peço a Dona Sônia para ver a tal coleção de retratos antigos que ele tem e mostro a minha de cromos. Aposto que a minha é mais bonita. E foi tudo idéia de Bisa Bia, eu nem conhecia esses cromos. Aliás, quando eu falei a ela da coleção de fotos da Dona Sônia, ela contou que, quando era moça, uma vez apareceu uma mania de colecionar cartões postais, toda família tinha esses cartões, arrumados de um jeito especial para mostrar às visitas em cima dos móveis, numa espécie de vitrine própria. E	A partir de aquel día, comencé a tener largas conversaciones con Bisa Bea. Por lo general, cuando estábamos solas. Ella me contaba una porción de cosas de su tiempo, me enseñaba otras, hablaba de recuerdos, me daba consejos – lo que a ella le gusta dar consejos no hay quien se lo pueda imaginar -. Algunos son magníficos. Por ejemplo, adornar mis cuadernos con figuras en color (que ella llama *cromos*). Acabamos descubriendo unos en una papelería que tienen una gracia encantadora. Me quedé con la manía de los cromos. Los tengo de angelitos, de animales, de niños, de disfraces, de payasos, de pajaritos, de mariposas, de flores, un montón. Y no los pego sólo en los cuadernos, no. Los coloco en todas partes. En los cristales, en las cajitas, en los cajones de los muebles, adorno ni cartera del colegio con ellos y además tengo coleccionado otro montón. Cualquier día es posible que hasta pida a doña Sonia que me muestre su colección de retratos antiguos, y yo le mostraré la mía de cromos. Apuesto que la mía es más bonita. Y todo fue idea de Bisa Bea, porque yo ni conocía tales cromos. Además, cuando yo le hablé de la colección de fotos de doña Sonia, ella me contó que cuando era joven se puso de moda coleccionar tarjetas postales. Todas las familias tenían esas tarjetas colocadas cuidadosamente encima de los muebles. O en una vitrina	A partir de ese día comencé a tener largas conversaciones con Bisa Bea. Por lo general cuando estábamos solas. Ella me contaba cantidad de cosas de sus tiempos, me enseñaba cosas, hablaba de recuerdos, me daba consejos – no se imaginan cuánto le gustaba dar consejos. Algunos son muy buenos. Por ejemplo, adornar mis cuadernos con figuras coloridas (que ella llama *cromos*). Descubrimos unos en la papelería bastante bonitos. Me quedó la manía de coleccionar los cromos. Tengo de angelitos, de animales, de niños, de corazones, de payasos, de pajaritos, de mariposas, de flores, Y no sólo los pego en los cuadernos, no. Los pegó por todos lados. En vidrios, cajitas, cajones, adorno mi mochila del colegio con ellos y además guardo un montón para mi colección. Cualquier día de éstos voy y le pido a doña Sonia que me deje ver la colección de retratos antiguos que tiene y le muestro la mía de cromos. Apuesto que la mía es más bonita. Y todo fue idea de Bisa Bea, yo ni conocía esos cromos. Esto es, yo le platiqué de la colección de fotos de doña Sonia, ella me contó que cuando era niña apareció una moda de coleccionar tarjetas postales, toda familia tenía de esas tarjetas para mostrar a las visitas, arregladas de una manera especial encima de los muebles en una especie de vitrina. Y tenían colecciones de abanicos, de adornos, de	That was when I started having long talks with Bisa Bea, usually when we were alone. She told me lots of things about her childhood. She showed me things, told me about her life and gave me advice – you can't imagine how much she liked to give advice. Sometimes she gave good advice, like when she suggested that I put these old-fashioned color pictures (she called them chromos) on the covers of my notebooks. We found some very pretty ones in the stationery store and I started a collection. I have angels, animals, children, hearts, clowns, birds, butterflies and flowers. I stick them everywhere – on windows, boxes and trunks. I put them all over my school backpack and save a whole bunch for my collection. One of these days I 'm going to ask Doña Sonia to show me her collection of old portraits and I'll show her my pictures. I'll bet my collection is prettier. And this was all Bisa Bea's idea. I told Bisa Bea all about Doña Sonia's collection and she told me that when she was a girl everyone went crazy collecting postcards. Every family collected them and showed them to visitors. Some people went so far as to put them in special display cases on furniture. People collected fans, ornaments and all kinds of things. It must have been lots of fun. I'd love to see those collections now, but I think you can

