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BRAZILIAN PRACTICES OF TRANSLATING NAMES IN CHILDREN'S FANTASY LITERATURE: A CORPUS-BASED STUDY

Lincoln P. Fernandes

ADVANCED RESEARCH IN ENGLISH SERIES

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This is dedicated to my wife Cristiane:
source of much love, patience and support

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ABBREVIATIONS

CFL – Children's Fantasy Literature
CTS – Corpus-based Translation Studies
DTS – Descriptive Translation Studies
ST – Source Text
TCL – Translation of Children's Literature
TEI – Text Encode Initiative
TS – Translation Studies
TT – Translated Text

PREFACE

This volume of Advanced Research in English Series emanates from a doctoral study whose purpose was to investigate the practices of translating names in children's fantasy literature during a particular period of time (2000-2003) when the Brazilian market had been promoting a revival of fantasy by means of the successful launch of the **Harry Potter** series and the ensuing (re-) publication of other British fantasy series such as **The Chronicles of Narnia** by C.S. Lewis, **The Worlds of Chrestomanci** by Diana Wynne Jones, and **Artemis Fowl** by Eoin Colfer. This study attempted to build on Puurtinnen´s (1995) suggestion that foreign names may have a negative effect on the readability of translated texts as such names can be viewed as linguistic barriers capable of preventing children from developing their reading skills. In this sense, the main claim was that names should not be viewed as "islands of repose" (cf. Tymoczko, 1999), especially in the translation of children's literature, as Brazilian translators, struggling to keep alive a Monteiro Lobato tradition of translating children´s books in a globalised context (see Chapter Two), resort to all sorts of practices of translating these onomastic and toponymic elements of a text (see Chapter Three).

While this study was still in progress, Translation of Children's Literature as a research area within the disciplinary field of Translation Studies (TS) was at an embryonic stage of development. This could be verified in the small but increasing number of publications available at that time (see Chapter One – The Beginning of the Story). After the completion of the study, publications continued to increase in number and scope, thus consolidating Translation of Children's Literature as a legitimate research area within TS.

In 2006, for instance, **Children's Literature in Translation – Challenges and Strategies**, edited by Jan Van Coillie & Walter

P. Verschueren, was released by St. Jerome Publishing. This collection of essays aimed to explore the various challenges related to the translation of children's literature and present some of the strategies that translators use when tackling those challenges. Among the languages approached in those essays are English, Spanish, Finnish, German, Danish, Dutch and Swedish. The topics covered include: the role of prefaces in revealing the translator and the demands of translating for children; the ethics of translating for children; taboo and censorship in the translation of teen novels; the handling of intertextuality; translation strategies dealing with juvenile expressions and character names; and the question of dual readership.

Still in 2006, the publication of **The Translation of Children's Literature – A Reader**, Edited by Gillian Lathey, reprinted journal articles and chapters from published books that shed some light on the development of this particular area of research. Important contributors (such as Eithne O´Connell, Zohar Shavit, Tiina Puurtinen, Riitta Oittinen and Emer O´Sullivan) draw on relevant aspects of translation theory when discussing issues specific to the translation of children´s literature. This timely publication synthesized in a coherent and accessible way the development of a significant and influential body of research, thus also contributing to the consolidation of Translation of Children´s Literature.

Another important contribution for this consolidation was the addition of the entry "Children's Literature" in the second edition of **Routledge Encyclopedia of Translation Studies**, edited by Mona Baker and Gabriela Saldanha (2009). The entry signed by Gillian Lathey gives a brief and informative summary on children´s literature and its integration in a multimedia world (i.e. sound, image, moving pictures); its theoretical and critical developments in the area; the issue of narrative communication and the child reader; and its current state of affairs. This entry

can also be viewed as a recognition stamp for this specific body of research that continues to develop and grow in the field of TS.

Certainly, the list of publications on Translation of Children's Literature has continued to grow. In 2007, **Cultural Encounters in Translated Children's Literature – Images of Australia in French Translation** by Helen T. Frank was published. Also in 2007, Emer O'Sullivan published her award-winning English version of **Kinderliterarische Komparastik** (**Comparative Children's Literature**). In 2010, Gilian Lathey released her first book entitled **The Role of Translators in Children's Literature – Invisible Storytellers.** And, more recently, we have seen the publication of **Post-Socialist Translation Practices: Ideological Struggle in Children´s Literature** by Nike K. Pokorn (2012).

Despite the significant theoretical development of TCL as a research area, it is possible to note that from a methodological perspective, not much has changed over the last years. Methods of empirical investigation involving the use of electronic parallel corpora to describe practices of translating children's literature are still rare. Since Maeve Olohan (2004) announced in her now classic **Introducing Corpora in Translation Studies**, the corpus compilation method developed in the current research (p. 59), to my knowledge, no other corpus of this sort has been compiled until the present moment. This scenario echoes to a certain extent John Stephens's (1999) argument that most of the time, research into children´s literature involves the analysis of contexts of production and reception in detriment of the language of children´s literature (p. 56). As a result, very little is known about choices in lexico-grammar, use, types and frequency of figurative language, cohesion patterns, etc. (p. 57), especially from a translational point of view.

In this sense, the publication of this study in this **Advanced Research in English Series** has an important contribution to make, if not theoretically, at least methodologically as it provides a research method apparatus applicable not only to the

investigation of translational phenomena, but also to a wide array of disciplines (such as Literature, Linguistics, Anthropology, Psychology) focusing on language description of various sorts. This application of corpus-based tools to different disciplinary fields seems to be in tune with Olohan's (2004) claim that "it is more fruitful to view the use of corpora as a research methodology, with its own strengths and limitations, than to see it as a [new and exclusive research] paradigm" (p. 3).

Finally, I find it important to say that this doctoral research was undertaken in the Programa de Pós-Graduação em Inglês (PPGI) at Universidade Federal de Santa Catarina (UFSC) and sponsored by Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES) and Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq). It was jointly supervised by Dr. Maria Lúcia B. de Vasconcellos (UFSC/PPGI) and Dr. Maeve Olohan in the Centre for Translation and Intercultural Studies (CTIS) at University of Manchester, where the corpus-based methodology informing this research was developed.

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Lincoln P. Fernandes
November, 2012

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ABSTRACT

The general purpose of this research was to shed light on an area which still remains largely unexplored in the discipline of Translation Studies (TS), namely Translation of Children's Literature. More specifically, this study set out to investigate the practices of translating names in children's fantasy literature within the Brazilian context in the period range between 2000 and 2003. To do so, the study drew on a theoretical and methodological composite framework derived from three domains in TS: Translation of Children's Literature (TCL); Descriptive Translation Studies (DTS); and Corpus-based Translation Studies (CTS), which, in turn, delimited the scope of the research, its corpus, its line of argument and its course of development. TCL locates the study within a particular area in TS, DTS provides the concepts and notions informing the study, and CTS offers the methodological tools used in the investigation of translation practices. The computerised parallel corpus on which the study was based consists of 12 target texts and their respective 12 source texts, taken from four fantasy series translated in the period, amounting to a total of 24 texts ($\approx$ 1.6 million words). It was argued that the analysis of procedures is one of the necessary preliminary steps towards the uncovering of translation practices. The results of the analysis of procedures revealed the presence of two main translation tendencies emerging from the corpus: one in which the translations privilege the readability of names, and another one in which the translations do not give priority to the handling of this particular narrative element.

Keywords: Translation, children's literature, parallel corpus, procedures, names.

1. The Beginning of the Story: Context, Propositions and Structure

> In the academic world of today research of children's literature is not really legitimised, it is not highly respected, and if it is at all tolerated it is perceived as a peripheral and insignificant field of research. In short, research of children's literature suffers nowadays from an inferior status. And if nothing is done about it, this will continue for years to come (Shavit, 2003).

Children's literature has long been the site of intense translation activity, but paradoxically, this area still remains largely unexplored within the discipline of Translation Studies. As an illustration of this current state of affairs, I would like to mention the small number of publications dedicated so far to this particular area of research. Apart from a few scattered articles – to my knowledge – there are only six publications in the western world to date which approach children's literature from a translational perspective: (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 more recently (vi) a special issue of the Canadian translation journal *Meta* (2003, vol. 48, n. 1-2) devoted to the translation of children's literature (http://www.erudit.org/revue/meta/2003/v48/n1/index.html).

Despite the reduced bibliography, translation of children's literature has been gaining some ground over the years; however, the relative paucity of publications in the subject confirms the fact that this area remains largely unexplored. One of the factors that might have contributed to this current situation is the inferior status that research into children's literature has had in the academic world, as pointed out by Shavit (2003) in the epigraph to this chapter. After all, "social sciences tend to select their objects of study based on cultural prestige rather than intrinsic interest" (Delabastita, 1990, p. 97), and as children's literature has tended to be regarded as a peripheral and marginalised literary form – not central to the concerns of 'high art' and culture – it comes as no surprise, then, that its lack of prestige has prevented it from being taken ***as a legitimate object of study by the discipline of Translation Studies.***

Therefore, as a reaction against this current state of affairs and an attempt to move research of children's literature away from this position of inferiority and neglect, the present study aims to forward this developing research area, henceforth referred to as *Translation of Children's Literature* (TCL). The main reason for my interest in TCL lies in the conglomeration of relationships between several systems in culture that translating for children maintains (e.g. social, educational and literary) and the diverse constraints under which it operates (Puurtinen, 1995, p. 17), which reveal the complexities involved in the translation of children's books. And it is exactly these complexities which highlight the fact that TCL has a great potential to be treated as a challenging and worthwhile research area.

1.1 What is Meant by 'Children's Literature'?

One of the major problems in defining children's literature is related to the polysemous labels 'children' and 'literature', which are difficult to be defined in specific terms (see Hunt, 1991 and Lesnik-Oberstein, 1999). Because of this lack of specificity, some TS scholars have evaded explicit definitions, preferring to refer to this particular literary form implicitly. Oittinen (1993), for instance, argues that there is little consensus on the definition of the constituting elements of the label 'children's literature' and for this reason she defines it implicitly. She does so by viewing children's literature as "literature read silently by children and aloud to children" (p. 3) and including below school-age as well as older children in the "fluid concept of childhood" (p. 4). Following Oittinen's lead, Puurtinen (1995) also evades an "exact definition". For her, children's literature refers to "books written specifically for children"; unless stated otherwise, "literature" refers to fiction, excluding e.g. school textbooks and other non-fiction" (p. 18). Contrarily, I would rather define children's literature explicitly: I find it unnecessary to shy away from a straightforward definition, especially when this definition is being outlined as a way to isolate the texts of a particular research corpus and does not claim an absolute status. In other words, this definition simply guides the present study and helps make sense out of the results obtained through the analysis of the data extracted from the corpus on which this investigation is based.

In so doing, I take Townsend's (1980) definition of children's literature as a starting point, and expand it with other important views on the issue. Townsend locates the discussion against the backdrop of authoritative groups, and in this way assigns responsibility to the publisher in deciding what a children's book is:

> In the short run it appears that, for better or worse, the publisher decides[1]. If he puts a book on the children's list, it will be reviewed as a children's book and will be read by children (or young people), if it is read at all. If he puts it on the adult list, it will not – or at least not immediately (p. 197).

It is worth noting that Townsend's position addresses the elusiveness of the label 'children' and makes the point that it is sometimes almost impossible to come up with a clear-cut distinction between children's literature and the wide-ranging material read by adults. According to Hannabuss (1996), this difficulty in defining exact boundaries between children's literature and the material read by adults has to do with the phenomenon of *adoption* in which children take over a work and make it their own. This work, then, becomes generally associated in the public mind as a work for children or a work that children are expected to enjoy. Consequently, adoption entails making the work directly associated with children by excluding adult readers or it may include both adults and children (p. 422). Nevertheless, adoption is not a one-way process as there are times when some books intended for adults, like *Robinson Crusoe* by Daniel Defoe and *Moby Dick* by Herman Melville, are enjoyed and adopted by children. Some books intended for children, like *Alice in Wonderland* by Lewis Carroll and *The Hobbit* by J.R.R. Tolkien, appeal to adults as well. There are also works that have similar impact on child and adult audiences, like the *Disc World Series* by Terry Pratchett and more recently the *Harry Potter* novels by J.K. Rowling.

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1 It is interesting to observe that this quote somehow echoes Lefevere's (1992) notion of "patronage". He defines patronage as "something like powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature" (p. 15). Such powers are exercised by individuals such as publishers whose influence has the purpose of ensuring that "the literary system does not fall too far out of step with the other subsystems society consists of" (p. 14).

Along similar lines, another important point is made by Hunt (2001): the label 'literature' can be a little contradictory and may raise some false expectations, since the traditional values and qualities which constitute 'literariness' cannot be sustained by books designed for an audience of limited experience, knowledge, and reading skills (p. 2). Moreover, the "imitative" nature of children's books may also contribute to this situation in which children's literature is often excluded from the realm of literary studies. After all, children's texts are often more imitative than adult texts (e.g. in terms of structure, settings, characters and language), and may therefore be regarded as inferior by many critics of the subject (Puurtinen, 1995, p. 17). As a result of this apparent lack of "literariness" inherited by children's books, the books are bound to be treated as an inferior literary form inasmuch as they are judged by the same value system used for adult literature (Hunt, 1999, p. 3). Classification difficulties aside, children's literature is defined herein as **a genre**[2] **written**[3] **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.**

As children's literature spans many models[4] such as the fairy tale, fantasy, science fiction, animal stories, picture books, adventure stories and poetry to name but a few (for an account of this, see Marshal, 1982, pp. 51- 95), it becomes necessary to

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2 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.

3 Despite the fact that the focus of the present study is on one particular medium (i.e. graphic medium), I concede that children's texts are integrated into a multimedia world in which films, videos, audio books, CD ROMs etc. are also part of this type of text reductively called children's literature (see Rosen, 1996).

4 A model is understood as a formal representation of a process or a series of phenomena. It is possible, for instance, to build a model that explains the structure of a myth or magic fables, and statements of a certain language. Thus the notion of model allows the researcher to understand and interpret such processes or phenomena in their specifically literary operations (Marchese, 1978, p. 205).

delimit the scope of the research corpus informing the present study. Therefore, the research corpus consists of *fantasy* books originally written in English and translated into Brazilian Portuguese. The label 'fantasy' is interpreted herein as a model in the context of children's literature represented by "works of fiction, written by a specific author (i.e. not traditional) and usually novel-length, which involve the supernatural or some other unreal element" (Carpenter and Prichard, 1984, p. 181). The term "not traditional" in this definition is used in opposition to traditional fairytales which have their origins in the oral tradition of telling stories, and for this reason they usually owe their present established form not to real authors but to particular writers or collectors (p. 177).

A final point worth discussing concerns the fact that although fantasy is one of the many models in children's literature which uses 'unreal elements' in its narratives, what makes it different from other models which also use these elements (such as the folk tale, fairy tale, and animal stories) is that while these other models assume magic in the same way that the realistic novel assumes its absence, fantasy does not. When fantasy incorporates an unreal element, "that element, far from being assumed, is fantastic relative to the realistic aspects of the work" (Knowles and Malmkjær, 1996, p. 17), that is to say, "fantasy is a story based on and controlled by an overt violation of what is generally accepted as possibility" (Irwin, 1976, p. ix cited in Knowles and Malmkjær, 1996, p. 224). In this sense, fantasy portrays some obvious deviance from consensus reality which according to Hunt (2001) is usually provoked by violations of the laws of nature (p. 271). As an illustration of these violations, one could possibly mention flying broomsticks, talking creatures and self-refilling plates. Having made this last point concerning the label fantasy let me now explain why I have chosen the fantasy model as the source of investigation of the current research.

1.2 The Revival of Fantasy in Brazil as a Result of Translation

As previously mentioned, children's literature consists of other models involving the supernatural or an unreal element such as the fairy tale, animal stories, and science fiction which could be also taken as potential candidates for academic research; however, this study focuses on the fantasy model. The reason for that lies in the "dominance of the fantasy model in children's literature" (Shavit, 1986, p. 76) and the recent revival of interest in fantasy worldwide as a result of translation, especially in the Brazilian cultural setting. Fantasy, as one of the most influential models in children's literature, has a long history of spreading across national literary systems by means of translation, especially due to the necessity of these young systems to produce new and motivating reading materials for their children (cf. Hunt, 2001. p. 3). In fact, it seems safe to assume that the long British tradition of writing children's fantasy books has often been used by most of these national literatures around the globe as one of their principal sources for translation. As evidence of this assumption, I want to take the British fantasy series Harry Potter written by Joanne Kathleen Rowling whose outstanding commercial success in the UK and soon after in the USA and elsewhere seems to have sparked a revival of interest in fantasy worldwide, as the books have been subsequently translated into 47 languages, and sold in approximately 200 countries (Yonke, 2001). Taking notice of this translational phenomenon, Landers (2001), however, points out that the success of the Harry Potter series did not have much effect on translated children's literature in the English-speaking world but that "its major impact to date has been to stimulate translation of children's literature from English to other languages" (p. 108). This stimulation can be observed, for instance, in Brazil where the children's book market has been flooded with translations of

British fantasy books since the publication of the first instalment of the Harry Potter series in the year 2000.

In fact, the publication of the *Harry Potter* series in Brazil was an event of unprecedented commercial success. This success was so enormous that all four *Harry Potter* books published figured in *Veja* Magazine's top 10 best sellers list for three years running from 2000 to 2003 (see Appendix A). Not to mention the screen adaptation of the series and the numerous Harry Potter-related products (e.g. audio cassettes, DVDs, videogames, stationery, etc.) which were a phenomenal success too, and had a pivotal part in increasing the interest in and consequently the sales of the translated books. Following the market trend set by this conspicuous commercial success, other children's fantasy series originally written in English such as Lloyd Alexander's *Chronicles of Pridain* (2000 – 2003), Diana Wynne Jones's *Worlds of Chrestomanci* (2001 – 2003), Eoin Colfer's *Artemis Fowl* (2001 – 2003), Garth Nix's *The Seventh Tower* (2002 – 2003) were also translated or had their translations re-edited, as in the case of Clive Staple Lewis's *Chronicles of Narnia* (1997/2003). This in turn confirms the role of children's literature written in English as an important source for translation and provides evidence of Landers's (2001) insightful observation that the *Harry Potter* series has stimulated translation of children's books from English. It is thus because of this revival of children's fantasy literature in Brazil through the translations of the *Harry Potter* series – as its main initiator and catalyst – that this study centres on the fantasy model.

1.3 Translating Children's (Fantasy) Literature (CFL)

According to Puurtinen (1995), contrary to common belief, translating for children may be even harder than translating for adults, owing to the complex and distinctive character of

children's literature (p. 22). In fact, most of the challenges of translating literature for adults (e.g. style, register, and fluency) are also present in translating children's literature. But in addition there are special issues in translating books for children which merit attention, if the translations are to be accepted and enjoyed by the target readership – children and teenagers – and approved of by adults. This research will focus on some of such issues as (i) the multifunctional language of children's (fantasy) literature; (ii) the dual readership; (iii) content control; (iv) pictorial content; and (v) readability. These aspects might have a bearing on the translation of children's fantasy books, and suffice to provide a general picture of some of the complexities involved in the rendition of this particular model in children's literature. Let me begin then with comments on some functions which the language of children's (fantasy) literature has been fulfilling in socio-cultural settings all over the world.

1.3.1 The Multifunctional Language of CFL

For Puurtinen (1995), the language of children's literature performs multifarious functions in society (p. 17), and since fantasy is regarded as the dominant model in children's literature, it seems reasonable to believe that its language has also been performing most of these functions. It is no wonder, then, that translation as a channel of communication has been instrumental in the perpetuation (or not) of these functions and at the same time being conditioned by some of them. In terms of psychological functions, for instance, fantasy books help the child to "make some coherent sense of the turmoil of his feelings" by conveying in a meaningful and subtle way the ideas he needs to "bring his inner house into order, and on that basis be able to create order in his life" (Bettelheim, 1976, p. 5). In other words, fantasy performs an important function in helping children to deal with the kinds of problems they inevitably have to face as part of the

process of growing up such as fear of loss, sexuality, death, and anguish (Reynolds, 1994, p. 41).

From a social point of view, children's fantasy is a very powerful socialising instrument and its language has a central function in the development of the child as a social being. According to Halliday (1978), language is the main channel through which a child learns about customs, beliefs, mores, values, hierarchies and attitudes. Based on this claim, it seems reasonable to assume that the language of children's (fantasy) literature can promote and reinforce the adoption or abandoning of these social "patterns of living" (p. 9). From an educational angle, Puurtinen (1998) explains that children's (fantasy) books are generally seen as a tool for developing children's reading skills. The language and content of these books are adjusted to children's comprehension and reading abilities because difficult and incomprehensible books are likely to alienate them from reading and consequently slow down the development of their reading skills (p. 2).

Knowles and Malmkjær (1996) argue that the language of children's fantasy literature – as an ideological instrument – is encoded with taken-for-granted assumptions, beliefs and value systems which are used to establish and sustain relationships of power (p. 43). And then again, it is by means of language, that is, by means of the linguistic choices made by the translator in describing events, characters and their relationships that those beliefs, values and relations of power are established, maintained or reverted. Thus it seems that some of these psychological, social, educational and ideological functions that the language of children's fantasy literature has been fulfilling over the last centuries might have some influence on the way translators go about performing their tasks.

1.3.2 The Dual Readership

Another major feature of children's literature which can be problematic to translation is that it usually addresses two

distinct groups of readers – i.e. children and adults – who differ in their literary tastes and needs. Puurtinen (1995) points out that inevitably it is always the adults (parents, teachers, critics) who set the prevailing trends in children's literature. As a consequence, translating for children is rendered difficult by this need to appeal to two target groups simultaneously: the primary reader (i.e. the child) and the background authority (i.e. the adult) (p. 19). Some authors have solved the problem of the dual addressee by adopting the idea of ambivalent texts (Shavit, 1986, pp. 63-91). These texts belong simultaneously to the adult and child literary systems as they are read differently in these two systems. Shavit mentions several well-known fantasy classics of children's literature such as *Alice's Adventures in Wonderland*, *The Hobbit* and *The Little Prince* as examples of ambivalent texts. Ambivalent texts have dual structuring, i.e. what makes this double reading possible is the mutual exclusivity of the models structuring the text; it is as if one of the reading levels, the more conventional, permits full realisation without taking the other level into account, simply because the other level excludes it (p. 69). In other words, there is a more refined, demanding level for adults and a conventional, less demanding level for children in children's literature, and consequently translations are required to satisfy both levels simultaneously so as not to frustrate either of the readership groups involved.

1.3.3 Content Control

Content control is another important aspect of children's books that certainly has a part to play in translation. According to West (1996), this control is closely linked to the idea of "childhood innocence" in which children are viewed as pure and innocent creatures that are unable to cope with certain themes regarded as corruptive by some adult groups (p. 499). Consequently, due to the pressures of parental, religious, educational and political authorities, editors and publishers often require writers as well as

translators to exclude or delete from their translations references to what may be considered sexist, racist, politically abusive, morally offensive, or religiously unfavourable before clearing these translations for publication. In this respect, editing and publishing premises can sometimes exert a strong influence on what should or should not be included in translations. Landers (2001), for instance, recalls the disappointment he had in his translation of a Brazilian children's story by Marcos Rey entitled *Doutor por Correspondência* ("Doctor by Correspondence"). The translation had been commissioned by a major New York publisher for high-school courses in foreign literature, and was rejected by the publishers because of an allusion to alcoholic beverages in the original, which Landers had innocently decided to keep in his translation. The publishers rejected the translation on the grounds that school districts would object to the mention, since it could have given "the impression that drinking was somehow condoned" (p. 107). Content control thus may exert a strong influence on translating children's literature, and thus reveal one of the reasons why translated children's books very often display some striking deviant features from that of their originals.

1.3.4. Visual Content

According to Marshall (1982), attention to the visual aspects of children's books has increased considerably not only due to the technological advances in colour printing and book production, but also to the social influence of television. After all, the appeal of television to the visual sense is such that children are being conditioned to expect visual information from books as well (p. 18). In this sense, the visual content in children's books provides young readers with a wide array of meaningful information which contributes, among other things, to the enhancement and interpretation of the text, the increase of visual perception, the externalisation of fears that cannot be expressed in words,

and the representation of the text while extending the viewer's knowledge and perception pictorially (p. 98). It is no wonder, then, that visual content also plays an important part in translating children's books, especially as regards the relationship between text and illustrations, which demands care in translation (see Oittinen, 2000, pp. 100-114). However important, this issue will not be further discussed as the investigation of how translators deal with images and the meanings they convey goes beyond the scope of the present study.

1.3.5 Readability

Readability is a major consideration for translating children's literature, as linguistic adjustments to the comprehension, reading abilities and world knowledge of the potential readers must be made in order to provide children with pleasant and motivating texts that encourage them to continue reading. The concept of readability is here understood as "comprehensibility or ease of reading determined by the degree of linguistic difficulty of the text; (...) also understood to cover speakability (the term from Snell-Hornby, 1988, p. 35), i.e. the suitability of a text to be read aloud" (Puurtinen, 1997, p. 322). In discussing readability in the context of translating for children, Puurtinen (1995) points out that what may be almost imperceptible for an adult may be an impenetrable barrier for a child, and among such barriers she suggests that an abundance of foreign names might hamper the readability of children's books (p. 22). As proper names abound and provide the basis for the creation of fantastic worlds in children's fantasy literature, they certainly have an important part to play in the readability of this particular literary form as their literal or non-translation is likely to have a negative effect on its reading-comprehension and speakability. In this sense, such names demand careful handling in order to make the threshold of reading as low as

possible, and thus privilege the readability of children's fantasy books in the target culture.

Moreover, it is important to draw attention to the fact that names are loaded with semantic and semiotic information, that is to say, they not only carry semantic meaning but they also act as semiotic signs, indicating gender, class, racial, ethnic, national and religious identities. In Tymoczko's (1999) words, "they are dense signifiers, signs of essential structures of human societies" (p. 223). Names acquire an even more prominent role in children's literature where they usually have their semantic potential activated in order to create comic effects (Embleton, 1991, p. 176). Thus as names function as carriers of semantic meaning and semiotic significance and at the same time play an important role in the readability of children's books, they end up becoming highly interesting and meaningful linguistic elements to be explored, especially in the research area of translation of children's literature (see Chapter Three).

Because of all the aspects discussed so far, translating children's (fantasy) literature turns out to be a rather complex and demanding task, where translators are usually led to manipulate their texts in order to produce translations which are considered acceptable by the recipient culture. As these aspects usually have higher priority than the source text (ST), one fruitful approach to investigate translated children's literature seems to be a descriptive, target-oriented one. According to Puurtinen (1995), most traditional prescriptive approaches to translation are source oriented, and as such they follow the principle that translators should always transfer features of the ST unchanged to the target text (TT). One result of this situation is that many of these traditional approaches have been centred on a normative notion of *equivalence* (see Chapter Two, subsection *2.3.4 Equivalence, Norms, and Tendencies*), thus failing to account for cases in which the TTs need to be manipulated for the sake of their special audience (p. 24). Due to the pressing requirements of their target audience, translators of children's

literature usually manipulate the text, changing, abridging, deleting or even adding to it. As a consequence, translated children's books are often negatively referred to as "adaptations", "abridgements", or "versions" rather than "translation proper" (Shavit, 1986, p. 112). In view of this failure of prescriptive, source-oriented approaches to include translated children's literature in an academic debate free from normative principles of how translations should be in relation to their originals; this study adopts a descriptive, target-oriented approach to the investigation of translated children's (fantasy) literature. As I see it, this alternative approach can allow the researcher to appreciate the nature of translated children's texts and investigate the practices most commonly used by translators when dealing with this specific type of text at a particular place and time, without having to resort to evaluative assumptions based on the potential differences between target and source texts (cf. Klingberg, 1986).

1.4 Purpose and Objectives

It is now almost two decades since Göte Klingberg (1986) listed five potential areas of research into the translation of children's literature. Despite his rather prescriptive approach, Klingberg's list still remains a good starting point for anyone interested in this particular area of translation research. The potential areas he suggests are the following:

1. *statistical studies on the source languages among translations into different target languages or countries. (...);*

2. *studies on economic and technical problems in the production of translations. (...);*

3. *studies on how books for translation are selected. (...);*

4. *studies on how children's books are actually being translated and definition of the problems translators encounter when translating such books (my highlight);*

5. *studies on the reception and influence of translations in the target language area (p. 9, italics in the original).*

According to O'Connell (1999), it is clear that these topics have still not been fully explored within the discipline of Translation Studies, which goes to show that translation of children's literature is itself something of an undervalued area (p. 208). Thus in the light of Klingberg's (1986) fourth potential area of research into the translation of children's literature, **the purpose of this study is to examine current practices of translating names in children's fantasy literature within the Brazilian context in the period range between 2000 and 2003**. As previously mentioned, during this period a great number of translated children's fantasy books entered the Brazilian market and signalled the revival of this influential model in children's literature. The corpus of the current research, then, consists of 12 translations and their respective source texts (total of approximately 1.6 million words) taken from four English fantasy series translated during the period. The series selected were *Harry Potter* by J.K. Rowling, *Artemis Fowl* by Eoin Colfer, *The Worlds of Chrestomanci* by Diana Wynne Jones, and *The Chronicles of Narnia* series by C. S. Lewis. It is important to say that not all the books belonging to the four series have been chosen to be part of the corpus. In fact, only the first three books of each series were selected. The reason for this decision lies in the fact that by the time the research was initiated, not all the books belonging to the four series had been translated in Brazil,

especially the ones belonging to the Artemis Fowl series, which – apart from being initially envisaged by its author as a trilogy – had its last instalment published in 2003[5]. The selection of these texts was based on rigorous criteria such as being rendered by four distinct translators from four different publishing houses, and thus the translating behaviour is hypothesised as not being restricted to one particular view (see Chapter Four, Section 4.2.5 The Selection of Texts).

Indeed, I believe that the translating behaviour of the four translated series differs from each other in terms of the way each one deals with the translation of names. In this sense, I prefer not to talk about different *translational norms* operating at once within this particular context. Rather, I subscribe to Osers's (1998) view that such a phenomenon is, in fact, "evidence of the absence of a norm" (p. 53). Therefore, I prefer to use the term *tendency* when trying to describe the points of convergence in which the practices of translating names in the four translated series come together (see Chapter Two, Section 2.3.4 Equivalence, Norms and Tendencies).

As regards the more specific objectives, the study sets out to describe the *procedures* most commonly used with a view to detecting patterns of translational behaviour in those practices of translating names in children's literature. In other words, the focus is on the practices involved in the translation of a particular narrative element of significance to a specific model of children's literature, namely that of fantasy. In this vein, these more specific objectives can be spelled out by the research questions displayed below.

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5 Due to its huge success all over the world, the *Artemis Fowl* trilogy has been turned into a series with its next instalment due out by the end of 2004. Moreover, the rights to Eoin Colfer's book *Artemis Fowl* have already been bought by Miramax Films in order to turn it into a film (http://artemisfowl.tripod.com/rumour.htm).

Table 1.1
The Research Questions

1. What translation procedures were used to render names?
2. Do the different translators consistently show a preference for using particular procedures over other options that may be equally available to them?
3. Do the patterns emerging reveal any tendency in the practices of translating names in children's (fantasy) literature in Brazil?

The three questions above reflect the descriptive and non-evaluative nature of the present study. They interrogate a particular translational phenomenon without sitting in judgement on the basis of the differences between translated texts and source texts. Moreover, the study concentrates on the description of a specific narrative element which does not mean that the perspective is limited to narrative studies. Apart from applied linguistics and translation studies, valuable observations are also drawn from semiotics, historiography and sociology, resulting in a multidisciplinary approach. Although this study does not claim to be thorough and exhaustive, it attempts to cover much more ground on the topic than formerly available, especially in Brazil, where very few studies have been carried out in the field (see Pagano et al., 2001). What is more, it adopts a relatively recent methodological perspective on studying children's literature which is outlined as follows.

1. 5 Method

In order to achieve the general purpose and more specific objectives of this study, I adopt a corpus-based methodology

whose main source of data is a computerised parallel corpus. The use of a parallel corpus has introduced new dimensions to translation description and to various applications by permitting some degree of automatic analysis of text. The identification, counting and sorting of names in an electronic corpus can be carried out quickly and accurately by computer, thus greatly reducing the hassle sometimes associated with description, and vastly expanding the empirical basis (Kennedy, 1998, p. 5). A number of routine procedures were used to search the parallel corpus of children's fantasy literature, to retrieve information, organise, catalogue and display the facts about the translated texts under investigation. The basic formats used to display information about the texts in the corpus and the practices of translating names were descriptive statistics and concordances. Of the commercially available software for corpus analysis, the ones that were selected for the corpus processing were Mike Scott's (2004) *WordSmith Tools Version 4.0* and David Woolls's (1998) *Multiconcord Version 1.54*, as they produce the basic formats necessary for achieving the purposes of the present study, and also due to their graphical, user-friendly and intuitive interface in which the user does not need to memorise commands in order to execute an application (see Chapter 4, Section 4.5 Corpus Processing).

1.6 Organisational Structure

After this first chapter – introductory in nature – the second chapter deals with a review and analysis of the supporting literature relevant to this topic, where I suggest a composite theoretical and methodological framework for the investigation of practices in children's (fantasy) literature. Chapter Three discusses the importance of names for children's (fantasy) literature and briefly summarises points that might be considered

when investigating names from a translational perspective. This is followed by Chapter Four which presents the corpus-based methodology adopted in this study. It provides a step-by-step description of the corpus design, compilation and processing as well as the methods used for the analysis of the data extracted from the corpus. Chapter Five gives a global statistical view on the texts in the corpus and discusses the results of data analysis, making an attempt to account for the practices and procedures used in translating names in children's (fantasy) literature with the objective of detecting some of their most common translational tendencies in Brazil in the period between 2000 and 2003. Chapter Six concludes the research by summarising the findings and the discussions carried out within the framework of the study, recognising the limitations of the study, and finally offering some suggestions for further research.

2. A Composite Theoretical Framework to Investigate Translation Practices in Children's (Fantasy) Literature

In the previous chapter, I defined the general purpose of the current research as to investigate the translation of children's literature. More specifically, I showed that the study explores the practices most commonly associated with the translation of names in a particular model of children's literature, namely that of fantasy. In this chapter, I draw up a composite theoretical framework which is suitable for the investigation here envisaged. The need to draw up this composite theoretical framework has arisen from the observation that the theories and methodologies in use are insufficient to cover and describe the aspects investigated in this study concerning the practices in the translation of children's literature. It is this insufficiency that has pushed me to draw up a theoretical and methodological framework capable of helping me to achieve the purposes of the present study. Thus with the aim of constructing this composite framework, I set off on an excursion into three existent domains of translation research: (i) Translation of Children's Literature (TCL); (ii) Descriptive Translation Studies (DTS); and (iii) Corpus-based Translation Studies (CTS). By drawing on these domains, I construct a theoretical framework which allows me to reach the purposes at hand, using the computerised tools provided by corpora studies in translation, and adopting a broad perspective on the descriptive paradigm in Translation Studies. This composite framework is represented in Figure 2.1:

```
┌─────────────────────────────────┐
│      Translation Studies         │
│            (TS)                  │
└─────────────────────────────────┘
                │
                ▼
┌─────────────────────────────────┐
│    Translation of Children's     │
│          Literature              │
│            (TCL)                 │
└─────────────────────────────────┘
          │              │
          ▼              ▼
┌──────────────┐  ┌──────────────┐
│ Descriptive  │  │ Corpus-based │
│ Translation  │  │ Translation  │
│   Studies    │  │   Studies    │
│    (DTS)     │  │    (CTS)     │
└──────────────┘  └──────────────┘
```
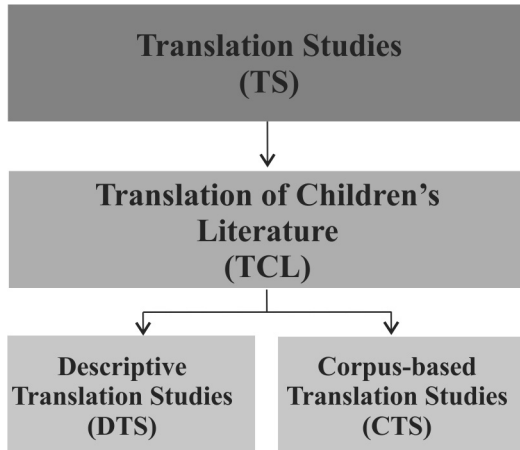
Figure 2.1. The Composite Theoretical and Methodological Framework

As Figure 2.1 shows the current research is conducted within Translation Studies, more specifically in the research area of TCL. As an area of research TCL relies on DTS to obtain the necessary theoretical framework to approach translated children's (fantasy) literature as a legitimate object of study and on CTS to provide the methodological apparatus necessary to carry out the investigation of practices of translating names. In order to account for the combination between the domains integrating the composite framework, I will begin by (i) briefly establishing the current theoretical state of affairs in translation of children's literature, highlighting the lack of this kind of research in the Brazilian context, and examining some historical aspects involved in the Brazilian tradition of translating children's literature. Then, I go on to (ii) discuss the descriptive paradigm within TS, with emphasis on the possibilities opened up for the integration of translated children's literature into the concerns of the discipline. In addition, I also show how this paradigm's focus on what translators actually do with texts allows for the investigation of actual practices involved in the translation of specific genres, especially in terms of procedures used by translators when

dealing with elements of significance for a particular type of text. Finally, I (iii) explain how these translation practices and procedures can be profitably investigated by using one of the types of electronic corpora in Corpus-based Translation Studies (CTS), i.e. the parallel corpus and review some descriptive studies in translation conducted using parallel corpora, showing how they have contributed to the development of the present study.

2.1 Translation of Children's Literature (TCL)

As mentioned in the previous chapter, children's literature has long been the site of intense translation activity but only recently visible signs of research interest in this area began to emerge in TS. To my view, this growth of interest may well be attributed to the methodological shift from "prescription" to "description" that began to take place in Translation Studies in the last two decades or so. According to Hermans (1985), this "paradigm shift" moved the focus of attention from traditional prescriptive discussions concerned with the formulation of rules and guidelines for the practice and evaluation of translation to the investigation of translation phenomena as they appear to be in the world of our experience. Moreover, it has also led to a considerable widening of the discipline's horizon, allowing any and all phenomena relating to translation to become legitimate objects of study (p. 14). Consequently, children's literature, regarded as "the cinderella of literary studies" (Shavit, 1992, p. 4), began to entertain higher hopes for being integrated into the academic world as a legitimate object of study. As an illustration of this new positive prospect to TCL, I want now to review three particular studies in this area which have laid the main stress on a descriptive rather than on a prescriptive paradigm to TS. They describe translated children's literature as they actually appear to be within specific national literatures rather than offering

evaluative discussions of this particular object of study (see Klingberg, 1986), which more often than not have moved it away from the realms of literary and translation studies.

2.1.1   Shavit's Poetics and Semiotics of Translated Children's Literature

As far as I know, Zohar Shavit's (1986) book *Poetics of Children's Literature* is the first study to suggest a descriptive perspective on the study of translated children's literature, concentrating her discussion not within a pedagogic frame of reference, but rather within that of poetics and semiotics. It is worth stressing that despite the fact that Shavit's work is not really concerned with how children's texts are translated, but with the use of translated texts as a convenient tool for studying norms of writing for children (p. 112), I believe that the study can be useful to the discussion that follows, since the other studies reviewed herein are heavily based on Shavit's ideas. By taking Hebrew translations from English as her data source, Shavit examines the general patterns of translated children's literature in order to detect the constraints governing the writing of original texts. She argues that both source and target texts are conditioned by similar constraints, but target texts, when compared to their source texts, reveal them more clearly (p. 112). Despite focusing on a particular national literature and offering scattered limited data to support her generalisations, Shavit states that she is not 'interested in the isolated text, nor the cumulative history of any specific national children's literature' but rather 'in the universal structural traits and patterns common to all children's literatures' (p. xi). Shavit's statement seems to echo the much controversial claims for universality maintained by the Polysystem School and criticised by translation scholars who pointedly refuse to accept the "fact" that all languages share a unified and universal structural form (see Gentzler, 2001, pp. 119-21).

Nonetheless, Shavit's affiliation to the polysystem school allows her to see literature as a heterogeneous hierarchised conglomerate of systems in which "high" literary forms (such as established verse forms) and "low" literary forms (such as children's books and translated literature) struggle to occupy the central position in this stratified system (see Section 2.3.2 below). As a consequence, translated children's literature – a 'low' literary form – becomes part of the literary polysystem (Shavit, 1986, p. x), and as such cannot be dismissed as non-literature or as non-translation, since abridgements and adaptations are seen as part of a transfer mode heavily constrained by sociosemiotic factors. In this vein, Shavit seems to acquiesce in the polysystemic tenet that rejects norms of taste as criteria for an *a priori* selection of objects of enquiry (Even-Zohar, 1990, p. 13).

2.1.2 Oittinen's Dialogics of Translating for Children

Influenced by Shavit (1986), Riitta Oittinen (1993), in turn, wants to describe the process of translating for children. Focusing on the Finnish cultural space, her doctoral thesis, entitled *I Am Me – I Am Other: On the Dialogics of Translating for Children*, gives a comprehensive account of the complexities involved in the translation of children's literature, combining elements from disciplines such as Literary Theory, Psychology, History of Children's Literature, Translation Studies, and Semiotics. Drawing mainly on Mikhail Bakhtin's concept of dialogism (or dialogics) and Louise M. Rosenblatt's (1978) transaction theories, Oittinen (1993) views the act of translating for children as a dialogue in which translators as readers are responsible for their reading, not only with respect to themselves but also with respect to all participants (e.g. the child reader, publisher, author) in what she calls the "dialogic situation", that is, "the translator never translates worlds or texts in isolation, but whole situations or contexts including time, place and culture" (p.

55). In case translators refuse to take part in the dialogue, their translations are not "words directed toward an answer, toward a new text and a new reader" (p. 75), and instead of nurturing dialogic interactions, these words deliberately promote an alien and authoritarian discourse, which can consequently alienate children from reading.

One major problem with Oittinen's dialogic translation is that it describes an ideal translation process in which translators just need to grasp the principles underlying translating for children in order to produce acceptable translations, whilst in reality most translators are likely to compromise with those fundamental principles because of the sociological, ideological and political factors conditioning their practice (Puurtinen, 1995, pp. 56-57). At the same time, Oittinen offers an insightful reflection on the not-always-clear 'translation' and 'adaptation' dichotomy, which is perhaps one of the reasons why children's literature has been isolated from studies in translation. Traditionally, adaptation has often been dismissed as 'distortion', 'falsification' or 'censorship', whereas translation has been viewed as something that remains 'faithful' to the original text (Bastin, 1998, pp. 5-8). By way of contrast, Oittinen claims that "all translation involves adaptation" and for this reason she does not "consider them separate or parallel issues" (p. 4). Moreover, adhering to Nord's (1991) concept of 'loyalty', Oittinen (1993) points out that translators as well as authors always take the target readers into consideration and adapt the text to suit them, and as a result adapting is a sign of loyalty not only to the TT audience but also to the ST author in the sense that

> [a]s a whole, the "rights" of the author of the original and the "rights" of the readers of the translation need not conflict; quite the contrary, the author of the original has also thought of her/his future readers, children, and has written, adapted, her/his text for them. The translator in

turn complements, adapts, the text on the basis of her/ his point of view of her/his own culture and language. When translating, adapting, for children, taking the target-language children as readers into consideration is a sign of loyalty to the original author (p. 95).

Curiously enough, throughout her thesis, Oittinen (1993) prefers to speak about translating for children rather than translating children's literature. In fact, she admittedly avoids entering into a discussion about the definition of children's literature, as she considers it as a "dialogic event" rather than a "static" object in which functions and meanings are stabilised (p. 45). Towards the end of her work, she gives an account of the relationship between text and illustration, drawing on her own experience as a translator and illustrator of children's books. In spite of her "idealistic view", Oittinen provides a detailed description of the complexities involved in the process of translating for children, illustrating her points with a great number of examples from children's books.

2.1.3 Puurtinen's Linguistic Acceptability in Translated Children's Literature

Also focusing on the Finnish cultural setting, Tiina Puurtinen (1995) seems to pick up from where Oittinen (1993) left off, but instead of looking into the translation process of children's literature, she sets out to investigate translations as finished products. Drawing on Toury's notion of "translational norms" (see section 2.3 below), Puurtinen's doctoral thesis examines the linguistic acceptability of translated children's books where the determinant factors for the books to be accepted in their hosting culture are (i) readability; (ii) adherence to the linguistic norms of the target language literature; and (iii) adherence to readers' expectations. Drawing on previous experiments on reading

speed and the comprehension process, Puurtinen (1995) argues that "static translations" (i.e. translations with a preference for complex non-finite syntactic constructions) can hamper the readability of a text and consequently deviate from the linguistic norms of the target language genre and reader's expectations, whereas "dynamic translations" (i.e. translations with a preference for finite syntactic constructions) seem to conform better to the determinant factors of linguistic acceptability in the TL literature (p. 25). In order to test this hypothesis and also enquire whether syntactic differences between translations result in different degrees of linguistic acceptability in translated children's literature, Puurtinen examines a corpus of 40 Finnish translations of children's fantasy stories and fairy tales and 40 Finnish originals, published between 1940 and 1993. Additionally, she makes use of two Finnish translations of L. Frank Baum's *The Wizard of Oz* to illustrate differences between dynamic and static styles. She also includes excerpts from these translations in the tests which yielded information about the readability of dynamic and static translations, as well as about their acceptability measured in terms of adult reader's reactions (pp. 26-33).

To my knowledge, Puurtinen's study seems to be the first one to examine the translation of a specific linguistic feature based on a corpus of children's fantasy literature from within a descriptive perspective. As such, it is a welcome, optimistic view on the translation of a paradoxically overlooked yet important genre. It is a pity, though, that Puurtinen's (1995) methodology excludes the source texts of the Finnish translations from consideration, which prevents her from appreciating the effects that those source texts might have had on the translator's decisions when opting for either a static style or a dynamic style of translating syntactic constructions. Obviously, this was not her original intention, as the scope of her research is precisely determined and remains restricted to the justification and verification of one specific hypothesis, that of linguistic acceptability of translated children's

literature in the Finnish cultural context. In this sense, Puurtinen's study seems to be methodologically sound and adequate to the purpose she sets out to accomplish. Nonetheless, if one is interested in the general practices involved in the translation of children's literature, her methodology will need to be supplemented with discovery procedures that enable the researcher to investigate the common translation procedures following those practices. In this sense, the present study attempts to cover part of the territory unexplored by Puurtinen, by focusing on a particular literary element of significance for the readability of children's literature (i.e. names) and using a computerised parallel corpus of source and target texts as a methodological tool for investigating the most common translation practices involved in the rendition of this specific element at a particular place and time.