tinham coleções de leques, de enfeites, de muitas coisas. Fico pensando e acho que devia ser uma gracinha. Queria ver uma dessas coleções, mas acho que só em museu, e, mesmo assim, deve ser difícil...	especial, para mostrárselas a las vistas. Y tenían también colecciones de abanicos, de objetos de adorno y, en fin, de muchas cosas. Creo que aquello debía ser delicioso. Me encantaría ver una de esas colecciones, pero sospecho que son cosas de museo y que incluso así debe ser difícil…	muchas cosas. Creo que debía ser algo muy divertido. Me gustaría ver una de esas colecciones, pero creo que sólo hay en los museos, y, aun así, debe ser difícil encontrarlas…	only find them in museums and not in all of them.
Toda essa história de móveis é muito engraçada. Bisa Bia não conhecia armário embutido, já imaginou? Levou um susto a primeira vez que me viu abrir um, pensou que era uma parede que se mexia, que nem uma passagem secreta ou caverna de Ali Babá. Disse que no tempo dela não tinha nada disso. Também não tinha televisão, nem sofá-cama, nem liquidificador, nem bancada de pia no banheiro, nem almofadão da gente sentar no chão, nem uma porção de coisas assim. Mas também, ela fala de uns outros móveis bem diferentes, de nomes esquisitos. Na sala, tinha um tal de *bufê* ou *etagér* (nem sei se é assim que se escreve, é tudo nome estrangeiro, mas é assim que ela fala), que também chamava de aparador e tinha uma fruteira de louça em cima, de dois andares, pratinho maior e pratinho menor, já imaginou? Ela contou também que embaixo da fruteira tinha um paninho de renda, porque tudo que se pusesse em cima de um móvel precisava antes de uma toalhinha de crochê ou paninho bordado e renda, não consegui entender porquê. No quarto, a cama dela tinha mosquiteiro. Eu pensei que era uma criação particular de mosquitos, estava achando uma idéia incrível ter mosquito ensinado para zumbir a música que a gente quisesse e morder quem a gente não gostasse, mas aí ela explicou que era justamente o contrário: um pano para não deixar mosquito entrar na cama, ficava pendurado em volta, como uma espécie de	La historia de los muebles tiene mucha gracia. Bisa Bea no conocía los armarios empotrados. ¿Te lo imaginas? Se llevó un susto la primera vez que me vio abrir uno. Se creyó que era una pared que se movía, algo así como un paso secreto o la cueva de Alí Babá. Me dijo que en su tempo no había nada de eso. Ni tampoco televisión, ni sofás-cama, ni batidoras, ni bañera en el cuarto de baño, ni cojines para sentarse en el suelo, ni una porción de cosas por el estilo. Pero ella habla también de otros muebles muy diferentes con nombres extraños. En la sala tenía un tal *buffet* ou étagère (ni siquiera sé si se escribe de este modo, pero es que ella habla siempre así con muchos nombres extranjeros), que también llamaba aparador, sobre el que tenía un frutero de loza con dos pisos, es decir, con un platillo grande y otro pequeño. ¿Te lo figuras? Me contó también que debajo del frutero tenía un pañito de encaje, porque todo lo que se colocase encima de algún mueble tenía que llevar un pañito de crochet o con bordados y encajes. No conseguí entenderlo. En su habitación, la cama tenía mosquitero. Yo creí que se trataba de alguna raza especial de mosquitos. Me figure algo tan increíble como que entonces existían unos mosquitos amaestrados capaces de zumbar la música que uno desease y de picar a quien fuese desagradable, pero ella me explicó que se trataba exactamente de todo lo contrario: el mosquitero, era una gasa que se ponía para no dejar que los mosquitos llegasen a la cama. Estaba colgada alrededor de ella, como	Toda esa historia de los muebles es muy graciosa. Bisa Bea no conocía los *clósets*, ¿te imaginas? Se llevó un susto la primera vez que me vio abrir uno, pensó que era una pared que se movía, que era un pasaje secreto o la caverna de Alí Babá. Dijo que en sus tiempos se usaban los roperos. Tampoco tenía televisión, ni sofá-cama, ni licuadora, ni lavabo en el baño, ni almohadón para sentarse en el suelo, ni un montón de cosas así. Pero también ella habla de otros muebles muy diferentes con nombres raros. En la sala tenía un *buffet* (ni sé si se escribe así, es nombre extranjero, pero es así como habla ella), al que también llamaba aparador y tenía un frutero de cerámica encima, de dos pisos, con un platito grande y otro pequeño, ¿te imaginas? También me contó que bajo el frutero había una carpetita de bolillo, porque todo lo que se pusiera encima de un mueble necesitaba antes una carpetita de *crochet* o de tela bordada y de encaje, no pude entender por qué. En su cuarto, la cama tenía mosquitero. Yo pensé que era una creación particular de mosquitos, pensaba que era una idea increíble tener mosquitos entrenados para zumbar la música que quisieras y picar a quien quisieras, pero me explicó que era justamente lo contrario: una tela para no dejar entrar a los mosquitos, colgada alrededor de la cama, como una cortina, porque en aquel tiempo no había *spray* matabichos de esos que anuncian en la televisión. Otra cosas que me contó es que en su cuarto había un peinador, lleno de frascos de	Bisa Bea's ideas about furniture were sweet. She didn't know what closets were. Can you imagine? She was scared to death when she saw me open one for the first time. She thought it was a moving wall, a secret passage, Ali Baba's cave. She said they had armoires when she was young. They also didn't have TVs, sofa beds, blenders, sinks in the bathroom, cushions to sit on the floor – a whole bunch of things like that. She also talked about other strange furniture with weirdest names. That was a breakfront in the living room which she also called a credenza. It had a two-level ceramic fruit dish – a big plate on the bottom and a small one on the top – sitting on it. Can you imagine? She also told me there was a lace tablecloth under the dish because you always had to put a crocheted or stitched or lace doily under everything, I don't know why. Her bed had mosquito netting. I thought the mosquito netting was a great idea, a kind of insect farm where you could keep and train mosquitoes to buzz whatever music you wanted to hear and to sting people you didn't like. But she explained it was a cloth to keep mosquitoes from *getting in*, strung all around the bed like a

cortina, porque naquele tempo não tinha *spray* de matar insetos, desses que anunciam na televisão. Outra coisa que ela contou que tinha no quarto era penteadeira, cheia de vidros de perfume em cima, enfeites de louça (vê que nome engraçado, chamava *bibelô* e ela diz que eram tão bonitinhos que eu até pareço um *bibelô*). Penteadeira eu logo vi para que servia:	una especie de cortina, ya que en aquel tiempo no había el *spray* ese que anuncia la televisión para matar insectos. Otra cosa que ella me contó que tenía en su cuarto era un tocador lleno de frascos de perfume, de figuritas de porcelana (mira qué nombre tan gracioso, les llamaba *bibelots*, y dice que hasta yo le parezco un *bibelot*). En seguida me di cuenta de para qué servía el tocador:	perfume, de figuras de porcelana (fíjate que nombre tan gracioso, se llamaban *bibelots*, ella dice que eran tan bonitos que hasta yo le parezco un *bibelot*). Yo sé para que servía el tocador:	curtain, because back then they didn't have the kind of bug spray that we see advertised on TV. She also told me there was a vanity in her bedroom topped with perfume bottles and porcelain figurines. They were called *bibelots.* What a nice word. She said they were very pretty and that as far as she was concerned, I'm a kind of *bibelot.*
- Ah, Bisa Bia, isso eu sei, é para olhar no espelho e se pentear, não é?	- ¡Ah, Bisa Bea, ya sé para qué es eso! Es para mirarse en el espejo y peinarse. ¿ A que sí?	- Ah, Bisa Bea, eso yo lo sé, es para verse en el espejo y peinarse, ¿no es cierto?	"I know what a vanity is, Bisa bea. It has a mirror to brush your hair, right?"
- E também para se fazer o toucador...	- Claro, sí, pero también para realizar todo lo que es propio de hacerse en un tocador...	- Y también para hacerse el tocador...	"And also to fresen up…"
- O quê? Toucador? Ajeitar a touca na cabeça?	- ¿Cómo? ¿Era también para ponerse una toca en la cabeza?	- ¿El qué? ¿Tocador? ¿Arreglarse la toca em la cabeza?	"Freshen up? Freshen your head?"
Ela riu e explicou que não. Era se arrumar, se pintar, se enfeitar, ficar bonitinha, como a minha mãe se ajeita no espelho do banheiro. Aí Bisa Bia explicou que no tempo dela banheiro era muito diferente. A gente lavava o rosto no quarto mesmo, e sempre tinha uma mesinha ou móvel com uma bacia e um jarro d'água com uma toalha limpinha do lado.	- Se rió y me explicó que no se trataba de eso, que lo que se hace en un tocador es arreglarse, pintarse, adornarse, en fin, ponerse bonita, como hace mi madre en el espejo del cuarto de baño. Entonces Bisa Bea me explicó que en su tiempo el cuarto de baño era muy distinto. Me dijo que la gente se lavaba la cara en su misma habitación y que siempre tenían en ella una mesita o un mueble especial con una palangana y un jarro lleno de agua, además de una toalla limpia.	Se rió y explicó que no. Era para arreglarse, pintarse, adornar-se, quedar linda, como mi mamá que se arregla frente al espejo del baño era muy diferente. La gente se lavaba la cara en el mismo curato, y siempre había una mesita o un mueble con una palangana y una jarra con agua, y una toalla limpiecita de un lado.	She laughed. Fresen up means to get ready, put on make up, jewellery, make yourself pretty like my mother does in front of the bathroom mirror. Bisa Bea explained to me that bathrooms were quite different in her day. People washed their faces in their bedrooms. There was always a little stand with a washbowl and a pitcher of water, and a very clean towel on the side.
- E pra fazer xixi?	- ¿Y para hacer pipí?	- ¿Y para hacer pipí?	"And where did you make pipi?"
- Tinha uma casinha lá fora...	- Para eso había un cuartito aparte…	- Había una casita afuera…	"There was a Little house outside…"
- E se agente acordasse de noite com vontade?	- ¿Y si la gente se despertaba de noche con ganas de hacer pipí?	- ¿Y si a uno le daban ganas de ir en la noche?	"And if you had to go at night?"
- Tinha um urinol... – ela explicava, sempre com paciência.	- Para ese caso había un orinal… - explicaba ella, siempre con paciencia.	- Había una bacinica… - ella me explicaba, siempre con paciencia.	"There was a chamber pot", she explained calmly.
- O quê?	- ¿Qué?	- ¿ Cómo?	"A what?"
- Um urinol, penico. Ficava embaixo da cama, ou guardado numa portinha especial do criado-mudo.	- Un orinal o perico. Se ponía debajo de la cama o se guardaba en un cancito especial del *criado-mudo.*	- Una bacinica. Se ponía debajo de la cama, o guardada en una puertita especial del criado-mudo, como le llamaban en el Brasil de antaño.	"A chamber pot. It was stored under the bed or behind a special door of the dumbwaiter, as it was called in Brazil back then."
- Criado-mudo? Você não disse outro dia que criada era empregada? Puxa, vocês gostavam mesmo de explorar os outros, hem, tratar todo mundo feito escravo... Pra que é que precisava	- ¿Un criado mudo? - ¿No me dijiste el otro día que la criada era una empleada? ¡Caramba!, a ustedes les gustaba explorara a los demás, ¿eh?, tratar a todo el	- ¿Criado-mudo? No me dijiste el otro día que la criada era empleada? ¡Caray! A ustedes les gustaba explotar a los demás, ¿eh?, y tratar a todo mundo como esclavo… ¿Para qué se	"A dumbwaiter? Didn't you tell me the other day that a waiter was a cleaning lady? Gosh! You people liked to treat others like slaves. Why did you need someone who couldn't talk to watch over the chamber pot?

de um coitado de um mudo para guardar penico?	mundo como a esclavos. ¿Por qué necesitaba un pobre mudo para guardar el perico?	necesitaba de un pobre mudo para guardar la bacinica?	
- Não, Isabel. Criado-mudo era uma espécie de mesinha do lado da cama, um armário pequeno...	- Nada de eso, Isabel. Un *criado-mudo* era una especie de mesita al lado de la cama, algo así como un armario pequeño...	- No, Isabel. Criado-mudo era una especie de mesita de noche, un armario pequeño, un buró…	"Isabel, a dumbwaiter is like a little closet in the night stand. A secret, tiny room".
- Ah, mesinha de cabeceira...	- ¡Ah! Una mesita de noche.	- Ah, mesita de cabecera...	"A secret closet?"
Como você já deve estar percebendo, Bisa Bia e eu somos capazes de ficar horas assim, batendo papo explicativo – como ela gosta de chamar. Ela explica as coisas do tempo dela, eu tenho que dar explicações do nosso tempo. É que dentro do envelope, dentro da caixa, dentro da gaveta e dentro do armário, ela não tinha visto nada do que andava acontecendo por aqui esses anos todos. Comida, por exemplo, é um espanto. Ela não conhecia congelado, enlatado, desidratado, ensacado, emplasticado, nem dá para lembrar tudo. No domingo em que eu disse que ia comer um cachorro-quente e tomar uma vaca-preta, foi um deus-nos-acuda. Foi mesmo:	Como te estarás dando cuenta, Bisa Bea y yo somos capaces de pasarnos horas así, dando trabajo a la lengua, como a ella le gusta decir. Ella explica las cosas de su tiempo yo tengo que darle explicaciones de las cosas del nuestro. Claro, es que dentro del sobre, dentro de la caja, dentro del cajoncillo y dentro del armario, ella no había vista lo que estaba ocurriendo por aquí durante aquellos años. Por ejemplo, lo que le ocurre con la comida es ·algo asombroso. Ella no conocía los alimentos congelados, · enlatados, deshidratados, envasados, metidos en bolsa de plástico, en fin, ni me puedo acordar de todo. El domingo que yo le .dije que me iba a comer un perro-caliente y a *to*marme una *vaca-preta*[1], aquello fue poner el grito en el cielo. ___ [1] En Brasil, refresco de cola batido con un helado.	Como ya debes haberte dado cuenta, Bisa Bea y yo somos capaces de quedarnos horas así, platicando y dando explicaciones -como ella dice. Me explica las cosas de sus tiempos, y yo le tengo que dar las explicaciones de nuestro tiempo. Y es que dentro del sobre, dentro de la caja, dentro del cajón y dentro del armario, ella no había visto nada de lo que sucedía por aquí todos estos años. La comida, por ejemplo, es una maravilla. Ella no conocía los alimentos congelados, enlatados, deshidratados, empaquetados, plastificados, no me acuerdo que otras cosas más. El domingo en que le dije que iba a comer un perro caliente y tomar una vaca negra, fue un sanquintín. Lo fue realmente:	As you've probably realized, Bisa Bea and I can spend hours like this, talking and explaining things, as she likes to put it. She tells me about life during her time and I tell her about present-day life. Living inside an envelope, inside a box, inside a trunk in a closet, she has seen nothing of what has gone on all these years. Food, for example, is a wonder to her. She knew nothing about frozen food or canned, dried, packaged and plastic goods and a whole bunch of other things. She had never heard of a microwave oven. Waves for her were something you see on the ocean. When I told her one Sunday that I was going to eat a hot dog and drink a black cow, she went crazy.
- Deus nos acuda, minha filha! Isso lá é coisa que se coma? Coitadinho do cachorro...	- ¡Válgame Dios, hija mía!¿Es que se come eso? Pobre perrito..	- ¡Dios nos ayude, hija!¿Eso se come? Pobre perrito ...	"God help us, young lady! You eat dog? Poor puppy ..."
O trabalho que deu para explicar, você nem sabe. Para começar, quando eu disse que era um lanche, levamos um tempão até entender que era o que ela chamava de merenda... Sanduíche era outra coisa que ela nem sabia o que era, mas deu para explicar que era salsicha com pão. Mas, vaca-preta? Coca-cola batida com sorvete? Quem disse que ela sabia o que era coca-cola? Ou qualquer refrigerante? Nada disso tinha no tempo dela. E depois, quando ela começou a me dizer o que costumava ter na merenda ou na sobremesa	No te puedes ni imaginar el trabajo que me costó explicárselo. Cuando le dije que era un *lunch,* lo que ella llamaba la merienda, me pasé un tiempo interminable para que me entendiese. Tampoco entendía la palabra *sandwich,* me costó mucho aclararle que era salchicha con pan. Pero más difícil fue todavía aclararle lo que era una *vaca-preta.* No podía entender que era · una Coca-cola batida con un helado. Pensó que era un refresco cualquiera. En su tiempo no había nada de eso. Luego, cuando ella comenzó a decirme lo que acostumbraba a tomar en la merienda o	El trabajo que me dio explicarle, ni te lo imaginas. Para comenzar, cuando le dije que era un refrigerio, nos llevamos un buen rato hasta entender que era lo que ella llamaba merienda ... Tampoco sabía lo que era un perro caliente, pero se pudo explicar que era salchicha con pan. Pero, ¿vaca-negra? ¿Coca cola con nieve de limón? ¿quién dijo que ella sabía lo que era coca cola, o cualquier otro refresco? Nada de eso había en sus tiempos. Y después,	You can't imagine what it took to explain it to her. It also took me a long time to explain to her that a snack was something like afternoon tea. She didn't know what a hot dog was, but she did know about sausage rolls. And a black cow? A Coke and lemon ice cream float? She had no idea what a Coke or any other soft drink was. They didn't exist in her time. And then when she told me what they usually had for snack or dessert in her house, it was my turn to cross my eyes and look shocked, while she sighed wistfully.