2.1.4 Research into the Translation of Children's Literature in Brazil

As the general picture above shows, the descriptive, target-oriented approaches to the study of the translation of children's literature offered by Shavit (1986), Oittinen (1993) and Puurtinen (1995) have allowed children's books to be placed in the foreground of literary and translation scholarship. Nonetheless, translation of children's literature still has a long way to go as many national academic circles still await their local scholars to carry out research in this particular area and in this way contribute to its development as a legitimate area of research. In Brazil, for instance, there seem to be very few signs of interest in TCL. According to a recent mapping of translation research at Brazilian universities in the last three decades (Pagano et al., 2001) , there are only two studies that set out to examine children's literature: (i) an MA dissertation that investigates the presence of James M. Barrie's *Peter Pan* in Monteiro Lobato's texts, which according to the author involves an adaptation and appropriation

process of the foreign character aiming at creating a Brazilian Children's Literature (Vieira, 1998); and (ii) a PhD thesis that examines the translation of wordplay in Lewis Carroll's *Alice in Wonderland* by means of an electronic corpus comprised of 12 inter- and intra-lingual translations of the text (Borba, 1999). Despite the relevance and importance of both investigations, they only concentrate on a particular work and author without offering an overall comprehensive view of the way children's literature is translated. Moreover, neither of the investigations touches upon issues related to the translation of the fantasy model. To my view, this lack of research into the translation of children's fantasy literature in Brazil is quite disproportionate to the number of translations that have been entering the Brazilian market since the formation period of the country. A brief historical description of how translated children's (fantasy) literature has been part of the lives of Brazilian young readers can help to understand why this is so contradictory.

2.1.5 Translation of Children's (Fantasy) Literature in Brazil

It is a well known fact that translation has had an active participation in the development of children's literature all over the world. According to Coelho (1987), translation has been the ''generating nucleus'' of children's literature; especially for young nations such as Brazil whose children's literature – from the perspective of a European historiography – had its immediate origins in the Portuguese translations handed down by word of mouth to Brazilian children during the colonisation period. Later these translations continued to spread – by then in the form of printed books – long after the country's political independence from Portugal in 1822 (p. 24). Translations, then, played a pivotal part in developing a Brazilian children's literature. They served as inspiration models to be emulated, partially accepted or rejected by writers of children's literature, and thus contributing (or not)

to the inculcation of western mores and values into the minds of young readers in Brazil. In Coelho's words:

> [i]t was, therefore, through Portuguese translations that Brazilian children got to know the pleasure of their first literary readings and started to live with the great characters, the life ideals and moral standards that were the basis of the romantic, liberal, and Christian society from which we are heirs, continuators, and transformers (pp. 24-25, my translation).

Coelho explains that children and young readers in Brazil entered the world of literature through translations as well as foreign works read in the original. Among the books read by the young were adventure novels, short stories, religious narratives, fables and fairy tales (p. 25). Translations of classic fairy tales such as those by The Grimm Brothers, Perrault, and Andersen, for instance, have contributed to the literary experience of Brazilian children, but nevertheless they did not exert the same direct and immediate impact on the creation of a native children's fantasy literature as they did in Britain towards the middle of the nineteenth century as Shavit (1986, p. 76) has pointed out. In fact, this creation process seems to have taken much longer on Terra Brasilis, partially because of its economic and political instability which did not provide a favourable environment for the creation of a native fantasy literature. Brazil was struggling to become independent from Portugal and during this period most of the books published for children were not original publications but Portuguese translations of European classics. Among these translations were Jean de La Fontaine's *Le Fables Choisies*, François Fénelon's *Telémaco*, Madame D'Aulnoy's *Contes de Fées*, Madame Leprince de Beaumont's *Le Magasin des Enfants*, Berquin's *L'Ami des Enfants*, Cristoph Schmid's *Les Oeufs de Pâques*, Giulio Cesare Della Croce's *Bertoldo*, Carlo (Lorenzi)

Collodi's *Le Avventure di Pinocchio*, D. Tomás Iriarte's *Fábulas Literárias*, Daniel Defoe's *Robinson Crusoe*, and Jonathan Swift's *Gulliver's Travels*, to name but a few. According to Arroyo (1988), the majority of these Portuguese translations were from French and most of the non-French works figuring on the list above had also been indirectly translated from that language (p. 106). Moreover, he points out that although translations somehow contributed to form the basis of a national children's literature in Brazil, their formal, sophisticated language as well as their themes and settings were considered alien and inadequate to most Brazilian children who did not understand most of the language in these translations (p. 110).

One of the first attempts to remedy this situation were the individual translation projects of Carlos Jansen Müller and Figueiredo Pimentel who at the end of the nineteenth century translated a considerable number of European classics as a way to counteract the lack of adequate reading material for Brazilian young readers. Carlos Jansen Müller, for instance, working for Laemmert publishing house translated *Selected Stories from a Thousand and One Nights* (1882), *Robinson Crusoe* (1885), *Gulliver's Travels* (1888), and *The Adventures of the Baron Münchhausen* (1991), while Figueiredo Pimentel focused on the translation of old fairy tales such as those written by the Grimm Brothers, Perrault and Andersen. These translations were, then, included in children's story collections, entitled *Contos da Carochinha* (1894), *Histórias da Avozinha* (1896), and *Histórias da Baratinha* (1896) all of them published by Quaresma bookshop (Lajolo & Zilberman, 1999, p. 29). However, it was long after the establishment of the Republic (1889) that the idea of writing and translating for a specific Brazilian young audience would be treated with the attention and understanding it duly deserved. As a matter of fact, this would only begin to happen more intensively in the 1920's when Monteiro Lobato – regarded by many as one of the most important writers, translators and publishers of

children's literature in Brazil – set out to prioritise the interests and needs of a Brazilian young readership group.

2.1.5.1 Monteiro Lobato's Tradition in Translating Children's Literature

Lobato's first publication for children entitled *Narizinho Arrebitado* (1921), the first instalment of his famous and immortalised series *O Sítio do Pica-Pau Amarelo*, marked a turning point in the history of Brazilian children's literature, since it was one of the first publications to break free from the still prevailing Portuguese literary norms which informed much of the reading material produced for children in Brazil (Coelho, 1984, p. 724). At that time, most of the Portuguese books and translations that circulated in the country had a strong moralistic and didactic slant and portrayed themes and settings which did not reverberate in Brazilian children's minds. Moreover, the formal literary register of the language used in these materials was difficult for young readers to grasp, not to mention the fact that European and Brazilian Portuguese had long split apart and followed their own separate paths (Lajolo & Zilberman, 1999, p. 31). Thus by (i) adopting a more creative, non-moralistic and less didactic approach; (ii) innovating the use of language (i.e. through colloquialisms, neologisms, orality marks, and relaxation of grammar rules) and (iii) combining Brazilian folklore and myths with fantasy as well as rural settings (Lajolo, 2000, p. 62), Lobato's imaginative and innovative storytelling made a major contribution to the development of a children's literature in Brazil.

It is hardly surprising, then, that Lobato's innovative way of writing children's books has also been reflected in his approach to translating them. In fact, the characteristics described above can also be found in many of his translations of children's classics (such as *Peter Pan*, *Alice in Wonderland*, *Robinson Crusoe*, *Gulliver's Travels*, *The Adventures of Pinocchio*, and

Huckleberry Finn). Moreover, it is curious to note that there are times in Lobato's work when writing and translating seem so enmeshed that it is rather difficult to draw a line between them. In his attempt to make his translations as readable as possible for young readers, Lobato sometimes appropriates these translations and includes them in his stories of the *Sítio do Pica-Pau Amarelo* whose magical setting allows for characters such as *Peter Pan*, *Felix the Cat*, *Alice*, and *Pinocchio* to escape from their original books and live their adventures along with the inhabitants of the Sítio. According to Vieira (2001), this appropriation process is enabled by the use of a character as a reader/storyteller handling the stories as an oral narrative. This "character storyteller", then, approximates narrated facts with the daily life of Brazilian children by sometimes interrupting the narration in order to explain cultural differences between Brazil and the countries from where the stories are originally written (pp. 153-160). Thus the phenomenon of retelling in which stories are commonly reworked to suit a certain image of childhood (Hunt, 2000, p. 107) is part and parcel of Lobato's (1952) concept of translation, as for him "[t]ranslation has to be a transplant. The translator must deeply understand the work of the author and rewrite it in Portuguese like someone who listens to a story and then retells it in his own words" (p. 127, quoted in Vieira, 2001, p. 148).

Lobato's view on translation, thus, encourages translation practices which favour a certain class of young Brazilian readers. In addition to his innovative way of translating children's literature, Lobato also contributed to "broaden the spectrum of languages from which children's literature was translated" (Vieira, 2001, p. 147). At that time France still had a dominant influence over the Brazilian book market, and Lobato (1952) seemed to be one of the first publishers to confess his dislike of the dominant Francophile culture based on the latest statements of fashion coming from Paris and to complain about this market so exclusively dominated by translations from French and also from Spanish:

English literature, so rich in monuments, hardly exists for us. The same for German, Russian and Scandinavian literatures. American, idem. One day an intelligent editor had the idea of airing the brains of our eternal readers of Escrich and Ponson du Terrail. He dared to launch writers such as Wren, Wallace, Burroughs, and Stevenson on the market. And he went beyond this. He launched two of the highest: Kipling, Jack London – and he's now thinking of Joseph Conrad and Bernard Shaw (p. 125, quoted in Vieira, 2001, p. 147).

According to Milton (2003), Lobato helped to start up "a movement towards the importation of works written originally in English, which would continue right up until the Second World War, when English finally ousted French as the major foreign language studied and spoken in Brazil" (p. 213). In this sense, Lobato in his capacity as a translator and a publisher seems to have contributed to help "the United States to dislodge France from the prominent position it had maintained for over a century in the Brazilian ideas market" (Wyler, 2001, p. 45), and thus become the new "ideas market" where until today Brazilian publishers have turned to, whenever they want to know what to translate or whether the translation of a particular book is commercially viable or not. Lobato's particular interest in Anglo-Saxon literature was probably stimulated by the time he lived in New York between 1927 and 1931 as the Brazilian commercial attaché in the United States. After his return to Brazil, Lobato set out to translate British and American classics of children's literature, contributing to establish the supremacy of translations from English which still exists in the Brazilian publishing market for children (Câmara Brasileira do Livro [CBL], 2001). Another important aspect of Lobato's decision on translating from English is related to the market trend he seems to have set in the translation of children's fantasy literature in Brazil. Apparently, the motivating factors that led Lobato to translate,

for instance, *Alice in Wonderland* and *Peter Pan* were not solely based on the literary value of these fantasy books but especially on the commercial success that they had achieved in the United States. After all, the world was going through a generalised economic instability caused by World War I which left Lobato with no option but to limit his business to publications which were considered profitable and did not involve much risk such as works written by well-known authors and translations as well (Hallewell, 1985, p. 262). In this vein, this indirect way of selecting works to be translated relying on American market premises has been assimilated by Brazilian publishers who nowadays, according to Forastieri (2002), use American publishing surveys such as those provided by *Publisher's Weekly* as a news source for publishing translations of children's books in Brazil. It is important to highlight, though, that despite offering reliable information about book investments, the American market, on the other hand, also works as a publishing filter sometimes preventing children's stories from other languages or other varieties of English to reach the Brazilian market just because they have not been successfully acclaimed by *Publisher's Weekly* or their copyrights bought by an American publishing company.

2.1.5.2 Translation Prizes as a Way to Keep Monteiro Lobato Tradition Alive

The importance of focusing the discussion now on translation prizes lies in what they represent to the identification of translation tendencies, especially to the way they can help the researcher to move from textual and external sources of evidence to the actual tendencies (see section 2.3.4 Equivalence, Norms and Tendencies). In Brazil, there are two main annual prizes given to an individual for the best translation of a children's book: (i) the *Monteiro Lobato Prize* awarded by Fundação Nacional do Livro Infantil e Juvenil

(FNLIJ – National Foundation of Children and Juvenile Books) , the Brazilian national section of the International Board on Books for Young People (IBBY) located in the state of Rio de Janeiro, and (ii) the *Jabuti Prize* awarded by Câmara Brasileira do Livro (CBL – Brazilian Chamber of Books) , with its headquarters in the state of São Paulo. It is curious to notice that these two awards bear a particular similarity: both prizes define "best" translation for children drawing on Monteiro Lobato's claim that a "translation has to be a transplant", that is to say, a translation must fulfil the special needs of Brazilian young readers.

In this respect, it can be argued that these two translation prizes awarded by FNLIJ and CBL have actively contributed to keep Monteiro Lobato's translation tradition alive, and have also helped some professional translators to have an idea of what is regarded as proper translational behaviour in the Brazilian cultural setting. Consequently, this information can be used by translators as a point of reference, or in Hermans's (1999a) words as "a model to be not only imitated but emulated and eventually dethroned and replaced" (p. 86). Moreover, they can also centre the discussion on "how far those who select reading material for children have to take into account the needs and desires of young people while also satisfying the adult's innate desire to improve children's tastes" (Barker, 1996, p. 508), not to mention that prizes can also contribute to show the importance of translation for young people, and this way make the work of translators "more widely recognised for their contribution" (Jobe, 1996, p. 528). Therefore, considerations about the awarding of translation prizes in this study are instrumental to give some indication of how professional translators relate to a socially established tradition of translating for children, and this way suggest some explanation for current practices of translating names in Brazil in the period intended.

2.2 Taking a Broad View on the Descriptive Paradigm in TS

In this study, I adopt a broad perspective in conducting research on the translation of children's literature within DTS. This decision is not only based on the new possibilities opened up for the emergence of a "descriptive paradigm" in Translation Studies which has led to a considerable broadening of the discipline's horizon, and consequently enabled epigone literary forms such as translated children's literature to become legitimate objects of enquiry. But it is also born out of a feeling of unease with descriptive models which claim scientific, objective methods to investigate translational phenomena, especially Toury's (1980) project which has been widely criticised for its positivistic slant (see Niranjana, 1992; Venuti, 1998; Hermans, 1999a). This section, however, is less concerned with criticism against descriptive models to translation research than with the new insights they offer and that made the present study possible. I will not, therefore, give much space here to an exploration of criticism levelled out against Descriptive Translation Studies. Instead, I will focus on some basic principles underlying descriptive models and which seem most relevant to the way I conceive of a broad perspective on DTS. Let me begin, then, by explaining the source of my unease for a particular aspect of the descriptive paradigm in TS.

2.2.1 The Positivistic Slant in Descriptive Translation Studies

The paradigm shift from prescriptivism to descriptivism in Translation Studies has provided fresh insights into the nature of translation and also spawned a number of descriptive models for the study of translational phenomena (for a review of descriptive research models in TS, see Lambert, 2002 and

Hermans, 1999a). Among these models, Toury's (1980) seems to be the first one to construct "a more sophisticated apparatus" on the basis of an explicitly descriptive paradigm (Hermans, 1999a, p. 56). Toury's descriptive perspective, however, has been widely criticised for its emphasis on scientific, objective methods to analyse translations which more often than not leave many important questions unaddressed. Speaking from a postcolonial perspective, Niranjana (1992), for instance, contends that

> [t]he intertextuality of translations, the canonical nature of certain translations and their participation in colonial practices of subjectification, the largely unilinear borrowing from European languages in the colonial period – these are some of the issues that drop out of Toury's "description" which for him is part of "a systematic scientific branch" of "an empirical science" (that is, Translation Studies) (p. 60).

Among other aspects, what Niranjana is criticising is that Toury's (1985) "hypothesis that translations are facts of one system only: the target system" (p. 19) represses the asymmetrical relations of power between languages/cultures which, in turn, play a very important role in shaping translation practices. This postcolonial position seems to be in tune with Venuti's (1998) critique of descriptivism. His scepticism about Toury's project lies in its insistence on a scientific model that tries to remain neutral, and thus refrains from making value judgements in selecting its objects of study and in presenting findings. For Venuti, this "claim of science has come to seem theoretically naïve or perhaps disingenuous" (p. 27). After all, value judgments cannot be avoided in this or any theory with socio-cultural pretensions, and "even at the level of devising and executing a research project, a scholarly interpretation will be laden with the values of its cultural situation" (p. 28). Along similar lines, Hermans (1999a), as an inside voice, also finds fault with Toury's description which

entails the observer's neutral, objective stance, detached from the object of study. He argues that

> [t]oday, at any rate, the idea of neutral description is generally viewed with suspicion in the human sciences. There are good reasons for this. The very fact that all linguistic utterances, including descriptions, imply modal aspects is hard to reconcile with the idea of neutrality; the translation researcher does not observe or comment from nowhere in particular but from a certain institutional position; the claim to neutrality or objectivity is already an ideological statement in itself (p. 36).

Taking notice of the way Toury's "scientistic jargon" had somehow undermined the descriptive paradigm in TS, Hermans (1999a) goes on to make an attempt to remedy the situation by revising the most relevant notions and concepts informing descriptive translation research in more relative terms. In this study, some of these revised notions and concepts are used as points of orientation guiding the research and helping make sense out of the results obtained. In this sense, these notions and concepts do not hold an absolute status. Rather they are understood as components of a heuristic model adopted to achieve the purposes at hand, and thus discarding positivistic claims of an earlier descriptive Translation Studies. In the following subsections, I discuss each of these notions and concepts separately with a view to defining the broad descriptive theoretical framework informing the present study.

2.2.2 Translated Children's Literature as Part of a Complex and Dynamic System

The idea that literature can be seen as a complex and dynamic system has gained prominence with the advent of the notion of

polysystem. This notion has its roots in Russian Formalism, particularly in the ideas put forward by Tynjanov, Ejxenbaum and Jakobson. It was integrated into the field of Translation Studies in the early 1970's by Even-Zohar who tried to account for the position and evolution of translated literature in the Israeli literary polysystem. However, it was not until the early 1980's that the notion of polysystem acquired a prominent role in the field, especially with the work of Toury (1980, 1995). From a polysystemic perspective, literature is seen as an aggregate of systems and interconnected literary elements (models, genres, traditions, agents, etc.) which interact with each other under a continuous power struggle to attach more and more privilege to their position in the polysystem (Even-Zohar, 1990, p. 12). To put it another way, conservative canonised literary forms are constantly attempting to retain their privileged and influential position in the polysystem whereas innovative non-canonised forms are constantly attempting to assume this position. In view of this struggle for dominance, the term polysystem then acquires a heterogeneous and dynamic character. The result is that, in order to provide a comprehensive overview of the heterogeneity and dynamics which shape a literary system, the researcher has to look not only at canonised forms of literature but also at a range of non-canonised literary forms including mass literature (such as children's literature, travel books and trash novels) and translated literature (Shuttleworth and Cowie, 1997, pp. 127-128). In other words, the notion of polysystem firmly locates less prestigious literary forms together with all manner of texts by claiming that there is no such a thing as 'literary' quality or prestige inherent in any piece of written text. In Even Zohar's (1990) words:

> (…) If one accepts the polysystem hypothesis, then one must also accept that the historical study of literary polysystems cannot confine itself to the so-called "masterpieces," even if some would consider them the only *raison d'être*

of literary studies in the first place. This kind of elitism cannot be compatible with literary historiography just as general history can no longer be the life stories of kings and generals. (p. 13).

The notion of polysystem thus has allowed less prestigious literary forms to become legitimate objects of study. Among such less prestigious forms, translated children's literature, a genre that has received scant attention in the academic world due to its peripheral position in the literary polysystem (Puurtinen, 1995, p. 17), acquires legitimacy. Therefore, the point I want to make about the systems metaphor is that as a tentative construct allowing the researcher to think in terms of functions, connections and interrelations, it enables translated children's literature to become a legitimate object of study by including it in an academic debate free from elitist assumptions based on norms of taste.

2.2.3 A Descriptive Target-Oriented Approach to Translated Children's Literature

The new insights offered by a (poly)systemic perspective have inevitably led to an approach to translation which is descriptive in nature. The term 'descriptive' is used here in opposition to a 'prescriptive', or normative, approach to translation. In rejecting prescriptivism, I take translations of children's fantasy books as they are rather than as they should be according to idealistic translational preconceptions taking the source pole as their point of departure. In other words, I want to study the translation of children's fantasy literature with a view to accounting for their occurrence and nature, instead of establishing guidelines for good translating or rules of thumb which translators should follow as they translate (cf. Klingberg, 1986). This position entails that translation is not considered to be a phenomenon whose nature and borders are established a priori in relation to a source text,

but an activity dependent on relations within the context of production and reception in which it is inserted. Toury (1980) is right when he says that

> [w]hen one's purpose is the descriptive study of literary translations in their environment, the initial question is not whether a certain text is a translation (according to some preconceived criteria which are extrinsic to the system under study), but whether it is regarded as a translation from the intrinsic point of view of the target literary polysystem (p. 43).

This reversal of perspective from the source to the target pole proposed by Toury has been instrumental in broadening the definition of translation, since it does not limit the discussion to the nature of the equivalence which exists between source and target texts. In fact, this orientation on the target pole has led the researcher to focus on the translated text as an entity existing in the target system in its own right (Hermans, 1999a, p. 37). Thus, the target texts become the point of departure, while the source texts assume a less prominent role, being consulted to assist in the task of constructing the "process of decision-making resorted to during the act of translating" (Toury, 1985, p. 78). In this study, then, I use Toury's (1985) definition of translation, as only such a broad definition can cover research in the translation of children's literature as a whole: "(…) for the purpose of a descriptive study a 'translation' will be taken to be any target-language utterance which is presented or regarded as such within the target culture, on whatever grounds" (p. 20).

Although the definition above has been largely criticised in the field for its strongly relative character (see Pym, 1998 and Hermans, 1999a), the decisive and liberating move it provides rises above its criticisms, especially in relation to studies taking translated children's literature as their object of enquiry. Past definitions of translation have frequently re-affirmed the

authority of the source text over the target text, and consequently denied translated children's stories their full status of 'translation proper' due to the many adjustments these texts have to suffer to meet the developmental needs of their special readership (Shavit, 1986, p. 113). In the light of these past definitions, it is no wonder, as I have argued, that translated children's stories have been negatively referred to as 'adaptations', 'abridgements' or 'versions' instead of 'translations' (see Chapter One). In this vein, Toury's definition sets translated children's literature free from theoretical preconceptions based on notions of absolute equivalence which may have contributed to exclude this genre from the realm of Translation Studies.

2.2.4 Equivalence, Norms and Tendencies

The descriptive target-oriented approach has turned the relation between translation and equivalence on its head, and replaced equivalence with norms as the operative term in Translation Studies (Hermans, 1999a, p. 49). Traditionally, equivalence has often been equated with notions of "faithfulness" and "fidelity", and used to describe "the extent of the relationships which exist between SL and TL texts or smaller linguistic units" (Shuttleworth and Cowie, 1997, p. 49). In this respect, equivalence acquires an absolute status and is usually defined on an a priori basis, since the source text serves as the point of departure for the investigation between source and target texts. On the target pole, however, equivalence becomes "a *functional-relational* concept" (Toury, 1995, p. 86, emphasis in the original) denoting "any relation which is found to have characterised translation under a specified set of circumstances" (p. 61). Instead of seeing equivalence as the precondition of translation in that only a target text that displays equal value or correspondence to its source text is recognised as a valid translation, Toury (1995) argues that the relation between a translation and its original is determined by the translational norms

which "determine the (type and extent of) equivalence manifested by actual translation" (p. 61). Thus from within a descriptive target-oriented perspective, equivalence is taken away from the prominent position it used to hold in the field of Translation Studies and becomes only a label that is given – a posteriori – to a translational relation that is assumed to exist between a target and its source text, while translational norms become the central notion in determining translation (Hermans, 1999a, p. 96). Toury (1980), defines norms as "the translation of 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" (p. 51).

The definition above sees norms as 'performance-instructions' which translators internalise from translating the general values and ideas shared by a community. Acquiring a set of norms thus is a sine qua non for the translator to determine acceptable and appropriate translational behaviour in a specific sociocultural community (Baker, 1998, p. 164). Moreover, the term refers to a notion of a graded and dynamic cline. This is represented in Figure 2.2:
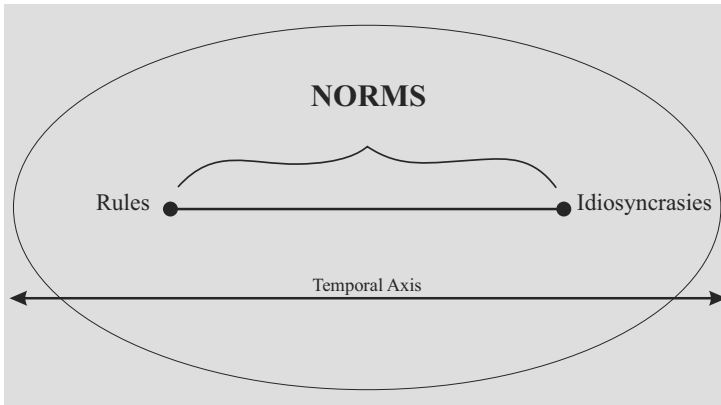
Figure 2.2 Rules, norms, idiosyncrasies (based on Toury, 1995)

For Toury (1995), norms constitute a continuum between two extremes, with formulated rules on the one hand and instances of idiosyncratic behaviour on the other. So, when a translator makes regular decisions which are neither motivated nor totally idiosyncratic and such decisions fulfil the expectations readers of the respective community bring to the text, the translator's decisions are said to be to a certain extent informed by norms. Norms also make up a graded system, in which certain norms are ascribed greater importance than others. Furthermore, the concept has also a dynamic aspect: rule-like behaviour may fade away while individual deviations may acquire more binding force and become rules, and these "shifts of validity" and "force" have to do with changes of status within a society along a temporal axis (p. 54). In this sense, norms are seen as a non-prescriptive term reflecting the translation practices which characterise the translations produced by a certain translator, tradition or perhaps entire culture (Shuttleworth and Cowie, 1997, p. 113). Norms allow for the investigation of what is typical about translation rather than simply what translation should have been or could have been; that is to say, by means of norms one can verify how translations appear to be, how they present themselves in the real world as the result of sociocultural pressures (Holmes, 1988, p. 71). Nevertheless, an important point has to be borne in mind when setting out to study norms:

> Norms are not directly observable. The formulation of a norm is not the same thing as the norm itself. There may be a gulf separating declarations about norms from actual norm-governed behaviour. Discrepant behaviour may not be quite so easy to distinguish from conformism. Tracing regularities in texts and reading them as the outcome of a translator's choices and decisions does not tell us why the choices and decisions were made (Hermans, 1999a, p. 85).

The quotation above implies that evidence for the existence of norms cannot be collected in just one place and the motivation lying behind them is not found only in textual material. If the researcher wants to construct the norms informing a particular translational phenomenon, he must not only look at textual sources of evidence but external sources as well. Textual sources have to do with the identification of specific regular patterns of translational behaviour (such as translation procedures, i.e. omissions, transcription, non-translation, etc.) which stem from the target text itself. These specific patterns can be easily and profitably detected by means of a computerised electronic corpus (see Section 2.4 Corpus Translation Studies (CTS)). External sources are related to evidence obtained from materials other than the target text. Nord (1991: 103-106), Toury (1995: 65-66) and Hermans (1999: 185-186) list likely *external* sources of norm evidence: paratexts and metatexts: paratexts are prefaces, footnotes and the like; metatexts are texts presented independently but dealing with other texts: statements and comments by translators, editors, publishers, readers and collectives such as translator's associations (their codes of conduct), reviews and appraisals of translations as well as other reception documents; lawsuits and texts dealing with copyright law; data about the distribution of translations (which ones are reprinted, for instance, perhaps with alterations); (iv) translation prizes (not only who receives them, but also who awards them and under which circumstances); (v) questionnaires (to the translator(s), publisher(s), editor(s), etc.). This last source of evidence is my own addition to the list, since questionnaires have been sent to translators and publishers in order to elicit information about the books which comprise the corpus of the present study and also about their translation process (see Appendix E).

As regards the actual identification of norms, that is, moving from textual and external sources to norms, a great deal of interpretation and inference is involved (Hermans, 1999a, p. 86).

In fact, there seems to be no obvious starting point in identifying norms – texts, paratexts, metatexts, external data; it all depends on the kind of research being carried out. Following this line of reasoning, Hermans (1999) offers a few additional pointers for conceptualizing norms. Among these pointers, there is one which serves as reference here, that of 'canonised models'. For him, "(…) the kind of translations that are reprinted, anthologised, awarded prizes or otherwise singled out for praise are likely to embody what is regarded as 'proper' or 'correct' translation by a particular group, at a certain time and for a certain time". As a natural consequence, this translation will serve as a point of reference to be imitated, challenged and eventually replaced (see Section 2.2.5.2 Translation Prizes as a Way to Keep Monteiro Lobato Tradition Alive). This reference, then, is fundamental to locate the translation(s) with characteristics which are deemed acceptable and appropriate in the social community in question and that might provide the researcher with a starting point in identifying translational behaviour being conditioned by certain sociocultural factors.

It is important to stress that the focus of this study is on the practices involved in the translation of one particular narrative element in children's fantasy literature (i.e. *names*), and for this reason more emphasis is given to textual than to external sources of evidence. In view of this emphasis on textual material, the identification and classification of regular patterns of translational behaviour remain at the core of the endeavour. However, an attempt is made to explain these patterns observed also taking into account some external factors that might have contributed to the use of certain procedures (e.g. translation prizes, see subsection *2.4.2.2* for a detailed account of this). In this respect, I prefer not to talk about norms when referring to the regularities of translational behaviour encountered in the corpus under study, rather I prefer to call them **tendencies**. The decision to avoid the use of the term 'norm' is based on Torres's (2001). In her PhD

thesis entitled *Variations sur l'étranger dans les lettres: cent ans de traductions françaises des lettres brésiliennes*, Torres prefers to call the observed regularities detected in her corpus "tendances" (p. 118). She justifies her decision based on Hermans's (1999b) claim that motivation for the construction of translational norms goes beyond the regularities encountered at textual level. After all, the researcher cannot claim that these tendencies are the norms without "opening up the field of vision, the corpus, and bring in the social, ideological, historical and other factors" and explaining why the translator has chosen a particular option instead of others which might have been equally available (Hermans, 1999b, p. 85). Thus as a direct result of interpretation and inference, tendencies are understood as a construct derived from the researcher's direct empirical observations of the translation procedures most commonly used by translators when rendering a particular narrative element in children's fantasy literature. In the next section, I explain the advantages of an approach based on translation procedures, and how these procedures are understood and classified for the purposes of the present study.

2.2.5 Translation Procedures

The regular use of a particularly dominant procedure may be interpreted as a way in which translators seek to conform to norms, but this regular pattern of translational behaviour cannot be regarded as the norms themselves as explained above. For this reason, the description and cataloguing of procedures in this study are carried out with the objective of detecting translator's underlying tendencies in translating names in children's fantasy literature. The advantage of an approach based on procedures in the investigation here envisaged is that it enables the researcher to see what kind of translational practices have been actually adopted and what the potential consequences of those practices might have been for the TT and its readership. In other words, the

point is what translators do with texts and not what they should or could have done to produce "good" translations. As McFarlane (1953) points out:

> Before we can begin to make value judgements about translation, we must know more about its nature, and it is suggested that an analysis of *procedures* – in the belief that translation is as translation does – is the approach that promises best (p. 93, emphasis in the original).

McFarlane's claim for the analysis of translation procedures ties nicely with the descriptive target-oriented approach to translated children's fantasy literature adopted in this study, since such a claim accepts translation in what some analysts could consider to be inaccuracies and inadequacies, in this way discarding "unreal ideals" and "fictional absolutes" (p. 92). It is curious to notice that from a historical point of view, McFarlane's (1953) ideas, then, had a pioneering role in signalling an alternative direction for research in translations studies, and thus contributed to the development of DTS (for a detailed review of McFarlane's contribution, see Hermans, 1999, pp. 17-21 and Gentzler, 2001, p. 104). But what does the present study mean by translation procedures after all?

According to Chesterman (1997), different kinds of distinctions have been made between procedures, strategies, methods, shifts, techniques, etc., resulting in "considerable terminological confusion" (p. 88). This confusion can be observed more closely, for instance, with the terms 'strategy' and 'procedure'. Within Translation Studies there seems to be no terminological agreement on the use of these two terms, as each given author attributes a different interpretation to them, be it a psychological, social or linguistic one (see Newmark, 1988; Lörscher, 1991; Baker, 1992; Vinay and Dalbernet, 1995 and Chesterman, 1997). In this study, however, I am not interested in engaging in a terminological

debate on the theoretical status of these terms (for a comprehensive treatment, see Molina and Albir, 2002). Suffice it to say though that I prefer to use the term 'procedure' instead of 'strategy' so as to avoid any association with psychological approaches to translation which are concerned with the examination of mental processes involved in the act of translating. In accordance with the literature on mental processes and translation, the term strategy seems to be directly associated with the mental activities going on before and during the translator's decision-making process (for a review of this, see Jääskeläinen, 1993).

As I am particularly interested in the product resulting from this process I believe that the term 'procedure' suits best the purpose of the present study, since the focus is on translation as product and not as process. I hasten to say that one could argue that a procedure is a sort of process as well, but it should be stressed that the overall framework here is textual rather than cognitive. In this respect, **procedures are viewed as records of types of translational behaviour which a translator may display after dealing with a particular element as made evident in the formulation of the translated text**. Thus procedures have to do with how the translator manipulates the linguistic material in order to produce an appropriate target text, and as the term is used here, they are directly observable from the comparison between the translation product and the source text (cf. Chesterman, 1997, p. 89).

The basic difference between the use of the concept of procedures in this study and that of Vinay and Darbelnet's (1995) original proposal is that the latter interprets the concept as the result of the comparison of languages whilst the former interprets it as the result of the translation of texts. According to Molina and Albir (2002), Vinay and Darbelnet's work was inserted within a comparative stylistic framework in which the examples used to illustrate their classification of procedures were decontextualised, thus leading to confusion between comparative stylistics and the phenomena related to translating texts (p. 507).

In this study, however, the examples are taken from a parallel corpus of authentic translations and for this reason they reflect what four professional translators actually do when translating names in children's (fantasy) literature. It is also worth noting that the concept of translation procedures informing this study is a dynamic one, since it is not only viewed in terms of comparison between two distinct linguistic systems – often static in nature – but also taking into account the sociocultural conditioning factors influencing the choice of certain procedures over others that might have been equally available to the translator. After all, translations are dependent on the context of production and reception in which they are inserted, and for this reason the use of a particular type of procedure may vary in terms of these diverse contextual clues conditioning the translation process. Let me now show how Corpus-based Translation Studies can offer useful computerised tools for the description of these translation procedures.

2.3 The "Soft Option": Corpus-based Translation Studies (CTS)

If DTS claims a descriptive as opposed to a prescriptive view on Translation Studies, then the computerised methodological tools offered by Corpus Linguistics can be helpful in the description of translational phenomena. In the last ten years or so, many studies have resorted to DTS and Corpus Linguistics as a way of theoretical and methodological affiliation to conduct empirical investigations. This partnership between DTS and Corpus Linguistics throughout the years has acquired a clear identity which eventually came to be known as Corpus-based Translation Studies (CTS). Nowadays, CTS occupies a prominent place in studies with empirical aspirations, since this new methodology offers a "soft option" to the analysis of translated texts, that is, it allows the researcher to use computer software and thus reduce much of the drudgery associated with

manual descriptive work, especially in handling "large quantities of linguistic data sourced in electronic or machine-readable texts" (Kenny, 2001, p. 22). But what exactly does the term 'corpus' mean? Does it have any specific connotations? It is to the answer to these two questions that I now want to turn.

2.3.1 Corpus Definition

The term 'corpus' is used in the context of CTS in a way that differs from the use of the term in the non-computerised forms of carrying out investigation of texts – be they translated or not. In principle, any "body or collection of writings, texts, spoken material, etc" (COD, 9th Edition) can be called a corpus. But the term 'corpus' when used in the context of CTS has more specific connotations than the definition above provides for. According to Baker (1995), a corpus is understood as "any collection of running texts (as opposed to examples/sentences) held in electronic form and analysable automatically or semi-automatically (rather than manually)" (p. 226). In a nutshell, four basic distinctive features can be inferred from the notion of corpus adopted in this study as opposed to those of traditional hardcopy corpora: machine-readable, full-texts, open-endedness, and representativeness.

Machine-readable – For many years the word 'corpus' was only associated with printed texts, but nowadays with the advent of the computer the term implies a collection of texts held in electronic form which can be read and analysed automatically or semi-automatically displaying various information formats (Baker, 1995, p. 226).

Full-texts – Corpora which consist of full texts seem to be far more useful than those which consist of text fragments, since they allow not only for the examination of microlevel units such as words, phrases, and sentences but also for the way texts are structured with their context. In other words, how texts are constituted of chapters, sections, and paragraphs (Baker, 1995, p. 225).

Open-enededness – Traditionally, the term 'corpus' tends to imply a body of text of a finite size; however, It has been suggested that independently of the use to which it is put, a corpus would benefit from being designed with **a view to the future**, that is, as an open-ended entity in which texts are constantly being added to. In so doing, synchronic studies can be extended to include diachronic investigations which in turn can shed light on the significant changes that occur to translated texts along time (McEnery & Wilson, 1996, p. 64).

Representativeness – In building a corpus covering an area of interest, the researcher must know the extent to which and in what respects this corpus is representative enough to serve its purpose. Thus, the selection of a representative corpus is not only related to size, but also to the careful description of what the corpus is intended to represent (for further detail on this issue, see Chapter Four, section 4.2 Corpus Design).

All in all, a corpus, thus, as envisaged in this investigation, is not simply a body of text or spoken material. It is defined more accurately as an open-ended body of machine-readable full texts analysable automatically or semi-automatically, and sampled in order to be maximally representative of the translational phenomena under examination (cf. McEnery & Wilson, 1996, p. 65). It is worth noting, though, that the term "open-ended" is just a projection into the future, and the corpus of the present study is in fact of a synchronic nature. In the next subsection, I want to show how a parallel corpus can help to achieve the general purpose of the present study, especially in relation to the investigation of translation practices through the identification of procedures opted for by the translators who are represented in the corpus.

2.3.2 The Parallel Corpus

Among the existent types of computerised corpora for translation research (see Baker, 1995; Zanettin, 2000 and

Kenny, 2001), the parallel corpus seems to be one of the types of corpora potentially capable of achieving the purposes at hand, as it provides information on the translational patterns of "specific target texts, and so gives insight into the particular translation practices and procedures which have been used by the translator" (Shuttleworth and Cowie, 1997, p. 120). A parallel corpus is defined here as a body of texts that contains one set of texts originally written in L1 (e.g. English) and their respective translations in L2 (e.g. Portuguese) put together by some sort of **alignment method**. Alignment methods are used to provide correspondence between words, sentences, or paragraphs that are considered to be translations of each other (see Chapter Four, subsection 4.3.4 Corpus Alignment). Because of its unique features, a parallel corpus "can be used by researchers to describe what translators actually do with texts and how they transform them in the process of translation" (Zanettin, 2000, p. 106), and consequently be considered a potential type of corpus for the analysis of translation procedures used by professional translators when translating a specific type of text at a particular period of time. That is why this study is based on this specific type of corpus, to investigate the practices involved in the translation of children's fantasy literature. Having said that, now I want briefly to review some particular studies that have used a parallel corpus within the framework of DTS, and which have somehow helped to conceive the initial idea of the current research.

2.3.3 The Helping Hands: Munday (1998), Kenny (1999) and Pagano (2002)

Despite the rise of interest in corpora in TS in the last decade, parallel corpus-based studies, which have been specifically built for the study of translational phenomena within a DTS framework, are still scanty. Among the existent studies using a parallel corpus, there are three which I consider to be worth

discussing, owing to the insights they provide into the particular translation practices which are typically adopted by professional translators in dealing with literary texts. It is important to say, though, that the three studies to be reviewed differ in at least two ways from the present study: (i) they do not approach children's literature; and (ii) they do not focus on translation procedures. For this reason the focus is on the contributions they have offered and not on their differences in relation to the current research. The studies I now want to address are: (i) Munday (1998), (ii) Kenny (1999) and (iii) Pagano (2002).

Jeremy Munday's (1998) important contribution to the present study is his use of basic statistics (generated by the WordList program in WordSmith Tools) to get a general idea of the practices involved in the rendering of lexical items that he considers worth investigating in a translation of a given short story. Munday investigates the 1993 English translation of the Colombian Gabriel García Márquez's short story *Diesiciete ingleses envenenados*. The investigation reveals shifts in cohesion and word order which occur over the whole text and have the effect of moving the narrative viewpoint from the first to the third person, thereby distancing the reader from the thoughts, experiences and feelings of the main character in the story. His innovative work shows how the analytical tools provided by Mike Scott's (1999) Wordsmith Tools can be used heuristically to discover patterns that can be more quickly and accurately discerned than through manual analysis, while at the same time assessing the cumulative impact that the individual choices of the translator have over the entire text. The findings obtained from comparative analyses of target and source texts vis-à-vis English and Spanish reference corpora suggested that the initial norm characterising the translator's choices was oriented towards acceptability, thus pointing to an interesting result that could be further investigated. After all, Munday's (1998) small corpus (roughly 9,000 words) does not allow him to say if the shifts discovered represent only

an idiosyncratic behaviour of the translator or if they represent a real tendency in the English target-culture.

Dorothy Kenny (1999), in turn, has mainly contributed to the study at hand by offering a comprehensive discussion on CTS and a detailed description of her corpus-design that has guided most of the decisions on the compilation of the parallel corpus on which the present study is based. Kenny's PhD thesis entitled *Norms and Creativity: Lexis in Translated Text,* later published by St. Jerome Publishing with the title *Lexis and Creativity in Translation: A Corpus-based Study* (2001), examines lexical norms and creativity in a two million word parallel corpus of contemporary experimental German literary texts and their English translations (GEPCOLT). Her focus is on linguistic normalisation as a feature of translation and also on hapax legomena (i.e. word forms that occur only once) and writer-specific forms (i.e. forms which occur in the works of a single author only). As Olohan (2000) observes, Kenny's works contrast with corpora-based studies which focus on recurrent usage or linguistic pattern, "since her focus is on what is not lexically routine, rather than on what is routine" (p. 7). Apart from using WordSmith Tools to give statistical information about the corpus as whole and its individual texts, Kenny also makes use of Multiconcord, a parallel concordancer developed by David Woolls (1998), so as to allow parallel display of search and target language hits (see Chapter Four, Section 4.5 Corpus Processing). The idea of using this last program has been crucial herein, since it allows the researcher to analyse translation procedures, which is one of the main foci of the present study.

Adriana Pagano's (2002) research is particularly insightful in that it integrates translation historiography with CTS by using historiographical data to interpret the performance of a translator and the translation product itself. Pagano's research analyses the *strategies* used by a particular translator in the rendition of three crime fiction novels which are part of a subcorpus of the

Corpus of Discourse for the Analysis of Language and Literature (CORDIALL). CORDIALL is a large corpus compiled at Universidade Federal de Minas Gerais (UFMG) which has been designed by translation researchers at Faculdade de Letras (FALE) on the basis of historical and linguistic criteria and "for use in the investigation of the nature of translated texts from different sources and perspectives" (p. 133). Pagano (2002) detects a number of possible strategies used by the translator: awareness of target language specificity, choice of a colloquial register, additions and explanations, preservation of foreign cultural references, non-translation and omission, redistribution of paragraphs, changes in the theme-rheme structure and cultural shifts. And according to her, these findings seem to corroborate her other historiographical results, showing that during the period between 1930-1950 translators produced colloquial, fluent narratives in the target language in order to meet their target reader's expectations. Pagano's investigation contributes to the current research in the sense that it offers a new perspective on the analysis of data generated by a parallel corpus by including historical aspects in an attempt to explain the practices adopted by translators at a particular place and time.

The discussion in this section has attempted to show that a computerised parallel corpus – as a methodological tool provided by CTS – can be profitably used to achieve the purposes of the present study in investigating practices and procedures in the translation of children's fantasy literature. Moreover, the survey given of research in Descriptive Translation Studies conducted using computerised parallel corpora has offered precious insights into the formulation of the research questions I want to answer and especially into how these questions can be answered by means of CTS (see Chapter One). In this respect, these three studies have certainly been the helping hands in the final shaping of the corpus-based study herein envisaged. It is worth noting, though, that for the sake of clarity this section has focused only on theoretical

aspects involving CTS, as more practical issues related to corpus compilation, design and processing are discussed in detail in Chapter Four.

2.4 Recapping

In this Chapter the composite theoretical and methodological framework informing the study was introduced and a brief overview was given of the three domains in TS which constitute such framework. Therefore, it will be the combination of the explicit and implicit concepts taken from TCL, DTS and CTS which designate the scope of the current research, its corpus, line of argument and course of development. I hope to have shown that this composite framework is much more comprehensive than the current theories for the study of translation of children's (fantasy) literature discussed here, since it allows the researcher to investigate the practices and procedures used by professional translators in the rendition of children's books. Not to mention the fact that such a framework finally allows the researcher to do justice and place the research area of TCL in the foreground of literary and translation scholarship. In the next chapter, I want to discuss the role that names play in the translation of children's (fantasy) literature, reviewing some studies which have investigated this specific narrative element from within a translational perspective.

3. Translation of Names in Children's (Fantasy) Literature

> There is a widespread disposition that names should be transposed unchanged in textual writings (…). Indeed, a naive or inexperienced translator (…) may look forward to the proper names in a text as islands of repose – unproblematic bits to be passed intact without effort into the new linguistic texture being created – translated in the sense of carried across the language gap without alteration, in the sense that a saint's relics are translated from one resting place to another (Tymoczko, 1999).

The idea of names as "islands of repose" – as criticised by Tymoczko (1999) in the epigraph to this chapter – sounds like a romantic belief held by innocent minds. In fact, there is more to the treatment of names than the "disposition" would lead us to believe. After all – as Nord (2003) has pointed out – just a quick glance at translated texts can reveal that translators do all sorts of things with names (p. 182). In highlighting the problems concerning the translation of names, scholars usually subsume the issue under a discussion of culture-specific references, where names are seen as culture-specific items (CSIs) and as such are approached in terms of the complexity of translating cultural patterns (see Aixelá, 1996; Tymoczko, 1999; and Davies, 2003). Despite the fact that this study accepts the idea of cultural

specificity in the translation of names, I would like to change the focus and concentrate on the textual level. To do so, the study discusses the theoretical issues in translating names based on the role these names play in literary works, with a special emphasis on children's fantasy literature, where names have a fundamental role in the creation of fantastic worlds in this particular model.

In recreating the fantastic worlds in children's fantasy literature, translators often need to pay close attention to names as these literary elements point directly or indirectly to the supernatural and unreal components (e.g. mythological creatures, enchanted places, magical artefacts, etc) responsible for the creation of such fantastic worlds. It is worth noting though that without contrasting these unreal elements with other elements of the real world it would not be possible for the reader to make sense of these newly created worlds of fantasy as parallelism would not be established. When it comes to rendering names, translators usually have to deal simultaneously at least with two basic types of names in children's fantasy literature: (i) names referring to the real world of author and addressees (e.g. "Albert Einstein", "London", and "Ford Anglia"); and (ii) names referring to the world of fantasy (e.g. "The White Witch", "Haven City", "Nimbus Two Thousand") since it is the contrast between these two types of names which also contributes to the deviance of consensus reality so necessary for the existence of the fantasy model in children's literature (see Chapter One, Section 1.2). In dealing with names, therefore, translators are usually expected to somehow interfere with them in order for the young reader to be able to make sense of these parallel worlds in children's fantasy literature. In face of that, names are not viewed herein as "unproblematic bits" or "islands of repose", but rather as significant elements playing a pivotal role in the recreation of fantastic worlds in children's literature by the means of translation.