da casa dela, foi a minha vez de arregalar os olhos e ficar horrorizada, enquanto ela suspirava de saudade:	en la sobremesa de su casa, fui yo la que abrí unos ojos espantados, toda horrorizada, mientras ella suspiraba llena de nostalgia.	cuando comenzó a decirme lo que acostumbraba comer en la merienda o de postre en su casa, fue mi turno de poner los ojos cuadrados y quedar horrorizada, mientras ella suspiraba de nostalgia:	
- Baba-de-moça, Isabel, uma delícia!	- Isabel, lo que llamábamos *baba de moça*[1] era una delicia. ___ [1] *Baba de moça,* un pastel	-Babas de camello, Isabel ¡Eran una delicia!	"Camel drool, Isabel, was such a treat!"
- Ai, que nojo, Bisa, como é que você tinha coragem?	- ¡Ay qué asco, Bisa! ¿Cómo tenías valor para comerte eso?	-¡Ay, qué asco!, Bisa, ¿cómo te atrevías a comer eso?	"Yuck! That is gross, Bisa. How could you eat that?"
Ela continuava:	Ella continuaba:	Ella continuaba:	
- Papo-de-anjo, também, uma gostosura...	- El *papo de anjo*[2] también era exquisito ... ___ [2] Pechuga de angel, pastel.	-Pechuga de ángel, también, una ricura ...	"Angel breast was also delicious."
- Uma maldade, isso sim. Logo de anjinho... Ainda se fosse papo de galinha...	-Una crueldad es lo que era ... Si en vez de un angelito hubiera sido una gallina ...	- Una maldad, eso sí. Y para colmo, de angelito ... todavía si fuera pechuga de gallina ...	"A little angel's breast? How could you? If it were a chicken breast I could ., see it."
Mas aí ela falou em pé-de-moleque e olho-de-sogra e suspiro, e eu fui descobrindo que tudo era nome de doce, já pensou? Ela achando que eu comia ensopadinho de cachorro e eu achando que ela lambia cuspe de gente, a tal baba-de-moça. A gente fala a mesma língua, mas tem horas que nem parece, porque tem umas coisas que mudaram muito, fica até difícil entender... Eu pesava nessas dificuldades, mas Bisa Bia nem ligava, já tinha mesmo aberto o falador e era só continuar:	Pero ella siguió hablando del *pé-de-moleque*[3], del *olho-de-sogra*[4], de suspiros ... Y yo fui descubriendo que se trataba de dulces. ¿Te lo imaginas? A ella le parecía que yo comía guisos de perrito y a mí que ella lamía escupitajos, babas de mozas. La gente habla la misma lengua, pero hay momentos en que no lo parece, porque hay cosas que han cambiado mucho y resulta difícil entenderse ... Yo pensaba en tales dificultades, pero Bisa Bea ni se daba cuenta, ya había abierto el grifo de las palabras y seguía: ___ [3] Pie de negrito, pastel. [4] Ojo de suegra, pastel.	Pero entonces ella dijo que había otros dulces como brazo de gitano y ojo de suegra y suspiros, y fui descubriendo que todos eran nombres de dulces, ¿te das cuenta? Ella pensando que yo comía guisado de perrito y yo pensando que ella lamía la tal baba de camello. Nosotros hablamos el mismo idioma, pero hay veces que no parece, porque tenemos unas cosas que cambiaron mucho, hasta es difícil entenderse ... Yo pensaba en esas dificultades, pero Bisa Bea ni se fijaba, ya habíamos abierto la comunicación y era sólo seguir:	But then she told me about delicious sweets like gypsy's arm and mother-in-law's eyes and ladyfingers. Little by little realized that these were names for different desserts. Get it? She was thinking I ate stew made from dogs and I was thinking she slurped camel drool. We speak the same language, but sometimes it's hard to believe. Some things have changed so much that it's hard for us to understand each other at all. Even though I got confused, Bisa Bea didn't care. We had begun talking and that's what counted.
- Minha mãe gostava muito de fazer suspiro. Sempre que sobrava clara, dos ovos que só gastavam a gema para os outros doces, ela batia as claras bem batidinhas, fazia suspiro e enchia com eles uma *bomboniér.*	- A mi madre le gustaba mucho hacer suspiros. Siempre que sobraban las claras de los huevos que se habían empleado para hacer otros dulces, ella las batía bien batiditas y hacía suspiros con ellas hasta llenar una *bonbonnière.*	- A mi mamá le gustaba mucho hacer suspiros. Siempre que sobraban claras, de los huevos que sólo utilizaba la yema para los otros dulces, ella las batía muy bien, y hacía suspiros y con ellos llenaba una *bonbonniére.*	"My mother loved to make ladyfingers. Whenever she had extra egg whites, after using the yolks for other desserts, she'd beat the whites and make ladyfingers and put them in a *bonbonnière".*

Pronto, outra palavra esquisita. É assim que ela fala, diz que é francês, não sei se é assim que se escreve.	Otra vez otra palabra rebuscada. Es que habla así, dice que es francés, pero yo no sé si es así como se escribe.	Ya está, otra palabra extraña. Así habla ella, dice que es francés, no sé si así se escribe.	Another strange Word. That's how she speaks, often saying words in French.
- Uma o quê, Bisa Bia?	- ¿ Una qué, Bisa Bea?	- ¿Una qué, Bisa Bea?	"A what, Bisa Bea?"
- *Bomboniér,* uma espécie de compoteira, só que em vez de guardar compotas e ser de cristal, guardava bombons e balas, e era de opalina verde-clara, tão bonita...	- Una *bonbonnière,* una especie de compotera, sólo que era en vez de servir para guardar compotas y ser de cristal, servía para guardar bombones y dulces y era de ópalo verde claro, muy bonita…	- Bombonera, una especie de compotera, sólo que en lugar de guardar compotas y ser de cristal, guardaba bombones y caramelos, y era de opalina verde-clara, tan bonita…	"A Candy dish. But instead of being made of cristal and filled with dried fruit, it was light Green opaline and you'd put candies and caramels in it. It was so beautiful."
- E opalina era o quê? Uma espécie de plástico?	- Y el ópalo, ¿qué es? ¿Una especie de plástico?	-¿Y opalina, qué es? ¿Una especie de plástico?	"And what's opaline? A kind of plastic?"
- Não, minha querida, não existia esse tal de plástico, você já esqueceu? Opalina era uma espécie de vidro, quase sem transparência, de cores tão bonitas... Minha mãe tinha algumas belas peças de opalina. Tinha um *plafoniê* azul...	- No, querida. Entonces no existía ese tal plástico. ¿Es que ya no te acuerdas de lo que te dije? El ópalo era una especie de vidrio, casi sin transparencia, de colores muy bonitos… Mi madre tenía algunas cosas muy bonitas… Tenía una *plafonnier* azul…	- No, querida, no existía ese tal plástico, ¿ya se te olvidó? Opalina era una especie de vidrio, casi sin transparencia, de colores tan bonitos… Mi mamá tenía algunas bellas piezas de opalina. Había una *plafonnier* azul…	"No, love, plastic didn't exist back then. Have you forgotten? Opaline was a kind of almost transparent glass and could be made in any number of colors. My mother had a few opaline dishes. She had a blue *plafonnier".*
- Isso você já me explicou outro dia, era uma luminária.	- Eso ya me lo explicaste el otro día, era una lámpara.	- Eso ya me lo explicaste el otro día, era una lámpara.	"You explained that to me the other day. It was a lamp".
- Isso mesmo... E tinha também uma licoreira linda, vermelha, com formato de pato, o gargalo era o pescoço comprido do pato, a tampa era a cabeça, no formato exato, com bico e tudo. Ficava numa bandeja, cercada de uma dúzia de copinhos.	- Exacto. Y tenía también una preciosa licorera roja con forma de pato. El cuello era el largo pescuezo del pato, y el tapón era la cabeza. Tenía el tamaño exacto, con pico y todo. Se ponía en una bandeja rodeada de una docena de copitas.	- Eso mismo… Y tenía también una licorera preciosa, roja, en forma de pato, su cuello era como el cuello largo de un pato, la tapa era la cabeza, con la forma exacta, con el pico y todo. Se ponía en una bandeja, rodeada de uns docena de copitas.	"Exactly. And she had a pretty red brandy bottle in the shape of a duck. It had a duck's neck and its head was the cork – with duck's bill and everything. She'd put it on a tray surrounded by a dozen crystal goblets".
- E para quê servia?	- ¿Y para qué servía?	- ¿Y para qué servía?	"And what was it for?"
- Para guardar licor que ela fazia. Licor de cacau, jenipapina, que é licor de jenipapo, e muitos outros. Ficava tudo isso guardado dentro da cristaleira, que era o armário de guardar vidros cristais.	- Para contener el licor que ella misma hacía. Licor de cacao, de genipa[5] y de otras muchas clases. Todo ello se guardaba en una vitrina, que era el armario de guardar frascos y cristalería. [5] Voz americana. Géreno de plantas rubiáceas: Las frutas de algunas espécies son comestibles.	- Para guardar el licor que ella hacía. El licor de cacao, jenipapina, que es el licor de la fruta jenipapo, y muchos otros. Todo eso se guardaba dentro de la vitrina, que era el armario para guardar las cosas de vidrio y cristal.	"For her many homemade liqueurs – crème de cacao and genipap fruit. She put them in the breakfront, which was a kind of cabinet for storing crystal and glass objects".
- Tudo guardado lá dentro?	- ¿ Todo guardado allí dentro?	- ¿Todo guardado ahí adentro?	"They were all in there?"
- É, mas dava para se ver bem, por que a cristaleira era formada de espelhos e a porta era de vidro. A gente via tudo. Mas não pense que era qualquer vidro, não. Era cristal verdadeiro, *bisotê...*	- Claro. Pero se podía ver bien, porque la vitrina estaba recubierta de espejos y las puertecitas eran de cristal. Se veía todo. No te creas que se trataba de un cristal cualquiera, no. Era un cristal especial, un cristal *biseauté...*	- Pues sí, pero se podía ver bien, porque la vitrina estaba forrada de espejos y la puerta era de vidrio, uno podía ver todo. Pero no pienses que era cualquier vidrio, no. Era cristal verdadero, *biseauté.*	"Of course. You could see the objects clearly because there were mirrors on all sides of the cabinet and the door was made of glass. But it wasn't plain glass. It was pure cristal. *Biseauté?"*
- O que? Do Bisavô?	- ¿Cómo? ¿Del bisabuelo?[6]	- ¿El qué? ¿El bisoqué?	"Biscuit?"