3.1 Contextualisation and Definition of Names

According to Crystal (1997), the science that studies names is known as onomastics (Greek onomastikos from onoma 'name'), usually divided into the study of **personal names** (anthroponomastics from Greek anthropos 'human being') and **place names** (toponomastics from Greek topos 'place'). In more popular usage, the term onomastics is used to refer to personal names and toponomastics for place names. The division is ultimately an arbitrary one, as places can be named after people (e.g. Alberta in Canada is named after the fourth daughter of Queen Victoria, Princess Louise Caroline Alberta) and vice versa (e.g. Israel is also used as a first name) (p. 112). As most name studies fall under one of these two major headings, other categories of names (e.g. institutions, objects and food) are usually excluded from this categorisation. Thus, in order to avoid such tendency the term 'name' is preferred instead, since it encapsulates all categories of names.

The special nature of names is often described in terms of the differences between proper nouns and common nouns; however, it is outside the scope of the current research to present a full account of the issue (for a detailed discussion, see Marmaridou, 1991). Suffice it to say that a proper noun is interpreted here as "the name of a specific individual or of a set of individuals distinguished only by their having that name" (Matthews, 1997, p. 300). The name "Griphook", which is applied to a specific goblin in Harry Potter and the Philosopher's Stone or "Bri" which is applied to one specific talking horse in The Horse and His Boy are examples of proper nouns. A common noun, on the other hand, is a name whose "application is not restricted to arbitrarily distinguished members of a class" (Matthews, 1997, p. 61). For instance, a goblin or a horse is a common noun that may be used in reference to any individual characterisable in general as a goblin or a horse. Things start getting really complicated when a common noun is turned into a proper noun, and this is

exactly what happens, for instance, in The Chronicles of Narnia, where the animal characters in the story are named according to the category of living creatures they represent (e.g. The Beaver, The He-Owl, The Bulldog).

This is another reason why I prefer not to use the term proper name, since there are times when the distinction between common and proper gets blurred, thus being of little or no usefulness for the isolation of the narrative elements being investigated. For the purposes of this study, names are thus defined as **the word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing** (cf. Nord, 2003, p. 183). In this sense, names possess a certain deictic quality in that they point directly to a single, concrete referent; however, sometimes they may also acquire a semantic load which takes them "beyond the singular mode of signification" (Hermans, 1985, p. 12). Therefore, names are viewed as mono-referential – they refer to a single entity – but not as mono-functional, since they may function as carriers of semantic, semiotic, and/or sound symbolic meanings in literary works. This issue is further explored below.

3.2 Nomen est Omen: What do Names Convey in Children's Literature?

It has already been observed that names in literary works are often used to convey a message to the reader (Marmaridou, 1991). In fact such works seem to operate on at least two levels of communication. One is the "level in text" at which some narrative elements of the novel communicate with one another. The other level is that "between the author of the work and the reader and somehow operates above the text" (p. 88). It is at this above-text

level that names can function to convey semantic, social semiotic and sound symbolic information directly from the writer to the reader in relation to, for instance, a character, place, or object being referred to in the narrative. Let me now briefly discuss these three important types of meaning separately in order to obtain a clear grasp of what type of information names usually convey in children's (fantasy) literature.

3.2.1 Semantic Meanings

In terms of semantic information, names acquire a prominent role in children's literature where they usually have their meaning potential activated in order to describe a certain quality of a particular narrative element and/or create some comic effects. The former situation is typically found in the allegorical tradition where, for instance, a character's personality is summed up by his name, where characters are seen as "personifications of either vices [or] virtues or of general qualities relevant to human life" (Manini, 1996, p. 165). In fact, personal names have been frequently used in literary narratives as a dense signifier in the sense that they may contain in themselves clues about the destiny of a character or indications of the way the storyline might develop. As an illustration, I would like to take a look at the surname "Fowl" in the Artemis Fowl series. Fowl /faul/ has the same pronunciation of the English word "foul" /faul/, which means "morally polluted" or "treacherous" (Concise Oxford Dictionary, 1995). This semantic meaning, in turn, gives the reader an idea of what they are about to expect from the members of the Fowl family, which has its maximum expression in the figure of Artemis Fowl, the anti-hero and master-mind of crime in the story.

As regards comic effects, Embleton (1991) has already pointed out that names in children's literature rely on many disparate techniques for their humour, but much of their comic effects derive particularly from pun and double entendres (p.

175). In order to briefly exemplify this other facet of the semantic meaning; I would like to mention the name of a magical creature in Harry Potter and the Prisoner of Azkaban, Hagrid's pet hippogriff "Buckbeak". This name is formed by analogy with "bucktoothed", which in turn humorously describes one of the most prominent physical attributes of such a creature. Therefore, translators of children's literature not only need to face the usual problems of translating semantically-loaded names, but also the problem of retaining such comic effects.

3.2.2 Semiotic Meanings

From a semiotic perspective, names in many cultures act as signs, generating ancient or more recent historical associations (e.g. Ptolemy, Archimedes, Wolfgang Amadeus Mozart), indicating gender (e.g. female: Hermione, male: Ronald), class (e.g. Sir Nicolas De Mimsy-Porpington), nationality (e.g. Carlo Montana and Marco Andretti are typically Italian names), religious identity (e.g. David and Gabriel are biblical names), intertextuality (e.g. Sherlock Holmes), mythology (e.g. Banshee, Centaur, Unicorn) and so on. According to Tymoczko (1999), names are often the semiotic elements of a text that are most urgent and at the same time the most problematic to be translated, especially due to their semiotic significance which is often culture-bound (p. 224). In this sense, the difficulties in translating names are related to the complexity of translating cultural patterns as said earlier, and that is why Aixelá (1996) views some proper names as CSIs since the historical or cultural associations that they generate transform them into dense signifiers which translators need to deal with so as not to overload the information flow of the translated text (p. 59). In children's literature, for instance, this overload may induce the child reader to stay "at a distance" and miss the message underlying the plot; for this reason some translators opt for setting the story in the receiver's own cultural world instead

of a strange and exotic world that sometimes the source culture may represent, thus enabling a young readership to identify such message (Nord, 2003, p. 185).

However, it is important to stress that names conveying semiotic meaning do not always present obstacles to translation, after all some of these names may have an international character, in the sense that they are conventionally adopted by the target culture in the same form as that of the source culture (e.g. King's Cross Station, Oxford, Big Ben are the same in Brazilian Portuguese). Additionally, sometimes some names exist in the same form both in the source and target culture, and this way are kept despite their changes in pronunciation (e.g. En: Mabel, BrPort: Mabel). Moreover, the long tradition and continuous use of such names can have contributed to their high degree of integration into the lexical systems of many languages, which perhaps might have been one of the driving forces behind the emergence of exonyms. Exonyms are names "by which one people or social group refers to another and by which the group so named does not refer to itself" (Answers.com, http://www.answers.com/exonym). Examples of exonyms between Portuguese and English are Pedro ↔ Peter, Tiago ↔ James, Inglaterra ↔ England and Londres ↔ London, and as obseved by Nord (2003), such names do not pose a problem for translation due to their conventionalised nature (p. 184).

3.2.3 Sound Symbolic Meanings

According to Matthews (1997), sound symbolism refers to "the use of specific sounds or features of sounds in a partly systematic relation to meanings or categories of meaning" (p. 347). Among the typological significations that sound symbolism subsumes, there are two which I find relevant to the study at hand: imitative sound symbolic meaning and phonesthetic meaning. Imitative sound symbolic meanings are

related to the use of onomatopoeia. An imitative sound symbol represents a sound actually heard, but its actual component speech sounds may only vaguely resemble the imitated sound (Shisler, 1997). Some examples of imitative sound symbolic meaning can be found, for instance, in names such as "Madame Norris" (a cat), "Breehy-hinny-brinny-hoohy-hah" (a horse), and "Rumblebuffin" (a giant), which attempt to imitate respectively the angry hiss and growl of a cat, the whining of a horse, and the booming voice of a giant. Imitative sound symbols often have component phonesthetic sound symbols. Phonesthetic meaning has to do with the use of sound symbolic elements called phonesthemes. A phonestheme is a sound, sound cluster, or sound type that is directly associated with a meaning (Shisler, 1997). The initial cluster /gl/, for instance, occurs in the following words: glisten, glow, glare, glent, glimmer, glimpse, glister, glitter, glim, and because they share the same common denominator /gl/, they are usually associated with "light" and "shining". Another example is the initial cluster /sl/ which can be found in words such as slime, slug, slithery, slobbery, slog, and they are usually connected with "unpleasantness". In Harry Potter the name of Salazar Slytherin – the founder of the ill-reputed Slytherin house in Hogwarts School of Wizardry and Witchcraft – follows this phonesthetic pattern, thus showing how useful such a concept can be to understand some patterns of naming. The shared cultural response to a phonestheme is called phonesthesia, and the study of phonesthemes and phonesthesia is called phonesthetics.

Having briefly discussed some of the semantic, semiotic, and sound symbolic information that names usually convey, I would now like to focus on an important issue that translators usually have to tackle in translating children's literature, namely that of readability.

3.3 Readability and the Translation of Names in Children's Literature

In Chapter One, I suggested – based on Puurtinnen (1995) and Tymockzko (1999) – that the presence of many foreign names and an abundance of unusual phonological sequences or even rare spellings in a translation bring with it the risk of creating linguistic barriers for young readers. Name forms such as "Nguyen Xuan", "Walden McNair", and "Ahoshta Tarkaan" clearly illustrate how unfamiliar phonology and/or orthography can pose obstacles, for instance, to Brazilian young readers who may not identify with them, and which in turn may cause a backlash against the reading development of these kids. Lia Wyler (2003), the translator of the Harry Potter series in Brazil, makes an interesting comment on the issue, and explains why the title-role name of the series could not be adapted to the Brazilian Portuguese phonological and morphological system.

> Giving native names to characters contributes to children's positive/negative identification with them, so this is the current procedure in translating for children. Young Brazilians who are not yet proficient in reading find English words difficult to pronounce. By contract, however, Harry Potter's name could not be altered, even if children had to struggle to pronounce an aspirated "h" and retroflex "r's" – an ability found only in seven out of twenty-six states in Brazil (p.12).

In the quote above, the author addresses the necessity of adapting "native names" to most Brazilian young readers as the majority of them have very little contact with the English language and for this reason would not be able to cope with these alien elements in the text. Another interesting point concerning readability which is worth making has to do with the fact that names have to be memorable if they are to fulfil their primary function

of referentiality. According to Tymoczko (1999), the referential function of names presupposes a certain "recognizability" and "memorability", that is to say, names must in "some way be memorable so as to serve their function as indicators of unique objects" (p. 225). In order to fulfil this function, a name itself must have a certain uniqueness in context that makes it distinct form other names, and it is easy to see that unfamiliar foreign names with unusual phonology and orthography can interfere negatively with memorability as it becomes hard for the receptor audience to "keep the names straight in literary works" (p. 226). In other words, in order to facilitate the memorability of a name to a young audience, translators are usually expected to deal with foreign names in a way which enables young readers to recognise them according to the phonological and orthographic conventions of the target language. Therefore, in addition to serving as identifying labels and conveying semantic, semiotic and sound symbolic meanings, names must in some way be readable so as not to alienate children from reading.

The readability of a name is a complex multilevel phenomenon, as names must be analysed at various levels (i.e. orthographic, phonological, semantic, etc). Moreover, the reading process of a name cannot be understood only as a linear decoding of meaning which resides in the structure of such a name. Name structure and meaning are not fixed and independent but variables dependent on the context in which they are inserted and each individual reader. In other words, the readability of a name varies in accordance with the interaction between its structure, referentiality, significance, and the reader's background knowledge (cf. Spiro et al., 1980). In the case of young readers, readability is likely to require more attention due to their developing decoding skills and smaller functional memory capacity (Adams, 1980, pp. 12-13). It is important to say, though, that a full discussion on the factors and strategies involved in readability is unnecessary in the present connection;

only a few basic assumptions pertaining to translation have been presented so as to give the reader a general idea of the importance of readability in the translation of names. A comprehensive discussion on readability can be found in Pearson (1984), Spiro et al. (1980) and Van Dijk & Kintsch (1978). For a general review of the various formulae used to measure readability, the following studies can be a useful point of departure: Davison and Kantor (1982), Zakaluk and Samuels (1988) and Klare (1974). In the context of translation research, Puurtinen (1995) introduces some psycholinguistic concepts related to readability and evaluates the pros and cons of some readability testing methods in the investigation of syntactic patterns in translated texts. In the next section, I want to concentrate on the translation of names and show some of the things that translators usually do when translating names in children's literature.

3.4 Translation of Names in Children's Literature

From a translational perspective, names in children's literature can be broadly divided into two categories (i) conventional names and (ii) loaded names (cf. Hermans, 1988, p. 88): (i) conventional names are those seen as 'unmotivated' for translation, since they apparently do not carry a semantic load themselves; their morphology and phonology do not need to be adapted to that of the target language system; or perhaps because they have acquired an international status (e.g. Minerva, Heathrow and Westminster); (ii) loaded names, which are those seen as 'motivated' for translation, range from faintly 'suggestive' to overtly 'expressive' names and nicknames. They include those fictional and non-fictional names in which historical and cultural inferences can be made on the basis of the 'encyclopaedic knowledge'[1] available to the

1 According to Matthews (1997), encyclopaedic knowledge is the "knowledge of the world as distinguished from knowledge of the language system" (p. 114).

interlocutors of a particular culture. The distinction between them is one of degree: expressive names link with the lexicon of the language (e.g. "Butler", "Dark Stranger" and "Strawberry"), and hence the semantic load of the name is more in evidence than in the case of 'suggestive' names (e.g. "Voldemort", "Throgmorten", and "Maugrim"). According to Hermans (1988), theoretically speaking there appears to be at least four ways of rendering names from one language into another:

> They can be *copied*, i.e. reproduced in the target text exactly as they were in the source text. They can be *transcribed*, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be *substituted* in the target text for any given name in the source text (…). And insofar as a (…) name in a source text is enmeshed in the lexicon of that language and acquires 'meaning', it can be *translated* (p. 13).

The author goes on to explain that various combinations of these "modes of transfer" are possible and that deletion of a source-text name or the insertion of a new one is also a possible translation procedure (p. 14). These different ways of translating names are interpreted by Hermans (ibid.) in terms of the relationship between TT and ST along two poles of a continuum: adequacy vs. acceptability. According to Toury (1995), a translation is termed adequate when the translator makes an attempt to follow source rather than target linguistic and literary norms. On the other hand, a translation is termed acceptable when the translator has adhered to those norms of the target system (pp. 56-57). In this respect, when translators, for instance, copy a foreign name into the TL text they are apparently privileging adequacy, and when, for instance, they transcribe or substitute a foreign name in the translated text they are apparently favouring acceptability. If it only were that simple! In fact, there

are times when copy cannot be interpreted as a procedure based on adequacy in the case, for instance, of "bicultural" names (see Nord, 2003, p. 185) where the same name form exists in both source and target cultures (e.g. Portuguese: Jane, English: Jane). Moreover, in the case of transcription, there are names that, despite being transcribed in order to conform to the phonological and morphological conventions of the target language, continue sounding alien to the target audience and recognised as not belonging to the target cultural setting (e.g. <u>Batilda</u> Bagshot ↔ <u>Bathilda</u> Bagshot). Therefore, an effect of adequacy may be achieved by either preserving a foreign name, but also by creating a new name not present in the source text, and while the addition of some explicit clarification of a name may make the target text more accessible, so may the deletion of this particular name. In view of this, there seems to be no clear correlation between the use of a particular procedure and the degree of adequacy or acceptability obtained in the target text.

3.5 Brazilian Practices of Translating Names in Children's Literature

In a recent article published at Portal Exame (http://portalexame.abril.com.br), Max Gehringer (2004) discusses the translation of names in children's stories. By taking as his point of departure the landing of Walt Disney's classics on the Brazilian ground, the author argues that names in children's stories are gradually being left unchanged in translations as a result of the globalisation[2] process which tries to standardise practices according to the interests of developed countries. Consequently,

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2 Gehringer (2004) does not offer a definition for globalisation in his article, but for the sake of argument the term is understood in this study in the light of Robertson (1992) as a phenomenon which makes "boundaries between societies become more porous because they are more subject to interference and constraints from outside" (p. 05).

translation of names in children's stories is becoming a "one-way road" in the sense that names are not being translated with a view to making them more acceptable to a Brazilian young audience. Gehringer (2004) suggests that three basic rules were followed in translating the names of Disney characters:

i. Names which did not need to be changed were not changed (e.g. the English name "Pluto" was left unchanged, as the orthographic structure of such a name follows the same spelling pattern of names in Brazilian Portuguese, thus sounding natural and easy-on-the-ear when read aloud);

ii. Names which needed to be changed were obviously changed (e.g. Gyro Gearloose, Uncle Scrooge McDuck and The Beagle Boys were respectively recreated into Professor Pardal, Tio Patinhas and Os Irmãos Metralha);

iii. Names which could be subtly improved were partially changed (e.g. Mickey Mouse was partially deleted into Mickey because the word "Camundongo" (= mouse) is too long and the word "rato" (= rat) has a pejorative connotation in Brazilian Portuguese, Donald Duck, in turn, did not suffer any partial deletion, but was simultaneously rendered and re-ordered into Pato Donald for the sake of euphony.

The translation methods used in the 1950's – the decade when such names were translated into Brazilian Portuguese – were heavily based on creativity, and for Gehringer (2004) nowadays such creativity seems to have been repressed. As an illustration, he mentions the most recent characters of world children's literature such as Beavis & Butthead, The Simpsons, and the sadist gang in South Park and Dilbert whose names have remained unchanged in Brazilian Portuguese, thus supporting

Gehringer's general observation that the translation of names in children's stories has been suffering a change of head. Of course, others would disagree with Gehringer saying that Brazil has always been a great consumer of foreign names because of its cultural inheritance of importing words and expressions to fulfil its linguistic needs.

Sérgio Corrêa da Costa (2000), for instance, argues that the phenomenon of globalisation today is interpreted within a complex network of political, economic, historical and cultural factors had already begun to manifest itself in human communication before these complexities had started to play a fundamental role in the notion as it is currently viewed[3]. In order to support his arguments, Costa (ibid.) relies on about sixteen thousand examples which he called "frontierless words", that is, those words which cross the boundaries of the countries where they were first spoken in order to become carriers of a sort of cultural "trade mark" (p. 19). Among the English frontierless words, he includes "Big Mac", "Coca-Cola", "E-mail", "Gospel", "Halloween", "Internet", "McDonald's", "New Deal", "Ombudsman" and "Winchester", to name only a few. In concluding his work, the author points to the fact that Brazil has always been importing foreign words because of its cultural inheritance, inasmuch as European Portuguese has not sufficiently contributed to enrich the typical vocabulary of a native Brazilian culture. Apart from a few words of Tupi origin (e.g. "piranha", "pitanga", and "piracema"), the author argues that a small number of names can be said to be "genuinely Brazilian". With the exception of a few other names (e.g. "samba", "saudade", "bossa-nova", "coco", and "varanda") the list of genuine names is practically over (p. 26).

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3 Needless to say the issue of globalisation is a complex one, and the mentioning of this phenomenon in this particular section was just a way to give a general picture of how names in children's stories are generally translated in Brazil. For a deeper discussion on the complexities involved in the issue of translation and globalisation, I would recommend Vasconcellos (2004), Branco (2002) Pym (2000), and Venuti (1998).

Subscribing to Costa's ideas, José Roberto Martins (2002) asserts that Brazil is, in fact, a great importer of names and that the origins of the Brazilian Portuguese language can partly explain the self-indulgence of Brazilian Portuguese speakers who prefer to import and adapt foreign names rather than create new ones (p. 181). In this sense, the borrowing of foreign names seems to be then a common translation practice in the Brazilian context. Sinara Branco (2002), in her MA dissertation entitled "The Traffic of English Words in the Brazilian Translation Context: A Case Study", traces an interesting parallel between borrowing as a translation procedure and the phenomenon of globalisation in the Brazilian cultural context. She concludes her study by making the observation that borrowings are not harmful to the language, but provide the necessary contact among languages and cultures, enriching them. The author goes on to suggest that in terms of the power differentials between languages, there is, however, "the need to investigate and analyse the issue more deeply and check the possibility of finding other choices, instead of the straightforward and automatic use of borrowings" (pp. 82-83). In the case of children's literature, some extra-care must be taken into account, as an abundance of foreign names can create certain linguistic barriers for young readers, and consequently alienate them from reading (see Section 3.4).

3.6 Recapping

In this chapter I have attempted to show that names in the translation of children's fantasy literature cannot be seen as "islands of repose" as they play a pivotal role in showing the contrast between the fantastic and real worlds typical of the fantasy model, thus helping to locate the reader in one of these particular settings. Moreover, even if these names are not

apparently loaded with any sort of semantic meaning, they may act as semiotic and sound symbolic signs indicating a wide array of socio-cultural information to the reader. In Tymoczko's (2001) words, "they are dense signifiers, signs of essential structures of human societies" (p. 223). Based on this assumption, I have discussed these different types of meaning that names can convey and have also highlighted the importance of the readability factor when translating names in children's literature. I also had a look at what translators usually do with names and showed that the adoption of a macro perspective which looks at sets of names in terms of their joint contribution to the recreation of the parallel worlds in children's fantasy literature by means of translation can help the researcher to have a global picture of how fantasy is recreated in a target culture. Finally, I had a look at the way names in children's stories are usually translated in the Brazilian context, and briefly discussed the influence of globalisation on this particular translation activity. While this chapter has offered some theoretical thinking tools for the interrogation of the parallel corpus under study, the next chapter describes how the corpus was designed, built and processed so as to investigate the practices of translating names in children's fantasy literature.

4. Compiling and Using a Parallel Corpus to Investigate Translation Practices in Children's (Fantasy) Literature

> [Parallel corpora's] most important contribution to the discipline in general is that they support a shift of emphasis, from *prescription* to *description*. They allow us to establish (…) how translators overcome difficulties of translation in practice (…) (Baker, 1995).

The advent of computerised corpora has given new impetus to the investigation of translation 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. The use of computer-based corpora as a methodology does not only offer a faster and more accurate way to describe patterns in translation, but also a way to reveal, by means of specialised software, 'facts' about translation which could virtually pass unnoticed in hard copy corpora (Kenny, 2001, p. 69). In the case of proper names, it is possible, for instance, to list all the occurrences of a single name and this way verify if different procedures have been used to translate it. The quantification of translation patterns through the use of a corpus-based methodology also enables the researcher to produce more reliable numerical profiles of the texts in terms of the issue investigated. Not to mention that electronic corpora

also provide researchers with an inexhaustible and renewable source of data that can be used for further research either by the researchers themselves or others (cf. Kennedy, 1998, p. 5). Because of all this, computerised corpora have helped to renew and strengthen links between descriptive work and translation studies, thus offering a reliable and handy source of data that can be used as the basis for any study focusing on the description of translation practices.

In view of all advantages mentioned, this study adopts a methodology based on a computerised bilingual parallel corpus compiled to investigate procedures most commonly associated with the translation of children's fantasy literature in Brazil during the period between 2000-2003. And it is to the devise of this corpus-based methodology that I would now like to turn. For the sake of clarity, I have divided the activity of compiling the corpus of this study into three main stages: (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. In the next section, I proceed to outline the main considerations in corpus design that are brought to bear on the final shape of the corpus built and used as the basis for this study.

4.1 Corpus Design

Many translation researchers around the world have recently fallen under the magic spell of computerised corpora. Researchers under this spell often hold the initial false idea that all one needs to do corpus-based work is a personal computer, an OCR flat-bed scanner, standard corpus processing software, and a good number of books. As the spell wears off, however,

they find out that things are not as simple as they had initially assumed. Corpus-based work involves a great deal of planning before establishing explicit and rigorous criteria in the selection of hardware, software and texts, and it is this careful planning that enables a corpus to provide accurate and reliable descriptions and ensure that it can be used or referred to by other researchers (Kennedy, 1998, p. 70). Moreover, the optimal design of a corpus is highly dependent on the purpose for which it is intended to be used and on general issues associated with type of corpus, representativeness, copyright, and selection of texts (Sinclair, 1991; Atkins et al., 1992; Baker, 1995; Kenny, 2001). These general methodological principles form the basis of any corpus design, and they are to receive intensive treatment if validity and reliability are to be achieved. Thus following these principles, I would now like to discuss the decision points involving them and describe the choices made at each of these points.

4.1.1 Purpose of Corpus Creation

The first consideration to be taken into account when compiling a corpus is 'the aim of the activity of corpus creation' (Sinclair, 1991, p. 13), since it is this specific aim that will control most of the decisions on what the corpus should include, and how the selection criteria are to be established. In this study, the general purpose of creating the corpus was to investigate the practices involved in the translation of British children's fantasy literature in the Brazilian social setting of the period 2000-2003. More specifically, the purpose was to describe the translation procedures most commonly employed by professional translators when rendering a significant element of children's fantasy narrative: *names* (e.g. character names, titles of address, geographical names and food names, etc.). It is precisely this specific purpose of identifying and describing translation procedures that will guide henceforth all the subsequent decisions

on designing the corpus of the present study. The next section discusses issues related to corpus typology.

4.1.2 Type of Corpus

In order to achieve the study's purpose of corpus creation, it is clear that the researcher must have access to a collection of source texts along with their respective translations; in other words, the data to be analysed will have to be drawn from some sort of parallel corpus. As already explained in Chapter Two, a parallel corpus is understood here as a body of electronic texts originally written in a source 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 – that allows specific regular translation patterns to be isolated and subsequently classified according to the different procedures used by translators. Among the existent types of corpora for translation research and pedagogy, 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). Parallel corpora are usually classified applying at least four main criteria along with their respective contrastive parameters:

Number of languages – In terms of language number, a parallel corpus can be classified as *bilingual*, *trilingual* or *multilingual* when more than three languages are involved. The corpus of the present study is classified as a bilingual parallel corpus, since it focuses on two distinct languages: British English (source language) and Brazilian Portuguese (target language).

Temporal restriction – As to restrictions of time period, a parallel corpus can be categorised as either *synchronic* – when it focuses on an object of study at one particular point in time – or *diachronic* – when it is concerned with the historical development

of this object through time (Atkins et al., 1992, p. 6). As the research focus is on a translational phenomenon occurring at a particular time period (2000-2003), the corpus of the study is of a *synchronic* nature. However, the term synchronic cannot be equated with static, since 'at any given moment, more than one diachronic set is operating on the synchronic axis' (Even-Zohar, 1990, p. 11). Therefore the term is denoted herein as dynamically synchronic and not static as it was once interpreted by the Saussurean tradition.

Corpus Domain – By domain one means the area of language enquiry on which the corpus focuses. As far as domain is concerned, there are basically two main types of corpora: general and specialised (Baker, 1995, p. 229). As its own name suggests, a general corpus is broader in scope as it is built to study the language of translated material (either spoken or written) as a whole. By contrast, the specialised corpus looks into the language of specific translated genres or text-types. Needless to say, the corpus of the present study belongs to a specialised domain as its focal point is on fantasy, one of the most influential models in children's literature.

Directionality – According to Zanettin (2000), directionality is related to the translation direction of the texts which comprise the corpus. For instance, in a corpus comprised of texts originally written in L1 and their respective translations in L2 the direction of the translations functions in just one direction, so in such cases they are called unidirectional. Now if a corpus is made up of texts originally written in L1 and their translations in L2 plus originals in L2 and their translations in L1, it is called bidirectional. Multidirectional corpora are also possible, especially when more than two languages are involved and their translation direction is not centred on L1, but on the interaction among all the languages constituting the corpus (p. 106). In terms of directionality, the parallel corpus in this study is classified as unidirectional as it focuses on just one direction of translation, that is, British English

rendered into Brazilian Portuguese. Table 4.1 offers a summary of all the criteria and attributes used in the classification of the parallel corpus on which this study is based.

Table 4.1
Typological Classification of the Parallel Corpus under Study

Parallel Corpus	
Criterion	Attribute
Number of languages	Bilingual (ST: British English; TT: Brazilian Portuguese)
Temporal Restriction	Synchronic (2000 – 2003)
Domain	Specialised (Children's literature, fantasy model)
Directionality	Unidirectional (British English into Brazilian Portuguese)

The type of corpus on which this study is based can then be classified as a *bilingual, synchronic, specialised, and unidirectional parallel corpus*. It is important to note, though, that in many cases text and corpus typologies conflate, especially if the corpus in question consists solely of texts of one single type (Atkins et al., 1992, p. 5). For this reason and the sake of clarity, in this subsection I focused only on the main contrastive parameters of parallel corpus typology per se, since a detailed description of the texts which comprise the corpus is provided in subsection *4.2.5 The Selection of Texts*. The following subsection discusses the issue of representativeness in corpus design.

4.1.3 Corpus Representativeness

The question of representativeness remains highly problematic and has generated a great deal of debate in corpus

design (see Sinclair, 1991; Atkins et al., 1992; Biber, 1993 and Kenny 2001). All these debates spin around the impossibility of achieving a perfectly balanced and representative corpus of natural language, since language is infinite and therefore any corpus would be skewed in the sense that the heterogeneous nature of language could never be fully represented. Skewedness, however, is a problem to be faced not only by natural language corpus designers but also by specialised corpus builders, as they have to strive for the representativeness of the specific sublanguage they want to look at in order to build a corpus that will reliably serve its purpose. A way out of the deadlock, thus, is to establish certain criteria for selecting texts so that the effects of sampling bias are neutralised as far as possible (Atkins et al., 1992, p. 5). In the case of the present study, some decisions – listed below – were taken to ensure that the quality and quantity of the texts in the corpus were representative of the fantasy model in children's literature and the translation period intended, aiming at:

i. reducing both stylistic idiosyncrasies associated with one particular translator and standard editing procedures commonly used by one single publishing house;

ii. ensuring the translation behaviour is not characteristic of a single geographical area, thus including the two main translation centres in Brazil (i.e. Rio de Janeiro and São Paulo);

iii. establishing unequivocally the source texts of the translations since there are times when 'a multitude of candidates for a source text may exist' (Toury, 1995, p. 74)[1];

1 Despite the fact that Toury (1995) has sounded this note of caution in the context of subtitling, I would like to argue that the very same note can be applicable to the translation of children's literature wherein a great number of reediting and republishing of books takes place, thus resulting in a multitude of candidates for a source text.

iv. preserving the integrity of the samples as full texts in order to provide the basis for further studies that may wish to explore translational patterning beyond the sentence or paragraph level (Kenny, 2001, p. 110)

v. Including a maximum number of examples of the source text type translated in the period so that the quantitative aspect of corpus design fulfils the requirements necessary for descriptive adequacy.

Being aware of the impossibility to compile a perfectly well-balanced corpus, since skewedness will always be somewhat present in the sampling of texts, the five decision points picked out above are fundamental to minimise sampling bias and show that an effort has been made to ensure the texts selected attempt to represent as far as possible the type of text and translation period intended. Moreover, following Kenny's (2001) discussion on the importance of being "as explicit as possible in the reporting of text selection criteria" (p. 107), the study at hand attempts to show transparency in establishing and applying these criteria (see The Selection of Texts below) by listing in full the works included in the corpus (see Appendix C).

4.1.4 Copyright

An essential prerequisite for almost any kind of corpus building activity is to get permission from the copyright holders to put their texts into electronic form (see Kenny, 1998 and Pinto, 2004). However, copyright holders are not always willing to cooperate, especially if the request involves granting permission for children's books. Matters become even worse if the children's books in question hold a bestselling status. The reason for this refusal is not always clear, but it certainly has to

do with commercial considerations in children's literature. After all, the breakdown of international barriers, the movement of populations, the increase in literacy, the development of technical processes applicable to book production have all contributed to the spread and interchange of children's books across national boundaries by means of translation (Marshall, 1982 p. 10), thus making children's literature a profitable product to be internationally marketed. Unfortunately, as Hunt (1999) points out, the considerable economic potential inherited by children's literature through its internationalisation has led it to become "the site of the crudest commercial exploitation" (p. 02). At the end of the day, then, the lack of cooperation by some copyright holders can be partly explained – at least from an economic perspective – in terms of plain profit and loss statements: a profit would certainly not be made from electronic/virtual dissemination of intellectual property.

After sending letters to copyright holders asking for permission to include their texts in the corpus (see Appendix B) and having received no answer so far, I have decided to carry on with the compilation of my research corpus. This decision was based on three important safeguards which were firmly rooted in legal considerations of corpus compilation. Firstly, as the corpus envisaged herein is for personal use only and the researcher has no intention whatsoever of making it available to the general or academic community, no threat of commercial competition between the corpus and the source and target texts it attempts to represent will take place. Consequently, the researcher does not run the risk of jeopardizing copyright holders' businesses or taking financial advantage of the texts constituting his corpus. Second, according to copyright conventions, the onus is on the applicant to seek permission and to show evidence of having sought permission more than once (Baker, 2004 – personal communication). In case no response is received from the copyright holder within a reasonable length of time, the general

procedure is for the researcher seeking permission to go ahead and use the material. Meanwhile, permission letters must continue to be sent to copyright holders until a positive outcome is achieved, and in case of a possible negative answer there must be no other alternative except the exclusion and replacement of the material in the corpus. Finally, I have looked into the UK and Brazilian copyright laws[2] and learned that the degree of academic privilege in copyright matters is often uncertain as it is difficult to say for sure how far scholars can go using other people's intellectual property as a corpus, especially if the corpus being created is for research purposes only and the research is not going to allow anyone to make use of it. Thus based on these three safeguards, I believe to be able to continue carrying out my research until I manage to get the permissions needed to make the corpus available to the academic community.

4.1.5 The Selection of Texts

For the selection of texts to be included in the corpus four main criteria have been applied. These criteria are based on Sinclair's (1991) and Baker's (1995) text selection criteria for corpus building. It is worth noting that these criteria purposely overlap with the five points discussed in subsection 2.4.3 Corpus Representativeness. This is done so that the assembled source and target texts can be claimed to be reasonably representative of the model in children's literature being focused on and the period aimed at. The four criteria are described below:

Translation Period – the corpus focuses on the period 2000 – 2003, owing to the great number of fantasy books that were translated at that particular time, thus marking the revival of fantasy in Brazil. Based on this period, the texts were then

2 http://www.copyrightservice.co.uk/copyright/law(01).htm;
  http://www.mct.gov.br/legis/autor.htm.

selected using the clearest time indicator, that is, the publication year of the translations into Brazilian Portuguese.

Typicality – Baker (1995) discusses typicality in terms of the range of sources (authors, translators, publishing houses, etc.) and genre (children's literatures, adult fiction, etc.) of the texts which comprise the corpus (p. 229). In terms of range of sources, the books were translated by different translators from different publishing houses so that the translating behaviour is hypothesised as not being restricted to one particular view. Moreover, two out of the four publishing houses that published the translations were based in São Paulo and the other two in Rio de Janeiro. As to generic issues, all the source and target texts are categorised by their respective publishing houses as fantasy within the children's literature genre (see Appendix C, Table C1).

Mode and Medium – the corpus consists of written full-text materials scanned from books published in paperback (see Appendix C, Figure C1). As some of the books contain illustrations not relevant to the purpose in hand, these illustrations have been edited out. It is important to say, though, that whenever this occurred, the texts were marked up in order to indicate where exactly such deletions occurred (see subsection 4.3.2 Proof-Reading and Editing)Overall Size – according to Sinclair (1991), the dimensions of a corpus are of primary concern to most researchers. In order to study the behaviour of linguistic elements in texts, it is necessary to have available quite a large number of occurrences (p. 18). Statistically speaking, a corpus should be sized according to the research purposes it is aimed to achieve, thus enabling researchers to make generalisations of the phenomenon under investigation. For this reason, four series addressing the same topic of magic and fantasy during the translation period were selected and the first three volumes of each series included in the corpus, resulting in a bilingual parallel corpus of 24 texts (12 in each language), totalling about 1.6 million words (see Appendix B). The criteria applied and the

decisions taken within each of these criteria are summarised in the table below.

Table 4.2
Text Selection Criteria and Their Attributes

Text Selection Criteria	
Criterion	Attribute
Translation Period	2000 – 2003 (publication period of the target texts)
Typicality	Four distinct authors, translators and publishing houses; children's literature (fantasy).
Mode and Medium	Full texts scanned from books published in paperback.
Overall Size	Twelve source texts and twelve target texts (total of 24 texts, approximately 1.6 million words).

4.1.6 Extralinguistic Information on Texts

The corpus has been designed to allow for a substantial amount of extralinguistic information to be added to the texts in the form of a header (see Appendix D). This information was gleaned from basically two main sources: (i) the books themselves (e.g. dust jackets, front matter and back matter); and (ii) a questionnaire devised by the researcher so that information on the translation process and the translators could be directly elicited from the latter (see Appendix E)[3]. I briefly describe below the sort of information kept in these attached files. The

3 It is worth noticing that the questionnaire answered by the Brazilian translators was written in English due to the regulations of Pós-Graduação em Inglês (PGI) which require thesis and dissertations to be written in English.

presentation structure and attributes recorded for the texts in the corpus are based on Laviosa's *List of Attributes Recorded for Each TEC Text* (1997, pp. 304-309). It is important to note that although such structure and attributes were created having a monolingual comparable corpus in mind, they can be "equally applicable to parallel corpora" (Kenny, 2002, p. 119).

Translator: name, gender, age, employment status, translation workload, nationality at birth, current nationality, mother tongue, domicile, translator's associations (e.g. their codes of conduct).

Translation: text category, collection, text title, mode, word-count, special features, date of publication, place of publication, publisher, publication of the name of the translator(s), copyright, reviews and appraisals, prizes (not only who receives them, but also who awards them and under which circumstances), data about distribution (e.g. if the text has been reprinted, perhaps with alterations).

Translation Process: relation between translation and source text, direction of translation, written translating mode, commissioner, subcommissioner, editing, time lag (i.e. time elapsing between commissioning and publication).

Source Text: language, status, name of the author(s), gender of the author(s), date of publication, place of publication, publisher, prizes.

The importance of clearly identifying, describing and documenting the extralinguistic information on texts of a corpus has been acknowledged by a number of scholars doing corpus-based research. Sinclair (1991), for instance, suggested that a record containing detailed information about what is in the corpus should be kept to allow users and critics to 'consider the constitution and balance of the corpus as a separate matter from the reporting of the linguistic evidence of the corpus' (p. 13). Laviosa (1997), in turn, pointed out two main reasons for the importance of extralinguistic features. First, they can be used as variables 'that can be manipulated in order to create tailor-made

subcorpora and to test theory- and/or data-driven hypotheses. And second, they have 'intrinsic value as objects of study in themselves' (p. 303) as they can, for instance, serve as sources of evidence on *preliminary norms*[4]. More recently, Baker (2002) argued that detailed documentation of extralinguistic features in the design of corpora can be used as a bridge-gapping tool for linking linguistic and cultural modes of analysis, which, in turn, reinforces her previous claims that theoretical and methodological differences between the empirical paradigm informing modern linguistics and non-essentialism informing post-modern cultural studies are not irreconcilable but, in point of fact, complementary (see Baker, 1996).

It is important to say, though, that these extralinguistic features are not going to be explored in the ways that have been suggested above because they involve another mode of analysis which goes beyond the purpose of this study. Nonetheless, in a future study I intend to fill in this gap by interrogating these extralinguistic features against the backdrop of a sociology of translation in order to explain results that may not have been explained at textual level. In this way, an attempt will be made to unveil the main social factors that might have conditioned the translated texts comprising the corpus and thus try to explain why the translators of these texts go about performing their task the way they do. For the time being, the focus of the present study is on textual aspects rather than contexts of production and reception. In the next section, I describe the technical decisions made during the process of corpus compilation.

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4 *Preliminary norms* are related to *translation policy* and *directness of translation*. The former refers to the choice of source text types, individual texts, source languages, etc. The latter involves a particular society's tolerance for translating from languages other than the source language (Toury, 1995, p. 58).

4. 2 Corpus Building

Having considered general theoretical issues regarding corpus design, I will now get down to the technicalities involved in building the parallel corpus of the present study. In this second stage of corpus compilation a great deal of patience and attention is demanded from the researcher because of the humdrum and repetitive nature of the manual work to be carried out. Moreover, despite all careful and arduous work, errors in the electronic versions are inevitable owing to scanning technology that still has a long way to go. Therefore, the researcher also has to be prepared to understand the slow and lengthy process of corpus building. To begin with, I describe the techniques used to put both source and target texts into electronic format. Next, I discuss the proofreading and editing procedures adopted to revise the electronic texts. Then, I present the conventions informing the encoding of some relevant textual features. Finally, I show the steps taken to align source and target texts.

4.2.1 Text Capture

After selecting the texts, the researcher has to convert them into electronic form. The conversion from hardcopy to digital form was carried out using Epson Perfection 2450 Photo – one of the best flatbed scanners available on the market (for technical specifications, see Appendix F) and OmniPage Pro 12.0 Office – a professional OCR scanning program (see Figure 4.1 below). For ease-of-handle reasons, the chapters of each book were digitised separately and then initially saved as Rich Text Format (.rtf) files so that they could be spellchecked and edited using the more user-friendly editing and spellchecking facilities in Word (see below 4.3.2 Proof Reading and Editing). These files were initially saved in this format also due to two other important reasons. Firstly, because this kind of format preserves typographic marks (i.e.

bold, italics, font, etc) present in the printed text so that these marks can be further explored by just automatically replacing them with TEI (Text Encoding Initiative) tags indicating how such marks are rendered in the printed version (Kenny, 2002: 117-118). Secondly, because the (.rtf) format provides a method of encoding formatted text for easy transfer between applications, i.e. with the (.rtf) format, documents created under different operating systems and with different software applications can be easily transferred between those operating systems and applications without running the risk of losing their format.
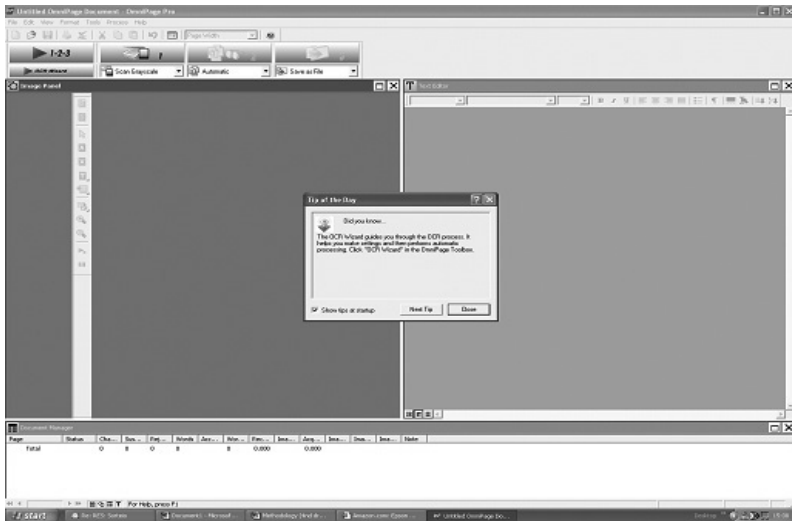
Figure 4.1 View of OmniPage Pro 12.0 Office Main Window

4.2.2 Proof-Reading and Editing

Once the texts had been digitised and saved as (.rtf) files, they were proofread and edited using Microsoft ® Word 2002 for

Windows XP as OmniPage 12.0 Pro has very limited facilities available for these operations. Proofreading involved two basic procedures: spell checking and the detection and replacement of scanning errors using respectively the 'spell checking' and 'find and replace' standard facilities in Word. Thus, for instance, 'ó' was often mistaken for '6', so unPortuguese strings like 's6', 'mon6tona' and 'hist6ria' had to be replaced by the correct forms 'só', 'monótona' and 'história'. Standard edits consisted of removing line and page breaks, and 'stray' page numbers. Full stops in Brazilian Portuguese abbreviations such as Sr., Sra., Srta., Prof., and Dr. were also removed from the electronic version of texts as they are interpreted by the processing software as markers of sentence boundary. None of these removed items, however, were replaced with tags in the set of texts to be processed with Multiconcord as they could interfere with its reliability, only the set of texts used with WordSmith Tools allowed for such manipulation (see Hardware and Software for Processing the Corpus below). Finally, illustrations were also omitted as they are not crucial for the kind of analysis envisaged in the current research, and whenever this occurred, a tag signalling this omission was inserted in the electronic versions of the WordSmith Tools set of texts. The description of the conventions used in marking up the electronic corpus is described below.

4.2.3 Text Encoding

Text encoding, here, means introducing into the target and source texts, by means of some conventional set of tags, indicators of such text features as, for instance, chapter, paragraph, sentences, titles and headings, omissions, page numbers, page breaks, etc. According to Kennedy (1998), inconsistent methods of signposting these different parts of the text can cause confusion; with the additional consequence that software may not always be able to distinguish between the

real text and the set of readable tags which have been used as indicators of the text structure, format and other visible features of text (p. 82). In order to avoid this confusion, a minimal list of features based on TEI (Text Encoding Initiative)[5] was used to manually mark up the corpus, involving rather little change to the texts as captured. These included chapters (<chapter n='#'>), headings (<head>The Boy Who Lived</head>), subheadings (<subhead> West Bank, Haven City, the Lower Elements </subhead>), page breaks <pb> and page numbers <pn= #>, where *n* stands for 'number', and # stands for any attributive value. Whenever the omission of paragraphs, as a form of translation procedure, occurred, they were signposted in the target texts and dummy paragraphs inserted before submitting them to the (semi-)automatic analysis. The omissions were replaced with tags of the form <*paragraph* omission n=1>, where *paragraph* stands for the part of the text that has been omitted (i.e. paragraph), and *n* stands for its number of occurrence, meaning first paragraph omitted. Illustrations which were omitted in the editing process were replaced with a different tag (<illustration n= #>) though, since their omissions were due to an editing choice of the researcher and not of the translators. Discernible traces of different text types in the texts were also marked up for further investigation: letters (<letter> </letter>), notes (<note> </note>), adverts (<ad> </ad>), songs (<song> </song>), books (<book> </book>), signs (<sign> </sign>), etc. Moreover, these traces of different text types marked up in the electronic texts had their structures also preserved by maintaining the same line-breaks of the printed version, which in turn might have created an increase in the number of paragraphs of both target and source

5 TEI is an international and interdisciplinary standard that helps libraries, museums, publishers, and individual scholars represent all kinds of literary and linguistic texts for online research and teaching, using an encoding scheme that is maximally expressive and minimally obsolescent (for further information, access TEI Web site at http://www.tei-c.org/).

texts. Unfortunately, as Multiconcord, one of the programs used, has its accuracy reduced with the adding of tags other than those provided by MinMark – its own minimal mark-up program – it was necessary to create a separate set of untagged texts to be processed by it. This separate set of texts was then manually aligned at paragraph level and subsequently marked up with the sentence (<s>) and paragraph (<p>) tags automatically inserted by its ancillary Minimark (version 1.1). Without this previous manual pre-alignment and automatic mark up the texts could not be aligned on the spot using *Multiconcord*. The manual pre-alignment of the untagged set of texts is explained below.

4.2.4 Corpus Alignment

After the texts had been proofread, edited and partially encoded, they were aligned, i.e. the original text extract was linked to the translated text extract at sentence level. The alignment was done manually at paragraph level, followed by an automatic on-the-fly sentence alignment by *Multiconcord*. The techniques for aligning source and target texts were based on Corness's (2002) article *'Multiconcord: A computer tool for cross-linguistic research'*, where he offers procedures and techniques for preparing a bilingual translational corpus for teaching and learning purposes. Despite having an eye on practical applications, the author also offers a convenient springboard for research. These procedures and techniques are described below.

The first step in the manual alignment of paragraphs was to open in Word 2002 for Windows XP the source and target texts of each book. In the File menu, *Page Setup* was selected and under the *Margins* tab the left and right margins were adjusted to permit viewing both files in parallel windows on the screen. For the text which is to appear on the left of the screen, the right margin was to set to 3.5 inches and for the text which is to appear on the right, a correspondingly wide left margin was set. By selecting

Arrange All in the Window menu and then dragging the edges of the panes, the parallel arrangement in Figure 4.2 was achieved.
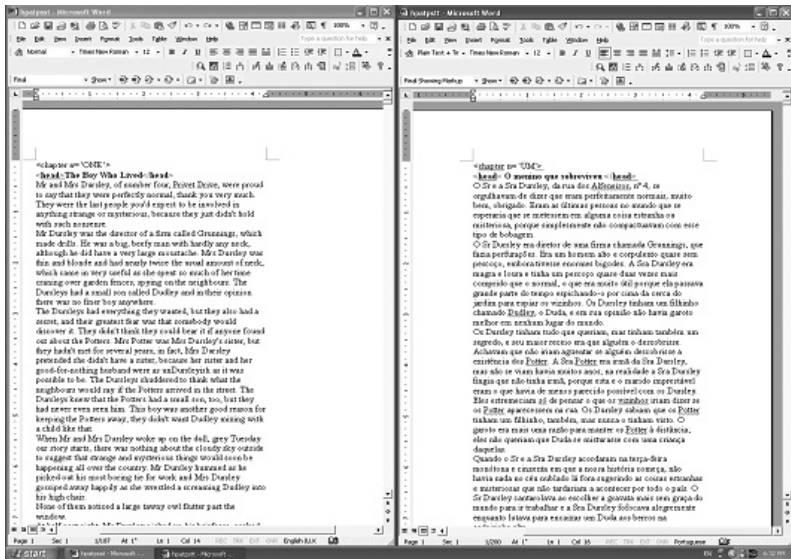
Figure 4.2 Texts in Parallel Windows

Next, *Select All* was selected under the *Edit* menu and the *Numbering* icon was clicked on so that Word could number the beginning of each paragraph. Then, each text was edited by adding or removing paragraph breaks which in turn resulted in automatic changes in the numbering, enabling alignment to be checked and adjusted. Once the alignment at paragraph level was completed, the numbering was removed and the aligned texts saved as *plain text* files.
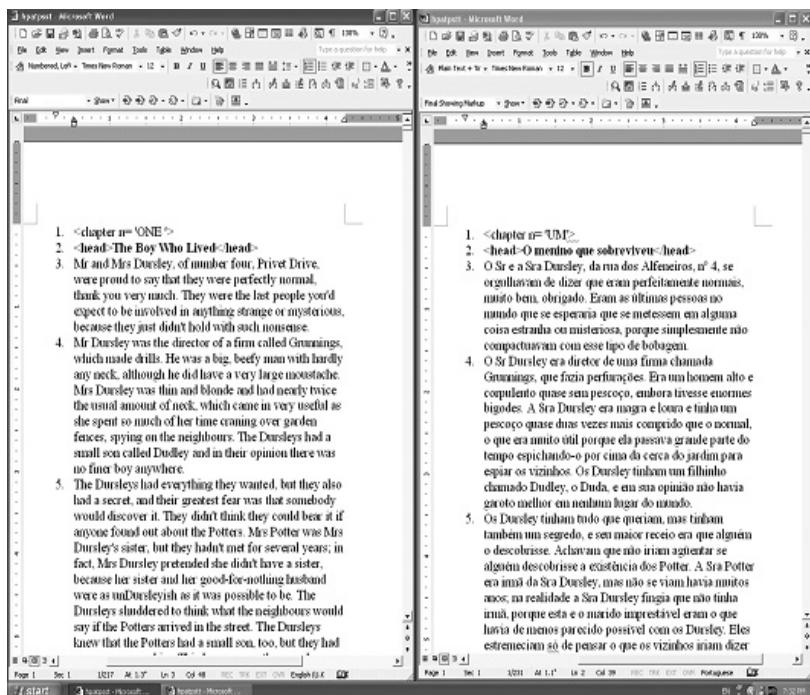
Figure 4.3 Texts with Automatic Paragraph Numbering

The final step of the alignment process was to mark up the texts using the MinMark program so that they could be aligned on the fly by Multiconcord. By selecting a source and target text files via the Minmark File menu (see Figure 4.4) these two files were saved with names which were identical except for their extension.
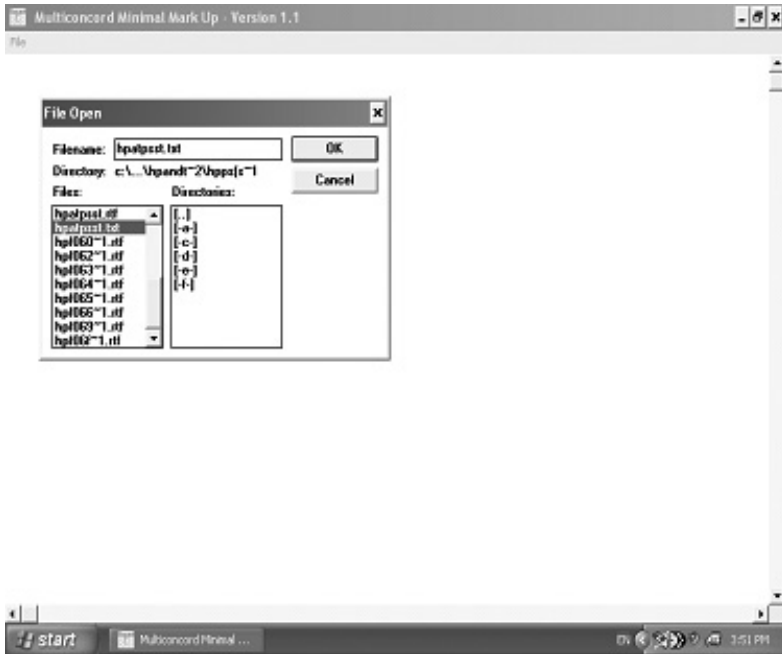
Figure 4.4 Selecting the Text File for Markup

English files were saved with the (.en) extension and Portuguese files with the (.po) extension so that they could be recognised when running Multiconcord. This is shown in Figure 4.5.
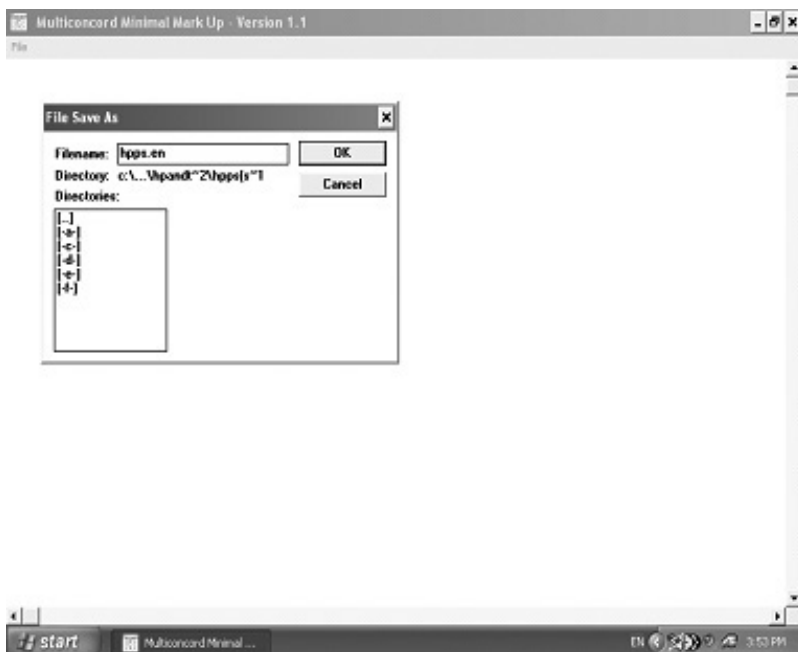
Figure 4.5 Saving the Marked up Files

Minmark automatically inserted paragraph breaks (<p>), sentence breaks (<s>) and beginning and end of text markers (<body>) and (</body>) respectively. The marked-up text could then finally be viewed in Word and edited whenever necessary, but any alterations to the paragraph structure at this stage entailed the manual addition or removal of <p> tags as appropriate.

4. 3 Corpus Processing

A new dimension to translation description and to various applications has been opened up by corpus-based methodology permitting some degree of automatic analysis of text. This degree of automatic analysis has been added to the investigator's

repertoire of research tools by the development of software for identifying, sorting, retrieving and displaying massive amounts of data in various ways (Kennedy, 1998, p. 204). In this section, I want to discuss the hardware and software used to manipulate data from the bilingual parallel corpus under investigation, as well as the techniques used in the corpus processing stage.

4.3.1 Processing Techniques for the Extraction of Data

According to Kenny (2001), a corpus on its own is of little practical use if there are no techniques to search, retrieve, and catalogue the large amount of data it can provide (p. 33). In this subsection, I focus on techniques that can be used with raw text (i.e. texts with minimal mark up) and in the analysis of lexis, showing how these techniques are used to manipulate data from the bilingual parallel corpus under investigation. The basic techniques adopted in the present study are: wordlists and concordances.

4.3.1.1 Wordlists

The most basic technique to display information about the linguistic elements in a corpus is generated by means of wordlists (Kennedy, 1998, p. 244). Wordlists allow the researcher to obtain statistical information about the number of *types* (different words) and *tokens* (total number of words) for individual texts in a corpus, and for the corpus as a whole. The ratio of types to tokens in a corpus thus displays the range and diversity of vocabulary used by a writer or translator represented in that corpus. For Baker (2000), a high type/token ratio means that a writer/translator uses a wider range of words, while a low type/token ratio means that a writer/translator uses a more restricted set of words (p. 250). Other quantitative techniques provided by wordlists include computing of average word and sentence lengths; number of

paragraphs and their respective lengths; and also the number of bytes taken up by the corpus as a whole, and each of the texts individually. The advantage of these techniques is that they allow the human analyst to obtain a global quantitative view of the way the texts in a given corpus are structured in terms of the statistical information such techniques provide (i.e. number of types, tokens, paragraphs, etc.).

It is worth noting though that the quantitative techniques described above are not so straightforward and neither devoid of problems. There are a number of practical problems that the human analyst must take into account. In the case of type/token ratios, for instance, Kenny (2001) points out that this kind of ratio is extremely sensitive to text length in that the longer the text, the more likely that grammatical words will be repeated in that text, thus resulting in a lower ratio (p. 34). And in order to overcome this problem, type/token ratios are normally standardised to allow comparisons between texts of different length. This standardisation is normally carried out by calculating the ratio for running chunks of the text (say 1,000 tokens), and then taking an average count at the end. It is important to say that it is not my intention to discuss the problems related to all the techniques used in wordlists, since this has already been done elsewhere (for a review of these problems, see Kenny, 2001, pp. 34-35). What seems important to stress is that the computer counting of these techniques is based on orthographic words, unlemmatised, with no semantic disambiguation.

4.3.1.2 Concordances

The concordance processing technique is a listing of all occurrences or tokens of a particular *type* in a corpus. According to Kennedy (1998), a *type* is usually called a *keyword* but is sometimes referred to as a *search/target item* or more commonly as a "*node*" word (p. 251). The most usual format for concordances

is the Key Word in Context (KWIC), where the computer program outputs a list of examples of a node, displaying the context in which this node is inserted. Some concordancers available on the market can even offer more flexible searches by allowing the use of wildcards. Wildcards are characters that can fill in for other characters. The asterisk (*) represents a wildcard, meaning a placeholder for zero or more unknown characters. This can be useful in searches for words in which the human analyst wants to retrieve variants of a word. For instance, the search term 'Jo*n' matches names like 'Jon', 'John', 'Joan' and 'Johnson'. The question mark (?), on the other hand, matches any single character in the search string. For instance, the search term 'Jo?n' matches names like 'John' and 'Joan', but not 'Jon' or 'Johnson'.

All the characteristics described so far are particularly related to monolingual concordances, but there are also bilingual concordancers. Bilingual concordancers can handle text in two different languages at the same time, whilst keeping all the capabilities of a monolingual concordancer. In the next section, the three techniques adopted in this study (i.e. wordlists, monolingual concordance and bilingual concordance) are exemplified using Wordsmith Tools by Mike Scott (2004) and Multiconcord written by David Woolls (1998), the two computer programs used to manipulate data from the corpus under investigation.

4.3.2 Hardware and Software for Processing the Corpus

The corpus was built and processed on a Sony laptop computer (PCG-GR390) with the following specifications: Intel Pentium III, processor speed of 1.2 GHz, 512MB of RAM, hard disk capacity of 40.GB, operating system: Microsoft Windows XP Home Edition (for further information on hardware, see Appendix F). As regards software, *WordSmith Tools* (Version 4.0) and *Multiconcord* (Version 1.53) were the commercially available computer programs for corpus processing which best

met the particular research needs. WordSmith and Multiconcord can process a corpus that has not been tagged or parsed, containing only minimal annotation to indicate major structural divisions such as chapters, paragraphs and sentences. Moreover, they are also capable of performing complex searches including tags, wildcards (*?/**), *and*/*or*/*not* operators, and discontinuous sequences. These two computer programs along with the tools they provided for processing the corpus are described and explained below.

4.3.2.1 WordSmith Tools (Version 4.0)

Wordsmith Tools (Version 4.0) – a powerful integrated suite of programs for text analysis – was written by Mike Scott (2004) and is distributed over the web by Oxford University Press at http://www1.oup.co.uk/cite/oup/elt/software/wsmith/. The analytical tools in WordSmith used to process the corpus were its wordlisting program (WordList) and monolingual concordancer (Concord). WordList generated basic descriptive statistics including such things as the number of files involved, file sizes (in bytes), number of tokens and types; mean word length (in letters); type/token ratios; number of sentences and paragraphs; mean sentence and paragraph length (in words) for individual texts and the whole corpus. This basic statistical information produced by WordList was then used to reveal interesting facts about the lexicon of source and target texts as well as to give a global picture of the way words behave in the particular model under investigation. Concord helped to isolate some of the search items or 'nodes' in the source texts so that they could be subsequently analysed in Multiconcord. The concordancer displayed all the occurrences or tokens of a particular type in the corpus of a given search item in a single column. Collocates could then be located, word clusters identified and search items handpicked by means of the Text Viewer utility.
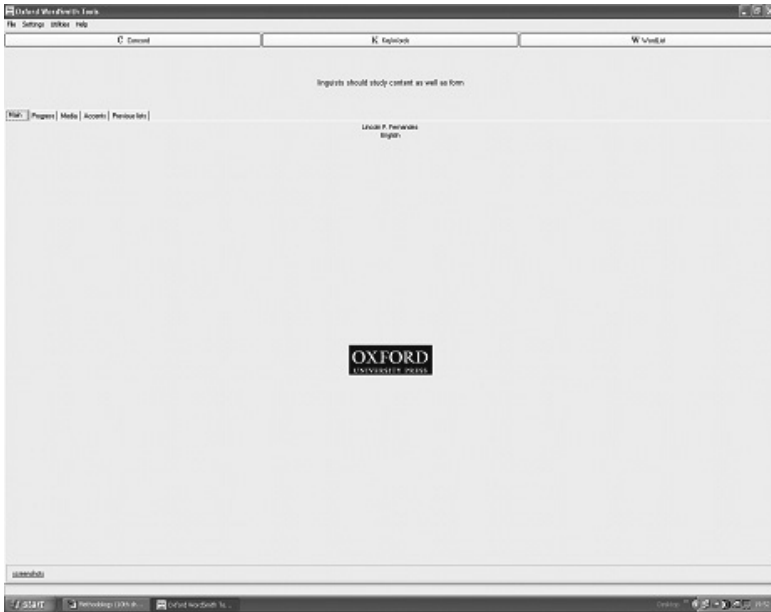
Figure 4.6 View of WordSmith (Version 4.0) Tools Controller

4.3.2.2 Multiconcord (Version 1.53)

Multiconcord (Version 1.53) is a parallel concordancer developed by David Woolls under the aegis of the Lingua Project (Woolls, 1998), and is also available over the web from CFL Software Development at http://web.bham.ac.uk/johnstf/lingua.htm. The program allowed the researcher to search for a word or phrase, in the way typical of concordance programs. The result of the search was displayed in two columns rather than one, making it possible to see how source and target texts encoded certain linguistic elements, and then detect the types of procedures employed by translators when dealing with these particular elements. As previously mentioned, Multiconcord is supplied with a mark-up program, MinMark (Version 1.1), that

inserts minimal SGML mark-up required for Multiconcord to perform bilingual searches (see Text Encoding above). Although Multiconcord needs a minimal mark-up to be able to process texts, the insertion of tags other than those provided by Minmark may interfere in the on-the-fly alignment, thus severely reducing the program's reliability (Kenny, 2002, p. 124). For this reason, a separate set of texts with no tags was used as a way to avoid such interference. Multiconcord is excellent for rapidly exploring texts, particularly for lexically based phenomena as it also allows the use of the wildcard (*) at the beginning, middle, or/and end of a word or phrase. Moreover, Multiconcord is a very flexible program that did not have to be tailored to the languages of the texts being investigated.

Figure 4.7 View of Multiconcord Search Screen

4.4 Methods for Data Analysis

Thus far I have described the main data source used in the current research – a Brazilian Portuguese-English parallel corpus of children's fantasy literature – as well as the software programs used to extract information from this source. In this section, I want to explain the research methods used to investigate the practices of translating names in children's fantasy literature. To do so, I start describing the categories of names contributing to the creation of worlds of fantasy in children's literature (see Chapter Three). Then, I explain how the name forms under each category (i.e. the 'nodes') are identified in the English source texts before loading them into the parallel concordancer for a later examination of translation practices. Finally, I propose a set of translation procedures based on existent terminology in the field. This set of procedures, however, does not attempt to structure these various proposals into an overall framework, but simply to present a heuristic model that the researcher can use to describe the way that the categories of names being examined are translated in the Brazilian context. Let me begin then by describing the categories selected for the analysis of practices of translating names in children's fantasy literature.

4.4.1 Selection and Categorisation of Names

The categories of names – used for the investigation of practices of translating names – have been selected in this study by taking into account three basic criteria: (i) the direct or indirect reference to the supernatural or unreal elements responsible for the creation of parallel worlds in children's fantasy literature; (ii) their noticeable presence in all the source texts comprising the corpus; and (iii) their "uniqueness in context", in response to the "sociolinguistic tendency to assign names to objects that are unique, at least in some clearly definable context" (Marmaridou,

1991, p. 36). This uniqueness in context can be signalled in the text by the capitalisation of the initial letter of these names, and the relation between capitalisation and uniqueness in context helps the researcher to isolate proper names with relative ease, since this relation makes proper names stand out among other lexical items. In the light of the above, a total of seven categories of names have been identified in the research corpus under investigation. These categories along with the name forms of which some of these categories consist are described and exemplified as follows.

4.4.1.1 Titles

The Concise Oxford Dictionary (1995) defines titles as distinguishing "names" given to – among other things – books (p. 1462). As such these narrative elements play an important naming role in literature, since they denominate and identify specific individual works. Because of this particular role played by titles I have decided to include them in the analysis of proper names. Another role of titles which I consider relevant to the discussion is that of foregrounding a particular narrative category such as characterisation, setting, plot, and point of view (Reis & Lopes, 1988, p. 98). In so doing, titles generate expectations which can be confirmed or not by the narrative, thus constituting reading orientations, i.e. they invite readers endowed with cultural memory and a certain narrative competence to adopt a psychological and aesthetic attitude adequate to the type of narrative in which they are about to engage (p. 99). In this sense, titles may also function as indicators of what readers are expected to find in a given text by foregrounding narrative categories, which in turn act as orientation points guiding readers' expectations towards a particular work.

Drawing on these narrative categories that titles usually foreground and which raise expectations on the reader's part, Lahlou (1989) suggests a basic taxonomy of entitling patterns in literary texts. As a starting point, Lahlou revisits Genette's (1988)

The Structure and Functions of Literary Texts, where the author identifies three possible constituting elements for an entitling unit, using the title of Voltaire's philosophic tale *Zadig, ou la Destinée, Histoire Orientale* as an illustration. The title and its constituting elements are displayed in Table 3.1.

Table 4.3
Constituents of an Entitling Unit in Literary Texts (Genette, 1988)

Constituents		
Title	**Subtitle**	**Generic Indicator**
Zadig,	ou la Destinée,	Histoire Orientale

Lahlou (1989) shows that the combinatory possibilities of these constituents can generate various entitling patterns and explains that Genette's title and subtitle constituents announce what the text is about (i.e. the subject to be explored by the text) whereas the generic indicator addresses the manner or form in which the text is to be articulated (i.e. the conventions to be scrutinised and recognised). In terms of the distinctive attributions attached to these constituents, Lahlou points out that these attributions were initially formulated by Hoek (1981) who further discriminates between the "subjectal" and the "objectal" function of titles, with the former being the domain of titles and subtitles, and the latter that of generic indicators. This discrimination, to which Genette subscribes, however, needs further refining: as Lahlou observes, "the subjectal function of titles is still too broad a category" (p. 4). Thus having Genette and Hoek as his point of departure, Lahlou goes on to offer a basic taxonomy of entitling patterns by identifying subjectal sub-functions of titles with reference to the basic narrative categories titles tend to foreground. The major functions of titles identified by Lahlou, and which

are relevant to the analysis are: "eponymous", "temporal", "topographical", "incidental" and "focal" titles.

According to Lahlou (ibid.), characterisation is perhaps the narrative category most frequently evoked by the title. This is the case with the name of protagonists in the titles of children's fantasy stories, and for this reason, these titles are usually referred to as **eponymous** titles (e.g. *Harry Potter and the Philosopher's Stone*, *Artemis Fowl*, and *The Lives of Christopher Chant*). Sometimes, however, characters are not named as such, but are indirectly referred to according to the role they are assigned in the story (e.g. *The Horse and His Boy*, *The Magician's Nephew*, and *The Lion, the Witch, and the Wardrobe*). The setting is another narrative category highlighted by titles. In this category, titles can foreground the temporal element or they can give prominence to the locale where the action is taking place. These titles are called respectively **temporal** (e.g. *Artemis Fowl and the Eternity Code*) or **topographical** (e.g. *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, and *The Magicians of Caprona*). One may furthermore note that these functions of titles are indicative of atmosphere as much as of time and place. Titles can also foreground some major incident in the plot of the narrative, and the function of such titles is named **incidental** (e.g. *Artemis Fowl the Arctic Incident*). Last but not least, titles may include the function of specifying the point of view adopted in the narrative. For Lahlou (1989), this function reveals the limitations of the subjectal/objectal distinctions insofar that titles highlighting the viewpoint of a particular narrative tend to "combine both functions, with no need for a generic signalling for that matter" (p. 5). Thus *Charmed Life* highlights the theme of Diana W. Jones's novel as much as the fantastic perspective involved in enacting that theme. As Lahlou does not name this particular function in his taxonomy, I would like to call it henceforth **focal** for bringing thematic and generic indications into focus in a given title.

Needless to say titles can be classified by means of more than one of the narrative categories discussed above, since there are times in which more than one narrative category can be foregrounded in a title. In the present study, titles are included in the analysis of proper names with a view to showing the procedures adopted by translators when dealing with these narrative elements; issues related to the various types of textual functions these elements perform in text, for instance, are not taken on board. A detailed discussion of these functions has already been carried out by Nord (1995) in her article *Text-Functions in Translation: Titles and Headings as a Case in Point*, where the author views titles as a "text type in their own right" and claims that "the functional translation of titles can be considered a paradigmatic case of functional translation in general" (p. 283). A final point related to the translation of titles which is worth discussing has to do with market constraints as they heavily influence the translator's choice of practices when rendering titular units. In fact, there are titles which sell better than others, and for this reason, some titles can be completely or partially changed in order to play the new market to which they are being accommodated. J.K. Rowling, for instance, had to alter the British title of *Harry Potter and the Philosopher's Stone* to *Harry Potter and the Sorcerer's Stone* when the novel came to be distributed to the American market. If this can happen between two countries sharing the same code (i.e. English), let alone in situations where the countries involved have different linguistic systems. Thus commercial pressures may take prominence over author's intentions during the translation process of especially the heavily marketed children's literature in particular.

4.4.1.2 Personal names

The most obvious candidate for the category of proper names seems to be personal names. Personal names are understood

herein as names given to the persons in the fictional worlds created by the authors. According to Marmaridou (1991), personal names are considered the most prototypical of all proper names since individuals get named in all societies, and the assignment of first names and surnames to individuals reflects a multi-layered sociocultural practice. First names are given to new-born babies as recognition of individuality and as a communicative necessity for the members of a social group. However, a single name may not be sufficient in a multi-membered society and a second name becomes necessary to fully identify an individual. This second name is the surname, "which in fact characterises all members of a socially recognised sub-group of people, i.e., the family group" (p. 36). Surnames (middle names included) can be viewed as a way of recognising such social institutions and their institutionalised obligations and privileges (p. 37). It is worth noticing, though, that not all societies display the same kind of naming practices, and consequently this may have a bearing on the translation of such elements occurring in narratives. This fact further underlies the relativity of practices of translating names with respect to different languages and cultures. Among the various existent name forms detected in the research corpus under study, five most prominent forms are included in the analysis. These are displayed below.

Table 4.4
Personal Names and Their Name Forms

Personal Names	
Name Forms	Examples
First Name + (Middle Name) + Surname	Harry Potter, Artemis Fowl, Polly Plummer, Eric (Emelius) Chant, Ralph (Weatherby) Argent.

Single Names	First Names	Howard, Po, Frank, Euphemia.
	Surnames	Borgin, Moriarty, Columbus, Larkins.
Descriptive Names		Emeric the Evil, Uric the Oddball, Lucy the Valiant, the Dark Stranger.
Nicknames		Ron, Arty, Letty, Cat.
Family Names		The Potters, The Fowls, The Ketterleys, The Montanas.

4.4.1.3 Names of mythological and supernatural beings

These are names indirectly referring to the mythological or supernatural elements in the narrative. They are usually loaded with some sort of meaning, have the same name forms as personal names, and play a fundamental role in taking the reader into the magic worlds of fantasy. In fact, such names serve as references to myth and popular belief as they fashion a multitude of supernatural creatures such as deities, demigods, satyrs, dragons, trolls, ghosts, demons and suchlike. For Saxby (1996), these mythological elements provide the most potent form of literature that can be offered to children, inasmuch as they are not only archetypes, but they stir the imagination and empower the child reader linguistically, i.e. children's vocabulary and usage are enriched unconsciously by references to myth and popular belief (p. 169). In this sense, this particular category of names is of extreme relevance to understanding some of the practices involved in the translation of children's fantasy literature. Table 4.5 shows some of the names analysed under this category as well as the mythological or supernatural beings they refer to in the narratives.

Table 4.5
Names and their Reference to Mythology or the Supernatural

Name	Reference to Mythology or the Supernatural
Fawks	Phoenix
Tumnus	Faun
Lilith	Jinnee
Asheth	Goddess
The White Devil	Demon
Holly Short	Elf
Mulch Diggums	Dwarf

4.4.1.4 Titles of Address

This category, though marginal to proper names, is central to the investigation carried out herein, in the sense that titles of address usually combine with first names and surnames or both at the same time to form name complexes (Marmaridou, 1991, p. 48). Titles of address are viewed as terms used to refer to someone in direct linguistic interaction (cf. Crystal, 1997, p. 7), and they include terms for social status (e.g. Mr, Mrs, Sir, Lady, Tisroc, etc), kinship relations (e.g. aunt, uncle, mother, father, etc), military ranks (e.g. lieutenant, captain, colonel, etc), occupational position (e.g. doctor, professor, minister, etc). The collocations of titles of address with first names and/or surnames are language specific. In English, for instance, it is possible to use these titles with complete or last names but it is not common to use them with first names (see Swan, 1995, pp. 346-348). By way of contrast, in Brazilian Portuguese these titles can combine with any of these name forms (see Almeida, 1985, pp. 172-175 and

Cunha & Cintra, 1985, pp. 284-287). Another interesting aspect related to titles of address has to do with the investigation of the ways in which they can be translated, since the way translators deal with forms of address can reflect their "knowledge of both languages and, perhaps more important, of the two societies and cultures" (Baubeta, 1992, p. 105).

4.4.1.5 Place Names

By place names one means the names given to the surroundings delimiting the settings of a narrative. In this respect, place names are indicative of the physical space where the sequence of events in the narrative is taking place, thus providing a unique source of information about the comings and goings between the real and unreal settings typical of the fantasy model. For Marmaridou (1991), this category of names can vary in size or even significance and it includes a wide array of bounded areas in context such as institutionalised geographical areas (i.e. countries, cities, villages, etc), institutional buildings (i.e. schools, universities, public buildings, etc), commercial establishments (i.e. bars, pubs, shops, etc), and natural features of the environment (i.e. mountains, deserts, oceans, etc) (p. 38). According to Crystal (1997), place names "provide a unique source of information about a society's history, beliefs, and values" (p.114), and following this line of reasoning one can perceive the relevance that these names may have to translation. Table 4.6 shows the subcategories of place names to be analysed in Chapter Five along with some examples taken from the research corpus.

Table 4.6
Place Names and their Subcategories

Subcategories	Examples
Institutionalised Geographical Areas	Atlantis (continent), Narnia (country), Yorkshire (county), Surrey (district), London (city), Hogsmeade (village), Trumpington Road (Street).
Institutional Buildings	Azkaban, St Bartleby's School for Young Gentlemen, Castle Tormunt, St. Margaret's Church, Police Plaza, Heathrow Airport.
Commercial Establishments	Leak Cauldron (pub), Exotic Supplies (shop), En Fin (restaurant), and Phonetix (telecom).
Natural Features of the Environment	Mount Pire, Western Woods, Anywheres, Valley of the Thousand Perfumes.

4.4.1.6 Food & Drink Names

The relevance of looking at food and drink names lies in the important part they play in the translation of children's literature (Klingberg, 1986, pp. 37-38). These onomastic items are frequently prominent in children's books and are usually connected with the idea of the eating/drinking child as an idyllic character and food as something magic which brings happiness and safety. The reason for the popularity of food and drink in children's literature may be explained by the fact that they are the only source of physical pleasure in which children are allowed to indulge. In fact, whereas in children's books the child characters frequently show their interest in food and drink, in adult literature the adult characters are more often than not interested in sex

(Shavit, 1986, p. 107). Moreover, children are claimed to have far more taste receptors in their mouths for sweet things than adults (Oittinen, 2000, p. 55), which means that children tend to prefer sweet foods, while adults favour savoury foods whose smell components are more meaningful to them. Newmark (1988) argues that "[f]ood is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures" (p. 97). Table 4.7 displays some examples of food and drink names taken from the research corpus.

Table 4.7
Food and Drink Names

Food Names	Drink Names
All Flavour Beans, Turkish Delight, Chocolate Frogs, Gooseberry Fools.	Butter Beer, Perrier, Pumpkin Juice, Cocoa, Dom Perignon, Creamy Milk, Earl Grey.

4.4.1.7 Names of Objects and Magical Artefacts

To this category belong imaginary or fictitious names of objects invented by the authors. These names are usually brand names and for this reason they are "considered to be a subclass of proper names, since they are written with capital letters, but syntactically they act like common nouns" (Lehrer, 1999, p. 313). Semantically, they do not refer to unique individuals but to classes of objects; however, they are like proper names in that they are consciously and carefully applied. According to Martins (2002), names of products are part and parcel of the processing of "branding" whose degree of success is related to a wide array of marketing factors such as channels of distribution, price, quality, and delivery (p. 220). What is more – as with some food and drink names – these names can be copyrighted so that no one

else can use them without permission (p. 186). The relevance of such names to the study of practices of translating in children's fantasy literature has to do with the fact that these often magical objects or artefacts they refer to usually allow the characters in the narrative to perform tasks which are considered impossible according to the laws of physics, thus once again challenging consensus reality. Consequently, these magical objects are indicative of the unreal and supernatural elements of the fantasy model in children's literature. Table 4.8 shows some examples of this category of names along with the objects they represent.

Table 4.8

Names of Objects and Magical Artefacts and their Definitions

Object Name	Definition
Put-Outer	Device that magically turns off the light of lamp posts
Moon-Belt	A belt that allows the person who wears it to defy the laws of gravity.
Nimbus 2000	A flying race broom.
Neutrino 2000	A powerful hand-gun.

4.4.2 The Identification of Nodes

The identification and selection of names in the source texts were done manually as to my knowledge there is no software available on the market capable of automatically searching and retrieving all of them from a digital text. Obviously, a practical way of identifying and selecting proper names in the source texts could be through the manual mark-up of these names, which would in turn allow for their automatic search and subsequent retrieval. However, the amount of time and effort to be expended in the completion of such a mammoth task

would not be feasible as a team of research assistants would be necessary. Hence the manual identification and selection of names. Fortunately, bilingual lists of these names were available from Internet fandom sites dedicated to the series in question[6], which made the compilation of names quite easy. With names identified and selected, it was then relatively simple to list the titles of address associated with them, using the Concord program in WordSmith Tools. Food and drink names were also identified and selected semi-automatically using an approximate collocations technique. In the case of food names, for instance, adjectives such as *favourite*, *delicious*, *scrumptious*, *tasty*, *savoury*, *crisp*, *crunchy*, *fresh*, *sweet*, *nourishing*, etc, which are associated with the semantic field *food*, were entered in the Concord program in WordSmith Tools. Then if any of these collocates were present in the texts under scrutiny, Concord would generate collocational strings, showing or not the food names they would be referring to.

As already discussed in Chapter Three, titles are seen in this study as names given to books and their identification and isolation was relatively easy, since they had been previously tagged (see section entitled Text Encoding above). So in order to retrieve them the researcher simply had to search for their correspondent tags using Concord program in WordSmith Tools, and the program would automatically produce lists of all titles in both source and target texts. Finally, the source texts list could then be compared to the target texts list so as to carry out the classification of translation procedures used by translators when rendering these textual elements. In this way, titles were the only elements which were not processed by Multiconcord as the

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6 Harry Potter Series: http://www.theninemuses.net/hp/; The Chronicles of Narnia Series: http://www.narnia.com/discover/index.htm ; Artemis Fowl Series: http://www.bbc.co.uk/dna/h2g2/classic/A975620; http://artemisfowl.tripod.com/vote.htm; The Worlds of Chrestomanci Series: http://www.yaraonline.org/junior_reviews/reviews_2002/worlds_of_chrestomanci__diana_wy.htm .

Concord program in WordSmith Tools is able to align source and target text elements once they have been marked up. Finally, after identifying and selecting all names to be investigated, they could then be hand-picked and saved in a list in (rtf.)format.

After the isolation of 'nodes' from the source texts was completed, these selected items were compared with their respective Brazilian translations using the parallel concordancer Multiconcord. Then by means of specialised dictionaries and naming lists collected from books and civil registers on the Internet, these names were identified as invented (e.g. Padfoot, Wormtail, and Ollivander) or non-invented (e.g. Artemis, Harry, and Moony) and classified according to the types of translation procedures discussed in the following section. Finally, the set of procedures, which eventually emerged from the textual surface of the four translated series, were compared with each other in order to detect any signs of shared tendencies or perhaps a lack of them, thus reavealing some of the common translation practices used in the Brazilian cultural setting in the period ranging from 2000 to 2003.

Having established the ways of identifying and isolating the nodes in the corpus under study, I want now to propose a model to investigate these practices based on a set of translation procedures which enables the researcher to describe how names are usually handled in the translation of children's fantasy literature. The model I want to suggest is presented as follows.

4.4.3 A Heuristic Model for the Analysis of Procedures in the Translation of Names

Drawing on Hermans's (1988), Newmark's (1988), Vinay and Darbelnet's (1995), and Chesterman's (1997) classification of the ways linguistic material is handled in order to produce an appropriate translated text, I want to propose a set of ten procedures in the translation of names which I consider more relevant to the present study. These procedures usually interfere with form and

are primarily focused on lexical items[7], but it is worth noting that the treatment of these smaller units may also effect changes in larger units such as syntax and discourse. Moreover, some of the procedures listed can be broken down into subgroups in a variety of ways, and for this reason their classification should be seen as a tentative one; in other words, as a flexible and open-ended heuristic model, providing useful conceptual tools for describing the practices involved in the translation of names in the corpus of children's fantasy literature under study. For the sake of clarity – especially for the reader not familiar with Brazilian Portuguese – I use *back-translation*[8] (BT) with the examples that might require further clarification. Moreover, the examples used to illustrate each type of procedure are also extracted from the parallel corpus under study. Finally, it is important to say that due to the target orientedness of the current research, these examples are presented in a non-traditional fashion (i.e. they use the TTs as the point of departure for the analysis and the STs are consulted only to assist in the task of classifying the procedures). Given that, the translation procedures I want to suggest are presented as follows.

4.4.3.1 Rendition

This is a "coincidental" procedure and is used when the name is transparent or semantically motivated and is in standardised language (cf. Newmark, 1998, p. 75), that is, when the name in a source text is enmeshed in the lexicon of that language,

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7 I use the term lexical item to refer to the minimal distinctive unit in the lexical system of a language. Idiomatic and fixed phrases, by this definition, are not considered lexical items despite the fact that from a semantic perspective they form one single unit of meaning. Thus the fixed expression "at once" (= immediately or simultaneously), for instance, can be seen as a single unit of meaning despite being formed by two lexical items.

8 Back-translation is viewed in the light of Baker (1992) as "taking a [translated text] which is written in a language with which the reader is assumed to be unfamiliar and translating it as literally as possible into English" (p. 8).

thus acquiring "meaning" to be rendered in the target language (Hermans, 1988, p. 13). Examples of rendered names are shown in Table 4.9 below.

Table 4.9
Examples of Rendered Names

TT	ST
Mulher Gorda (BT: Fat Woman)	Fat Lady
Palha Excavator (BT: Straw Excavator)	Mulch Diggums
Gato (BT: Gato)	Cat

4.4.3.2 Copy

This procedure bears resemblance with Vinay & Darbelnet's (1995) concept of "borrowing", as they describe it as the simplest type of translation (p. 31). In this procedure, the names are reproduced in the translated text exactly as they appear in the source text without suffering any sort of orthographic adjustment. Phonologically speaking, though, such names often acquire a different pronunciation in the TL (e.g. Brazilian Portuguese: Artemis [ar'temis] ↔ British English: Artemis ['aːtemɪs]. Some examples of copied names are displayed below.

Table 4.10
Examples of Copied Names

TT	ST
Harry Potter	Harry Potter
Artemis Fowl	Artemis Fowl
Benjamin Allworthy	Benjamin Allworthy

4.4.3.3 Transcription

This is a procedure in which an attempt is made to transcribe a name in the closest corresponding letters of a different target alphabet or language. In other words, this procedure occurs when a name is transliterated or adapted at the level of morphology, phonology, grammar, etc., usually to conform to the target language system (cf. Hermans, 1985, p. 13). The use of the term "transcription", however, is different from that made by Newmark (1988) in the sense that the latter uses "transcription" as a synonym for "adoption", "transfer" or "loan-words" (p. 75), whereas in this study "transcription" is seen in the light of Aubert (1992, pp. 64-68) as a synonym for "transliteration". Examples of transcribed names are displayed below.

Table 4.11
Examples of Transcribed Names

TT	ST
Feral Koboi	Ferall Koboi
Romília	Romillia
Achosta Tarkaã	Ahoshta Tarkaan

4.4.3.4 Substitution

In this type of procedure, a formally and/or semantically unrelated name is a substitute in the target text for any existent name in the source text (cf. Hermans, 1988, p. 13). In other words, the TL name and the SL name exist in their respective referential worlds, but are not related to each other in terms of form and/or semantic significance.Examples of substituted names are displayed in Table 4.12.

Table 4.12
Examples of Substituted Names

TT	ST
Ernesto	Harvey
Isabel	Betty
Eduardo	Howard

4.4.3.5 Recreation

This type of procedure consists of recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting. It is important to stress that recreation differs from substitution in the sense that in recreation the lexical item does not exist in the SL or in the TL. Examples are shown below.

Table 4.13
Examples of Recreated Names

TT	ST
Goles	Quaffle
Balaços	Bludgers
Olivaras	Ollivander

4.4.3.6 Deletion (Ø)

This procedure is usually considered a rather drastic way of dealing with lexical items, but even so it has been often used by translators (see Baker, 1992, pp. 40-42). Deletion as a translation procedure involves removing a source-text name or part of it in the target text. It usually occurs when such names are apparently

of little importance to the development of the narrative, and are "not relevant enough for the effort of comprehension required for their readers (Aixelá, 1996, p. 64). Examples of this procedure are shown in Table 4.14.

Table 4.14
Examples of Deleted Names

TT	ST
Ø	Gregory the Smarmy
Furacão Ø	Hurricane Hal
Polly Ø	Polly Plummer

4.4.3.7 Addition

This is a procedure in which extra information is added to the original name, making it more comprehensible or perhaps more appealing to its target audience (cf. Giles's (1995) "framing information"). Sometimes it is used to solve ambiguities that might exist in the translation of a particular name. Examples of added names are displayed below.

Table 4.15
Examples of Added Names

TT	ST
Sra. Elefanta (BT: Mrs Elephant)	She-Elephant
Sr. Pintarroxo (BT: Mr Robin)	The Robin
Sr. Cavalo de Guerra (BT: Mr War-Horse)	The War-Horse

4.4.3.8 Transposition

This procedure is defined as the replacement of one word class with another without changing the meaning of the original message (Vinay and Darbelnet, 1995, p. 36). For Chesterman (1997), this procedure also involves structural changes, "but it is often useful to isolate the word-class change as being of interest in itself" (p. 95). Examples of this procedure were usually detected in titles.

Table 4.16

Examples of Transposed Names

TT	ST
A Pedra <u>Filosofal</u> (adjective)	The <u>Philosopher</u>'s Stone (noun)
O Código <u>Eterno</u> (adjective)	The <u>Eternity</u> Code (noun)
A Câmara <u>Secreta</u> (adjective)	The Chamber of <u>Secrets</u> (noun)

4.4.3.9 Phonological Replacement

This is a procedure in which a TT name attempts to mimic phonological features of a ST name by replacing the latter with an existent name in the target language which somehow invokes the sound image of the SL name being replaced (cf. Kelly's (1979) "phonemic translation" and Catford's (1965) "phonological translation"). Phonological Replacement must not be confused with transcription (see subsection 4.5.3.3 Transcription and Chapter Five, Section 5.3.1). The latter involves adaptation of a SL name to the phonology/morphology of a target language while the former involves the replacement of a SL name with a TL name which is phonemically/graphologically analagous to it. Examples of this procedure are shown below.

Table 4.17
Examples of Phonologically Replaced Names

TT	ST
Jorge Mendes	Jim McGuffin
Murta	Myrtle
Tobias	Tibbles

4.4.3.10 Conventionality[9]

This procedure occurs when a TL name is conventionally accepted as the translation of a particular SL name. It is commonly used with names of historical/literary figures and geographical locations. These conventionalised names in the target language are usually referred to as *exonyms* (see Chapter Three). Examples are shown in the table below.

Table 4.18
Examples of Conventionalised Names

TT	ST
Aristóteles	Aristotle
Dunga	Dopey
Londres	London

Combinations among all the procedures described above are possible, as names can be rendered, copied, transcribed, or substituted and deleted. Moreover, these procedures are not language-pair-specific, although they are used to describe the way

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9 I should like to thank Dr. Stella Tagnin for suggesting the use of the term and showing me the necessity of refining the categories employed in the classification of procedures belonging to the model herein proposed.

names in children's fantasy literature are translated in Brazil during a certain period of time. In principle, this model simply provides a useful conceptual tool to analyse and report the way translators usually deal with a particular literary element (i.e. names).

4.5 Recapping

The discussion presented in this chapter has shown that corpus compilation is no easy task, since a great deal of thought and practical work goes into the design, building, and processing of a parallel corpus. In this respect, compiling a parallel corpus can be time consuming and painstaking, but on the other hand, as a methodological tool it can offer many advantages in the study of translation. Apart from allowing the researcher to handle large amounts of data at incredible speed, it can also enable analysts to see certain phenomena that previously remained undetected because of their human, limited vantage points. Moreover, the use of a computerised parallel corpus can provide the researcher with an inexhaustible and renewable source of data that can be used for future research projects. What emerges from this Chapter then is a methodology for investigating the practices involved in the translation of children's fantasy literature. The methodology described is firmly anchored to the Brazilian Portuguese-English parallel corpus of children's fantasy literature, the tools for processing it, the categories of proper names, and the model of translation procedures proposed in order to explain the practices of translating these names. The detailed and systematic analysis of translation practices and procedures is thus the focus of Chapter Five.

5. Uncovering Practices of Translating Names in Children's (Fantasy) Literature: Analysis and Discussion of Data

> It is an irony of translation theory and practice that an area which would seem least problematic – the translation of names – should take us deep into the heart of issues having to do with fundamental patterns and practices of culture *(Tymoczko, 1999)*.

In the previous chapter, I discussed the often controversial issue of translating names, with special reference to children's literature and highlighted the importance of proper names for the readability of children's texts and also for the creation of imaginary parallel worlds which are the very raison d'être of the fantasy model. I also pointed out that the various semantic, social semiotic and sound symbolic meanings conveyed by such names result in highly interesting candidates for translation research. In this chapter, I investigate some of the practices involved in the translation of names by looking at the procedures used when rendering these narrative elements in Brazil during the period between 2000 and 2003.

The chapter also highlights the different translation practices of dealing with names, and it ends with an attempt to establish patterns of translational behaviour and to identify tendencies in the practices of the translators included in the corpus. This focus on

"likeness" and "difference" among translated texts is an attempt to "move beyond systems of relationship that focus on likeness" (Tymoczko, 1998, p. 6). After all, one's first impulse, on bumping into two similar things, is to "ignore their differences in order to get them into a system of relationships where they can be stored, retrieved, and otherwise made manageable" (Bolinger, 1977, p. 5 quoted in Tymoczko, 1998, p. 5). Thus, both likeness (i.e. patterns) and difference (i.e. idiosyncrasies) are going to be taken into account in the analysis of translation procedures. However, before moving on towards this particular sort of analysis, I find it appropriate to use some basic statistical information about the corpus and the series it attempts to represent so as to gain some insights into the overall tendencies and differences of the translated texts in relation to their source texts.

5.1 Global Statistics

According to Walsh (1990), one of the major functions of all statistics is to describe the phenomenon under investigation. In this context, statisticians have conventionally reserved the label descriptive statistics for information that can be organised and presented in simple and direct ways such as graphs, charts, tables, percentages, proportions and ratios (p. 3). In this respect, the sort of statistics produced in this section belongs to the statistical descriptive branch, since it is limited to the data at hand and does not involve any inferences or generalisations beyond them. It is also worth noting that this study is aware of the many criticisms levelled at the use of statistics in the social sciences, especially the ones denounced by Huff (1954) in his now classic How to Lie with Statistics, where the author denounces the many ways in which statistics can be negatively used as a tool of easy persuasion. However, it cannot be denied that statistics can be a useful instrument for organising and presenting data. Therefore, the use of statistics permeating this

study is a means to an end in which the general purpose is to display the data in an organised and clear form rather than to assert or give a more scientific tone to the findings. Let me begin then by having a look at some overall statistics for the parallel corpus built with the purpose of studying practices in translation.