	⁶ Hay un juego de palabras entre *biseauté*, biselado y el término portugués *bisavô*, bisabuelo.		
Ela ria:	Se rió.	Ella reía.	
- Não, meu amor, *bisotê* eram os critais e espelhos trabalhados, formando desenhos, hoje em dia não se usa mais, é uma pena...	- No, mi amor. *Biseauté* se decía de los cristales y de los espejos tallados, formando dibujos. Hoy en día ya no se usa, es una pena...	- No, mi amor, *biseauté* eran los cristales y espejos tallados, formando dibujos, hoy en día no se usa más, es una pena…	"No, Darling, *biseauté* was a kind of crystal carved into patterns and used for mirrors and windows. It's a shame it isn't made any more".
- Ai, Bisa Bia, o pessoal no seu tempo também complicava de mais, cada palavra esquisita, chega! E aposto que precisava de um mundão de gente para lavra isso tudo, e deixar limpo, ainda mais sem aspirador, detergente, máquina de lavar, tudo isso... Só de pensar na trabalheira, já fico com vontade de sumir! Vamos lanchar!	- i Ah, Bisa Bea, la gente de tu tiempo complicaba todo demasiado! Tanta palabra rara cansa. Apuesto que era necesario un montón de gente para lavar todo eso y dejarlo limpio, además sin aspirador, sin detergentes, sin lavavajilas... Sólo de pensar en la horrible tarea me entran ganas de desaparecer. ¡Vamos a merendar!	- Ay, Bisa Bea, la gente en tus tiempos también complicaba bastante las cosas, tanta palabra extraña cansa Y apuesto que se necesitaba de un mundo de gente para lavar todo eso, y dejar bien limpio, aun sin aspiradora, detergente, lavadora, todo eso… Sólo de pensar en el montón de trabajo, ya me dan ganas de desaparecer. Vamos a tomar el refrigerio.	"Bisa Bea, the people during your time made everything so complicated. All those foreign words give me a headache. I bet you needed dozens of cleaning ladies to wash all those things and keep them clean. All without detergent, vacuum cleaners or washing machines! Just the thought of all that work makes me want to escape. Let's go have a snack".
E lá fomos nós, felizes da vida. Ou lá fui eu, que ninguém vê mesmo Bisa Bia comigo, e eu não sou maluca de sair falando com ela pelo meio da rua... Já pensou na onda que a turma ia fazer?	Y allá nos fuimos, llenas de felicidad. O mejor dicho, allá me fui yo, pues nadie ve a Bisa Bea conmigo, y yo no estoy tan loca como para ir hablando con ella por medio de la calle... ¿Te imaginas la juerga que iba a armar la pandilla?	Y allá fuimos las dos, felices de la vida. O más bien allá fui yo, pues nadie ve a Bisa Bea conmigo, y yo no estoy loca para salir hablando con ella por la calle... ¿te imaginas las bromas que los amigos me harían?	And off we went, the two of us, as happy as can be. Or rather I went off, since no one could see Bisa Bea inside me, and I'm not stupid enough to talk to her out in the street. Can you imagine how much my friends would tease me?

APPENDIX E – Examples of *Building and home furnishing, household objects and appliances*

BUILDING AND HOME FURNISHING, HOLSEHOLD OBJECTS AND APPLIANCES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	roperos	armoires
-	buró	-
-	-	microwave oven
-	-	windows
-	-	city houses
(me deu para brinca)	(me dio para jugar)	(gave me for my) costume box
"bibelô"	bibelots	*bibelots*
"bisotê"	biseauté	*biseauté*
"bomboniér"	bombonera	*bombonnière*
"box" do chuveiro	cuadro de mosaicos de la regadera	shower
"bufê ou étager"	buffet	breakfront
"plafoniê"	plafonnier	*plafonnier*
almofadão	almohadón	cushions
aparador	aparador	credenza
apartamento	apartamentos	apartments
armário	armario	secret, tiny room
armário	armario	armoire
armário	armario	cabinet
armário	armario	closet
armário embutido	*clósets*	closets
aspirador	aspiradora	vaccum cleaners
bacia	palangana	washbowl
banca	mesa	table
bancada de pia no banheiro	lavabo en el baño	sinks in the bathroom
bandeja	bandeja	tray
banheiro	baño	bathroom
banheiro	baño	washroom
caixa	caja	box
caixa fechada	caja cerrada	box
caixinha	cajita	little box
caixinhas	cajitas	boxes
cama	cama	bed
cama	cama	bed
campainha	campanita	bell
cantinho da gaveta	rinconcito del cajón	corner of a trunk
casa	casa	house
casa	casa	home
casinha	casita	Little house
casinha	casita	little house
castiçal	candelabro	candelabra
chão	suelo	floor
chão	suelo	-
chão	piso	-
chão	piso	ground
chão	suelo	ground
chuveiro	regadera	shower
coador de prata	colador de prata	silver bowl
cobria o teclado	cubría las teclas	fastened at each end… covering the keys

compotas	pasteles	dried fruit
compoteira	pastelero	candy dish
copinhos	copitas	globets
corredor	corredor	hall
corredor	corredor	hall
criado-mudo	criado-mudo	dumbwaiter
cristal	cristal	crystal
cristal	cristal	crystal
cristaleira	vitrina	breakfront
detergente	detergente	detergent
dois andares	dos pisos	two-level
espelho	espejo	mirror
espelho do banheiro	espejo del baño	bathroom mirror
fruteira	frutero	dish
fruteira de louça	frutero de cerámica	ceramic fruit dish
garagem	cochera	garage door
garagem	cochera	garage
gargalo	cuello	neck
gaveta	sobre	envelope
gaveta	cajón	trunk
gaveta aberta	cajón abierto	trunk wide open
gavetas	cajones	trunks
geladeira de madeira	refrigeradores de madera	wooden boxes
guardanapo redondo	servilletas redondas	round cloth napkins
janela	ventana	window
jarro d'água	jarro con agua	pitcher of water
licoreira	licorera	bottle
liquidificador	licuadora	blenders
luminária	lámpara	lamp
máquina de lavar	lavadora	washing machines
mesinha	mesita	little stand
mesinha de cabeceira	mesita de cabecera	secret closet
mesinha do lado da cama	mesita de noche	night stand
molduras	marcos	frames
mosquiteiro	mosquitero	mosquito netting
móveis	muebles	furniture
móvel	mueble	-
opalina	opalina	opaline
panela	olla	oven or saucepan
panela	olla	oven
paninho bordado e renda	tela bordada y de encaje	stitched or lace tablecloth
paninho de renda	carpetita de bolillo	lace tablecloth
passagem secreta	pasaje secreto	secret passaje
peças de opalina	piezas de opalina	opaline dishes
parede que se mexia	pared que se movía	moving wall
penico	-	-
penteadeira	peinador	vanity
penteadeira	tocador	vanity
plástico	plástico	-
piano	piano	piano
poltrona	sillón	chairs
porta	puerta	door
porta do armário	puerta del armario	closet door
porta do quarto	puerta do quarto	mother's bedroom door
portão	portón	gate
portinha	puertita	door
pratinho maior e pratinho menor	platito grande y otro pequeño	a big plate on the bottom and a small one on the top – sitting on it
quarto	cuarto	bedrooms

quarto	cuarto	bedroom
relógio	reloj	clock
retratos, quadros e desenhos antigos	retratos, cuadros y dibujos antiguos	old photos, paintings and drawings
sala	sala	living room
sala	sala	room
sofá-cama	sofá-cama	sofa beds
tampa	tapa	cork
tapete	tapete	rug
televisão	televisión	TVs
televisão	televisión	TV
toalha	toalla	towel
toalha bordada	mantel bordado	embroidered tablecloth
toalhinha de "croché"	carpetita de crochet	crocheted
torneira	llave	faucet
urinol	bacinita	chamber pot
vara	vara	pole
vara com um saquinho na ponta	vara con una bolsita em la punta	pole with a little bag at the end
vidro	vidrio	glass
vidros	vidrios	windows
vidros de perfume	frascos de perfume	perfume bottles
vitrine	vitrina	display cases