5.1.1 Overall Statistics for the TTs and STs in the Parallel Corpus

The statistical data used in the discussion which follows have been generated by WordList program in WordSmith Tools (Version 4.0)[1], and the counts for TTs and STs were obtained by adjusting the settings of the software according to the specificities of the languages involved[2]. For the sake of curiosity,

1 Based on Jones and Sinclair's (1974) insightful observation that "many of the decisions to be made in this kind of investigation are essentially arbitrary" (p. 33), the settings of the program were adjusted as follows:
Languages: Brazilian Portuguese (TTs); UK English (STs)
Hyphen separates words: 'activated' (TTs); 'unactivated' (STs).
Common Settings for both TTs and STs:
Numbers in wordlist: 'unactivated';
Abbreviate with +: 'activated';
Type/Token basis: 1,000;
Minimum word length in characters: 1;
Maximum word length in characters: 49;
Minimum frequency of occurrence of form: 1 (default)
Maximum frequency of occurrence of form: 500 (default)
Mark-up to ignore <*>: 'activated';
Search span: 100;
Case sensitivity: 'activated'.
2 The 'hyphen breaks word' option has been set as 'activated' for the Portuguese texts. This is in line with the parameters used in Dayrell's (2005, forthcoming) on the grounds that a superficial analysis of the Portuguese texts included in her corpus seems to indicate that forms such as 'virou-se', 'encostá-lo', 'erguê-la', and so forth, which in Portuguese represent two different words, seem to outnumber the hyphenised forms such as 'guarda-caça', 'guarda-roupa', 'quinta-feira' which are usually interpreted as single words. Now as for the source texts, hyphenated forms were counted as just one word as in English such forms – at least from a semantic perspective – can be considered to be single words (Kenny, 2001, p. 36).

I have included the original wordlists generated by the program in Appendix F so that the reader can refer to them whenever s/he finds it necessary. Table 5.1 below displays information produced for the TTs and STs belonging to the corpus under study and also offers an overall statistical account of the corpus as a whole. This last piece of information, which is shown in the fifth column of Table 5.1, is certainly of little use for an investigation of translational practices, but nevertheless it is displayed herein as a way to introduce the corpus and present at first hand its lexical constitution. The real focus is on the third and fourth columns which show counts for the TTs and STs, respectively.

Table 5.1
Statistics for the Translated and Source Texts in the Parallel Corpus

Row	Property	TT	ST	WCorpus
1	File Size (bytes)	4,809,762	4,579,587	9,389,349
2	Tokens (running words)	781,676	792,008	1,573,684
3	Types (distinct words)	35,509	28,322	63,836
4	Standardised Type/Token Ratio	50.61	46.21	48.41
5	Mean Word Length (in characters)	4.64	4.32	4.48
6	Sentences	36,877	40,259	77,136
7	Mean Sentence Length (in words)	21.18	19.67	20.42

8	Paragraphs	28,876	25,875	54,751
9	Mean Paragraph Length (in words)	27.05	30.60	28.82
10	Pages	3,245	3,157	6,402

Rows 1 and 2 show that the TTs (4.81 MB) are larger than the STs (4.58 MB) in terms of file size, but in terms of tokens the STs (792,008 words) possess a larger number of running words than the TTs (781,680 words). The explanation for this discrepancy between file size and number of tokens may well be related to the fact that the mean word length of the TTs (4.64 characters) is higher than that of the STs (4.32 characters), thus contributing to the increase of the TTs' files size and also of the number of pages (see Row 10). As to the fact that the TTs have a smaller number of tokens in relation to the STs, this can be explained in terms of the many sentence and paragraph deletions detected in some of the translated texts, which in turn resulted in the reduction of the overall number of tokens in the translations. This discrepancy in terms of number of tokens between TTs and STs becomes even more interesting, if one looks at it from the perspective of the two linguistic systems involved, i.e. Portuguese and English. There are several factors on different levels of analysis interfering with this issue simultaneously. The overall word count to a great extent hides that complexity and can lead to oversimplifying interpretations. For instance, it has already been observed that Portuguese seems to present a "more wordy" linguistic structure than English which in turn would make translations from English into Portuguese present a higher number of tokens in relation to their source texts (Frankenberg-Garcia, 2002). On the other hand, on the level of grammatical units, there are situations where English uses more lexical items to express the same verbal phrase, e.g., "it will have to be abandoned" (six lexical items)

as opposed to "deverá ser abandonado" (three lexical items), or "you did what I asked you to do, didn't you?" (= 10 lexical items) versus "você fez o que pedi, certo?" (= 6 lexical items), just to illustrate some factors like composite versus simple tenses, frequent null subjects in Portuguese, frequent use of modals and tag questions in English. In the lexical area, there are also situations where one language might use more lexical items than the other to express the same thing. On a completely different level, there are interventions by translators, such as omissions, simplifications, and abridgement. As a consequence, the overall result of comparative word counts in a parallel corpus will include systemic differences between the aforementioned languages; however, such a discrepancy cannot be interpreted as a direct or indirect result of linguistic interference only, but as a result of the frequent textual intervention detected in some of the translations in the corpus. As an illustration, a more detailed analysis of one paragraph extracted from Harry Potter and the Philosopher's Stone is shown below.

Table 5.2

Paragraph Sample from Harry Potter and the Philosopher's Stone

HP and the Philosopher's Stone (TT)	HP and the Philosopher's Stone (ST)
Quando as corujas invadiram o salão como de costume, a atenção de todos foi atraída por um longo pacote carregado por seis corujonas (p. 143; 23 lexical items)	As the owls flooded into the Great Hall as usual, everyone's attention was caught at once by a long thin package carried by six large screech owls (p. 121; 27 lexical items).

In the initial adverbial clause, there is a difference of one lexical item (TT: 9 vs. ST: 10), and this can be explained in more detail in terms of the verbal regency of "invadiram" + a direct

object versus "flooded" which has to use a prepositional phrase "into the" thus reducing the count by one element in favour of the TT, and for reasons of lexical choice (= -1 for TT). Then there is a deletion, "Great Hall" vs. "salão" (= -1 for TT) in which the proper name is eliminated, probably due to pragmatic reasons. "As usual" is rendered by "como de costume" (= -1 for TT), due to lexical reasons. Next, "everyone's attention" becomes "a atenção de todos" (= +2 for TT), because of the need to use the definite article in Portuguese to denote a thematic introduction while in English the absence of the indefinite article is what denotes such an introduction, and also because of the prepositional rendering of the genitive in Portuguese, as opposed to a mere morpheme of inflection in English. Then, there are three deletions: "at once", "thin" and "screech" are simply left out (= -4 for TT). The attribute "large" for "owls" is reproduced as a morphematic augmentative in Portuguese "corujonas" (= -1 for TT). Thus there is an overall result of three additions and seven subtractions in the number of lexical items, leading to a net reduction of four items in the TT. Five of the seven subtractions can be interpreted as a direct intervention by the translator as she could possibly have rendered those lexical items rather than deleted them. The balance of differences due to systemic reasons can be represented by the ratio 2:3 (two to three), which indicates that for every two systemic differences, there are three which are due to interventionist reasons. In other words, differences in the number of items due to systemic reasons conceal approximately 20% of the direct intervention present in this short example.

Row 3 of table 5.1 shows that the TTs have more types than the STs, probably due to the fact that translated texts in Portuguese tend to avoid lexical repetition, a characteristic more readily accepted in languages such as English, which has a higher rate of repetition of lexical words (Pagano, 2002, p. 141). Row 4, in turn, confirms Kenny's (2001) observation that "type/token ratios are

sensitive to text length" (p. 36), that is, the higher the number of tokens in a text, the lower the type/token ratio tends to be. As the STs have a slightly higher number of tokens than the TTs (see Row 2), they consequently present a lower type/token ratio. However, the difference in type/token ratio is much more significant than the difference in the number of tokens can account for. So, another attempt to explain this finding, which somehow challenges Baker's (1996) hypothesis of simplification[3], could be that the translations in Brazilian Portuguese tried to maintain the same literary register by means of lexical diversification, while the English original texts usually achieve that goal by repeating lexical items of relatively low frequency in everyday language. The same course of action in Portuguese would probably have a negative effect on readability, as the gap between literary and everyday Brazilian Portuguese seems to be much wider than in British English[4].

The facility for obtaining type/token ratios in a large corpus can seduce researchers into jumping to premature monocausal conclusions that seem to gain even more weight because of the large size of the corpus. However, a note of warning must be sounded here as, in fact, only through an in-depth analysis of small samples in a large corpus researchers can detect the concrete conglomerate of factors that may have contributed to the superposition of the overall numeric result. By definition, larger corpora lead to a very complicated and confusing situation similar to that of a blindfolded rower in a sea of mist, hearing voices from all sides, but with practically no means of orientation. Annotated corpora can only partially solve this

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3 According to Baker (1996), simplification is defined as "the tendency to simplify the language used in translation" (p. 181), and it "involves making things easier for the reader" (p. 182).

4 Of course, such a claim would have to be sustained by deeper analyses of the corpus, taking into account the constitutive elements of literary registers in the two languages and describing the means used to maintain a similar register. However, as this is not really a central issue to the present study, I will leave that issue to be taken here as suggestion for further research.

problem. However, the quantity and complexity of mark-up tags necessary to automatically carry out an analysis based on these tags would probably exceed the possibility of obtaining reliable short-term results by a small research team, let alone by one single researcher.

Now as for the number and length of sentences, Rows 6 and 7 show that the TTs have a smaller number of sentences, yet longer when compared to their corresponding STs. This can be explained by the need felt by some translators to merge two short sentences into one (see Section 5.2.2). By way of contrast, the figures obtained in Rows 8 and 9 reveal a preference of the translated texts to increase the number of paragraphs and consequently reduce their length. Finally, Row 10 shows that the number of pages in the translations is superior to that of the source texts. It has already been mentioned above that this is probably because the words in the TTs are longer than the ones in the STs (see Row 5). In addition, page layout and text formatting can also play an important part in this increase in the number of pages, and for this reason, it is important for researchers to be cautious and not let themselves be deceived by first sight appearances. A larger number of pages is not necessarily a synonym for "larger number of words", inasmuch as a smaller number of pages is not a synonym for "smaller number of words" either, and that shows evidence of one of the advantages of analysing texts in electronic form rather than in hardcopy: it allows researchers to demystify certain beliefs on the grounds of statistical data instead of logical deduction based on number of pages (see Chapter 4).

Interestingly enough, these particular findings seem to point towards Klingberg's (1986) notion of "hidden abridgement". According to him, abridgements are usually aimed at children with reading difficulties and are a normal part of translation work. However, if these abridged versions are radical shortenings and are published with no explicit statement that they are such versions, they become a "hidden abridgement".

Klingberg negatively describes this sort of translation practice as a "falsification, especially when the source text is a work of high literary quality" (p. 73), and in order to examine whether a translated text is a hidden abridgement or not, he uses a quantitative method similar to the one adopted here, inasmuch as he uses word counts and takes the differences between languages into account. Nevertheless, his quantitative method is based on samples of 20 pages for each text rather than the full texts, and the word counts for translated and source texts are carried out manually which makes it distinct from the computational method adopted here (pp. 74-77). Despite the usefulness of the notion of "hidden abridgement" to help to clarify why the TTs in the corpus under study have a smaller number of tokens than their respective STs, it is important to stress that this study does not subscribe to Klingberg's prescriptive and source-oriented view on the notion, since a hidden abridgement is not understood here as a "falsification" of the source text or "a serious translation problem", but as a simple result of the socio-cultural factors conditioning the translation process.

The information above has given the analyst a general view of the corpus under investigation, especially in relation to the overall lexical constitution of its translated texts and source texts. Moreover, it has helped to observe the existence of some possible hidden abridgement in the translated texts. However, this very same information has not revealed whether the TTs in the four series display the same translational behaviour in relation to their respective STs, nor whether the translators represented in the corpus under study follow the same translation practices. In the next section, I want to focus on these issues by examining separately the translated and source texts of the four fantasy series so as to reveal some translation patterns that might emerge from the comparison between the translated texts.

5.1.2 Statistics for the TTs and STs in Each Individual Series

As already indicated in the previous section, evidence from the corpus suggests that some hidden abridgement might have occurred in some of the translated texts. In this section, I want to show which series have followed this sort of translation practice and check if all the TTs in the corpus display the same behaviour between themselves. Table 5.3 shows that in terms of number of running words only two of the four series have TTs presenting a smaller number of tokens in relation to their source texts, namely Artemis Fowl and The Chronicle of Narnia. However, it is worth noticing that the difference in the number of tokens between the TTs (186,367 words) and STs (186,774 words) in Artemis Fowl is a very small one, and for this reason, this small difference is not sufficient to confirm that the translated texts have suffered some sort of abridgement. Contrarily, The Chronicles of Narnia clearly shows that this difference in the number of tokens between TTs (102,652 words) and STs (127,484 words) is much larger, thus indicating that the translated texts of the series in question have somehow been abridged. Harry Potter and The Worlds of Chrestomanci, on the other hand, show that their TTs have a larger number of tokens than their respective STs. This has probably something to do with the overall result of the superposition of influences like systemic differences between the languages in question and direct interventions, as previously mentioned (see Section 5.2.1), and also with the fact that the translated texts in these two series have suffered very little intervention in terms of paragraph and sentence deletion in comparison to the other two.

As regards number of types and type/token ratio, it can be noticed that the TTs have a higher number of types and T/T ratio than their STs, indicating that the translated texts offer greater lexical variety. This finding along with the mean word length

of the TTs, which is also higher than that of the STs, can be correlated with the specificity of the languages involved and explained by taking at least two main factors into consideration: (i) the systemic differences between Portuguese and English, in terms of a more concise linguistic structure in the latter than in the former, (ii) the fact that translated texts in Portuguese tend to avoid lexical repetition, a characteristic more readily accepted in languages such as English, which has a higher rate of repetition of lexical words. This particular finding can be interpreted in terms of the translators' necessity to augment lexical variety in order to produce a similar register. Be that as it may, the two factors aforementioned result of interference from the languages in question and thus cannot be related to Baker's (1996) notion of explicitation which refers to "an overall tendency to spell things out rather than leave them implicit in translation" (p. 180). After all, Baker's interest is in patterns in translation that typically occur in TTs, but are not the result of linguistic interference of either target or source languages. Moreover, it is important to stress that Baker makes such claims in the context of comparable corpora, and if one has the interest to investigate explicitation, a different corpus design would then be required.

In terms of number of sentences, Harry Potter is the only series in which the translations are longer than the originals while in the translated texts of the other three series (i.e. Artemis Fowl, The Worlds of Chrestomanci, and The Chronicles of Narnia) the number of sentences is significantly smaller than that of the source texts. This discrepant behaviour of the Harry Potter translations in relation to those in the other series can be explained by taking into account the fact that very few sentence deletions have been found in the translations of this particular series, whereas in the other three series a higher incidence of sentence deletions could be detected. In other words, while the

deletion of sentences is a common translation practice in Artemis Fowl, The Worlds of Chrestomanci, and The Chronicles of Narnia, in the Harry Potter series this particular way of dealing with the translated texts is only incidental, which explains the fact that the Harry Potter translations have a larger number of sentences than their originals.

Table 5.3
Statistics for the TTs and STs in the Four Fantasy Series

Property	Harry Potter		Artemis Fowl		Worlds of Chrestomanci		Chronicles of Narnia	
	TT	ST	TT	ST	TT	ST	TT	ST
File Size (bytes)	1,708,460	1,607,153	1,170,776	1,101,786	1,314,920	1,169,944	615,606	700,704
Tokens (running words)	278,011	272,616	186,367	186,774	214,646	205,134	102,652	127,484
Types (distinct words)	18,590	13,719	17,187	15,519	15,597	11,431	11,509	7,886
Standardised Type/Token Ratio	49,77	46.76	53,69	50.42	49,05	43,77	50.57	42,75
Mean Word Length (in characters)	4.62	4.40	4.72	4.38	4.69	4.32	4.46	4.09
Sentences	10,279	10,001	11,804	12,996	9,653	11,752	5,141	5,540
Mean Sentence Length (in words)	27,04	27.25	15.77	14.39	22.22	17.45	19.97	23.01
Paragraphs	10,672	10,336	8,986	7,998	6,145	4,838	3,073	2,673
Mean Paragraph Length (in words)	26,04	26.29	20.72	23.34	34,90	42.39	33.40	47.69
Pages	898	791	952	897	842	827	553	643

Table 5.4

Sentence Splitting in Harry Potter and The Chronicles of Narnia

Harry Potter and the Philosopher's Stone (TT)	**Harry Potter and the Philosopher's Stone (ST)**
Quando Harry and Rony voltaram ao castelo para jantar, tinham os bolsos pesados com os biscoitos que a educação os impedira de recusar**.** Harry pensou que nenhuma das aulas a que assistira até ali tinha-lhe dado tanto o que pensar quanto o chá com Rúbeo Hagrid (p. 125).	As Harry and Ron walked back to the castle for dinner, their pockets weighed down with rock cakes they'd been too polite to refuse**,** Harry thought that none of the lessons he'd had so far had given him as much to think about as tea with Hagrid (p. 106).
Harry Potter and the Prisoner of Azkaban (TT)	**Harry Potter and the Prisoner of Azkaban (ST)**
Harry acordou extremamente cedo na manhã seguinte; tão cedo que ainda estava escuro. Por um momento pensou que tinha sido acordado pelos rugidos do vento**.** Então, sentiu uma brisa gelada na nuca e sentou-se na cama de um salto – Pirraça, o poltergeist, andara flutuando ao lado dele, soprando com força em seu ouvido (p. 144).	Harry woke extremely early next morning; so early that it was still dark. For a moment he thought the roaring of the wind had woken him**,** then he felt a cold breeze on the back of his neck and sat bolt upright – Peeves the poltergeist had been floating next to him, blowing hard in his ear (p. 130).
The Magician's Nephew (TT)	**The Magician's Nephew (ST)**
Suas cabeças em seguida surgiram do poço e, mais uma vez, a luminosa quietude do Bosque entre Dois Mundos os envolveu**.** Parecia ainda mais cheio de vida, mais cálido e mais tranqüilo depois dos destroços deteriorados de Charn (p. 71).	Then their heads came out of the pool and, once more, the sunny quietness of the Wood between the Worlds was all about them**,** and it seemed richer and warmer and more peaceful than ever after the staleness and ruin of the palace they had just left (p. 80)

The Horse and His Boy (TT)	The Horse and His Boy (ST)
Disse o Rei Edmundo: – Minha querida irmã e rainha: chegou o momento de mostrar a sua bravura. Devo dizer-lhe sem rodeios que corremos sério perigo (p. 65).	"My dear sister and very good Lady," said King Edmund, "you must now show your courage. For I tell you plainly we are in no small danger" (p. 78).

With regard to sentence length, the translations in Harry Potter and The Chronicles of Narnia display the same behaviour between themselves, in the sense that in both series these translations show shorter sentences than the originals. By taking a closer look at these translations and their corresponding original texts, one can observe that the translators have used two particular practices of dealing with sentences, and these practices might well have contributed to this lowering of mean sentence length: (i) sentence splitting and (ii) sentence simplification. Sentence splitting has to do with the breaking down of long sentences in the original texts into shorter sentences in the translated texts. This sort of practice is not motivated by systemic differences between the language pair involved, and for this reason they can be attributed exclusively to the translators' choice to interfere with the source texts. It is important to say, though, that despite the low scale occurrences of sentence splitting in the translations of the two series in question, it cannot be denied that these occurrences have certainly contributed to lower the mean sentence length of the TTs in relation the their corresponding STs. The examples in Table 5.4 show some of these occurrences in which the translation of Harry Potter and The Chronicles of Narnia have somehow preferred to split long sentences into two, thus contributing to the shorter length of these sentences.

Table 5.5

Sentence Simplification in Harry Potter and The Chronicles of Narnia

Harry Potter and the Philosopher's Stone (TT)	Harry Potter and the Philosopher's Stone (ST)
Quando as corujas invadiram o salão como de costume, a atenção de todos foi atraída por um longo pacote carregado por seis corujonas (p. 143; 23 lexical items).	As the owls flooded into the Great Hall as usual, everyone's attention was caught at once by a long thin package carried by six large screech owls (p. 121; 27 lexical items).
Harry Potter and the Prisoner of Azkaban (TT)	**Harry Potter and the Prisoner of Azkaban (ST)**
Recortado contra a lua dourada, e sempre crescendo, vinha um bicho estranhamente torto voando em sua direção (p. 13; 17 lexical items).	Silhouetted against the golden moon, and growing larger every moment, was a large strangely lop-sided creature, and it was flapping in Harry's direction (p. 11; 23 lexical items).
The Magician's Nephew (TT)	**The Magician's Nephew (ST)**
Os mantos eram rubros e cinzas-prateados, ou purpúreos com vívidos tons verdes, bordados com desenhos de flores e de estranhos animais (p. 53; 21 lexical items).	Their robes were of crimson and silvery grey and deep purple and vivid green: and there were patterns, and pictures of flowers and strange beasts, in needlework all over them (p. 59; 30 lexical items).
The Horse and His Boy (TT)	**The Horse and His Boy (ST)**
Conta-se aqui uma aventura que começou na Calormânia e foi acabar em Nárnia, na Idade do Ouro, quando Pedro era o Grande Rei de Nárnia e seu irmão também era rei, e rainhas suas irmãs (p. 13; 35 lexical items).	This is the story of an adventure that happened in Narnia and Calormen and the lands between, in the Golden Age when Peter was High King in Narnia and his brother and his two sisters were King and Queens under him (p. 13; 41 lexical items).

Like sentence splitting, sentence simplification – the other translation practice contributing to the lowering of sentence length in the TTs – is not motivated by language differences either. Sentence simplification is understood here as a translation practice in which the translator tries to keep the sentences short by limiting the vocabulary, omitting information considered dispensable, avoiding cultural allusions, etc. with the objective of simplifying the sentences in the translated text to the reading capacities of an intended young audience. This is exemplified in Table 5.5.

All the figures and examples above indicate that the translators of Harry Potter and The Chronicles of Narnia might have given priority to the readability of the translated texts, inasmuch as some findings of readability research in translation have already shown that shorter and non-finite constructions facilitate the reading of children's books, whereas longer and finite constructions make reading more difficult for young readers (see Puurtinnen, 1995). Contrarily, the translators in Artemis Fowl and The Worlds of Chrestomanci seem to have preferred not to give priority to the issue, as the sentence length of their translations is longer than that of their corresponding source texts (see Table 5.2). In other words, sentence splitting and sentence simplification were not practices used by the translators of the two series in question, which suggests that no priority was given to the readability of these translated texts – at least from the perspective of sentence length. Nevertheless, this is not tantamount to saying that the translators opted for longer sentences, after all, systemic differences between Portuguese and English have certainly contributed to make the translated sentences longer. This is shown in Table 5.6.

As regards number of paragraphs, the translations in all four series in the corpus display the same tendency: they show a larger number of paragraphs than their respective STs. This particular finding can be explained in terms of paragraph splitting, i.e. the translators in the corpus have opted for splitting the paragraphs

in the narrative, especially as a way to mark up the boundaries of when a narration stops and a dialogue starts or vice versa. As a direct result of this paragraph splitting, the mean paragraph length of the translated texts ended up becoming lower than that of the originals, which can be interpreted once again as a sign of a possible attempt to privilege the readability of the translated texts. Table 5.7 illustrates this particular finding.

Table 5.6
Longer sentences in Artemis Fowl and The Worlds of Chrestomanci

Artemis Fowl (TT)	Artemis Fowl (ST)
O garoto humano estava parado a menos de dois metros dela, os olhos escondidos atrás de óculos espelhados (p. 126; 18 lexical items).	The human boy was standing not two metres from her, his eyes hidden behind mirrored glasses (p. 118; 16 lexical items).
Twice "de" is added in Portuguese due to the systemic need for prepositional complementation.	
Artemis Fowl: The Eternity Code (TT) Jon Spiro não tinha contratado Peits e Frits por suas capacidades de articulação verbal (p. 217; 14 lexical items).	**Artemis Fowl: The Eternity Code (ST)** Jon Spiro had not hired Pex and Chips for their debating skills (p. 200; 12 lexical items).
The word "capacidades" followed by its prepositional complementation ("de") is added in Portuguese.	
Charmed Life (TT) – E não quer transformar em gente outra vez. Você consegue fazer isso? (p. 132; 12 lexical items).	**Charmed Life (ST)** "And she won't turn her back. Can you?" (p. 131; 8 lexical items)

Null subject in Portuguese and omission of the direct object "her" reduces the count by two; addition of one item due to lexical reasons ("back" vs. "outra vez"); addition of two items with "em gente", due to explicitation; addition of two items "fazer isso" due to syntactic reasons (no tag-question in Portuguese). There is thus a balance of 4 additions (50% of the original sentence length) due to systemic reasons, while the addition of two elements as a means of explicitation is compensated by a reduction of two items due to systemic differences. In other words, there is a net balance of systemic additions of 2 elements (25% of original sentence length).

The Lives of Christopher Chant (TT)	The Lives of Christopher Chant (ST)
E o trabalho duro era muito mais fácil de suportar quando ele tinha a possibilidade de dizer ao Dr. Pawson coisas que teriam feito os seus professores no colégio torcer suas orelhas e ameaçar dar-lhe uma surra de bengala pela sua insolência (p. 134; 42 lexical items).	And the hard work was much easier to bear when he was able to say things to Dr Pawson that would have caused masters at school to twist his ears and threaten to cane him for insolence (p. 132; 37 lexical items).

Addition of one item in "mais fácil" vs. "easier", one item in the verbal expression "tinha a possibilidade de dizer" vs. "was able to say"; reduction of one item in "teriam feito" vs. "would have caused"; addition of the possessive adjectives "seus" and "sua" not present in English (due to the impossibility of rhematic construction without a determiner in Portuguese); reduction of one item in "torcer" vs. "to twist"; lexical addition of three items in "dar-lhe uma surra de bengala" vs. "to cane him". The net balance shows 5 additions, all due to systemic reasons.

Finally, it is curious to notice that the TTs in The Chronicles of Narnia have a smaller number of pages than the STs, which, coincidentally, reflects the fact that the number of tokens in the translated texts is also smaller than that of the source texts. I

say "coincidentally" because in Artemis Fowl, for instance, the number of pages in the translations is larger than that of the originals, but in terms of number of tokens the translations in this particular series show an inferior number of running words in relation to the STs, thus confirming the fact that page layout and formatting also play an important part in the increase of pages in a text, which in turn might mislead the analyst to think that the larger the number of pages the longer a particular text will be.

Table 5.7

Paragraph Splitting in the Four Fantasy Series

Harry Potter and the Chamber of Secrets (TT)	Harry Potter and the Chamber of Secrets (ST)
Harry lavou as mãos e engoliu seu jantar miserável. No instante em que terminou, a tia retirou seu prato. – Já para cima! Depressa! (p. 16).	Harry washed his hands and bolted down his pitiful supper. The moment he had finished, Aunt Petunia whisked away his plate. 'Upstairs! Hurry!' (p. 13).
Artemis Fowl: The Arctic Incident (TT)	**Artemis Fowl: The Arctic Incident (ST)**
Kamar deu de ombros. – E daí? Ele afundou devagar, com tempo suficiente para os passageiros se agarrarem a alguma coisa. Vassikin, o famoso atirador de elite! Minha avó era capaz de atirar melhor (p. 14).	Kamar shrugged. 'So what? She sank slowly, plenty of time for the passengers to grab on to something. Vassikin, the famous sharpshooter! My grandmother could shoot better' (p. 2)
The Magicians of Caprona (TT)	**The Magicians of Caprona (ST)**
Antes que Tonino pudesse concordar, ambos foram carinhosamente abraçados pela Tia Maria, que era mais gorda do que a Tia Gina porém não tão gorda quanto a Tia Anna.	Before Tonino could agree, they were swooped on lovingly by Aunt Maria, who was fatter than Aunt Gina, but not as fat as Aunt Anna.

– Onde é que vocês andavam, meus amores? Há mais de meia hora estou pronta para a aula de vocês! (p. 12)	"Where have you been, my loves? I've been ready for your lessons for half an hour or more!" (p. 12).
The Lion, the Witch, and the Wardrobe (TT) – Tinha certeza que ia chover! – disse Edmundo. Haviam acabado de tomar café com o professor e estavam na sala que lhes fora destinada, um aposento grande e sombrio, com quatro janelas (p. 13).	**The Lion, the Witch, and the Wardrobe (ST)** "Of course it would be raining!" said Edmund. They had just finished their breakfast with the Professor and were upstairs in the room he had set apart for them – a long, low room with two windows looking out in one direction and two in another (p. 13).

Although Table 5.2 has provided many interesting insights into the lexical behaviour of TTs and STs in all four series comprising the corpus under study, it is far from clear whether all TTs in each series display the same regularity of behaviour in relation to the STs. I hasten to say that in fact this is not the case for most of them inasmuch as of all translated texts in the corpus, those in The Worlds of Chrestomanci are the only ones to display the same regularity of behaviour in relation to their source texts (see Appendix F). In Harry Potter, for instance, the mean sentence length in the translated texts of the first and third books – Philosopher's Stone and Prisoner of Azkaban – is lower than that of the source texts, while in the translation of the second book (i.e. Chamber of Secrets) the mean sentence length seems to be higher than that of the original. This is shown in Figure 5.1.

Mean Sentence Length
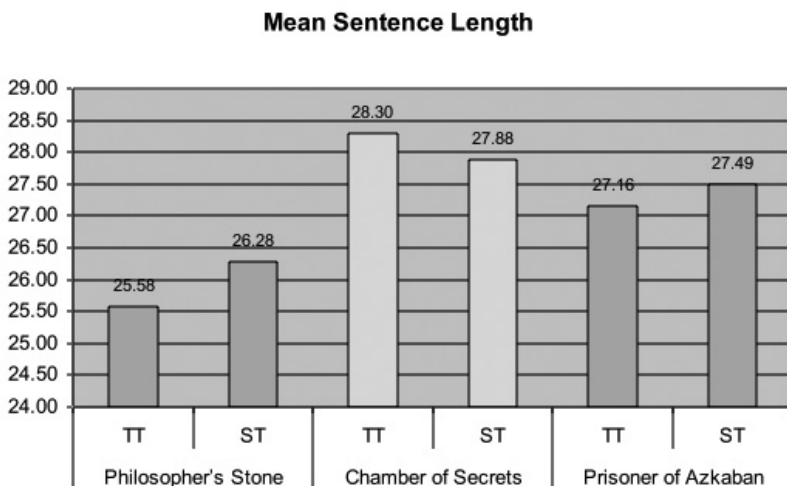
Figure 5.1 Mean Sentence Lengths of the TTs and STs in the Harry Potter Series.

This finding may have to do with the fact that the translated text in the Chamber of Secrets has suffered very little manipulation in terms of sentence simplification in comparison to the other two translated texts in the same series (see Appendix F). Coincidentally, the TT of the second book in Artemis Fowl (i.e. The Arctic Incident) also displayed a similar deviant behaviour in relation to the first and third books (i.e. Artemis Fowl and The Eternity Code, respectively). In other words, the translated text in The Artic Incident presented a number of tokens superior to that of its ST, which in a way goes against the general tendency of the other two TTs (see Appendix F). Then again, the explanation can be related to the fact that the frequency of deletions in this particular text is very low and for this reason its larger number of tokens in relation to its source text. This deviant behaviour is shown in Figure 5.2.
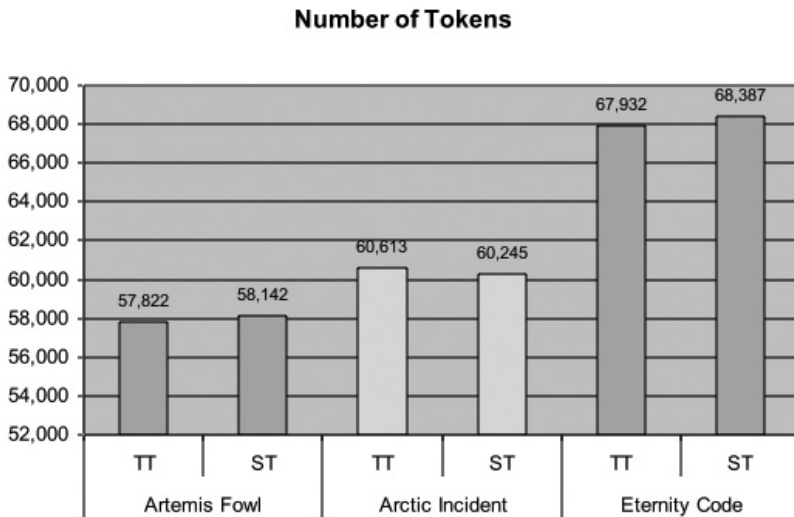
Number of Tokens

Figure 5.2 Numbers of Tokens for the TTs and STs in the Artemis Fowl Series.

Following the same pattern of behaviour of the two previous series, the TT of volume two in The Chronicles of Narnia (i.e. The Lion, the Witch, and the Wardrobe) also displays a similar deviant behaviour in relation to the TTs of the other two books (i.e. The Magician's Nephew and The Horse and His Boy, respectively). But this time the deviance is related to the number of sentences, inasmuch as the TT of The Lion, the Witch, and the Wardrobe shows a larger number of sentences than that of its original, whereas the other two TTs of the same series do exactly the opposite in relation to their STs. Curiously enough, once again the explanation lies in the fact that this particular translated text has suffered less intervention in terms of paragraph and sentence deletion by the translator than the other translated texts. This is displayed in Figure 5.3.

Number of Sentences
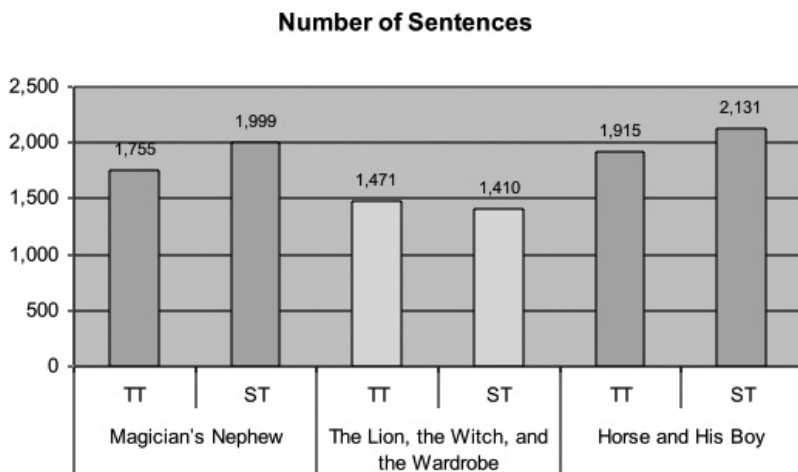
Figure 5.3 Numbers of Sentences for the TTs and STs in the Chronicles of Narnia Series.

All in all the figures above have displayed some very interesting facts about the translated texts in relation to their source texts. First, they have shown that a considerable number of paragraph and sentence deletions have reduced significantly the number of running words in some TTs, thus signalling a possible hidden abridgement. Then, by looking at the TTs and STs for each of the four series separately, one can notice that only one of the four series had in fact been abridged, namely The Chronicles of Narnia. It can also be observed that whereas the translators in The Chronicles of Narnia and Harry Potter opted for splitting and simplifying long sentences, the translators in The Worlds of Chrestomanci and Artemis Fowls did not display the same tendency. This in turn might be indicative of some concern with readability in the translations of the former two series, while the translations of the latter two series do not seem to give priority to the issue. A common translational tendency emerging in the four series belonging to the corpus is that of splitting paragraphs.

Higher mean word length and type/token ratio are features which were also shared by all TTs, but they are interpreted here as a translational tendency based on the systemic differences between Portuguese and English (i.e. English has a more concise structure than Portuguese). To my view, one of the most interesting findings from this initial analysis of the corpus was the deviance of translational behaviour among the TTs in three of the four series. Whereas all the translated texts in The Worlds of Chrestomanci presented the same behaviour among themselves, in Harry Potter, Artemis Fowl and The Chronicles of Narnia, this behaviour was deviant in the sense that all translations of volume two in these series somehow deviated from the translations of volumes one and three in terms of number of mean sentence length, number of tokens, and number of sentences, thus showing similar deviances of behaviour in relation to the other TTs.

Having briefly given an overall statistical view on the texts comprising the corpus of the current research that at the same time can help to point at the concrete complexity of superposition of phenomena at different levels of analysis (lexical, syntactic, pragmatic), it is time now to get down to business and focus on the main purpose of the present study, i.e. the investigation of the practices involved in the translation of names in children's fantasy literature in Brazil in the period ranging from 2000 to 2003.

5.2 Practices of Translating Names in Children's Fantasy Literature

In this study, I claim that the analysis of procedures is one of the necessary preliminaries to attempt to uncover practices of translating based on empirical evidence rather than on scarce examples derived from comparative stylistics (cf. Vinay and Darbelnet, 1995). In this sense, the analysis of procedures here envisaged draws on identifiable rather than supposed similarities

and differences between TL and SL in order to account for what emerges in the translation of children's (fantasy) literature. In what follows, I want to describe the procedures most commonly used in the translations of names in the corpus under study, and attempt to give some hints at why such procedures may have been used instead of others that might have been equally available. However, before doing so, I find it necessary to discuss some of the methodological decisions that had to be made during classification of translation procedures.

5.2.1 Methodological Decisions on the Categorization of Translation Procedures

It is a well-known fact among researchers that categorization is not devoid of problems. Williams and Chesterman (2002) argue that even apparently clear-cut categories (e.g. alive vs. dead) may have fuzzy boundaries, as sometimes they can suffer changes in the language system and be seen in terms of degree (e.g. brain-dead, artificially-alive). Moreover, natural categories can often display a "prototype structure, with clear, most typical examples in the centre of the category and less typical examples on the periphery" (p. 95). It is the researcher's responsibility, then, to ensure that his categories are well defined and explicit enough to be used in replicating studies. To do so, sometimes the researcher has to make arbitrary decisions and try to be consistent with them throughout the study in order for it to achieve reliability and replicability. This is what I have tried to do with certain categories of translation procedures, which overlap among themselves (see Appendix G). This overlapping between procedures is exemplified in Table 5.8.

At first sight, the example in Row 1 may suggest that "Newton" is a transcription of the English name "Newt". However, the name "Newton" bears no relation to "Newt" which is the name given to "any of various small amphibians, especially of the

genus Triturus, having a well-developed tail" (Concise Oxford Dictionary, 1996). The equivalent word for "newt" in Brazilian Portuguese is "tritão" (Novo Michaelis Dicionário Ilustrado Português-Inglês, 1961), but probably for morphological and phonological similarities between both names, the "bicultural" name "Newton" – which was coincidentally available – was preferred, thus making the classification of procedure in the translation of "Newt" a bit misleading in the sense that apparently it looked like a case of transcription. The decision was, then, to classify it as phonological replacement since the name in question was replaced with another name in the TL that phonologically resembled the SL name.

Table 5.8
Overlapping Translation Procedures

Row	Target Text	Source Text
1	Phonological Transfer overlapping Transcription	
	Newton Scamander	Newt Scamander
2	Rendition overlapping Substitution	
	Mulher Gorda	Fat Lady
3	Conventionality overlapping Transposition	
	Pedra Filosofal	Philosopher's Stone
4	Conventionality overlapping Transcription	
	Susana	Susan

Row 2 shows a typical example of a decision based on idiosyncratic or personal preference. The title of address "lady" – which in Brazilian Portuguese can be rendered as "senhora" or simply copied (Dicionário Oxford Escolar, 1999) – was replaced with another name (i.e. "mulher" – woman). In this sense, occurrences

like this one could be interpreted as a substitution, since the name in question was replaced with another one while it could have been literally rendered or simply copied. However, as "woman" and "lady" share the same semantic field, the analyst opted for treating occurrences of this kind as a case of rendition. In this sense rendition is not interpreted exclusively in terms of "literal translation" (cf. Newmark, 1988, p. 75), but as a procedure varying from a literal to a more creative handling of the semantic content in a name. Now the example in Row 3 apparently shows a typical case of transposition as the noun "philosopher" in the original is transposed into an adjective ("Filosofal") in the translation. However, synchronically speaking "pedra filosofal" is a conventionalised way of translating "philosopher's stone", and thus interpreted herein as a case of conventionality. Finally, Row 4 gives an example of overlapping between conventionality and transcription, as the name "Susana" apparently shows signs of transcription from "Susan". Of course, diachronically speaking such a name may have been transcribed at a certain point in time of its history, but from a synchronic perspective "Susana" is a Brazilian-Portuguese exonym for the English name "Susan" (Guérios, 1981) and for this reason it is also classified in this study as conventionality.

Overall, these were the main methodological decisions behind the classification of translation procedures displayed in Appendix G. This classification was determined partly by the nature of the data analyzed and partly by the choice of the composite theoretical and methodological framework informing the study. Moreover, as categories and classifications are "interpretive hypotheses" (i.e. there are frequently other possible ways of categorizing and classifying a set of data), they need to be justified and tested (Williams & Chesterman, 2002, p. 95). An attempt to the former was already presented above, now as to the latter; this is presented in what follows. Let me start then by testing the categories of procedures with the translation of titles.

5.2.2 Titles

As Table 5.9 shows, the titular units analysed have either a "title + subtitle" structure (e.g. Harry Potter and the Philosopher's Stone) or a "title only" structure (e.g. Artemis Fowl). Moreover, nearly all of these titles are of an eponymous type, i.e. they are titles in which the protagonist(s) in the story is/are (in)directly foregrounded. The only exception is Charmed Life, which brings into focus thematic and generic features of the narrative, hence its classification as a focal title (see Chapter Four). These findings seem to be in line with my observations elsewhere (Fernandes, 1998) in which I suggest that the name of protagonists in children's books, comics, films and cartoons more often than not figure in the titles of these generic forms, thus reflecting their eponymous nature (p. 49). Subtitles in the titling units, however, highlight various elements in the narrative such as objects, places, action, or indirectly other main characters.

Now with respect to the practices of translating titular units, copy is the translation procedure most frequently used with eponymous titles in which the name of the protagonist is directly foregrounded. This can be explained by taking into account the fact that these highlighted names often evolve into becoming a commercial brand name and as such are kept unchanged for copyright reasons. The exception is As Vidas de Cristopher Chant whose first name of the protagonist has been transcribed rather than copied. Initially, this may arouse expectations that transcription may be a standard procedure commonly used in the translations of the series to which this particular book belongs, but in fact, this is not the case, as the subsequent analyses will reveal. When protagonists are indirectly highlighted in titular units, on the other hand, the most common procedure is that of rendition as these units are frequently loaded with semantic meaning, and thus are highly motivated to be rendered. Only one occurrence of

conventionality is found in the subtitle of one of the Harry Potter books (Pedra Filosofal ↔ Philosopher's Stone).

Transposition is another kind of procedure that is used in three of the titular units examined, usually involving the change of a noun into an adjective or less commonly an adjective into a noun. The use of this particular procedure can be optional or obligatory (Vinay & Darbelnet, 1995, p. 36), and when it is obligatory, its use is always related to the systemic differences between languages. As an illustration of this obligatory use, it is interesting to observe the way Brazilian Portuguese and British English structure their nominal groups. While in English, for instance, the structure "noun + noun" is relatively frequent in Brazilian Portuguese such a structure does not seem to occur, and as a way to overcome the problem the structure "noun + adjective" is frequently used in Brazilian Portuguese (see Pria, 2003). This is what happens, for instance, with the title Artemis Fowl The Eternity Code in which "Eternity Code" following the structure "noun + noun" is replaced with the "noun + adjective" structure (i.e. "Código Eterno"), thus showing evidence that the obligatory use of transposition can be related to systemic differences between languages. Addition and substitution are procedures that are employed only once by the translator of the Artemis Fowl series and their employment can be related to the necessity felt by the translator to supplement the titular units with additional and attractive information to young readers, and thus respond to the constant market demands for fluent and saleable titles (see Lahlou, 1989).

Table 5.9
Procedures of Translating Titles

Series	Book Titles		Procedure(s)
	Translated Text	Source Text	
Harry Potter	Harry Potter e a Pedra Filosofal	Harry Potter and the Philosopher's Stone	Copy + Conventionality
	Harry Potter e a Câmara Secreta	Harry Potter and the Chamber Of Secrets	Copy + Transposition
	Harry Potter e o Prisioneiro de Azkaban	Harry Potter and the Prisoner of Azkaban	Copy + Rendition
Artemis Fowl	Artemis Fowl: O Menino Prodígio do Crime	Artemis Fowl	Copy + Addition
	Artemis Fowl: Uma Aventura no Ártico	Artemis Fowl The Arctic Incident	Copy + Substitution + Transposition
	Artemis Fowl: O Código Eterno	Artemis Fowl The Eternity Code	Copy + Transposition
The Worlds of Chrestomanci	Vida Encantada	Charmed Life	Rendition
	Os Magos de Caprona	The Magicians of Caprona	Rendition + Copy
	As Vidas de Cristopher Chant	The Lives of Christopher Chant	Rendition + Transcription
The Chronicles of Narnia	O Sobrinho do Mago	The Magician's Nephew	Rendition
	O Leão, a Feiticeira e o Guarda-Roupa	The Lion, the Witch, and the Wardrobe	Rendition
	O Cavalo e Seu Menino	The Horse and His Boy	Rendition

Figure 5.5 identifies the range of procedures employed by the translators represented in the corpus under study and shows the most frequent procedures used by these translators, thus providing a general picture of the practices most commonly adopted in the translation of titles in the corpus of children's fantasy books being investigated.

Procedures of Translating Titular Units
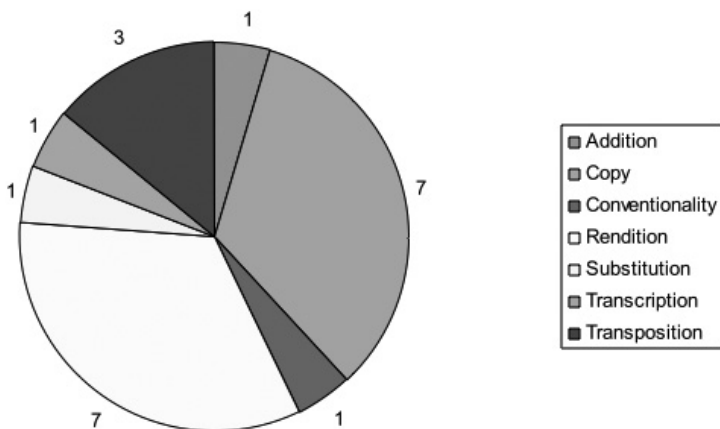
Figure 5.4 Most Common Procedures in the Translation of Titular Units

The titular units analysed show that by and large the translations in the corpus tried to anchor these units in the culture of the target audience by simultaneously doing justice to the original titles and producing acceptable translated titles. In order to do justice to the original titles, one type of procedure (i.e. copy) was used, whereas in order to produce more acceptable titles in the target culture the procedures employed were addition, conventionality, rendition, substitution and transposition. The use of procedures such as addition, substitution and transposition suggests, however, that the translators had more leeway in their rendering of titles, and this is probably due to external constraints that might have interfered with the translators' decisions. After all, these procedures could have been replaced with other more commonly used and equally available procedures such as copy, conventionality or rendition.

In the following sections, I want to focus on the analysis of procedures of translating names. This analysis is based on over 2,200 translated and original names (see Appendix G), which directly or indirectly refer to the parallel worlds in children's fantasy literature. The first category of names to be investigated is that of personal names.

5.2.3 Personal Names

The analysis of practices in the translation of personal names begins with the examination of complete names following the pattern "first name + (middle name) + surname". Their total number of occurrences in the 24 texts comprising the parallel corpus is of 394 names, where the majority of them are obtained from Harry Potter with a total of 200 occurrences. By way of contrast, The Chronicles of Narnia displays the smallest number, having only 26 names following the same pattern. Artemis Fowl and The Worlds of Chrestomanci, in turn, show 144 and 96 of these name forms respectively (see Appendix G). In terms of translation practices, the procedures most commonly used by the four translators in all series are that of copy (194 occurrences) and the least used is that of substitution (2 occurrences). This is shown more clearly in Figure 5.6.

Complete Names
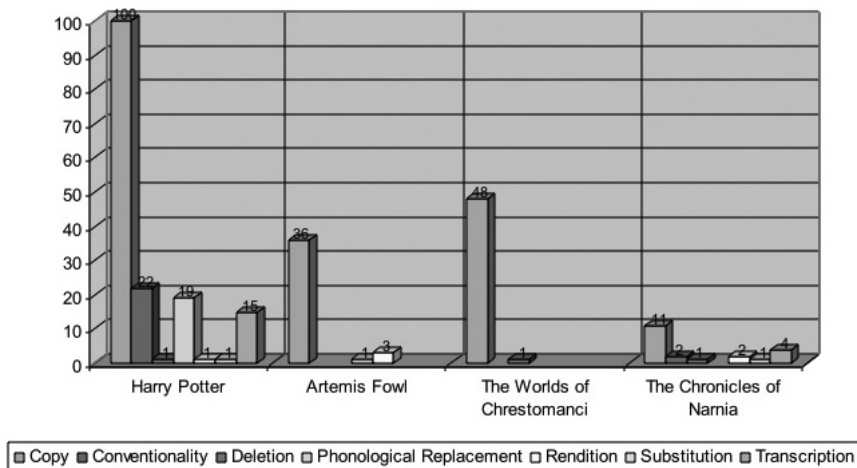
Figure 5.5 Procedures in the Translation of Complete Names

Interestingly enough, the translators in Harry Potter and The Chronicles of Narnia have used the same types of procedures (i.e. copy, conventionality, deletion, rendition, substitution and transcription) in dealing with these particular name forms, thus indicating that their texts might share some common ground in their practice. The use of conventionality in these series, for instance, has to do with the use of exonyms available in the target language (e.g. Carlos Weasley ↔ Charles Weasley; André Ketterley ↔ Andrew Ketterley), which does not mean that translators have no option in this case, since they might prefer to use the source-culture form. In fact, this is what sometimes happens to geographical exonyms, especially in Artemis Fowl and The Worlds of Chrestomanci (see Appendix G). Now returning to Harry Potter and The Chronicles of Narnia, a considerable use of transcription can be noticed which suggests that the translations may have prioritised the readability of complete names, since they follow the pattern of adapting these name forms to Brazilian

Portuguese morphology and phonology (e.g. <u>Achosta</u> <u>Tarcaã</u> ↔ Ahoshta Tarkaan, <u>Fílida</u> Spore ↔ Phyllida Spore). Regarding the use of deletion, the only single occurrences in each of the two series have been partial, in the sense that in Harry Potter only the first name has been deleted (e.g. Perks ↔ Sally-Anne Perks), whereas in The Chronicles of Narnia the surname was the deleted one (e.g. Polly ↔ Polly Plummer). Substitution is a procedure exclusive to these two series and only one occurrence was detected in each one of them each series. In using this particular kind of procedure, the translators opted for a target culture name form not formally or semantically related to the source-culture name (e.g. <u>Guida</u> Dursley ↔ <u>Marjorie</u> Dursley, <u>Faca</u> ↔ <u>Jack Robinson</u>). Curiously, the only substituted name in The Chronicles of Narnia is part of the English idiom "before you can say Jack Robinson[5]", which according to the Longman Dictionary of Idioms (1979) means "very quickly" (p. 176). For this reason, the translator of the series has substituted "Jack Robinson" with the common noun "faca" [knife], following the equivalent idiom in Portuguese "antes que se possa dizer faca" [before you can say knife]. A last comment worth making between the translations of these two series is related to the fact that phonological replacement is a procedure detected only in the translations of Harry Potter whose translator seems to resort frequently to this kind of procedure.

Contrarily to the translations of the two series above, the translations in Artemis Fowl and The Worlds of Chrestomanci do not seem to give much priority to readability, as they do not use any translation procedure that directly favours the reading aspect of names for young readers. Apart from copy, the other three procedures used are deletion, phonological replacement and rendition. The translations in Artemis Fowl are the only ones to

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5 This expression originated in the 1700s, but the identity of Jack Robinson has been lost. Legend has it that Jack Robinson was a man who paid such brief visits to acquaintances that there was scarcely time to announce his arrival before he had departed, hence the idiom (see Dictionary.com).

use rendition (Burton <u>Tinta</u> ↔ <u>Inky</u> Burton) and phonological replacement (Arno <u>Bronco</u> ↔ Arno <u>Blunt</u>) as procedures. The translations in The Worlds of Chrestomanci, in turn, are the only ones to display a single case of deletion, and this is a sort of partial deletion in which a middle name is deleted in the translated text (Caroline Chant ↔ Caroline Mary Chant), perhaps in order to conform to the first name + surname naming pattern which is numerically higher than the other one. It is worth noting, though, that the use of copy as a common procedure used by the four translators represented in the corpus does not allow the researcher to know for sure whether they have opted for a more foreignizing or less domesticated sort of translation practice, as some of these names are "bicultural" (e.g. <u>Carla</u> Frazetti, <u>Helena</u> Hufflepuff, <u>Mafalda</u> Kopkirk) or they follow the orthographic patterns of the target language in question by ending in a vowel (e.g. <u>Angeline</u> Fowl, <u>Constance</u> Lane, Neville Longbottom), which in turn may explain why the translators opted for not translating such name forms. However, there are times when these names are motivated for translation in terms of semantic, social semiotic or sound symbolic meanings or because they do not follow the patterns of the Portuguese language (e.g. Nguyen Xuan, Hugh Fowl, Maud Bessemer, and Flavian Temple), but even so these names are copied when there is the possibility of using other procedures that are equally available to the translators such as rendition, phonological replacement, substitution or transcription.

Single personal names amount to a total of 318 names analysed, of which 174 are first names and 144 are surnames. With regard to first names, the same tendencies between Harry Potter and The Chronicles of Narnia can be detected in the sense that they share almost the same procedures, thus once again showing a certain degree of intervention in handling these name forms (see Figure 5.7). As a matter of fact, the only difference between the two series occurs due to the deletion and substitution of a single name of a minor character in The Chronicles of Narnia (Ø/

Ilgamute ↔ Azrooh), and to a single occurrence of phonological replacement in Harry Potter (Abílio ↔ Bilius). If it were not for these isolated occurrences, the two series would share the use of the same translation procedures. Now as to Artemis Fowl and The Worlds of Chrestomanci, both series display the same translational patterns of behaviour as they continue to rely mostly on copy as their standard procedure of translating names, which demonstrates that these translations somehow try to preserve as much as possible the source text name in the translations. Occasionally, they also make use of conventionality when the SL names have corresponding exonyms in the TL, which encourages the use of this sort of procedure (e.g. Eufêmia ↔ Euphemia, Júlia ↔ Julia, Romília ↔ Romillia, and Arquimedes ↔ Archimedes). It is interesting to notice that some patterns of translational behaviour among the translated texts are beginning to emerge, thus revealing two tendencies in the translation of names: one in which the translations are more permissible with the use of foreign names and another in which there is some concern with the handling of these names.
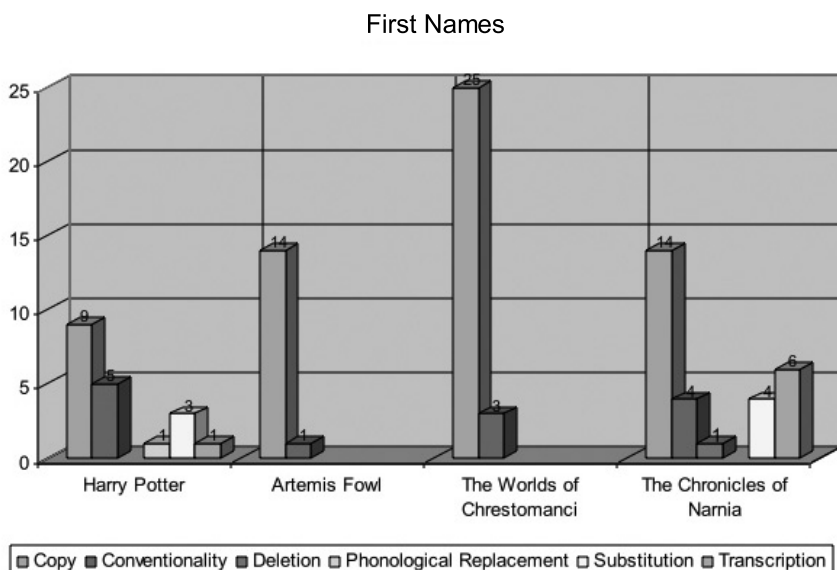
First Names

Figure 5.6 Procedures in the Translation of First Names

By looking at the procedures of translating surnames, the two emerging tendencies aforementioned can be observed once again (see Figure 5.8). However, it seems that the translations in Harry Potter have opted at this time for the adoption of a more traditional way of translating surnames (i.e. copy). On the other hand, the translations in The Chronicles of Narnia continue showing some leeway as regards the handling of names. Three surnames in The Chronicles of Narnia were phonologically replaced when they could have been either copied or transcribed (e.g. Lenir ↔ Leffay, Marta ↔ Macready, a mãe dela ↔ (Mrs) Plummer). The translations in Harry Potter, in turn, displayed an interesting example of recreation in dealing with the surname of a particular character. The invented surname (Mr) Olliv**and**er, whose referent owns a shop that sells magical w**and**s in the story, has been recreated by transcribing (Oliv- ↔ Olliv-) and rendering

(-vara ↔ -(w)and), thus resulting in the harmonious and humorous form (Senhor) Olivaras. Contrarily, in Artemis Fowl and The Chronicles of Narnia, copy is still the standard procedure, but it is curious to note that in The Worlds of Chrestomanci eight occurrences of phonological transfer could also be detected. These occurrences are related to a particular passage in the first book of the series (Charmed Life), where one of the characters (Janet) changes the name of another character (Mr. Baslam) eight times (Balão ↔ Bisto, Bisca ↔ Bistro, Balofo ↔ Biswas, Besta ↔ Bedlam, Bule ↔ Bustle, Balaio ↔ Baalamb, Babão ↔ Blastoff, Bagulho ↔ Bagwash) because she is too nervous to remember his real name, thus creating a comic effect which is kept by the translator of the series in question by means of a phonological replacement.
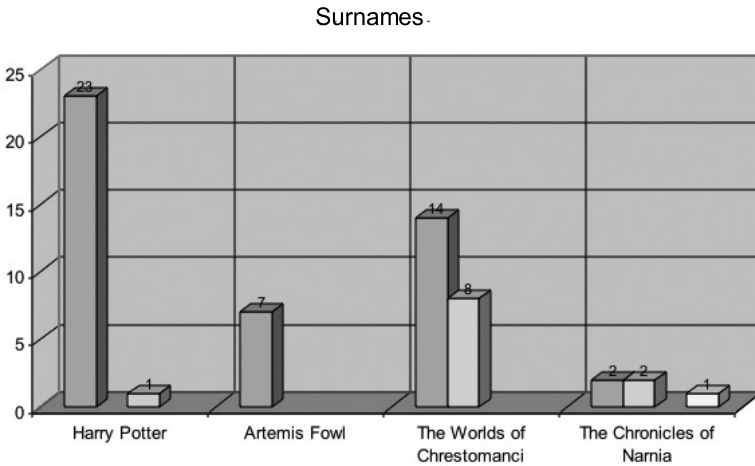
Figure 5.7 Procedures in the Translation of Surnames

As descriptive names are often seen as carriers of semantic meaning, it is expected that the standard procedure for the translation of these name forms will be that of rendition. In fact,

this expectation was not only fulfilled, but also even surpassed; as other types of more atypical procedures were included in the translators' repertoire of options (see Figure 5.9). Following the previous translational behaviour, the translations in Harry Potter and The Chronicles of Narnia also displayed similar tendencies of exploring more reader-friendly procedures in dealing with names, thus contributing to the readability of the translated texts. By contrast, the translations in Artemis Fowl and The Worlds of Chrestomanci continue to use more standard procedures in handling names, despite the two isolated occurrences of substitution detected in both series (Aquenaton ↔ Richard of York, Ricardo <u>III</u> ↔ Richard <u>II</u>). Moreover, it is interesting to observe that the translations in The Worlds of Chrestomanci displayed two occurrences of conventionality in dealing with descriptive names (Henrique V ↔ Henry V, <u>Ricardo</u> III ↔ <u>Richard</u> II). The types of procedures used in the translation of descriptive names are shown below.
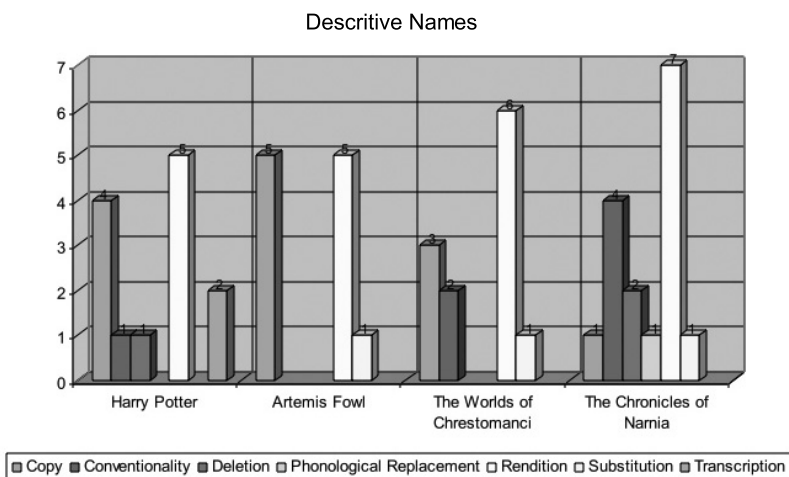
Figure 5.8 Procedures in the Translation of Descriptive Names

Nicknames are short, clever, affectionate, derogatory, or otherwise informal substitute names for a person or thing's real names (cf. Trask, 1997, p. 151), and as a concept, they are distinct from pseudonyms, though, they are treated here under the same category. The tendencies of translating nicknames do not differ much from the picture described above. In fact, the translations in Harry Potter and The Chronicles of Narnia display the same tendency of adopting a more varied repertoire of procedures, thus showing a certain concern with the handling of nicknames. Following similar principles, the translations in Artemis Fowl and The Worlds of Chrestomanci continue adopting a more conservative stand in relation to their use of procedures. It is curious to notice that the translations in these two series share the use of the same types of standard procedures, namely copy and rendition. The most common procedures used in the translation of nicknames are shown in Figure 5.10.
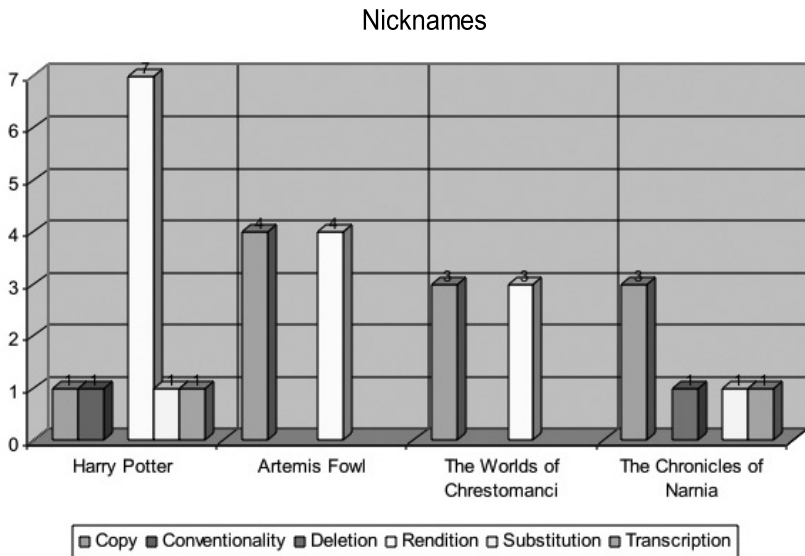
Nicknames

Figure 5.9 Procedures in the Translation of Nicknames

As to the last subcategory of personal names, it is interesting to notice that all four series share the same procedures of translating family names (i.e. copy, rendition, and transcription) with the exception of The Chronicles of Narnia where two occurrences of deletion have been detected (e.g. Ø ↔ The Plummers, Ø ↔ The Bastables). Moreover, it is worth noting that the use of transcription as a translation procedure has been conditioned by grammar, as in Brazilian Portuguese when foreign family names are translated, they are preferably left in the singular form (see Almeida, 1985, p. 120). In this sense, the translations of the four fantasy series in the corpus under study are unanimous in following the Brazilian Portuguese grammar when translating foreign family names (e.g. Os <u>Potter</u> ↔ The <u>Potters</u>, Os <u>Fowl</u> ↔ The <u>Fowls</u>).
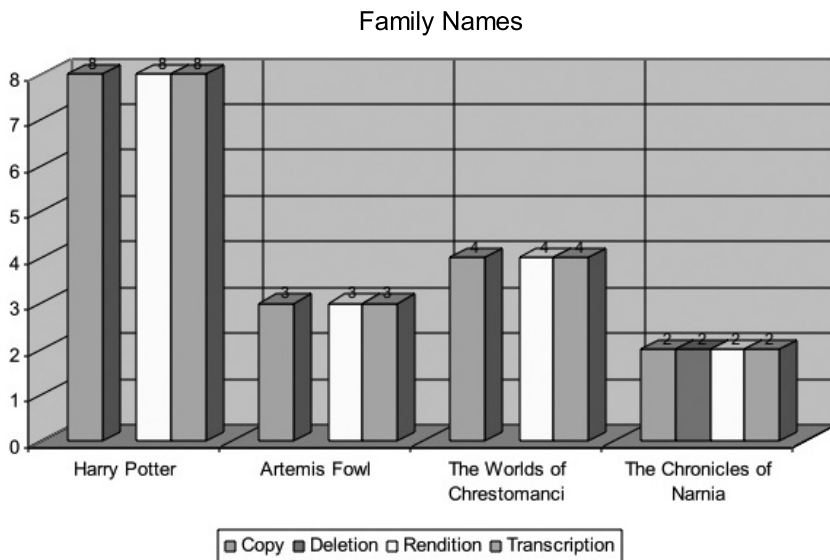
Family Names

Figure 5.10 Procedures in the Translation of Family Names

5.2.4 Names of Mythological and Supernatural Beings

The name forms under this category amounted to 274 names of which 66 names belong to Harry Potter, 86 names to Artemis Fowl, 26 names to The Worlds of Chrestomanci, and 96 to The Chronicles of Narnia. The majority of names under this category are of an imaginative and innovative nature, insofar as one of their main functions is to create the imaginary and fantastic worlds so important for the fantasy model in children's literature. In creating most of these names, authors usually benefit from semantically loaded terms, which encourage various types of associations between characters in the fantastic world and those of the readers' extra-literary experiences. These associations are particularly important in children's fantasy literature if "the fantastic world is to be of any consequence, or even comprehensible, for the reader" (Knowles & Malmkjær, 1996, p. 71). As a result, most of these names are highly motivated for rendition, and this is possibly why such a translation procedure has taken prominence over the other procedures equally available to the translators (see Figure 5.12). Moreover, it is interesting to notice that once again the translations in Harry Potter and The Chronicles of Narnia continue displaying a wide variety of procedures in translating names, which shows that the translators of these two series might have prioritized the translation of these narrative elements.

Substitution, Phonological Replacement and Transposition are procedures exclusively found in Harry Potter. The use of substitution, for instance, reveals a preference for making the translation sound more natural and fluent in the target culture, since rendition or transcription would not have been so effective in this sense (e.g. Néris ↔ Snowy). It is worth noting, though, that the classification of the example in brackets as substitution is not as straightforward as it seems to be. At the surface level, the contrast between "Néris" and "Snowy" immediately denotes

a case of substitution as an existent SL name is substituted for another unrelated name in the TL. However, if one digs down deeper, one can observe that this case of substitution is, in fact, the result of a complex combination of two other types of procedures, namely rendition and phonological replacement. In other words, the Portuguese name "Néris" is a phonological replacement for "Nevosa" which in turn is the rendition of "Snowy", thus revealing a complex web of combinations hidden behind a simple case of substitution. Now as to the exclusive use of phonological replacement in Harry Potter, it is interesting to notice that only three occurrences were detected in the translations of the series (Edwiges ↔ Hedwig, Tobias ↔Tibbles, and <u>Murta</u> Que Geme ↔ Moaning <u>Myrtle</u>). In this last example, it also possible to note the only occurrence of transposition in this particular category of names, where the adjective "Moaning" is transposed into the relative clause "That Moans" to produce a more euphonic name in Brazilian Portuguese. The only occurrence of addition in the category of mythological and supernatural beings is detected in The Chronicles of Narnia, where titles of address are added to the name of animals in order to disambiguate their sexual identity, since in Portuguese the majority of these names have just one form for both male and female (e.g. <u>Seu</u> Castor ↔ He-Beaver, <u>Sr.</u> Coruja ↔ He-Owl). The translations of The Chronicles of Narnia also display one isolated occurrence of recreation, where an onomatopoeic name of a giant is recreated in the TL (Rumbacatamau ↔ Rumblebuffin).

Mythological and Supernatural Beings
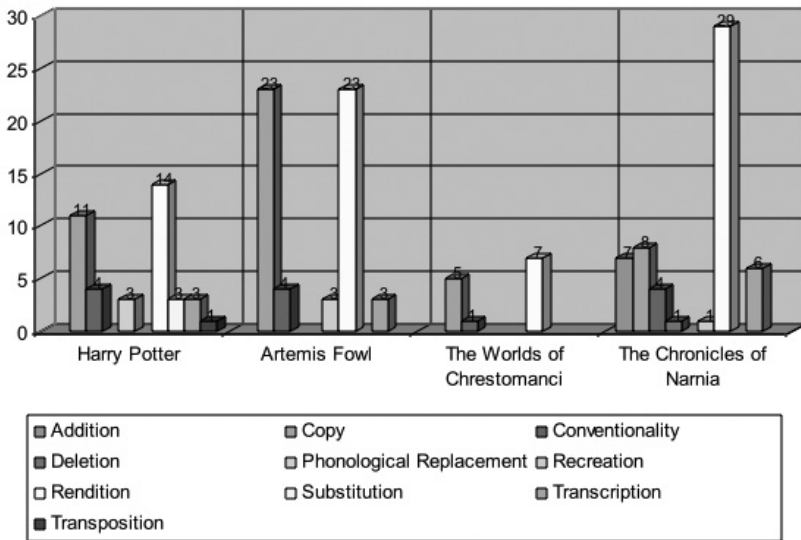
Figure 5.11 Translation Procedures with Names of Mythological and Supernatural Beings

Unlike the two series aforementioned, translations in Artemis Fowl and The Worlds of Chrestomanci apparently prefer the use of more standard procedures (e.g. conventionality, copy and rendition), except for the fact that in the translations of Artemis Fowl occurrences of recreation and transcription were also detected. The three cases of recreation found in Artemis Fowl (i.e. Pal Scaver ↔ Mo Digence; Pap N'Oel ↔ San D'Klass; Pap, o Iludido ↔ San the Deluded) displayed an interesting translational behaviour in the sense that all of them were based on procedures previously used by the translator. In other words, the first case of recreation is based on a previous rendition (Palha Excavator ↔ Mulch Diggums) whereas the other two cases are based on an earlier occurrence of conventionality (Papai Noel ↔ Santa Claus). This was only possible because, in terms of referentiality,

the recreated names (i.e. "Pal Scaver", "Pap N'Oel" and "Pap, o Iludido") refer to the same characters whose names had been previously rendered and conventionalised in the translations. These examples just go to show once again the complex web of combinations involving the analysis of procedures which can sometimes conceal what is really informing the choice of a particular procedure over other options equally available to the translator. Now as to the occurrences of transcription, it is curious to notice that a particular name is transcribed and later copied; showing the translator had second thoughts on the matter or perhaps indicating a slip on the reviser's part (Aumon/Aymon ↔ Aymon). In the second occurrence of transcription, the name of an elf is adapted at the level of phonology in order to conform to the phonological system of the Portuguese language which requires a vowel sound at the end of words (Lili <u>Fronde</u> ↔ Lili <u>Frond</u>). As regards the last occurrence of transcription, the translator opts for transforming a suggestive name in the original (i.e. <u>Ferall</u> Koboi) into a more explicit name in the translation (i.e. <u>Feral</u> Koboi), which is probably a choice based on the semantic aspect of the name rather than any attempt to prioritise the readability in the translated text. After all, the adjective "feral" meaning, "resembling a wild animal; savage, brutal" (Concise Oxford Dictionary, 1995) exists in both languages.

5.2.5 Titles of Address

A total of 166 titles of address were detected in the whole corpus of which 28 belong to Harry Potter, 46 to Artemis Fowl, 48 to The Worlds of Chrestomanci, and 44 titles belong to The Chronicles of Narnia. The most common procedures in translating titles of address among the four series were those of rendition and copy. The least common procedures were those of transcription and addition. Occurrences of transcription were only detected in the translations of The Worlds of Chrestomanci

and The Chronicles of Narnia, where titles of address invented by the original writers were adapted at the level of phonology/ morphology in order to conform to the Portuguese language system (e.g. Crestomanci ↔ Chrestomanci; Tarcaã ↔ Tarkaan). The only single occurrence of addition was detected in The Chronicles of Narnia, and it occurred when a military title of address is added of another title (Senhor guarda ↔ Constable). The explanation lies in the fact that the title "Constable" within the context where it is inserted plays the role of a name, and consequently as a way to disambiguate the sexual identity of the police officer, the social title "Senhor" (BT: mister) is chosen.
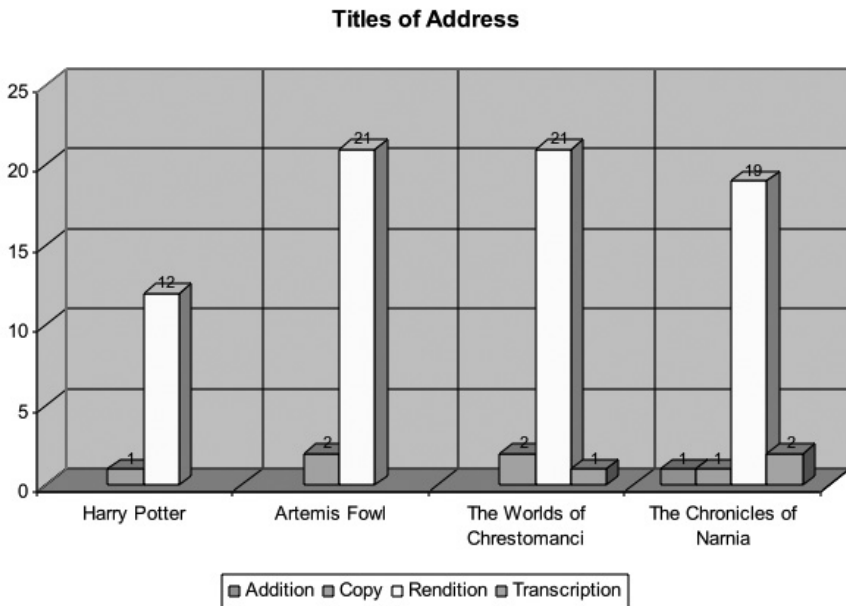
Titles of Address

Figure 5.12 Procedures in the Translation of Titles of Address

5.2.6 Place Names

Place names are the category of names investigated containing the largest number of occurrences. A total of 610 names were detected under the category of which 120 belong to Harry Potter, 210 to Artemis Fowl, 124 to The Worlds of Chrestomanci, and 78 to The Chronicles of Narnia. In terms of place names referring to institutional geographical areas (IGA), it seems that all the series with the exception of The Chronicles of Narnia display similar tendencies in their use of translation procedures. In the case of world, continent and country names the most common procedure among the four series is that of conventionality (see Figure 5.14). The explanation here lies in the fact that most of these name forms are exonyms (e.g. África ↔ Africa and Inglaterra ↔ England), thus being suitable for this kind of translation procedure. Curiously, though, two different kinds of procedures have been used with the legendary lost continent of "Atlantis". Whereas in The Chronicles of Narnia the translator opted for the use of conventionality (Atlântida ↔ Atlantis), in Artemis Fowl the translator opted for copy (Atlantis ↔ Atlantis), perhaps as a way to add a touch of exotic flavour to his translation. The use of copy in Harry Potter, Artemis Fowl and The Chronicles of Narnia occurred in three different situations: (i) the institutionalised geographical areas were invented and at the same time had a similar morphological structure to Portuguese (e.g. Éiriú ↔ Éiriú and Charn ↔ Charn); (ii) the institutionalised geographical areas had the same orthographic form in both languages (e.g. Madagascar ↔ Madagascar), and (iii) the institutionalised geographical areas had an exonym in Portuguese but the English name form was adopted instead (e.g. Albania ↔ Albania, Austria ↔ Austria). The use of transcription in The Chronicles of Narnia occurred with created names adapted to the Portuguese morphology and phonology (e.g. Arquelândia ↔ Archeland; Nárnia ↔ Narnia).
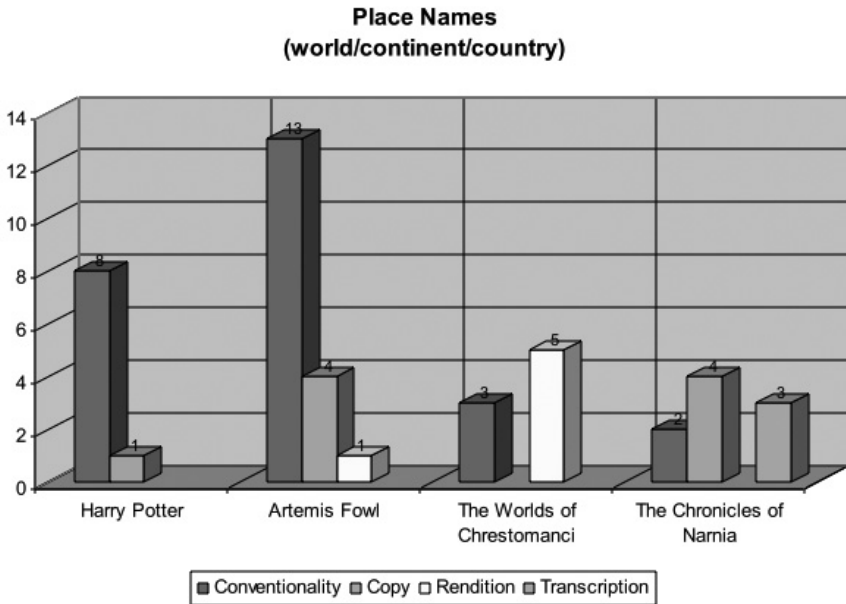
Figure 5.13 Procedures in the Translation of Place Names (world/continent/country)

In contrast to the translation of world, continent and country names, the most common translation procedure used with names of provinces, states, cities, etc. is that of copy, probably because the number of exonyms for the latter is much lower than the exonyms found for the former in the corpus under study (see Appendix G). Another procedure commonly shared by the four series in dealing with these name forms is that of conventionality (e.g. Londres ↔ London, Bangcoc ↔ Bangkok, Sicília ↔ Sicily). Interestingly, the translations in The Chronicles of Narnia once again explore less orthodox types of procedures such as deletion (Ø ↔ Dorsestshire), recreation (Bambulina ↔ Mezreel) and transcription (Anvar ↔ Anvard, Calormânia ↔ Calormen) in dealing with these institutionalised geographical names, which goes to show that the translated

texts in this particular series prioritise the translation of these name forms. This is shown below.

Place Names
(county/province/state/city/etc)
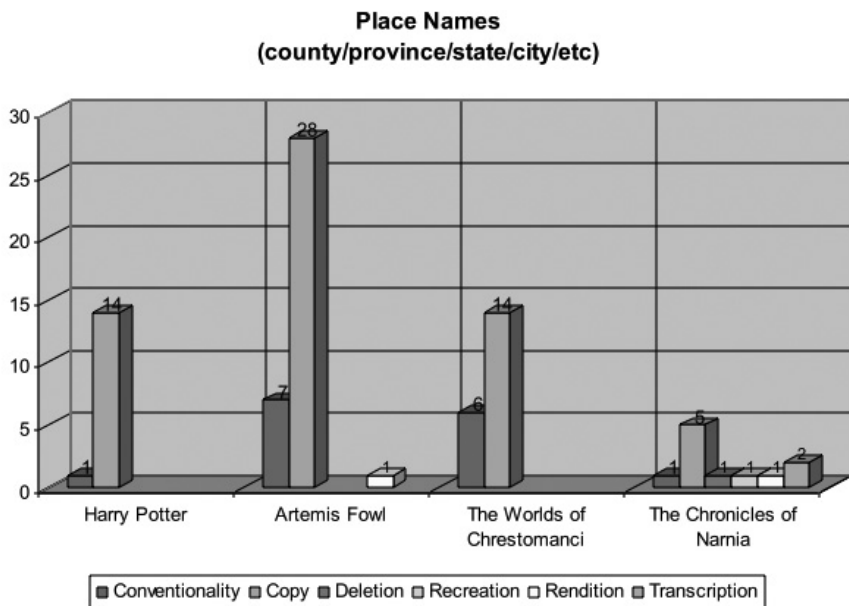
Figure 5.14 Procedures in the Translation of Place Names (county/province/ state/city/etc.)

In the last subcategory of institutionalised geographical areas, it is curious to observe that no common procedure is simultaneously shared by the four series. As a matter of fact, only Harry Potter, Artemis Fowl and The Worlds of Chrestomanci share the use of two translation procedures, namely those of copy (e.g. Rua <u>Charing Cross</u> ↔ <u>Charing Cross</u> Road, Harley Street ↔ Harley Street, and Corso Street ↔ Corso Street) and rendition (e.g. <u>Rua dos Alfeneiros</u> ↔ <u>Privet Drive</u>, <u>Rua</u> Tu Do ↔ Tu Do <u>Street</u>, and Via <u>Mágica</u> ↔ Via <u>Magica</u>). The only two occurrances of Substitution were found only in Harry Potter

(e.g. <u>Rua</u> Magnólia ↔ Magnolia <u>Crescent</u>) and The Worlds of Chrestomanci (e.g. Rua <u>Elegante</u> ↔ <u>Bond</u> Street). Curiously enough, the only two occurrences of institutionalised names for streets and roads in The Chronicles of Narnia were deleted in the translations, thus showing that the translator might have opted for some sort of obliteration of cultural markers.

Place Names
(avenue/street/road/etc.)
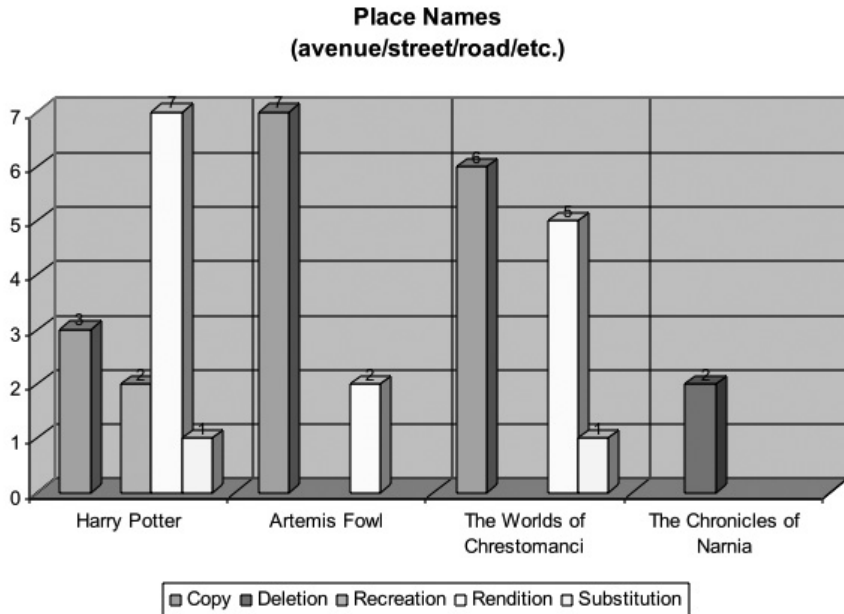
Figure 5.15 Procedures in the Translation of Place Names (avenue/street/road/etc.)

Unlike the picture described above in which no common procedure has been simultaneously shared by the four series represented in the corpus, the use of two translation procedures in dealing with institutional building names have been shared by all translations; those of copy and rendition (see Figure 5.17). Deletion is detected only in the translations of Harry Potter and The Chronicles of Narnia (e.g. Ø ↔ Stone Wall High, Ø Correio

Imperial ↔ House of Imperial Posts), whilst the only occurrence of transcription is found in The Worlds of Chrestomanci (O Castelo <u>Crestomanci</u> ↔ The <u>Chrestomanci</u> Castle). Although, the only single instances of substituted and conventionalised institutional building names are detected in Artemis Fowl (Central Plaza ↔ Police Plaza and Notre Dame ↔ Notre-Dame, respectively). Finally, it is worth noting that the translations of Artemis Fowl displayed a more varied repertoire of procedures in dealing with institutional building names than Harry Potter and The Chronicles of Narnia, however, this does not goes against the previously detected tendency in which the latter series were more concerned with the translations of names. After all, Artemis Fowl presents a larger number of these name forms than Harry Potter and The Chronicles of Narnia, which somehow contributes for its higher incidence of more varied procedures.
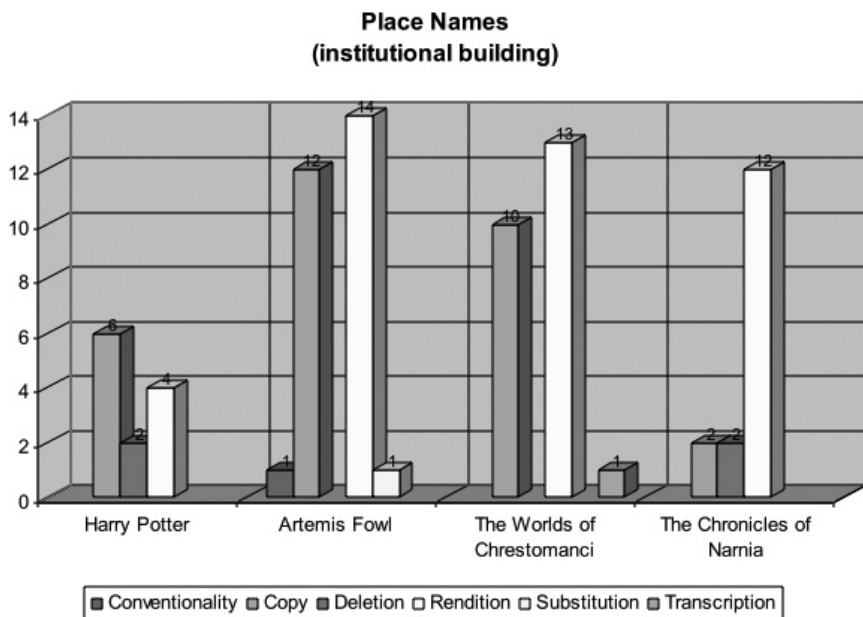
Figure 5.16 Procedures in the Translation of Place Names [institutional building]

The most varied use of procedures in dealing with names of commercial establishments is found in Harry Potter; owing to the considerable number of these name forms in this particular series (see Appendix G). Rendition is the only procedure commonly found in the four series as Figure 5.18 shows, and this is the only procedure adopted by the translator in The Chronicles of Narnia. Recreation (e.g. <u>Olivaras</u>: Artesãos de Varinhas de Qualidade desde 382 a.C. ↔ <u>Ollivanders</u>: Makers of Fine Wands since 382 BC), substitution (e.g. Zonko's – Logros e <u>Brincadeiras</u> ↔ Zonko's Joke <u>Shop</u>) and transcription (e.g. Gringotes ↔ Gringotts) are procedures exclusively used in the Harry Potter translations. Once again, the translations in Artemis Fowl and The Worlds of Chrestomanci have opted for the same standard procedures of copy and rendition, with the exception that one of the translations in The Worlds of Chrestomanci has deleted the name of a single commercial establishment (e.g. Ø ↔ The Cake Shop). This procedure also occurs in one of the Harry Potter translations (e.g. Ø Empório de Corujas ↔ <u>Eeylops</u> Owl Emporium).

**Place Names
(commercial establishment)**
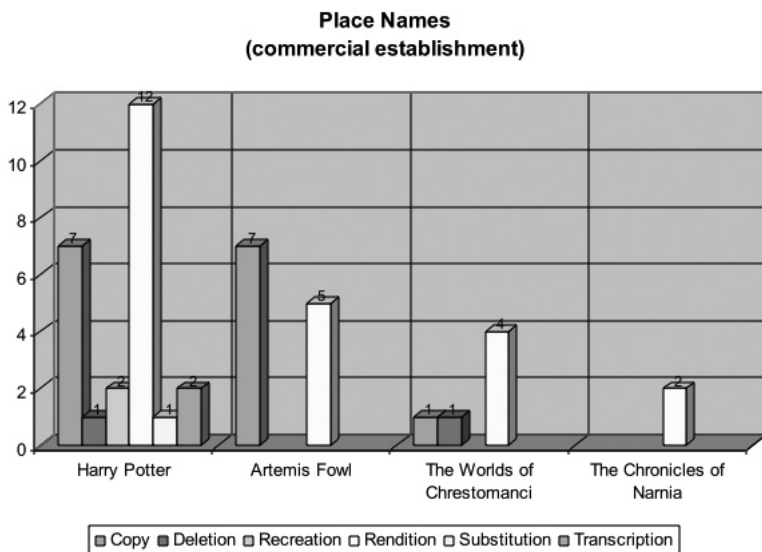
Figure 5.17 Procedures in the Translation of Place Names [commercial establishments]

Regarding names referring to the natural features of the environment, it is curious to observe that Harry Potter and The Worlds of Chrestomanci show the smallest number of occurrences for these name forms (see Appendix G). This might have to do with the fact that most of the action in these two stories takes place indoors (e.g. Hogwarts Castle, Chrestomanci Castle), hence the non-necessity on the authors' part to add descriptions of natural features. Now as to the use of procedures, rendition is the only procedure shared by the translators in the four series (e.g. A Floresta Proíbida ↔ The Forbidden Forest, Vale da Morte ↔ Death Valley, O Lugar do Meio ↔ The Place Between, and Mar Oriental ↔ Eastern Sea). The only occurrence of deletion is found in Artemis Fowl, where the name of a hurricane has been deleted (Furacão Ø ↔ Hurricane Hal). Copy is the procedure occurring

in three of the series (see Figure 5.19), especially when the name referring to a natural feature of the environment has the same morphological structure of the target language (e.g. Ganges ↔ Ganges, Passo do Beruna ↔ Fords of Beruna, Rio Voltava ↔ River Voltava). Conventionality is a procedure shared by the translations of two series only, Artemis Fowl (Vesúvio ↔ Vesuvius) and The Chronicles of Narnia (Alpes ↔ Alps; Monte Piro ↔ Mount Pire).

Place Names
(natural features of the environment)
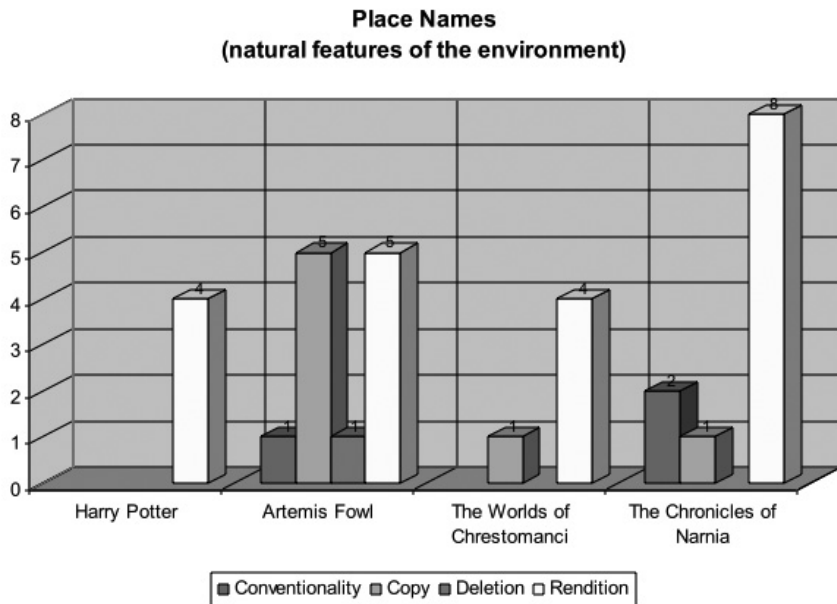
Figure 5.18 Translation Procedures in Place Names [natural features of the environment]

5.2.7 Food and Drink Names

Food and Drink names amount to a total of 136 names of which 70 of these name forms belong to Harry Potter, 12 to

Artemis Fowl, 26 to The Worlds of Chrestomanci, and 28 to The Chronicles of Narnia. The translators in Harry Potter and The Chronicles of Narnia share the use of two basic procedures which are not shared by the other two series, those of deletion (e.g. Ø feijãozinhos de todos os sabores ↔ Bertie Bott's Every-Flavour Beans, Ø ↔ Gooseberry Fools) and substitution (e.g. quentão ↔ Mulled Mead and panetone ↔ Plum Cake, respectively). Rendition is the procedure shared by the translators in the four series, and copy is detected in only three of the series, namely Harry Potter, Artemis Fowl and The Worlds of Chrestomanci (see Figure 5.20). Conventionality is a procedure exclusively used by the translator in Harry Potter (Rosbife ↔ Roast Beef), and the translators of Artemis Fowl and The Worlds of Chrestomanci, in turn, continue making use of two basic procedures: copy (e.g. Dom Perignon ↔ Dom Perignon, Pizza ↔ Pizza) and rendition (e.g. Torta Floresta Negra ↔ Black Forest Gateau, Torta de Carne ↔ Meat Pie). In observing the procedures associated with this category of names, once again it is possible to see that two particular tendencies underlie the translation of names in the corpus under study: one in which the translations opt for a variety of procedures (Harry Potter and The Chronicles of Narnia) and another one in which the translations employ the same standard procedures of copy and rendition (Artemis Fowl and The Worlds of Chrestomanci).