APPENDIX D – Examples of *Titles and Ways of Adress*

TITLES AND WAYS OF ADDRESS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
"cavalheiros", quer dizer, gentis, educados, solícitos com as damas...	caballeros, quiero decir: gentiles, educados, solícitos con las damas…	gentlemanly… kind, educated, mindful of the ladies
a chata da Marcela	la latosa de Marcela	annoying Marcela
a Marcela, aquela pastel, aquela goiabona	guayabona de Marcela	guava-faced Marcela
amiga especial	amiga especial	special friend
amigos	amigos	friends
aquela chata da Marcela, toda frosô	a la boba da Marcela, toda consentida	silly, snobby Marcela
benzinho	amorcito	little darling
boba	tontita	silly
bobalhão	bobo	dodo
bobalhona	boba	stupid
bobo	bobo	fool
bobo	bobo	stupid
boboca	boba	dodo
bobonas	bobas	girls
bobos	bobos	stupid
brasileiros	brasileños	Brazilian
cavalheiros	caballeros	chivalrous
chata	latosa	silly
chilenos	chilenos	Chilean
colegas	compañeros	classmates
Dona	Doña	Doña
exilados	exiliados	were in exile
família	familia	family
fofinha	más tierna y linda	the sweetest, prettiest girl
garota antiga	niña antigua	old-fashioned little girl
gordinha	gordita	fatter
homem	hombres	men
italianos	italianos	Italian
maior amiga	mejor amiga	very best friend
mais bochechuda	más cachetona	chubbier cheeks
menina	niña	little girl
menina	niña	girl
menina	pequeña	-
meninha bem arrumada e penteada	niña muy arreglada y peinada	nicely groomed girl
menininha	niñita	little girl
menininha	niña	girl
meninos	niños	my friends
meninos da turma	niños de la clase	our classmates
meu amor	mi amor	Darling
meu bem	mi amorcito	my little darling
meu coraçãozinho	mi corazoncito	sweetie
mocinha	niña	good girl
mocinha	jovencita	young lady
mocinha bonita	niña bonita	good girl
mocinha bonita	ninã bonita	young lady
mocinha bonita e bem-comportada	niña bonita y bien portada	pretty, well-brought-up girl
mocinhas	jovencitas	young ladies
moleca	traviesa	naughty
moleque	muchacho	boy
moleque de rua	niño de la calle	street child
mulheres	mujeres	women
o garoto mais bonito da classe	el chico más lindo de la clase	the nicest boy in the class
o mais divertido	el más divertido	the most fun

o que tem melhores idéias	el que tiene las mejores ideas	with the best ideas
pessoal	amigos	friends
rapazes	chicos	boys
senhora	-	-
senhora minha bisneta, tão jeitosa	muchacha, mi bisnieta, tan hacendosa	my great-grad-daughter, working busily…
turma	amigos	-
uma pessoa muito especial	una persona muy especial	-
velhinha	ancianita	little old lady
velho	viejo	old man

APPENDIX F – Examples of *Family members*

FAMILY MEMBERS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	abuelos	grandparents
avó	abuela	Abuela
avó	abuela	Grandma
avô	abuelo	grandfather
avô	abuelo	grandfather
avô	abuelo	grandparent
Bisa	Bisa	Bisabuela
Bisa Bel	Bisa Bel	Bisa Bel
Bisa Bia	Bisa Bea	Bisa Bea
Bisa Vó	bisabuela	great-grandmother
bisavó	bisabuela	great-grandmother, your bisabuela
bisavó	bisabuela	great-grandmother
bisavó	bisabuela	Bisabuela
bisavó	bisabuela	great-grandmother
bisavô	bisabuelo	great-grandparent
bisavô	bisabuelo	great-grandfather
bisavó-menininha	bisabuela-niña	child-great-grandmother
bisneta	bisnieta	great-granddaughter
bisneto	bisnieto	great-grandchild
ela	madre	mother
família	familia	family
filha	hija	sweetie
filhinha	mi niña	my darling
filho	hijo	child
filho	hijo	child
filhos	hijos	children
filhotinha	mi niña	my girl
irmã	hermana	sister
irmão	hermanos	brothers
mãe	mamá	mother
mãe	mamá	Mama
mãe	ma	mama
mamãe	mamá	mother
mamãe	mamá	mommy
marido	marido	husband
minha filha	hija	darling
minha filha	hijita	-
minha tia	mí tia	my friend's grandmother
namorado	pretendiente	companion
Neta Beta	Nieta Beta	Nieta Beta
neto	nieto	grandchild
pai	papá	father
pai	papá	parent
pai	padre	parent
pais	padres	parents
papai	papá	father
senhora mina bisneta, tão jeitosa	muchacha, mi bisnieta, tan hacendosa	my great-grad-daughter, working busily…

tataravô	tatarabuelo	great-great grandparent
tatatataravô	tatatatarabuelo	great-great-great grandparent
vó	abuela	Abuela
vovó	abuela	Grandma
vovó	abuelita	Abuela
vovô	abuelo	grandfather
vovô	abuelo	Grandpa

Appendix G – Examples of Dressing items, clothing materials, and sewing techniques