Drink and Food Names
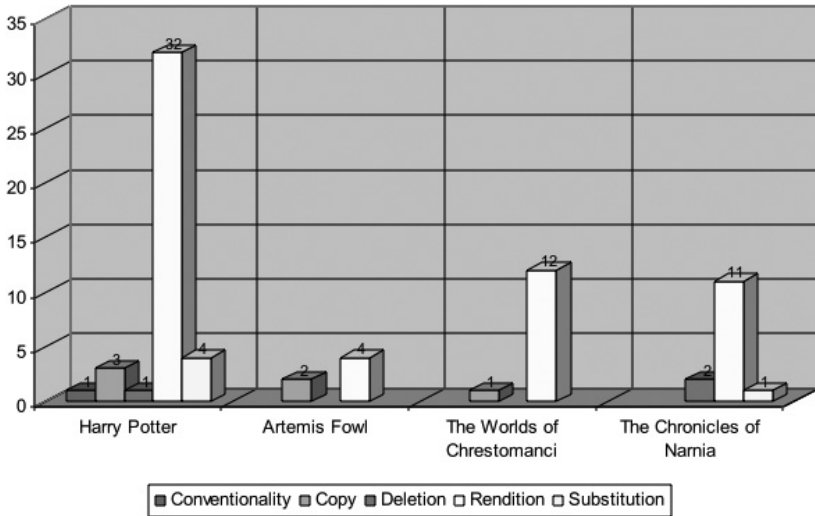
Figure 5.19 Procedures in the Translation of Food & Drink Names

5.2.8 Names of Objects and Magical Artefacts

A total of 166 names of objects and magical artefacts were detected of which 52 names belong to Harry Potter, 66 to Artemis Fowl, 12 to The Worlds of Chrestomanci, and 22 to The Chronicles of Narnia. The translations in Harry Potter differ in their use of procedures from the other series in that the Harry Potter translations displays four additional procedures: (i) conventionality (e.g. Pedra Filosofal ↔ Philosopher's Stone), (ii) phonological replacement (Mapa do <u>Maroto</u> ↔ <u>Marauder</u>'s Map) (iii) recreation (balaços ↔ bludgers), (iv) substitution (e.g. O <u>Pomo</u> de Ouro ↔ The Golden <u>Snitch</u>), and (v) transcription (e.g. Fogos Filibusteiro ↔ Filibuster Fireworks). This is probably because this category of names abounds in Harry Potter. The translations of The Chronicles of Narnia, on the other hand, resort

to one particular type of procedure, that of rendition. Artemis Fowl and The Worlds of Chrestomanci, in turn, continue to display the same tendency in the translation of names, adopting copy (e.g. Boeing 747 ↔ Boeing 747; Ferrari ↔ Ferrari) and rendition (e.g. Redesegurança ↔ Safetynet; Espelho Mágico ↔ Magic Mirror) as standard procedures in translating names of objects and magical artefacts (see Figure 5.21).

Names of Objects and Magical Artefacts
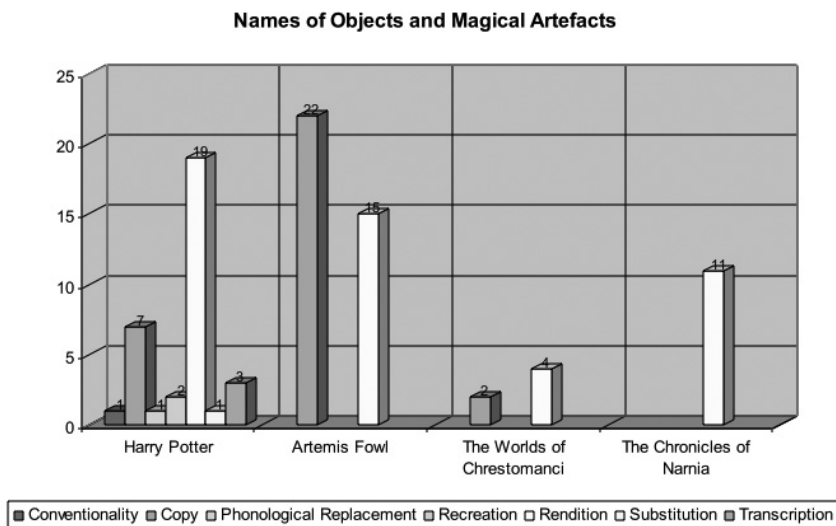
Figure 5.20 Procedures in the Translation of Names of Objects and Magical Artefacts

5.3 Some Translational Tendencies Observed in the Parallel Corpus

The evidence provided by the global statistics at the beginning of this Chapter has revealed some general tendencies of the translated texts in relation to their source texts. The first tendency

observed was that of splitting paragraphs which is evidenced by the number and average length of the paragraphs displayed by the translations in the corpus (see Table 5.2). This tendency is the result of the common practice of isolating the dialogues in the story from the narrative passages which are basically descriptive in nature (see Table 5.6). In Brazilian Portuguese, it is common practice to use a dash (–) to indicate when a piece of direct speech is introduced in the narrative or to signal change of speaker (see Cegalla, 1998, p. 86), and this practice has been reflected in the translations of the four series in the corpus. Another tendency is evidenced by type/token ratio which shows that the translations have a higher ratio than their originals, thus revealing that a wider range of vocabulary has been used in the translated texts. The statistics also showed that the average word length of the translations is higher than that of the originals, which might be indicative of the systemic differences between Portuguese and English. As regards number of tokens, the tendency of most translations in the corpus is to display a larger number of running words than their corresponding source texts with the exception of two translated texts in Artemis Fowl and all three translations in The Chronicles of Narnia.

Another tendency was also observed in terms of deviance of translational behaviour among the TTs in three of the four series. Indeed, whereas all the translated texts in The Worlds of Chrestomanci presented the same behaviour among themselves, in Harry Potter, Artemis Fowl and The Chronicles of Narnia, this behaviour was deviant in the sense that all translations of volume two in these series somehow deviated from the translations of volumes one and three in terms of average sentence length, number of tokens, and number of sentences, thus showing similar deviances of behaviour in relation to the other TTs. Finally, regarding number and average length of sentences, it is curious to observe that two distinct tendencies start to manifest. While the translations in Harry Potter and The Chronicles of Narnia

opted for splitting and simplifying long sentences (see Table 5.3 and Table 5.4), the translations in The Worlds of Chrestomanci and Artemis Fowls did not display the same tendency. This in turn might be indicative of some concern with readability in the translations of the former two series, while the translations of the latter two series do not seem to have prioritized the issue.

Curiously enough, these two tendencies of whether giving priority or not to the readability factor can be more clearly observed in the practices of translating names in which these tendencies are more clearly displayed. In the case of personal names, for instance, the translations in Harry Potter and The Chronicles of Narnia have used a varied repertoire of procedures (e.g. copy, deletion, rendition, transcription, and substitution), especially in relation to first names, descriptive names and nicknames while the translations in Artemis Fowl and The Worlds of Chrestomanci have opted for more traditional procedures (e.g. copy and rendition). However, copy is the procedure most commonly used by all translations in dealing with surnames. The presence of the two tendencies can also be observed in the translation of names of mythological and supernatural beings where once again the translations in Harry Potter and The Chronicles of Narnia give priority to the handling of these name forms, while the translations in Artemis Fowl and The Worlds of Chrestomanci opt for a more conservative stand in relation to their use of procedures. Now as to titles of address, the general tendency was to render and copy these name forms, but different procedures were also used, especially when the titles in question were invented ones.

As regards place names, a uniform tendency among the translated texts could be noticed, probably due to the great number of exonyms in this category of names. Names of worlds, continents and countries, for instance, were usually conventionalised and less commonly copied, but, on the other hand, names of counties, states, cities, etc. were often copied and less frequently rendered or conventionalised. Names of avenues,

streets, roads, etc. were mostly copied and rendered in Harry Potter, Artemis Fowl, and The Worlds of Chrestomanci, while in The Chronicles of Narnia , these names were simply deleted, perhaps as an attempt to erase foreign cultural settings that might sound strange to a young audience. Names of institutional buildings, commercial establishments, and natural features of the environment also displayed similar use of procedures, especially those of copy and rendition.

In terms of food and drink names the most frequently used procedure in all series was that of rendition, owing to the fact that these name forms are usually loaded with semantic meaning. Substitution was only used in the translations of Harry Potter and The Chronicles of Narnia where the translators seem to have had more leeway as to how they go about performing their task. A similar tendency in the use of rendition can be observed in names of objects and magical artefacts, where the authors of Harry Potter and Artemis Fowl have also made use of semantically loaded terms in the creation of such names. As a result, the procedure most frequently used among the translations of names of objects and magical artefacts was also that of rendition. Table 5.10 displays the categories of names selected for the analysis along with the types of procedures most commonly used to translate them.

Table 5.10
Categories of Names and their Most Commonly Used Translation Procedures

Category of Names	Translation Procedure									
	Addition	Convent.	Copy	Deletion	Phon. Repl.	Recreation	Rendition	Substitut.	Transcrip.	Transpos.
Titles	▲	▲	▲				▲	▲	▲	▲
Complete Names		▲	▲	▲	▲		▲	▲	▲	
First Names		▲	▲	▲	▲			▲	▲	
Surnames			▲		▲	▲		▲		
Descriptive Names		▲	▲	▲	▲		▲	▲	▲	
Nicknames		▲	▲	▲			▲	▲	▲	
Family Names			▲	▲			▲		▲	
Mythological and Supernatural Beings	▲	▲	▲	▲	▲	▲	▲	▲	▲	▲
Titles of Address	▲		▲				▲		▲	
World/Continent/Country Names		▲	▲				▲		▲	
County/Province/State/City Names		▲	▲	▲		▲	▲		▲	
Avenue/Street/Road/etc Names			▲	▲		▲	▲	▲		
Institutional Building Names		▲	▲	▲			▲	▲	▲	
Commercial Establishment Names			▲	▲		▲	▲	▲	▲	
Natural Features of the Environment		▲	▲	▲			▲			
Food and Drink Names		▲	▲	▲			▲	▲		
Objects and Magical Artefacts		▲	▲		▲	▲	▲	▲	▲	

In a nutshell, despite the fact that all the translations analysed in a way or another strive to reconcile the desire to convey the atmosphere of the original texts with the need to make the parallel worlds of fantasy penetrable and even comfortably familiar to a young audience, there seems to be no general consensus between the translations of the four series as to which procedure is preferable to a particular category of names. Although such names are built differently, contrasts among the various translations may reflect the differing translation practices accepted in the Brazilian target culture, the differences are considered here tendencies rather than absolute oppositions. In this sense, two basic tendencies could be detected in the data extracted from the parallel corpus under study: (i) one in which the translations seem to be more tolerant with the use of foreign names by not interfering much with them and (ii) another in which such names are adapted at the level of morphology and phonology or simply substituted so as to privilege their readability in the translated texts. These two tendencies are exemplified in the table displayed below.

Table 5.11
The Two Major Tendencies Observed

Tendency 1 (Harry Potter and The Chronicles of Narnia)		Tendency 2 (Artemis Fowl and The Worlds of Chrestomanci)	
TT	ST	TT	ST
Atlântida	Atlantis	Atlantis	Atlantis
Carlos	Charles	Charles	Charles
Justino	Justin	Justin	Justin
Susana	Susan	Mary	Mary
Ivone	Yvonne	Yolande	Yolande

5.4 Recapping

In this chapter, I have offered some global statistics about the corpus as a whole and its constituent translated and source texts. The statistical information was very useful in the sense that it displayed two translation tendencies which were later confirmed in the analysis of some of the practices involved in the translation of names in children's fantasy literature. In fact, the analysis of procedures revealed two basic tendencies of translating names: one in which the translations give priority to the readability of names, and another in which the translators do not interfere much with these narrative elements. In this sense, echoes of Tymoczko's (2001) epigraph to this chapter reverberated throughout the analysis here carried out, as the investigation of names has taken me into the heart of issues related to patterns and practices of culture. In other words, these tendencies reveal two current practices of translating names in the Brazilian cultural setting during the period 2000-2003. In the next chapter I take stock of what the study has done as well as of the things it has not achieved and suggest some topics that could be further explored.

6. A Never-Ending Story: Some Concluding Comments on the Study

> Fundamentally, all writing is about the same thing; it's about dying, about the brief flicker of time we have here, and the frustrations that it creates (Richler, 1999).

The words by Mordecai Richler – the famous Canadian "prickly writer"[1] – in the epigraph to this chapter reflect accurately the way I feel in relation to the completion of this study: frustrated! And the reason for my frustration lies in this nagging feeling lurking at the back of my mind that a lot more could have been done, that equally important issues as the ones addressed here are left undiscussed (see Section 6.5). Despite this feeling of frustration, I expect this study has contributed to foster the research area of Translation of Children's Literature. This has been achieved by at least increasing the depth of information about some of the practices of translating names in children's fantasy literature within a particular cultural context and at a given period of time. Thus leaving aside feelings of frustration and incompleteness, in this chapter I want to offer a global view of the study and its findings maintaining a critical attitude towards some assumptions underlying it. Let me begin, then, by

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1 For a brief biography of the now deceased writer, have a look at the CBC Archives. This can be found at http://archives.cbc.ca/IDC-1-68-753-4606/arts_entertainment/mordecai_richler/clip13

summarising what has been discussed in each of the component chapters of this doctoral thesis.

6.1 Summary of the Study

The purpose of the study was to investigate the practices involved in the translation of names in children's fantasy literature within the Brazilian cultural context in the period ranging from 2000 to 2003. In Chapter One a general framework of translating for children was sketched out with an emphasis on the low status of the research area of Translation of Children's Literature within the context of TS. After an explanation of what the study meant by children's (fantasy) literature, some of the challenges that translators of this particular genre usually need to deal with in order to have their translations accepted by the recipient culture were discussed. Finally, a way of investigating the practices of translating names in children's fantasy literature without resorting to evaluative preconceptions typical of an earlier prescriptivism in the study of translation was shown to be possible by the adoption of a descriptive, target-oriented approach.

In the second chapter, the composite theoretical and methodological framework informing the study was introduced and a brief overview was given of the three domains in TS which constitute such framework. The combination of the concepts taken from Translation of Children's Literature (TCL), Descriptive Translation Studies (DTS) and Corpus-based Translation Studies (CTS) delimit the scope of the research, its corpus, line of argument and course of development. TCL, for instance, located the study within a particular research area in translation studies by discussing three major works in the area: (i) Shavit (1986), (ii) Oittinen (1998), and Puurtinnen (1995). In the Brazilian context, a brief account of Monteiro Lobato tradition of translating children's literature was also given with

the objective of understanding some of the practices in this particular translation activity in Brazil. After a critical review of traces of an earlier objectivism in DTS, the concepts and notions which best suited the present study were discussed. CTS offered the methodological tools used in the investigation of practices and the parallel corpus appeared to be the consequent choice in this sense, since it allowed the researcher to semi-automatically detect the procedures used in translation. Thus it was shown that this composite framework was able to capture the complexities of the aspects selected for the study of translation of children's literature: investigate the practices and procedures used in the rendition of names in children's books.

The third chapter showed that names in the translation of children's fantasy literature cannot be seen as "islands of repose" as they play a pivotal role in showing the contrast between the fantastic and real worlds typical of the fantasy model. Moreover, it was shown that names may as well serve as semiotic and sound symbolic signs indicating a wide array of socio-cultural information to the reader. Not to mention the importance of the readability factor when translating names in children's literature, but no attempt whatsoever was made in order to measure the readability of the name forms being investigated as this would exceed the purposes of the present study. A brief account of what translators usually do with names showed that the use of a particular translation procedure does not necessarily mean that translators have opted for being adequate or acceptable in their approach to translating. Finally, the chapter had a look at the way names in children's stories are usually translated in the Brazilian context, and briefly discussed how the translation of these names has been suffering a reorientation in terms of the translators' current choice of privileging more adequacy instead of acceptability in their practices.

The forth chapter showed that corpus compilation is no easy task, since a great deal of thought and hands-on work goes into

the design, building, and processing of a parallel corpus. But on the other hand, as a methodological tool a parallel corpus can offer many advantages in the study of translation. Apart from allowing the researcher to handle large amounts of data at incredible speed, it also enabled me to see certain phenomena that previously remained undetected because of his human, limited vantage points. Moreover, the use of a computerized parallel corpus provided the researcher with an inexhaustible and renewable source of data which can be used for future research projects[2]. The categories of names along with the classification of translation procedures were also very difficult to handle, but they proved to be useful in the analysis of data as Chapter Five demonstrated. What emerged from this chapter then was a corpus-based methodology for investigating the practices involved in the translation of children's fantasy literature.

In the fifth chapter, an attempt to uncover some of the practices involved in the translation of names in children's fantasy literature was made by looking at the procedures employed in the translations of four fantasy series comprising the parallel corpus under study. Before looking at the procedures, the chapter offered some global statistics for the corpus as a whole and its constituent texts, and the figures displayed some very interesting facts about the TTs in relation to their STs. They showed that a considerable number of paragraph and sentence deletions have reduced significantly the number of running words in some TTs, thus signalling to a possible hidden abridgement, and by looking at the TTs and STs for each of the four series separately, it could be noticed that only one of the four series had in fact been abridged, namely The Chronicles of Narnia. It could also be observed that whereas the most frequent procedure in The Chronicles of Narnia and Harry Potter was

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2 Due to time and space constraints in this thesis I had to concentrate on one particular element of analysis (i.e. names), but initially the study also intended to focus on two other elements of relevance to children's literature: (i) orality marks (i.e. interjections, fillers, expletives, etc.) and (ii) reporting verbs (i.e. say, tell, ask, etc.).

splitting and simplifying long sentences, the translations of The Worlds of Chrestomanci and Artemis Fowl did not display the same tendency. This in turn was indicative of some concern with readability in the translations of the former two series, while the translations of the latter two series did not seem to give priority to the issue. The analysis of procedures in the translation of names, then, confirmed the tendencies indicated by the global statistics as two basic tendencies of translating names were revealed: one in which the translations give priority to the readability of names (i.e. Harry Potter and The Chronicles of Narnia), and another one in which the translations do not interfere much with these narrative elements (i.e. Artemis Fowl and The Worlds of Chrestomanci). These tendencies have uncovered some of the practices of translating names in the Brazilian cultural context during the period 2000-2003, but unfortunately, as the focus was on the textual level no explanation was offered as to the motivation underlying the translators' choice of procedures. In the next section, I want to speculate about some of the possible motivating factors that might have played a role in this choice of procedures.

6.2 Research Questions Revisited

In Chapter One, the more specific objectives of the study were spelt out by means of three basic research questions which I now want to revisit. These three questions genuinely reflect the non-normative and non-prescriptive framework in which the present study was carried out, as they simply attempt to account for the most commonly used practices in the translation of names in children's fantasy literature with a view of obtaining a better grasp of how these narrative elements are translated in the Brazilian context in the period from 2000 to 2003:

1. What translation procedures were used to render names?

By and large, the translators used ten basic procedures in the translation of names: addition, conventionality, copy, deletion, phonological replacement, recreation, rendition, substitution, transcription and transposition. Among the most used ones copy and rendition figured as the most resorted procedures, followed by substitution, transcription, recreation and deletion. The least used procedures were those of addition and transposition.

2. Do the different translators consistently show a preference for using particular procedures over other options that may be equally available?

Yes, they do. Transcription and substitution, for instance, are most frequently used by the translators in Harry Potter and The Chronicles of Narnia, while deletion and addition have been detected more frequently in The Chronicles of Narnia. Recreation and transposition have been mostly used by the translators of Harry Potter and Artemis Fowl respectively. Now as to the standard procedures of copy and rendition all four translators have used them, some more often as the translators in Artemis Fowl and The Worlds of Chrestomanci.

3. Do the patterns emerging reveal any tendency in the practices of translating names in children's fantasy literature in Brazil?

Yes, they do. They reveal that there are two basic tendencies in the translation of names in the research corpus: (i) one which attempts to privilege the readability of names in translation; and (ii) another one which does not seem to prioritise the translation

of these narrative elements, and consequently overlooks the issue of readability.

Having made an attempt to answer the three research questions of the study, I will now discuss its findings in the light of two speculative comments I'd like make in relation to two possible motivating factors underlying the choice of procedures detected in the investigation of names in translation.

6.3 Discussion of Findings

The motivation underlying the two tendencies in the procedures emerging from the data analysis – in terms of why they use particular procedures over others which were equally available – can be related to a wide array of factors conditioning the translation process such as political, cultural, social, historical, commercial, educational and professional pressures, and personal ideological reasons to mention just a few. In this section, I would like to speculate on some historical and economic factors that might have influenced the tendencies observed: (i) The Lobatian tradition in translating children's literature in Brazil; and (ii) Gehringer's (2004) suggestion that globalisation is becoming a "one-way road" as regards the translation of names in children's literature.

In chapter 2, I showed that two translation prizes given to the best translation for children in Brazil were responsible for keeping the Lobatian Tradition of translating children's literature alive. In fact, these two translation prizes: "Prêmio Jabuti" awarded by Câmara Brasileira do Livro (CBL) and "Prêmio Monteiro Lobato" awarded by Fundação Nacional do Livro Infantil e Juvenil (FNLIJ) work as gatekeepers of what is considered acceptable as a good translation for children within the Brazilian cultural context. The basic criterion for the awarding of these two prizes as said earlier is that the translation has to be fluent for the young audience it is intended to by avoiding any obstacles that might hamper the

reading process. In this sense, readability is a major criterion for the awarding of these two prizes. Thus it is safe to assume that translations which have been awarded such prizes are in line with the Lobatian Tradition of translating, and these translations are expected to have emulated basic principles of the tradition in question. This is exactly what happened to the translations in Harry Potter and The Chronicles of Narnia, as they have both won the two prizes in Brazil for best translation for children. Therefore, I would like to suggest that one of the possible motivating factors underlying the choices of procedures in these two series is a tendency to comply with the Lobatian tradition of translating children's literature. This was further confirmed by Lia Wyler – the translator of Harry Potter – who admits that her translation of the series in question has been somehow influenced by the Lobatian way of writing for children (Wyler, 2003, p. 7).

As discussed in the third chapter, the translation of names in children's literature seems to have been suffering a change of head due to the influence of globalisation. In this vein, I subscribe to Gehringer's words (2004) when he says that the translation of names in children's stories is becoming a "one-way road" in which names are more and more left unchanged in translations. This principle clearly underlies the translations of Artemis Fowl and The Worlds of Chrestomanci, thus showing that in these series a more "globalised" approach to the translation of names has been chosen. It is important to say though that in Harry Potter – from time to time – the translator winks at this kind of approach, which goes to show that among the four renditions analysed, Lia Wyler's is the one in which a clearly harmonious balance between the two views on the translation of names is kept, being thus in tune with the Lobatian Tradition of translating children's literature and at the same time preserving certain SL cultural markers. This is evidenced, for instance, in the translation of complete personal names in which first names are transcribed and substituted and all surnames are consistently left unchanged.

Of course, the two motivational factors aforementioned are just the tip of the iceberg, as various other motivational factors based on political, ideological, cultural, social and commercial considerations might have had a bearing on the choice of procedures in translating names. Moreover, the questionnaire responded by the translators could possibly offer some points of orientation in this direction; however, due to space and time constraints the information gleaned from the questionnaire could not be used to advantage. All in all, what I have tried to do in this section was simply to point to the direction in which the current research is supposed to be carried on after the completion of this first stage. In this sense, I believe that the motivational factors discussed above seem to be indicative of a plausible explanation for the tendencies displayed in the corpus, but one that will have to be left as a speculative matter herein. Obviously, much more could have been said but this is enough to show how further stages of this study can be developed.

6.4 Incidental Applications of the Present Study

The corpus-based methodology adopted in this study has offered many advantages in the study of translation. It has introduced incredible speed, the ability to handle large amounts of data and above all it has allowed the researcher to see certain phenomena that previously remained undetected because of his limited vantage points. Despite all these advantages, some translation scholars have sounded cautionary notes about the extravagant and unnecessary uses to which corpus-based work can be put. Tymoczko (1998), for instance, warned researchers to be careful not to fall into "the fetishistic search for quantification that plagues many 'scientific studies' and makes them ridiculous, empty exercises" (p. 6). For Tymoczko, researchers must resist "the temptation to remain safe, exploiting corpora powerful

electronic capabilities merely to prove the obvious or give confirming quantification where none is really needed" (p. 7). To avoid being carried away by the computing capabilities that corpus-based translation studies (CTS) has to offer, researchers must first of all have questions that are truly dependent on CTS tools to be answered, and thus construct research programs which are really worthy of the powerful means deployed by these tools.

Another caveat provided by Tymoczko (1998) has to do with the positivistic legacy inherited by studies involving scientific methods to investigate translation. She argues that these studies have "a tendency to polarize objectivity vs. subjectivity and privilege the former" (p. 2), and as a result of this positivism some researchers are lured into searching and uncovering objectivist notions such as local 'norms' and universal 'laws'. Tymoczko brings her discussion to an end by stating that the value of corpora in translation does not lie in their supposed "objectivity", since behind the design of corpora-based research projects, there are people limited by their own modes of thought and ideological frames of reference. By the same token, Kenny (2001) holds that researchers working within corpus-based translation studies should know that "they have not found the key to a completely objective treatment of their object of enquiry" (p. 71). Therefore, their investigations are unlikely to yield absolute norms or laws of translation. What is more, she points out that computerised corpora are highly dependent on the programs selected for use and as such researchers should be aware of the limitations imposed by those programs and try to make the best out of them. In the case of the present study, WordSmith Tools – the suite of programs used to isolate the nodes – does not automatically identify names unless such names have been previously annotated. Of course, case-sensitive searches using Concord and Keywords could have been used as a starting point to identify them; however, this would be in vain as not all names would be included on the lists generated by these tools. That is why the researcher preferred to

use bilingual lists of the names in question extracted from Internet sites, and subsequently revise them manually.

Finally, I want to say that, as an empirical research method, corpus-based translation studies can incidentally offer an opportunity for the researcher to begin a dialogue with the applied branch of translation studies. In actual fact, theory supported by empirical evidence based on a corpus can foresee immediate practical applications for the work of practising translators and translator training as pointed out by Baker (1995, p. 231). In the case of the electronic parallel corpus compiled for this study, for instance, the data it generates might well be used so as to provide realistic models in the development of materials for trainee translators, as it shows the translation procedures that are actually being employed by professional translators in the Brazilian cultural scenario at a particular point in time. Thus by making use of this information, would-be translators can develop a certain degree of confidence which comes from knowing that they can base their decisions on previous translational knowledge. Moreover, the theoretical and practical results obtained by this research can give practising translators a general idea of the current trends in the translation of a specific model or text type, which can then be used as gauge to measure their own practices and eventually help them to improve their techniques based on what is really being done, and not on hypothetical solutions to translation problems usually proposed by studies with a contrastive linguistics orientation (see Schäffner, 1998). Last but not least, the use of a computerised parallel corpus can provide the researcher with an inexhaustible and renewable source of data that can be used for further research projects.

6.5 Limitations and Suggestions for Further Research

In writing this concluding chapter, I am aware of the limitations of the present study in the sense of the issues which were not explored. The findings of the study have opened new avenues, some of which have already been mentioned. In this final section, I want to comment on some of these limitations by simultaneously offering them as pointers for further research:

(i) No subjective assessment test investigating young readers' reactions to the presence of foreign names in the translations was carried out, and a test like that could have provided valuable information about children's linguistic preferences.

(ii) No use of the information gleaned from the questionnaire was made to uncover some of the motivational factors that might have led the translators to choose certain procedures over other options equally available to them.

(iii) The complexities involved in the recreation of fantastic worlds in children's literature by means of translation were underexplored.

(iv) The speculative comments made in Section 6.4 in terms of the effects of globalisation and the Lobatian Tradition in translating children's literature are only preliminary and need to be further explored. In this sense, I believe that a sociology of translation, especially the one proposed by Michaela Wolf (2002) in her article "Translation Activity between Culture, Society and the Individual: Towards a Sociology of Translation" can offer comprehensive and fresh insights into the nature of translation activity by taking into account the complex network of interactions among these different levels of abstraction. By drawing on Pierre Bordieu's sociology of culture, Wolf tries to "reconstruct the translational

field" of the Harry Potter translations in Germany by taking into account the relationships between agents and institutions, thus opening up "a view of the translation process in which translation is not so much a transfer between social spaces, but rather a space of possibilities itself whose power plays must repeatedly be negotiated" (p. 41). But this is another story to be told later…

Therefore, I would like to say that in such a picture, which can only be drawn by a large-scale research project where the researcher will be able to deal with his post-writing frustrations, the present study may feature as the beginning of a never-ending story.

TO BE CONTINUED…

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Appendix A
(Veja Magazine Bestselling Lists)

OS MAIS VENDIDOS DE 2000

Esta lista se refere aos livros mais vendidos de todo o ano 2000, e não apenas aos da semana anterior. O ranking foi elaborado a partir de números fornecidos pelas editoras

FICÇÃO	NÃO-FICÇÃO	AUTO-AJUDA E ESOTERISMO
1. Harry Potter e a Pedra Filosofal — J.K. Rowling	1. Mar sem Fim — Amyr Klink	1. A Arte da Felicidade — Um Manual para a Vida — Dalai Lama
2. O Demônio e a Srta. Prym — Paulo Coelho	2. Estação Carandiru — Dráuzio Varella	2. As 48 Leis do Poder — Joost Elfeers e Robert Greene
3. Harry Potter e a Câmara Secreta — J.K. Rowling	3. O Livro de Ouro da Mitologia — Thomas Bulfinch	3. Coisas que Toda Garota Deve Saber — Samantha Rugen
4. Harry Potter e o Prisioneiro de Azkaban — J.K. Rowling	4. Noites Tropicais — Nelson Motta	4. Quando Ele Voltar — Ricky Medeiros
5. O Céu Está Caindo — Sidney Sheldon	5. O Livro das Religiões — Jostein Gaarder	5. Os Donos do Futuro — Roberto Shinyashiki
6. Os Cem Melhores Contos Brasileiros do Século — Italo Moriconi	6. A Viagem do Descobrimento — Eduardo Bueno	6. O Sucesso É Ser Feliz — Roberto Shinyashiki
7. A Casa dos Budas Ditosos — João Ubaldo Ribeiro	7. Nau Capitânia — Walter Galvani	7. Quem Mexeu no Meu Queijo? — Spencer Johnson
8. A Confraria — John Grisham	8. Corações Sujos — Fernando Morais	8. Ninguém É de Ninguém — Zibia Gasparetto
9. A Festa do Bode — Mario Vargas Llosa	9. Morcegos Negros — Lucas Figueiredo	9. A Fantástica História de Silvio Santos — Arlindo Silva
10. O Último Judeu — Noah Gordon	10. O Papa de Hitler — John Cornwell	10. Enquanto o Amor Não Vem — Iyanla Vanzant

Figure A1 2000 Bestselling Books in Brazil (Issue 1 682 – 10/01/2001, http://veja.abril.com.br/100101/veja_recomenda.html#lista)

OS MAIS VENDIDOS DE 2001

Esta lista se refere aos livros mais vendidos de todo o ano, e não apenas aos da semana anterior. O ranking foi elaborado a partir de números fornecidos pelas editoras

FICÇÃO	NÃO-FICÇÃO	AUTO-AJUDA E ESOTERISMO
1. Harry Potter e a Pedra Filosofal — J.K. Rowling	1. Estação Carandiru — Dráuzio Varella	1. Um Dia "Daqueles" — Bradley Trevor Greive
2. Harry Potter e o Cálice de Fogo — J.K. Rowling	2. O Livro de Ouro da Mitologia — Thomas Bulfinch	2. Quem Mexeu no Meu Queijo? — Spencer Johnson
3. Harry Potter e a Câmara Secreta — J.K. Rowling	3. Os Templários — Piers Paul Read	3. A Arte da Felicidade — Um Manual para a Vida — Dalai Lama e Howard Cutler
4. Harry Potter e o Prisioneiro de Azkaban — J.K. Rowling	4. Corações Sujos — Fernando Morais	4. Ninguém É de Ninguém — Zibia Gasparetto
5. As Mentiras que os Homens Contam — Luis Fernando Verissimo	5. O Livro das Religiões — Jostein Gaarder	5. Querida Mamãe — Obrigado por Tudo — Bradley Trevor Greive
6. Comédias para se Ler na Escola — Luis Fernando Verissimo	6. A Fantástica História de Silvio Santos — Arlindo Silva	6. A Semente da Vitória — Nuno Cobra
7. O Senhor dos Anéis — A Sociedade do Anel — J.R.R. Tolkien	7. Jack Definitivo — Jack Welch	7. Limites sem Trauma — Tania Zagury
8. As Mil e Uma Noites — Antoine Galland	8. O Mundo Mágico de Harry Potter — David Colbert	8. Os 100 Segredos das Pessoas Felizes — David Niven
9. Baudolino — Umberto Eco	9. Memórias das Trevas — João Carlos Teixeira Gomes	9. Palavras de Sabedoria — Dalai Lama
10. O Senhor dos Anéis — Edição Completa — J.R.R. Tolkien	10. O Ócio Criativo — Domenico de Masi	10. Ah, Se Eu Soubesse... — Richard Edler

Figure A2 2001 Bestselling Books in Brazil (Issue 1 731 – 19/12/2001, http://veja.abril.com.br/261201/veja_recomenda.html)

Figure A3   2002 Bestselling Books in Brazil (Issue 1 783 – 25/12/2002, http://veja.abril.com.br/251202/veja_recomenda.html#lista).

Figure A4   2003 Bestselling Books in Brazil (Issue 1863 – 14/01/2004, http://veja.abril.com.br/140104/veja_recomenda.html#lista)

Appendix B
(Letters to Copyright Holders)

Letter to English Copyright Holders

<div align="right">

Centre for Translation & Intercultural Studies

UMIST, P O Box 88

Manchester M60 1QD

United Kingdom

Phone +44 (0) 161 200 3094

Fax +44 (0) 161 200 3099

E-mail   lincoln@student.umist.ac.uk lincoln@cce.ufsc.br

DATE

</div>

PERSON IN CHARGE
EDITING HOUSE
ADDRESS

Dear _____,

I am a PhD student in Descriptive Translation Studies (DTS) from the Department of Foreign Languages and Literature at Universidade Federal de Santa Catarina (UFSC/Brazil), doing part of my research in the Department of Language and Linguistics at University of Manchester Institute of Science and Technology (UMIST/Manchester), under the simultaneous supervision of Professor Maria Lúcia Barbosa de Vasconcellos (UFSC) and Dr. Maeve Olohan (UMIST).

My research project involves carrying out a computerised analysis of a collection of children's books originally written in English vis-à-vis a collection of their Brazilian Portuguese translations, aiming at describing the most common strategies translators opt for when rendering this particular genre in Brazil.

Be that as it may, I would be extremely grateful if you could give me permission to hold in machine-readable form for research purposes only, the following titles:

AUTHOR:
BOOK TITLE:
PAGE # (S)
FIGURE/IMAGE # (S)
TABLE # (S)
Provided that permission is granted, I would:

1. scan the English original, if not already available in electronic form, and load it on my personal computer;

2. process these originals by computer to carry out research in DTS both for my PhD and post-doctoral studies;

3. quote within the limits of fair use, and subject to appropriate acknowledgement, short stretches of this original text in future academic publications;

4. not allow anyone, apart from the researcher and his supervisors, to access the actual texts of the corpus directly nor in any other format.

In addition to the actual texts I also need to collect data on the writer and writing process for each original included in the

corpus. This information is elicited via a questionnaire which is enclosed for your information.

I should assure you that no value judgements will be made on the texts themselves, nor on the quality of any particular translation. The purpose of this research is essentially to acquire a better understanding of the process of translation rather than evaluate various methods of translation.

Please do not hesitate to contact me (preferably by e-mail to speed matters up) if you have any queries or wish to advise me about any aspect related to this request.

Looking forward to hearing from you at your earliest convenience.

Yours faithfully,

Lincoln P. Fernandes

P.S.: Please forward any correspondence to the address above c/o Dr. Maeve Olohan.
Enc.

Letter to Brazilian Copyright Holders

Centre for Translation & Intercultural Studies

UMIST, POBox 88

Manchester M60 1QD

United Kingdom

Phone +44 (0) 161 200 3094

Fax +44 (0) 161 200 3099

E-mail l.fernandes@student.umist.ac.uk

lincoln@cce.ufsc.br

DATA
NOME DO RESPONSÁVEL
EDITORA
ENDEREÇO

Prezada Senhor(a),

Sou estudante de doutorado na área de Estudos Descritivos da
Tradução (EDT) pelo Programa de Pós-Graduação em Inglês da
Universidade Federal de Santa Catarina (UFSC/Brasil), fazendo
estágio de doutorado (CAPES/MEC) no Centre for Translation
and Intercultural Studies da University of Manchester Institute of

Science and Technology (UMIST/Reino Unido), sob a orientação simultânea das professoras doutoras Maria Lúcia Barbosa de Vasconcellos (UFSC) e Maeve Olohan (UMIST).

Basicamente, minha pesquisa envolve uma análise computadorizada de um corpus de livros infanto-juvenis originalmente produzidos em língua inglesa e suas respectivas traduções em língua portuguesa, objetivando descrever as estratégias de tradução mais comumente empregadas por tradutores ao lidarem com esse gênero no contexto brasileiro.

Sendo assim, ficaria extremamente grato se vossa senhoria pudesse me conceder permissão para por em formato eletrônico, exclusivamente para fins de pesquisa, o seguinte título:

AUTOR
TÍTULO DO LIVRO
NÚMERO DE PAGINAS
NÚMERO DE FIGURAS/IMAGENS
NÚMERO DE TABELAS
Ao conceder permissão, tornam-se evidentes meus direitos e deveres de:

1. escanear o livro e carregá-lo em meu computador pessoal;

2. processar a versão eletrônica do livro para obter dados que dêem suporte empírico à pesquisa em andamento e que provavelmente será extendida a um possível pós-doutorado;

3. citar dentro dos limites possíveis e com o devido reconhecimento, pequenos excertos do livro em futuras publicações acadêmicas;

4. não permitir que quem quer que seja, além do pesquisador e suas duas supervisoras de tese, acesse os textos do corpus diretamente ou em qualquer outro formato.

Gostaria de assegurar-lhe que nenhum tipo de julgamento será feito com relação à tradução do livro em questão. O objetivo dessa pesquisa é essencialmente o de adquirir uma melhor compreensão do processo tradutório ao invés de avaliar a qualidade de textos traduzidos.

Caso haja dúvidas com relação a qualquer aspecto desse pedido, por favor, não hesite em me contactar (preferencialmente por e-mail para agilizar o processo).

Aguardo ansiosamente resposta de vossa senhoria.

Atenciosamente,

Lincoln P. Fernandes

P.S.: Por favor, em caso de contacto via correio, utilizar o endereço acima aos cuidados de Dr. Maeve Olohan no Centre for Translation and Intercultural Studies. OBRIGADO!

Appendix C
(Works Included in the Parallel Corpus)

Note that the bibliographic information detailed here is for the publication year of the works in British English on which the Brazilian Portuguese translations were based during the period being investigated (2000-2003). The names of the electronic files holding each work are highlighted in bold and given in square brackets immediately after the bibliographic information about the works. It is important to note that the names of the electronic files consist of the initial letters of each content words in the titles of the original texts along with an extension that shows their language (e.g. for the Brazilian Portuguese translation of Artemis Fowl and the Arctic Incident, the file becomes [afai.po] and [afai.en] for the British English version. The file naming convention applied enables Multiconcord – the computer program used to create bilingual concordances – to match source texts with their target texts, and also identify which is the Brazilian Portuguese text (.po extension) and which is the British English one (.en extension).

Works included in the Corpus

Rowling, Joanne Kathleen (1997). Harry Potter and the Philosopher's Stone. London: Bloomsbury. [hpps.en]

trans. Wyler, Lia (2000). Harry Potter e a Pedra Filosofal. Rio de Janeiro: Rocco. [hpps.po]

Rowling, Joanne Kathleen (1998). Harry Potter and the Chamber of Secrets. London: Bloomsbury. [hpcs.en]

trans. Wyler, Lia (2000). Harry Potter e a Câmara Secreta. Rio de Janeiro: Rocco. [hpcs.po]

Rowling, Joanne Kathleen (1999). Harry Potter and the Prisoner of Azkaban. London: Bloomsbury. [hppa.en]

trans. Wyler, Lia (2000). Harry Potter e o Prisioneiro de Azkaban. Rio de Janeiro: Rocco. [hppa.po]

Colfer, Eoin (2001). Artemis Fowl. London: Viking. [af.en]

trans. Callado, Alves (2001). Artemis Fowl: O Menino Prodígio do Crime. Rio de Janeiro: Record. [af.po]

Colfer, Eoin (2002). Artemis Fowl: The Arctic Incident. London: Puffin. [afai.en]

trans. Callado, Alves (2002). Artemis Fowl: Uma Aventura no Ártico. Rio de Janeiro: Record. [afai.po]

Colfer, Eoin (2003). Artemis Fowl: The Eternity Code. London: Puffin. [afec.en]

trans. Callado, Alves (2003). Artemis Fowl: O Código Eterno. Rio de Janeiro: Record. [afec.po]

Jones, Diana Wynne (1977). Charmed Life. London: Collins. [cl.en]

trans. Sabino, Eliana (2001). Vida Encantada. São Paulo: Geração Editorial. [cl.po]

Jones, Diana Wynne (1980). The Magicians of Caprona. London: Collins. [mc.en]

trans. Sabino, Eliana (2002). Os Magos de Caprona. São Paulo: Geração Editorial. [mc.po]

Jones, Diana Wynne (1988). The Lives of Christopher Chant. London: Collins. [lcc.en]

trans. Sabino, Eliana (2002). As Vidas de Christopher Chant. São Paulo: Geração Editorial. [lcc.po]

Lewis, Clive Staples (1950). The Lion, the Witch and the Wardrobe. London: Collins. [lww.en]

trans. Campos, Paulo Mendes (1997). O Leão, A Feiticeira e o Guarda-Roupa. São Paulo: Martins Fontes. [lww.po]

Lewis, Clive Staples (1954). The Horse and His Boy. London: Collins. [hb.en]

trans. Campos, Paulo Mendes (1997). O Leão, A Feiticeira e o Guarda-Roupa. São Paulo: Martins Fontes. [hb.po]

Lewis, Clive Staples (1955). The Magician's Nephew. London: Collins. [mn.en]

trans. Campos, Paulo Mendes (1997). O Leão, A Feiticeira e o Guarda-Roupa. São Paulo: Martins Fontes. [mn.po]

For the sake of a better visualization of the texts comprising the parallel corpus, I reproduce their covers so that most visual memories, mine included, can have a clearer grasp of the powerful appeal to fantasy these covers make (see Figure C1). I also display in Table C1 source and target texts along with their main publishing information.

Figure C1 Texts and Their Covers

Selected Texts

Series	Book Title	Author	Publication (place/year)	Pulishing House	Category	Series	Book Title	Translator	Publicação (local/ano)	Publishing House	Category
			Source Texts						**Target Texts**		
Harry Potter	Harry Potter and the Philosopher's Stone	Joanne Kathleen Rowling	Great Britain 1997	Bloomsbury	Children's book	Harry Potter	Harry Potter e a Pedra Filosofal	Lia Wyler	Rio de Janeiro 2000	Rocco	Literatura Infanto-Juvenil
	Harry Potter and the Chamber of Secrets		Great Britain 1998				Harry Potter e a Câmara Secreta		Rio de Janeiro 2000		
	Harry Potter and the Prisoner of Azkaban		Great Britain 1999				Harry Potter e o Prisioneiro de Azkaban		Rio de Janeiro 2000		
Artemis Fowl	Artemis Fowl	Eoin Colfer	England 2001	Viking (Penguin)	Children's book	Artemis Fowl	Artemis Fowl: O Menino Prodígio do Crime	Alves Calado	Rio de Janeiro 2001	Record	Literatura Infanto-Juvenil
	Artemis Fowl: the Artic Incident		England 2002				Artemis Fowl: Uma Aventura no Ártico		Rio de Janeiro 2002		
	Artemis Fowl: the Eternity Code		England 2003				Artemis Fowl: O Código da Eternidade		Rio de Janeiro 2003		
The Chronicles of Narnia	The Magician's Nephew	Clive Staples Lewis	Great Britain 1955/1998	HarperCollins	Children's book	As Crônicas de Narnia	O Sobrinho do Mago	Paulo Mendes Campos	São Paulo 1997/2003	Martins Fontes	Literatura Infanto-Juvenil
	The Lion, the Witch and the Wardrobe		Great Britain 1950/1998				O Leão, a Feiticeira e o Guarda-Roupa		São Paulo 1997/2003		
	The Horse and His Boy		Great Britain 1954/1998				O Cavalo e Seu Menino		São Paulo 1997/2003		
The Worlds of Chrestomanci	Charmed Life	Diana Wynne Jones	Great Britain 1977/2000	HarperCollins	Children's book	Os Mundos de Crestomanci	Vida Encantada	Eliana Sabino	São Paulo 2001	Geração Editorial	Literatura Infanto-Juvenil
	The Magician's of Caprona		Great Britain 1980/2000				Os Magos de Caprona		São Paulo 2002		
	The Lives of Christopher Chant		Great Britain 1988/2000				As Vidas de Christopher Chant		São Paulo 2002		

Appendix D
(Sample Header)

```
<Header>
  <title>
        <filename>hppstt.txt</filename>
        <subcorpus>fantasy</subcorpus>
        <series>Harry Potter</series>
        <editor></editor>
  </title>
  <translator>
        <name>Lia Wyler</name>
        <gender>female</gender>
        <Nationality>Brazilian</Nationality>
        <employment>Lecturer</employment>
        <status></status>
  </translator>
  <translation>
        <mode>written</mode>
        <extent>68376</extent>

        <publisher>Rocco</publisher>
        <pubPlace>Brazil</pubPlace>
        <date>2000</date>
        <copyright>Bloomsbury</copyright>
        <sponsor></sponsor>
        <reviews></reviews>
        <comments></comments>
  </translation>
  <translationProcess>
        <direction>into    second   language</direction>
        <mode>written   from   written   source
```

```
text</mode>
            <type>full</type>
      </translationProcess>
      <author>
            <name>J. K. Rowling</name>
            <gender>female</gender>
            <Nationality>Scottish</Nationality>
      </author>
      <sourceText>
            <language>English</language>
            <mode>written</mode>
            <status>original</status>
            <publisher>Bloomsbury</publisher>
            <pubPlace>London</pubPlace>
            <date>1997</date>
            <comments></comments>
      </sourceText>
   </Header>
```

Appendix E
(Questionnaire)

INFORMATION ON TRANSLATOR, TRANSLATIONS,
TRANSLATION PROCESS AND SOURCE TEXTS

Series: Translator:

Books:

TRANSLATOR

1. Date of birth (day/month/year): _____/_____/_____

2. What was the approximate age of the translator at the time the translating process began?

☐ early

☐ mid

☐ late   ☐ 20s   ☐ 30s   ☐ 40s   ☐ 50s   ☐ 60s   ☐ 70s

3. What is the sex of the translator?

☐ female

☐ male

4. What is the employment status of the translator?

☐ employee of translation agency

☐ director of translation agency

☐ freelance

☐ in-house

☐ other

Please specify: _____

_____

5. Does the translator carry out translating work on a full-time or part-time basis?

☐ full-time

☐ part-time

6. What is the nationality of the translator?

At birth: _____
Later on: _____

7. What is the translator's mother tongue?

_____

8. What is the translation direction adopted by the translator? Is it into or out of the mother tongue?

_____

9. If English or Portuguese is not the translator's mother tongue, how did s/he learn/acquire it?

_____
_____
_____

10. Did the translator attend any formal training on translation? How did the translator learn to translate?

_____

_____

_____

11. How long has the translator been translating?

_____

_____

_____

_____

_____

12. What translation area(s) is the translator specialized in? (e.g. literary translation, children's literature, localisation, legal translation, etc.)

_____

_____

_____

_____

_____

13. How much experience has the translator got in translating for young audiences? Has s/he ever translated other children's books, films, etc.?