DRESSING ITEMS, CLOTHING MATERIALS, AND SEWING TECHNIQUES		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
-	-	beads
(chamar de) caipira o vestido lindo	campirano o lindo vestido	beautiful outfit a country dress
"short"	shorts	shorts
"short"	shorts	school uniform
"short" e tênis	short y tenis	wearing a school uniform
avental	delantal	aprons
babados	holandes	lace
bolso	bolsillo	pocket
bolso de calça comprida	bolsillos de pantalones largos	-
bolso de trás	bolsillo	pocket
bolso de trás do "short"	bolsillo de atrás del short	back pocket
bolso do "short"	bolsillo del short	back pocket of my shorts
bolso do casaco	bolsillos del saco	coat pockets
bordados	bordado	embroidered
bordados	bordados	embroidery
bordar	bordar	embroidering
cabeça branca	cabeza blanca	-
calça	pantalones	pants
calça comprida	pantalones largos	pants
calça desbotada	pantalones despintados	-
cambraia	seda	silk
camiseta	camiseta	T-shirt
camiseta toda espandongada	camiseta toda mugrosa	T-shirt was disgusting
chapéu	sombrero	hat
costurar roupa de boneca	coser la ropa de las muñecas	making doll clothes
elástico da cintura do "short"	elástico del short	elastic waistband of my shorts
engomadinhos	almidonados	starched
engomados	almidonados	nicely starched
estampadinhos	estampados	pictures embroidered or painted on them
fantasia	disfraz	costume
feltro	fieltro	felt cloth
fitas	cintas	ribbons
fivela de florzinha no cabelo	broches de florecitas em el cabello	flowered hairpins in her hair
laçarotes de fita	moños hechos de listones	ribbons
lavar, pasar e engomar	lavarlos, plancharlos y almidonarlos	to wash, starch and iron
lenço	pañuelo	tissue
lenço	pañuelo	handkerchief
lenço de papel	pañuelos	tissues
lenço de resfriado	pañuelos de resfriado	dirty handkerchiefs
lenços	pañuelos de papel	wipe
lenços	pañuelos de papel	paper tissues
lenços	pañuelos	handkerchiefs
linho	lino	linen
manga do casaco	manga del saco	coat sleeve
meia	calceta	sock

óculos	anteojos	-
pano	tela	cloth
ponto de cruz maior	punto de cruz	cross-stitch
ponto muito miudinho	puntadas muy menudas	tiny stitches
rendados	con encaje	with lace
rendas	pasamanería	lace
rendas	encaje	lace
roupa	ropa	clothes
roupa boa de brincar	ropa para jugar	playclothes
roupa de butique	ropa de boutique	in her best expensive outfit
roupa de caipira	ropa de campirana	countryish sort of dress
roupa de homem	ropa de hombre	boy's clothes
roupas gostosas de brincar	ropas bonitas para jugar	nice ones
saia	falda	skirts
sapatinho velho de neném	zapatito viejo de bebé	old shoe
tênis	tenis	-
toalha	toalla	towel
toalha bordada	mantel bordado	embroidered tablecloth
toalha de prato	mantelito	-
toalhinha de "croché"	carpetita de crochet	crocheted
trança	trenza	braid
trancinhas	trencitas	braids
uniforme	uniforme	uniform
vestido	vestido	dress
vestido	vestido	dresses
vestido	vestido	outfit
vestido de renda	vestido de encajes	lace dress
vestido de velha	vestido de anciana	-

Appendix G – Examples of *Idiomatic Expressions*

IDIOMATIC EXPRESSIONS		
Source Text (Brazilian Portuguese)	Translation I / Source text to the relay translation (Latin American Spanish)	Relay Translation (North American English)
(saindo) aos pinotes	(salía) saltando	(ran out) jumping
a gente vai discutir um bocado	vamos a discutir un poco	we'd better talk about this
amarrada no passado	atada al pasado	to be stuck in the past
ando muito sem tempo	ando muy sin tiempo	I don't have time right now
aperto no coração	salto el corazón	heart jumped
às voltas com	le dan las vueltas	walk around and around
até perder de vista...	hasta perder de vista a los abuelos…	until you couldn't even remember the grandparents
batendo papo	platicando	talking
Bisa Bia já tinha me enrolado de novo, ela é uma danadinha.	Bisa Bea ya me había enrrollado de nuevo; ella era uma malvadita.	Bisa Bea had tricked me again. She was truly wicked.
caíram na gargalhada	se botaran de risa	fell to the ground laughing
cara tão pidona	cara tan pedigüeña	such a begging face
como se estivesse lendo pensamentos	como si leyera mis pensamientos	as if he were reading my mind
coisas de moleque	cosas de niños	-
comportamento de mocinha	buen comportamento	good behavior
cara de pastel	carita de empanada	jelly-donut face
Deus nos acuda	Dios nos ayude	Gold help us
duas-caras	doble-cara	two-faced
emburrou	se molestó	became very stiff
era bom demais para ser verdade	¡era demasiado bueno para ser verdade!	It was too good to be true!
escondendo o jogo	ocultaba algo	-
escutando o papo	escuchaba la conversación	he listened to my grandfather talk
estar louca para	tener ganas	desperate to
etcétera e tal	etcétera	-
falando mole, cheia de nhenhennhém	hablando muy dulce, diciendo "ñe,ñe,ñe"	sweetly saying, "Yeah, yeah, yeah,"
fica aqui numa boa	tu te quedas aquí	stay here
fiquei firme	mantuve firme	I didn't fake it
foi um deus-nos-acuda	fue um sanquintín	she went crazy
fuçar	husmear(a)	sniff
gente que se mete na vida dos outros	la gente que se mete en la vida de los demás	people who butt into other people's lives
havia muita gente pagando esse preço e outros preços mais duros ainda	había mucha gente pagando ese precio y otros precios aún más altos	there were many people paying that price and some were paying an even higher price than we were
levamos um tempão	llevamos um buen rato	took me a long time
levou um susto	se llevó un susto	she was scared to death
mal deu tempo	apenas dio tiempo	I barely had a chance
maria-vai-com-as-outras	maria-va-com-las-otras	one-of-the-pack
meio sem graça	un poco desganada	dragging my feet
morendo de remorso	remordimientos	feel sorry
morrendo de rir	muertos de la risa	laughing so hard
mundão de gente	mundo de gente	dozens of cleaning ladies
não adiantava nada	no serviría de nada	it wouldn't do me any good

nem ligava	ni se fijaba	didn't care
nó na garganta	nudo en la garganta	tongue-tied
olhou meio de banda	miró medio extrañada	looked at me strangely
onda que a turma ia fazer	las bromas que los amigos me harían	my friends would tease me
outro deus-nos-acuda	outro sanquetín	a mess
pegado o costume	tomamos la costumbre	were in the habit
quem cala consente	el que calla, otorga	silence means consent
quero dengo	quiero mimos	-
quer-porque-quer	quiere-porque-quiere	wants
se desmanchava de sorrisos	se dehacía en sonrisas	break into a smile
tenho banca de carpinteiro	tenho mesa de carpinteiro	have a carpenters table
torra a paciência	agota la paciencia	drive anyone crazy
uma verdadeira salada	una verdadera salada	a real mix-up inside
você se ferra	te amuelas	you'll make it worse