_____

_____

_____

_____

_____

14. Are there any specific linguistic elements that require close attention when translating children's literature? Why (not)? What is the translator overall strategy/procedures in dealing with these elements?

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

15. Is there any translation theory, school or tradition on which the translator bases his/her translation practices, especially when translating children's literature? Please Explain.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

16. Does the translator belong to any translators' association or teach in any language or translator-training institution?

_____

_____
_____
_____
_____

17. Does the translator use any sort of computer tool or memory system to perform his/her task? Which one(s)?

_____
_____
_____
_____
_____
_____

18. General Comments (Please write down below any information relevant to the understanding of the translator's overall tendencies towards the translation of children's literature).

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

TRANSLATIONS

19. Who is the current copyright holder of the translations?

☐ translator   ☐ publisher of the translation

☐ author   ☐ publisher of the source text

☐ other

Please specify: _____

20. How long did it take the translator to render each book of the series?

Book 1: _____
Book 2: _____
Book 3: _____

21. Did the translator render the series having children (9-12) as his/her main target-audience?

☐ yes

☐ no

☐ not really

Please explain: _____
_____
_____

22. Was the translation awarded or nominated for any prizes? Which one(s)? _____
_____
_____
_____
_____

23. General Comments (Please write down below any information relevant to the understanding of the translations):

_____
_____
_____
_____
_____
_____
_____

TRANSLATION PROCESS

24. Who was the commissioner, that is, the initiator of the translating process?

☐ translator   ☐ author

☐ publisher   ☐ series author

☐ other

Please specify: _____

25. Who was the subcommissioner, that is, the person or agency who commissioned the translations from the translator on behalf of the initial commissioner?

☐ translator   ☐ author

☐ publisher   ☐ series author

☐ other

Please specify: _____

26. Did the writer/copyright holder/publisher/etc. have any (in)direct participation in the choice of the translator for the series?

☐ yes

☐ no

Please explain: _____
_____
_____
_____

27. Did the writer/copyright holder/ publisher/ editor/etc. have any (in)direct participation in the translation decision-making process? How?

_____
_____
_____
_____

28. What kind of editing was carried out by a person other than the translator?

☐ light copy-editing   ☐ heavy editing

☐ cooperative editing   ☐ none

29. What was the time elapsing between the commissioning and the publication of the translations?

_____
_____
_____
_____
_____

30. General Comments (Please write down below any information relevant to the understanding of the translation process of the series in question):

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

SOURCE TEXTS

31. What is the edition and date of publication of the source texts?

Book 1: _____
Book 2: _____
Book 3: _____

32. General Comments (Please write down below any information on the source texts relevant to the understanding of the translation process as a whole):

_____
_____
_____
_____
_____
_____
_____
_____

_____
_____
_____
_____

_____

Translator's Signature

Thank you very much indeed for your cooperation!!!

_____

Lincoln Fernandes

Appendix F
(Statistics for the Texts in the Parallel Corpus – WordList Program in WordSmith Tools)

Table G1: The Translated Texts

N	0 overall	1	2	3	4	5	6	7	8	9	10	11	12
text file	overall	mctt(ws).txt	mcctt(ws).txt	wwtt(ws).txt	cltt(ws).txt	hppstt(ws).txt	hppatt(ws).txt	lspcstt(ws).txt	hhbtt(ws).txt	cltt(ws).txt	afltt(ws).txt	afectt(ws).txt	afalt(ws).txt
file size	4,809,762	204,647	413,163	186,062	614,156	475,371	692,490	540,599	224,897	397,601	364,430	424,849	381,497
tokens (running words) in text	791,676	33,990	66,988	30,940	84,033	77,993	111,992	88,026	37,722	63,625	57,822	67,932	60,613
tokens used for word list	791,193	33,989	66,880	30,940	83,996	77,950	111,965	87,996	37,720	63,588	57,782	67,817	60,570
types (distinct words)	35,325	5,867	8,078	5,236	9,192	9,291	11,387	10,275	6,510	8,019	9,256	9,615	9,169
type/token ratio (TTR)	4.52	17.26	12.08	16.92	10.94	11.92	10.17	11.68	17.26	12.61	16.02	14.18	15.14
standardised TTR	50.61	50.55	48.73	49.64	49.26	49.69	49.46	50.24	51.33	49.13	54.27	52.77	54.15
standardised TTR std.dev.	50.10	47.38	49.71	48.71	49.72	49.07	49.23	48.43	46.48	49.45	43.83	45.64	44.18
standardised TTR basis	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000
mean word length (in characters)	4.64	4.46	4.70	4.45	4.72	4.59	4.65	4.63	4.48	4.65	4.74	4.69	4.73
word length std.dev.	2.61	2.47	2.64	2.48	2.72	2.52	2.63	2.58	2.49	2.62	2.67	2.62	2.66
sentences	36,877	1,755	2,847	1,471	3,503	3,047	4,123	3,109	1,915	3,303	3,956	4,026	3,822
std.dev.	21.18	19.37	23.49	21.03	23.98	25.58	27.16	28.30	19.70	19.25	14.61	16.84	15.85
mean (in words)	17.91	14.97	17.36	15.85	17.24	22.16	23.30	23.43	15.61	14.08	12.16	12.75	12.28
paragraphs	28,876	1,020	2,191	1,000	2,264	3,119	4,266	3,297	1,063	1,690	2,790	3,297	2,899
mean (in words)	27.05	33.32	30.52	30.94	37.10	24.99	26.25	26.77	35.82	37.63	20.71	20.57	20.89
std.dev.	27.18	32.40	31.21	33.83	34.21	24.59	23.04	23.35	40.76	33.74	21.19	20.12	20.17
headings													
mean (in words)	*	*	*	*	*	*	*	*	*	*	*	*	*
std.dev.	*	*	*	*	*	*	*	*	*	*	*	*	*
sections	12	1	1	1	1	1	1	1	1	1	1	1	1
mean (in words)	65,099.42	33,989.00	66,880.00	30,940.00	83,996.00	77,950.00	111,965.00	87,996.00	37,720.00	63,588.00	57,782.00	67,817.00	60,570.00
std.dev.	23,768.03												
numbers removed	483	1	108		37	43	27	30	2	37	40	115	43
stoplist tokens removed													
stoplist types removed													
1-letter words	74,276	3,256	6,583	3,212	8,066	7,576	11,185	8,575	4,007	6,029	4,966	5,690	5,131
2-letter words	114,027	5,062	9,326	4,742	11,968	10,998	16,248	12,685	5,453	8,922	8,634	10,544	9,443
3-letter words	122,488	5,811	10,444	5,012	13,935	12,383	17,049	13,297	6,324	10,381	8,719	10,262	9,833
4-letter words	99,286	3,937	7,993	3,483	9,113	9,122	12,366	10,140	4,396	7,730	6,830	7,965	7,112
5-letter words	118,389	5,630	10,002	5,031	12,060	12,031	17,641	14,081	5,357	9,369	8,368	10,098	8,721
6-letter words	84,816	3,792	7,210	3,272	9,050	8,792	11,818	9,534	4,458	6,531	6,456	7,398	6,505
7-letter words	63,407	2,441	5,949	2,421	6,665	6,281	8,665	7,003	2,888	5,122	4,803	5,767	5,403
8-letter words	47,114	1,763	4,342	1,639	4,848	4,814	6,965	5,269	2,242	3,773	3,626	4,142	3,702
9-letter words	29,556	1,067	2,892	1,042	3,097	2,859	4,481	3,364	1,275	2,774	2,057	2,430	2,228
10-letter words	18,334	624	1,409	606	1,826	1,792	2,956	2,168	730	1,210	1,652	1,692	1,669

Table G2: The Source Texts

N	0 overall	1	2	3	4	5	6	7	8	9	10	11	12
text file	overall	mmtt(ws).txt	mctt(ws).txt	wwtt(ws).txt	lccstt(ws).txt	hppsstt(ws).txt	hppstt(ws).txt	lspcstt(ws).txt	hhbtt(ws).txt	cltt(ws).txt	afltt(ws).txt	afectt(ws).txt	afalst(ws).txt
file size	4,579,587	228,705	392,963	205,657	457,062	453,606	646,269	507,278	266,342	361,899	345,626	400,055	366,105
tokens (running words) in text	792,008	41,537	62,861	37,448	80,320	77,477	109,671	86,468	48,499	61,953	58,142	68,387	60,245
tokens used for word list	791,767	41,535	62,850	37,447	80,307	77,445	109,658	85,442	48,499	61,950	58,097	68,325	60,212
types (distinct words)	28,114	4,214	6,021	3,816	6,865	6,894	8,783	8,159	4,980	5,868	8,617	8,748	8,281
type/token ratio (TTR)	3.55	10.15	9.58	10.19	8.55	8.90	8.01	9.55	10.27	9.47	14.83	12.80	13.75
standardised TTR	46.21	42.68	43.98	41.76	43.77	46.67	45.90	47.63	43.57	43.55	50.74	49.54	51.09
standardised TTR std.dev.	55.38	55.70	54.31	56.50	54.89	51.81	51.70	50.38	54.61	54.61	47.18	49.40	46.95
standardised TTR basis	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000	1,000
mean word length (in characters)	4.32	4.08	4.34	4.08	4.34	4.36	4.38	4.44	4.12	4.27	4.42	4.32	4.40
word length std.dev.	2.20	1.91	2.12	1.89	2.26	2.10	2.26	2.19	2.01	2.19	2.38	2.34	2.34
sentences	40,269	1,999	3,690	1,410	4,261	2,947	3,989	3,065	2,131	3,801	4,226	4,361	4,379
mean (in words)	19.67	20.78	17.03	26.56	18.85	26.28	27.49	27.88	22.76	16.30	13.75	15.67	13.75
std.dev.	16.90	18.31	12.28	21.39	13.20	22.55	22.52	22.86	18.20	11.64	11.06	11.67	10.29
paragraphs	25,876	985	1,606	832	1,670	3,017	4,172	3,177	956	1,562	2,592	3,033	2,373
mean (in words)	30.60	46.93	39.13	45.01	48.09	25.67	26.28	26.89	50.73	39.66	22.41	22.53	26.37
std.dev.	30.56	49.83	33.91	51.35	35.69	25.12	22.73	22.89	53.16	34.02	21.40	20.10	20.45
headings													
mean (in words)	*	*	*	*	*	*	*	*	*	*	*	*	*
std.dev.	*	*	*	*	*	*	*	*	*	*	*	*	*
sections	12	1	1	1	1	1	1	1	1	1	1	1	1
mean (in words)	65,980.59	41,535.00	62,850.00	37,447.00	80,307.00	77,445.00	109,658.00	85,442.00	48,499.00	61,950.00	58,097.00	68,325.00	60,212.00
std.dev.	20,152.76												
numbers removed	241	2	11		13	32	13	26		3	45	62	33
stoplist tokens removed													
stoplist types removed													
1-letter words	33,195	1,501	1,691	1,138	2,482	2,390	5,285	2,857	1,802	2,028	3,461	4,704	3,856
2-letter words	121,559	6,852	9,704	6,000	13,463	11,643	16,276	12,508	8,031	10,108	8,321	10,265	8,548
3-letter words	182,270	10,174	14,877	9,429	18,739	17,688	24,427	18,895	11,886	15,370	12,821	14,899	13,075
4-letter words	155,618	9,205	12,873	8,608	16,376	15,302	20,562	16,468	10,501	12,478	10,444	12,076	10,725
5-letter words	99,567	5,764	8,016	4,988	9,130	10,274	14,391	11,329	5,722	7,424	6,973	8,408	7,198
6-letter words	70,883	3,751	5,565	3,071	7,231	7,897	9,460	8,149	4,623	5,058	5,099	5,799	5,380
7-letter words	55,700	2,084	4,780	2,046	5,444	5,566	7,407	6,525	2,674	3,976	4,305	5,305	5,188
8-letter words	32,501	1,175	2,336	1,143	2,771	3,423	5,592	4,278	1,583	2,186	2,470	2,924	2,620
9-letter words	20,111	670	1,636	696	1,687	1,859	3,364	2,311	855	1,739	1,801	1,808	1,705
10-letter words	9,965	351	683	261	765	1,007	1,656	1,222	505	639	949	1,007	920

Table G3: The Translated Texts in Harry Potter

N	0	1	2	3
text file	overall	hppatt(ws).txt	hppcstt(ws).txt	hppstt(ws).txt
file size	1,708,460	692,490	540,599	475,371
tokens (running words) in text	278,011	111,992	88,026	77,993
tokens used for word list	277,911	111,965	87,996	77,950
types (distinct words)	18,590	11,387	10,275	9,291
type/token ratio (TTR)	6.69	10.17	11.68	11.92
standardised TTR	49.77	49.46	50.24	49.69
standardised TTR std.dev.	49.75	49.23	48.43	49.07
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.62	4.65	4.63	4.59
word length std.dev.	2.58	2.63	2.58	2.62
sentences	10,279	4,123	3,109	3,047
mean (in words)	27.04	27.16	28.30	25.58
std.dev.	23.03	23.30	23.43	22.16
paragraphs	10,672	4,266	3,287	3,119
mean (in words)	26.04	26.25	26.77	24.99
std.dev.	23.61	23.04	23.35	24.59
headings				
mean (in words)	*	*	*	*
std.dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	92,637.00	111,965.00	87,996.00	77,950.00
std.dev.	17,475.96	*	*	*
numbers removed	100	27	30	43
stoplist tokens removed				
stoplist types removed				
1-letter words	27,336	11,185	8,575	7,576
2-letter words	39,931	16,248	12,685	10,998
3-letter words	42,739	17,049	13,297	12,393
4-letter words	31,628	12,366	10,140	9,122
5-letter words	43,753	17,641	14,081	12,031
6-letter words	30,144	11,818	9,534	8,792
7-letter words	21,949	8,665	7,003	6,281
8-letter words	17,048	6,965	5,269	4,814
9-letter words	10,704	4,481	3,364	2,859
10-letter words	6,916	2,956	2,168	1,792

frequency | alphabetical | statistics | filenames | notes
18,590 Type-in

Table G4: The Source Texts in Harry Potter

N	0	1	2	3
text file	overall	hppasst(ws).txt	hppcsst(ws).txt	hppsst(ws).txt
file size	1,607,153	453,606	646,269	507,278
tokens (running words) in text	272,816	77,477	109,671	85,468
tokens used for word list	272,545	77,445	109,658	85,442
types (distinct words)	13,719	6,894	8,783	8,159
type/token ratio (TTR)	5.03	8.90	8.01	9.55
standardised TTR	46.76	46.67	45.98	47.83
standardised TTR std.dev.	52.74	51.81	51.70	50.38
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.40	4.36	4.38	4.44
word length std.dev.	2.19	2.10	2.26	2.19
sentences	10,001	2,947	3,989	3,065
mean (in words)	27.25	26.28	27.49	27.88
std.dev.	22.64	22.55	22.52	22.86
paragraphs	10,366	3,017	4,172	3,177
mean (in words)	26.29	25.67	26.28	26.89
std.dev.	23.50	25.12	22.73	22.89
headings				
mean (in words)	*	*	*	*
std.dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	90,848.34	77,445.00	109,658.00	85,442.00
std.dev.	16,773.21	*	*	*
numbers removed	71	32	13	26
stoplist tokens removed				
stoplist types removed				
1-letter words	10,532	2,390	5,285	2,857
2-letter words	40,427	11,643	16,276	12,508
3-letter words	61,000	17,688	24,427	18,885
4-letter words	52,332	15,302	20,562	16,468
5-letter words	35,954	10,274	14,351	11,329
6-letter words	25,306	7,697	9,460	8,149
7-letter words	19,498	5,566	7,407	6,525
8-letter words	13,293	3,423	5,592	4,278
9-letter words	7,534	1,869	3,364	2,311
10-letter words	3,885	1,007	1,656	1,222

frequency | alphabetical | statistics | filenames | notes
13,719 Type-in overall

Table G5: The Translated Texts in Artemis Fowl

N	0 overall	1 afst(ws).txt	2 afecst(ws).txt	3 afatst(ws).txt
text file	overall	afst(ws).txt	afecst(ws).txt	afatst(ws).txt
file size	1,170,776	364,430	424,849	381,497
tokens (running words) in text	186,367	57,822	67,932	60,613
tokens used for word list	186,169	57,782	67,817	60,570
types (distinct words)	17,187	9,266	9,615	9,169
type/token ratio (TTR)	9.23	16.02	14.18	15.14
standardised TTR	53.69	54.27	52.77	54.15
standardised TTR std.dev.	45.39	43.83	45.64	44.18
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.72	4.74	4.69	4.73
word length std.dev.	2.65	2.67	2.62	2.66
sentences	11,804	3,956	4,026	3,822
mean (in words)	15.77	14.61	16.84	15.85
std.dev.	12.43	12.15	12.75	12.28
paragraphs	8,986	2,790	3,297	2,899
mean (in words)	20.72	20.71	20.57	20.89
std.dev.	20.47	21.19	20.12	20.17
headings				
mean (in words)	*	*	*	*
std.dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	62,056.33	57,782.00	67,817.00	60,570.00
std.dev.	5,179.98	*	*	*
numbers removed	198	40	115	43
stoplist tokens removed				
stoplist types removed				
1-letter words	15,787	4,966	5,690	5,131
2-letter words	28,621	8,634	10,544	9,443
3-letter words	27,942	8,719	10,292	8,931
4-letter words	21,907	6,830	7,965	7,112
5-letter words	27,187	8,360	10,098	8,721
6-letter words	20,359	6,456	7,398	6,505
7-letter words	15,973	4,803	5,767	5,403
8-letter words	11,470	3,626	4,142	3,702
9-letter words	6,715	2,057	2,430	2,228
10-letter words	5,013	1,652	1,692	1,669

17,187 Type-in overall

Table G6: The Source Texts in Artemis Fowl

N	0 overall	1 afst(ws).txt	2 afecst(ws).txt	3 afatst(ws).txt
text file	overall	afst(ws).txt	afecst(ws).txt	afatst(ws).txt
file size	1,101,786	345,626	400,055	356,105
tokens (running words) in text	186,774	58,142	68,387	60,245
tokens used for word list	186,634	58,097	68,325	60,212
types (distinct words)	15,519	8,617	8,748	8,281
type/token ratio (TTR)	8.32	14.83	12.80	13.75
standardised TTR	50.42	50.74	49.54	51.09
standardised TTR std.dev.	48.70	47.18	46.40	46.95
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.38	4.42	4.32	4.40
word length std.dev.	2.35	2.38	2.34	2.34
sentences	12,966	4,226	4,361	4,379
mean (in words)	14.39	13.75	15.67	13.75
std.dev.	11.05	11.06	11.67	10.29
paragraphs	7,998	2,592	3,033	2,373
mean (in words)	23.34	22.41	22.53	25.37
std.dev.	20.67	21.40	20.10	20.45
headings				
mean (in words)	*	*	*	*
std.dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	62,211.33	58,097.00	68,325.00	60,212.00
std.dev.	5,399.17	*	*	*
numbers removed	140	45	62	33
stoplist tokens removed				
stoplist types removed				
1-letter words	12,021	3,461	4,704	3,856
2-letter words	27,154	8,321	10,285	8,548
3-letter words	40,795	12,821	14,899	13,075
4-letter words	33,245	10,444	12,076	10,725
5-letter words	22,569	6,973	8,408	7,108
6-letter words	16,278	5,099	5,799	5,380
7-letter words	15,198	4,705	5,305	5,188
8-letter words	8,014	2,470	2,924	2,620
9-letter words	5,394	1,801	1,808	1,785
10-letter words	2,876	949	1,007	920

15,519 Type-in

Table G7: The Translated Texts in The Worlds of Chrestomanci

N	0	1	2	3
text file	overall	mctt(ws).txt	lcctt(ws).txt	cltt(ws).txt
file size	1,314,020	413,163	514,156	387,601
tokens (running words) in text	214,646	66,988	84,033	63,625
tokens used for word list	214,464	66,880	83,996	63,588
types (distinct words)	15,597	8,078	9,192	8,019
type/token ratio (TTR)	7.27	12.08	10.94	12.61
standardised TTR	49.05	48.73	49.26	49.13
standardised TTR std.dev.	50.51	49.71	49.72	49.45
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.69	4.70	4.72	4.65
word length std.dev.	2.67	2.64	2.72	2.62
sentences	9,653	2,847	3,503	3,303
mean (in words)	22.22	23.49	23.98	19.25
std.dev.	16.41	17.36	17.24	14.08
paragraphs	6,145	2,191	2,264	1,690
mean (in words)	34.90	30.52	37.10	37.63
std.dev.	33.20	31.21	34.21	33.74
headings				
mean (in words)	*	*	*	*
std.dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	71,488.00	66,880.00	83,996.00	63,588.00
std.dev.	10,956.59	*	*	*
numbers removed	182	108	37	37
stoplist tokens removed				
stoplist types removed				
1-letter words	20,678	6,583	8,066	6,029
2-letter words	30,218	9,328	11,968	8,922
3-letter words	34,660	10,444	13,835	10,381
4-letter words	23,936	7,093	9,113	7,730
5-letter words	31,431	10,002	12,060	9,369
6-letter words	22,791	7,210	9,050	6,531
7-letter words	17,735	5,948	6,665	5,122
8-letter words	12,962	4,342	4,848	3,772
9-letter words	8,753	2,892	3,087	2,774
10-letter words	4,445	1,409	1,826	1,210

frequency | alphabetical | statistics | filenames | notes

15,597   Type-in

Table G8: The Source Texts in The Worlds of Chrestomanci

N	0	1	2	3
text file	overall	clstt(ws).txt	mcstt(ws).txt	lccstt(ws).txt
file size	1,169,944	351,899	360,983	457,062
tokens (running words) in text	205,134	61,953	62,861	80,320
tokens used for word list	205,107	61,950	62,850	80,307
types (distinct words)	11,431	5,868	6,021	6,865
type/token ratio (TTR)	5.57	9.47	9.58	8.55
standardised TTR	43.77	43.55	43.98	43.77
standardised TTR std.dev.	55.61	54.61	54.31	54.89
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.32	4.27	4.34	4.34
word length std.dev.	2.19	2.19	2.12	2.26
sentences	11,752	3,801	3,690	4,261
mean (in words)	17.45	16.30	17.03	18.85
std.dev.	12.47	11.64	12.28	13.20
paragraphs	4,838	1,562	1,606	1,670
mean (in words)	42.39	39.66	39.13	48.09
std.dev.	34.81	34.02	33.91	35.69
headings				
mean (in words)	*	*	*	*
std.dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	68,369.00	61,950.00	62,850.00	80,307.00
std.dev.	10,348.40	*	*	*
numbers removed	27	3	11	13
stoplist tokens removed				
stoplist types removed				
1-letter words	6,201	2,028	1,691	2,482
2-letter words	33,295	10,108	9,704	13,483
3-letter words	48,986	15,370	14,877	18,739
4-letter words	41,727	12,478	12,873	16,376
5-letter words	24,570	7,424	8,016	9,130
6-letter words	17,054	5,058	5,565	7,231
7-letter words	14,200	3,976	4,780	5,444
8-letter words	7,293	2,186	2,336	2,771
9-letter words	5,062	1,739	1,636	1,687
10-letter words	2,087	639	683	765

frequency | alphabetical | statistics | filenames | notes

11,431   Type-in

Table G9: The Translated Texts in The Chronicles of Narnia

N	0	1	2	3
text file	overall	mntt(ws).txt	lwwtt(ws).txt	hhbtt(ws).txt
file size	615,606	204,647	186,062	224,897
tokens (running words) in text	102,652	33,990	30,940	37,722
tokens used for word list	102,649	33,989	30,940	37,720
types (distinct words)	11,509	5,867	5,236	6,510
type/token ratio (TTR)	11.21	17.26	16.92	17.26
standardised TTR	50.57	50.55	49.64	51.33
standardised TTR std. dev.	48.74	47.38	48.71	46.48
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.46	4.46	4.45	4.48
word length std.dev.	2.48	2.47	2.48	2.49
sentences	5,141	1,755	1,471	1,915
mean (in words)	19.97	19.37	21.03	19.70
std. dev.	15.55	14.97	15.85	15.81
paragraphs	3,073	1,020	1,000	1,053
mean (in words)	33.40	33.32	30.94	35.82
std. dev.	35.97	32.40	33.83	40.76
headings				
mean (in words)	*	*	*	*
std. dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	34,216.33	33,989.00	30,940.00	37,720.00
std.dev.	3,395.71	*	*	*
numbers removed	3	1		2
stoplist tokens removed				
stoplist types removed				
1-letter words	10,475	3,256	3,212	4,007
2-letter words	15,257	5,062	4,742	5,453
3-letter words	17,147	5,811	5,012	6,324
4-letter words	11,815	3,937	3,483	4,395
5-letter words	16,018	5,630	5,031	5,357
6-letter words	11,522	3,792	3,272	4,458
7-letter words	7,750	2,441	2,421	2,888
8-letter words	5,634	1,753	1,639	2,242
9-letter words	3,384	1,067	1,042	1,275
10-letter words	1,960	624	606	730

Table G10: The Source Texts in The Chronicles of Narnia

N	0	1	2	3
text file	overall	mnst(ws).txt	lwwst(ws).txt	hbst(ws).txt
file size	700,704	228,705	205,657	266,342
tokens (running words) in text	127,484	41,537	37,448	48,499
tokens used for word list	127,481	41,535	37,447	48,499
types (distinct words)	7,886	4,214	3,816	4,980
type/token ratio (TTR)	6.19	10.15	10.19	10.27
standardised TTR	42.75	42.68	41.76	43.57
standardised TTR std. dev.	56.78	55.70	56.50	54.61
standardised TTR basis	1,000	1,000	1,000	1,000
mean word length (in characters)	4.09	4.08	4.08	4.12
word length std.dev.	1.94	1.91	1.89	2.01
sentences	5,540	1,999	1,410	2,131
mean (in words)	23.01	20.78	26.56	22.76
std. dev.	18.57	16.31	21.39	18.20
paragraphs	2,673	885	832	956
mean (in words)	47.69	46.93	45.01	50.73
std.dev.	51.55	49.83	51.35	53.16
headings				
mean (in words)	*	*	*	*
std. dev.	*	*	*	*
sections	3	1	1	1
mean (in words)	42,493.67	41,535.00	37,447.00	48,499.00
std. dev.	5,598.02	*	*	*
numbers removed	3	2	1	
stoplist tokens removed				
stoplist types removed				
1-letter words	4,441	1,501	1,138	1,802
2-letter words	20,683	6,652	6,000	8,031
3-letter words	31,489	10,174	9,429	11,886
4-letter words	28,314	9,205	8,608	10,501
5-letter words	16,474	5,764	4,988	5,722
6-letter words	11,445	3,751	3,071	4,623
7-letter words	6,804	2,084	2,046	2,674
8-letter words	3,901	1,175	1,143	1,583
9-letter words	2,121	670	596	855
10-letter words	1,117	351	261	505

Appendix G
(Names and Translation Procedures in the Four Fantasy Series)

The Harry Potter Series (HP and the Philosopher's Stone, HP and the Chamber of Secrets, and HP and the Prisoner of Azkaban)		
Target Text	**Source Text**	**Translation Procedure(s)**
Personal Names [first name+(middle name)+surname]		
Adalberto Waffling	Adalbert Waffling	Conventionality + Copy
Adrian Pucey	Adrian Pucey	Copy
Alberico Grunnion	Alberic Grunnion	Conventionality + Copy
Alvo Dumbledore	Albus Dumbledore	Transcription + Copy
Algi Longbottom	Algie Longbottom	Transcription + Copy
Alícia Spinnet	Alicia Spinnet	Conventionality + Copy
Angelina Johnson	Angelina Johnson	Copy
Angus Fleet	Angus Fleet	Copy
Armando Dippet	Armando Dippet	Copy
Argo Filch	Argus Filch	Transcription + Copy
Arsênio Jigger	Arsenius Jigger	Transcription + Copy
Artur Weasley	Arthur Weasley	Conventionality + Copy
Batilda Bagshot	Bathilda Bagshot	Transcription + Copy
Gui Weasley	Bill Weasley	Conventionality + Copy
Blás Zabini	Blaise Zabini	Transcription + Copy
Cedrico Diggory	Cedric Diggory	Transcription + Copy
Celestina Warbeck	Celestina Warbeck	Copy
Carlos Weasley	Charles Weasley	Conventionality + Copy
Cho Chang	Cho Chang	Copy
Colin Creevey	Colin Creevey	Copy

Cornelius Fudge	Cornelius Fudge	Copy
Dino Thomas	Dean Thomas	Phonological Replacement + Copy
Dédalo Diggle	Dedalus Diggle	Transcription + Copy
D. J. Prod	D. J. Prod	Copy
Dóris Crockford	Doris Crockford	Conventionality + Copy
Draco Malfoy	Draco Malfoy	Copy
Duda Dursley	Dudley Dursley	Phonological Replacement + Copy
Emerico Switch	Emeric Switch	Conventionality + Copy
Enid Longbottom	Enid Longbottom	Copy
Ernie M(a)cmillan	Ernie Macmillan	Copy
Ernesto Prang	Ernie Prang	Phonological Replacement + Copy
Florean Fortescue	Florean Fortescue	Copy
Fred Weasley	Fred Weasley	Copy
Jorge Weasley	George Weasley	Conventionality + Copy
Gilderoy Lockhart	Gilderoy Lockhart	Copy
Gina Weasley	Ginny Weasley	Phonological Replacement + Copy
Gladys Gudgeon	Gladys Gudgeon	Copy
Godric Gryffindor	Godric Gryffindor	Copy
Gregório Goyle	Gregory Goyle	Conventionality + Copy
Ana Abbot	Hannah Abbot	Conventionality + Copy
Harry Potter	Harry Potter	Copy
Helena Hufflepuff	Helena Hufflepuff	Copy
Hermione Granger	Hermione Granger	Copy
Hetty Bayliss	Hetty Bayliss	Copy
Tiago Potter	James Potter	Conventionality + Copy
Jorge Mendes	Jim McGuffin	Phonological Replacement + Copy

Justino Finch-Fletchley	Justin Finch-Fletchley	Conventionality + Copy
Cátia Bell	Katie Bell	Conventionality + Copy
Lilá Brown	Lavender Brown	Phonological Replacement + Copy
Lino Jordan	Lee Jordan	Phonological Replacement + Copy
Lílian Potter	Lily Potter	Phonological Replacement + Copy
Lisa Turpin	Lisa Turpin	Copy
Lúcio Malfoy	Lucius Malfoy	Phonological Replacement + Copy
Mafalda Hopkirk	Mafalda Hopkirk	Copy
Mádi Brocklehurst	Mandy Brocklehurst	Phonological Replacement + Copy
Marcos Flint	Marcus Flint	Phonological Replacement + Copy
Guida Dursley	Marjorie Dursley	Substitution + Copy
Mila Bulstrode	Millicent Bulstrode	Phonological Replacement + Copy
Minerva McGonagall	Minerva McGonagall	Copy
Miranda Goshawk	Miranda Goshawk	Copy
Molly Weasley	Molly Weasley	Copy
MoragMacDougal	Morag MacDougal	Copy
Mundungus Fletcher	Mundungus Fletcher	Copy
Neville Longbottom	Neville Longbottom	Copy
Newton Scamander	Newt Scamander	Phonological Replacement + Copy
Nicolau Flamel	Nicolas Flamel	Phonological Replacement + Copy
Olívia Hornby	Olive Hornby	Conventionality + Copy
Olívio Wood	Oliver Wood	Conventionality + Copy

Pansy Parkinson	Pansy Parkinson	Copy
Parvarti Patil	Parvarti Patil	Copy
Penelope Clearwater	Penelope Clearwater	Copy
Percy Weasley	Percy Weasley	Copy
Perenele Flamel	Perenelle Flamel	Transcription + Copy
Pedro Pettigrew	Peter Pettigrew	Conventionality + Copy
Petúnia Dursley	Petunia Dursley	Conventionality + Copy
Fílida Spore	Phyllida Spore	Transcription + Copy
Pedro Polkiss	Piers Polkiss	Phonological Replacement + Copy
Papoula Pomfrey	Poppy Pomfrey	Rendition + Copy
Quintino Trimble	Quentin Trimble	Conventionality + Copy
Remo J. Lupin	Remus J. Lupin	Conventionality + Copy
Ronald Weasley	Ronald Weasley	Copy
Rowena Ravenclaw	Rowena Ravenclaw	Copy
Rúbeo Hagrid	Rubeus Hagrid	Transcription + Copy
Salazar Slytherin	Salazar Slytherin	Copy
Perks	Sally-Anne Perks	Deletion + Copy
Simas Finnigan	Seamus Finnigan	Phonological Replacement + Copy
Severo Snape	Severus Snape	Phonological Replacement + Copy
Sirius Black	Sirius Black	Copy
Stanislau Shunpike	Stan Shunpike	Phonological Replacement + Copy
Sibila Trelawney	Sybill Trelawney	Transcription + Copy
Susana Bones	Susan Bones	Conventionality + Copy
Terêncio Higgs	Terence Higgs	Conventionality + Copy

Teo Boot	Terry Boot	Phonological Replacement + Copy
Tom Marvolo Riddle	Tom Marvolo Riddle	Copy
Veronica Smethley	Veronica Smethley	Copy
Válter Dursley	Vernon Dursley	Transcription + Copy
Vicente Crabbe	Vincent Crabbe	Transcription + Copy
Vindicto Viridiano	Vindictus Viridian	Transcription + Copy
Walden Macnair	Walden Macnair	Copy
Z. Nettles	Z. Nettles	Copy
Personal Names [single names (first name)]		**Translation Procedure(s)**
Agripa	Agrippa	Conventionality
Abílio	Bilius	Phonological Replacement
Bole	Bole	Copy
Circe	Circe	Copy
Cliodna	Cliodna	Copy
Dênis	Dennis	Conventionality
Derek	Derek	Copy
Derrick	Derrick	Copy
Górdon	Gordon	Transcription
Eduardo	Howard	Substitution
Ernesto	Harvey	Substitution
Malcolm	Malcolm	Copy
Merlin	Merlin	Copy
Morgana	Morgana	Copy
Paracelso	Paracelsus	Conventionality
Ptolomeu	Ptolemy	Conventionality
Eduardo	Ted	Substitution

Tom	Tom	Copy
Ivone	Yvonne	Conventionality
Personal Names [single names (surname)]		**Translation Procedure(s)**
Bletchley	Bletchley	Copy
Borgin	Borgin	Copy
Davies	Davies	Copy
Fawcett	Fawcett	Copy
Figg	Figg	Copy
Flitwick	Flitwick	Copy
Fubster	Fubster	Copy
Hooch	Hooch	Copy
Kettleburn	Kettleburn	Copy
Malkin	Malkin	Copy
Marsh	Marsh	Copy
Mason	Mason	Copy
Montague	Montague	Copy
Moon	Moon	Copy
Mortlake	Mortlake	Copy
Nott	Nott	Copy
Olivaras	Ollivander	Recreation
Payne	Payne	Copy
Pince	Pince	Copy
Quirrel	Quirrel	Copy
Sinistra	Sinistra	Copy
Sprout	Sprout	Copy
Vector	Vector	Copy
Warrington	Warrington	Copy

Personal Names [descriptive name]		Translation Procedure(s)
Elfric, o Ambicioso	Elfric the Eager	Copy + Rendition
Emerico, o Mau	Emeric the Evil	Conventionality
Ø	Gregory the Smarmy	Deletion
Hengisto de Woodcroft	Hengist of Woodcroft	Transcription + Rendition + Copy
O Grande Humberto	The Great Humberto	Rendition + Copy
Urico, o Esquisitão	Uric the Oddball	Transcription + Rendition
Wendelin a Esquista	Wendelin the Weird	Copy + Rendition
Personal Names [nickname]		**Translation Procedure(s)**
Carlinhos	Charlie	Conventionality
Aquele-Que-Não-Deve-Ser-Nomeado	He Who Must Not Be Named	Rendition
Guida	Marge	Substitution
Aluado	Moony	Rendition
Almofadinhas	Padfoot	Rendition
Pontas	Prongs	Rendition
Rony	Ron/Ronny	Transcription
O Lord das Trevas	The Dark Lord	Rendition
Voldemort	Voldemort	Copy
Rabicho	Wormtail	Rendition
Você-Sabe-Quem	You-Know-Who	Rendition
Personal Names [family name]		**Translation Procedure(s)**
Os Bone	The Bones	Rendition + Copy + Transcription
Os Dursley	The Dursleys	Rendition + Copy + Transcription

Os Granger	The Grangers	Rendition + Copy + Transcription
Os Malfoy	The Malfoys	Rendition + Copy + Transcription
Os McKinnon	The McKinnons	Rendition + Copy + Transcription
Os Potter	The Potters	Rendition + Copy + Transcription
Os Prewett	The Prewetts	Rendition + Copy + Transcription
Os Weasley	The Weasleys	Rendition + Copy + Transcription
Names of Mythological and Supernatural Beings		**Translation Procedure(s)**
Aragogue	Aragog	Transcription
Agouro	Bane	Rendition
Binns	Binns	Copy
Barão Sangrento	Blood Baron	Rendition
Bicuço	Buckbeak	Rendition
Cadogan	Cadogan	Copy
Bichento	Crookshanks	Substitution
Dobby	Dobby	Copy
Errol	Errol	Copy
Canino	Fang	Rendition
Mulher Gorda	Fat Lady	Rendition
Frei Gordo	Fat Friar	Rendition
Papai Noel	Father Christmas	Conventionality
Fawkes	Fawkes	Copy
Firenze	Firenze	Copy
Fofo	Fluffy	Rendition
Edwiges	Hedwig	Phonological Replacement

Hermes	Hermes	Copy
Murta Que Geme	Moaning Myrtle	Phonological Replacement + Transposition
Mosague	Mosag	Transcription
Senhor Patinhas	Mr. Paws	Rendition
Madame No-r-r-ra	Mrs. Norris	Rendition + Transcription
Nick Quase Sem Cabeça	Nearly Headless Nick	Copy + Rendition
Nicolas de Mimsy-Porpington	Nicholas De Mimsy-Porpington	Conventionality + Copy
Norberto	Norbert	Conventionality
Patrício Delaney-Podmore	Patrick Delaney-Podmore	Conventionality + Copy
Pirraça	Peeves	Rendition
Ronan	Ronan	Copy
Pereba	Scabbers	Rendition
Néris	Snowy	Substitution
Tobias	Tibbles	Phonological Replacement
Pompom	Tufty	Rendition
Rainha Viúva	Wailing Widow	Rendition + Substitution
Titles of Address		**Translation Procedure(s)**
Tia	Aunt	Rendition
Coronel	Colonel	Rendition
Dr.	Dr	Rendition
Pai	Father	Rendition
Tio-avô	Great-uncle	Rendition
Mulher	Lady	Rendition
Madame	Madam	Rendition

Mãe	Mother	Rendition
Sr.	Mr	Rendition
Sra.	Mrs	Rendition
Prof., Profa., Ø	Professor	Rendition
Sir	Sir	Copy
Tio	Uncle	Rendition
Bruxo, Mago	Wizard	Rendition
Place Names [institutionalised geographical areas (world/continent/country)]		**Translation Procedure(s)**
África	Africa	Conventionality
Albania	Albania	Copy
Brasil	Brazil	Conventionality
Egito	Egypt	Conventionality
Inglaterra	England	Conventionality
Europa	Europe	Conventionality
França	France	Conventionality
Romênia	Romania	Conventionality
País de Gales	Wales	Conventionality
Place Names [institutionalised geographical areas (county/province/state/city/town/ district/village)]		**Translation Procedure(s)**
Abergavenny	Abergavenny	Copy
Didsbury	Didsbury	Copy
Dundee	Dundee	Copy
Godric's Hollow	Godric's Hollow	Copy
Hogsmeade	Hogsmeade	Copy
Kent	Kent	Copy
Little Whinging	Little Whinging	Copy

Londres	London	Conventionality
Norfolk	Norfolk	Copy
Ottery St. Catchpole	Ottery St. Catchpole	Copy
Paris	Paris	Copy
Peebles	Peebles	Copy
Surrey	Surrey	Copy
Topsham	Topsham	Copy
Yorkshire	Yorkshire	Copy

Place Names [institutionalised geographical areas (avenue/street/road/lane/drive)]		**Translation Procedure(s)**
Rua Charing Cross	Charing Cross Road	Rendition + Copy
Beco Diagonal	Diagon Alley	Rendition
Travessa do Tranco	Knockturn Alley	Rendition
Rua Magnólia	Magnolia Crescent	Rendition + Substitution
Rua dos Alfeneiros	Privet Drive	Rendition
Stoatshead Hill	Stoatshead Hill	Copy
A toca	The Burrow	Rendition
Rua Vauxhall	Vauxhall Road	Rendition + Copy

Place Names [institutional buildings]		Translation Procedure(s)
Azkaban	Azkaban	Copy
Escola de Magia e Bruxaria de Hogwarts	Hogwarts School of Witchcraft and Wizardry	Rendition + Copy
King's Cross	King's Cross	Copy
Estação de Paddington	Paddington Station	Rendition + Copy
Casa dos Gritos	Shrieking Shack	Rendition
Smeltings	Smeltings	Copy

Ø	Stonewall High	Deletion
Centro St. Brutus para Meninos Irrecuperáveis	St. Brutus' Secure Centre for Incurably Criminal Boys	Rendition + Copy + Deletion
Place Names [commercial establishments]		**Translation Procedure(s)**
Borgin & Burkes	Borgin and Burkes	Copy + Rendition
Dervixes e Bangues	Dervish and Banges	Transcription
Empório de Corujas	Eeylops Owl Emporium	Deletion + Rendition
Sorveteria Florean Fortescue	Florean Fortescue's Ice-Cream Parlour	Rendition + Copy
Floreios e Borrões	Flourish and Blotts	Rendition
Gambol & Japes – Jogos de Magia	Gambol and Japes Wizarding Joke Shop	Copy + Rendition
Gringotes	Gringotts	Transcription
Grunnings	Grunnings	Copy
Dedosdemel	Honeydukes	Rendition
Madame Malkin – Roupas para Todas as Ocasiões	Madam Malkin's Robes for All Occasions	Rendition + Copy
Olivaras: Artesãos de Varinhas de Qualidade desde 382 a.C.	Ollivanders: Makers of Fine Wands since 382 BC	Recreation + Rendition
Artigos de Qualidade para Quadribol	Quality Quidditch Supplies	Rendition + Recreation
Railview Hotel	Railview Hotel	Copy
Caldeirão Furado	The Leaky Cauldron	Rendition
Três Vassouras	Three Broomsticks	Rendition

Zonko's – Logros e Brincadeiras	Zonko's Joke Shop	Copy + Rendition + Substitution
Place Names **[Natural Features of the Environment]**		**Translation Procedure(s)**
Ilha de Wight	Isle of Wight	Rendition
Floresta Negra	The Black Forest	Rendition
A Floresta Proíbida	The Forbidden Forest	Rendition
O lago	The Lake	Rendition
Food & Drink Names		Translation Procedure(s)
picolés ácidos	Acid Pops	Rendition
feijãozinhos de todos os sabores	Bertie Bott's Every-Flavour Beans	Deletion + Rendition
cerveja amanteigada	Butterbeer	Rendition
melhores chicletes de baba e bola	Droobles Best Blowing Gum	Rendition
bolos de calderão	Cauldron Cakes	Rendition
Chocobolas	Chocoballs	Rendition
bombas de chocolate	Chocolate éclairs	Rendition
sapos de chocolate	Chocolate Frogs	Rendition
pudim de chocolate	Chocolate Pudding	Rendition
pãozinho	Crumpet	Rendition
delícias gasosas	Fizzing Whizbees	Substitution + Rendition
mosca de chocolate	Fudge Flies	Rendition
água de gilly	Gillywater	Rendition + Copy
Ratinhos de sorvete	Ice Mice	Rendition
lesmas gelatinosas	Jelly Slugs	Rendition
costeletas de carneiro	Lamb Chops	Rendition
varinhas de alcaçuz	Liquorice Wands	Rendition

barrinhas de chocolate	Mars Bars	Rendition
quentão	Mulled Mead	Substitution
Velho Uísque de Fogo Ogden	Ogden's Old Firewhisky	Rendition + Copy
costeletas de porco	Pork Chops	Rendition
rosbife	Roast Beef	Conventionality
galinha assada	Roast Chicken	Rendition
docinhos de hortelã	Mint Humbugs	Substitution + Rendition
meringue	Meringue	Copy
abóbora espumante	Pumpkin Fizz	Rendition
tortinhas de abóbora	Pumpkin Pasties	Rendition
sapos de menta	Peppermint Toads	Rendition
Diabinhos de Pimenta	Pepper Imps	Rendition
sorvete de limão	Sherbet Lemon	Substitution + Rendition
Canetas de açúcar	Sugar Quills	Rendition
quadradinhos de chocolate	Treacle Fudge	Rendition
tortinha de caramelo	Treacle Tart	Rendition
fio dental de menta	Toothflossing Stringmint	Rendition
pudim de carne	Yorkshire Pudding	Rendition
Names of Objects and Magical Artefacts		**Translation Procedure(s)**
Estojo para manutenção vassouras	Broomstick Servicing Kit	Rendition
balaços	Bludgers	Recreation
Cleansweep 5/6/7	Cleansweep Five/ Six/ Seven	Copy + Rendition
Comet 260	Comet Two Sixty	Copy + Rendition

Fogos Filibusteiro	Filibuster Fireworks	Rendition + Transcription
Firebolt	Firebolt	Copy
Pó de Flu	Floo Powder	Rendition + Transcription
Ford Anglia	Ford Anglia	Copy
Mão da Glória	Hand of Glory	Rendition
Expresso de Hogwarts	Hogwarts Express	Rendition + Copy
berrador	Howler	Rendition
Nôitibus	Knight Bus	Rendition
lunascópio	Lunascope	Transcription
O mapa do maroto	Marauder's Map	Rendition + Phonological Replacement
O Espelho de Ojesed	Mirror of Erised	Rendition
Nimbus 2000	Nimbus Two Thousand	Copy + Rendition
Pedra Filosofal	Philosophers's Stone	Conventionality
bisbilhoscópio de bolso	Pocket Sneakoscope	Rendition
apagueiro	Put-Outer	Rendition
goles	Quaffle	Recreation
lembrol	Remembrall	Rendition
Shooting Star	Shooting Star	Copy
fita adesiva	Spellotape	Rendition
vira-tempo	Time-Turner	Rendition
pomo de ouro	The Golden Snitch	Rendition + Substitution + Transposition
O chapéu seletor	The Sorting Hat	Rendition

The Artemis Fowl Series (Artemis Fowl, AF the Arctic Incident, AF the Eternity Code)		
Target Text	**Source Text**	**Translation Procedure(s)**
Personal Names [first name+(middle name)+surname]		
Albert Einstein	Albert Einstein	Copy
Aloysius McGuire	Aloysius McGuire	Copy
Angeline Fowl	Angeline Fowl	Copy
Arno Bronco	Arno Blunt	Copy + Phonological Replacement
Artemis Fowl II	Artemis Fowl the Second	Copy + Rendition
Artemis Fowl I	Artemis Fowl the First/Senior	Copy + Rendition
Brown Thomas	Brown Thomas	Copy
Carla Frazetti	Carla Frazetti	Copy
Chi Lun	Chi Lun	Copy
Constance Lane	Constance Lane	Copy
David Spinski	David Spinski	Copy
Domovoi Butler	Domovoi Butler	Copy
Emmsey Squire	Emmsey Squire	Copy
Evan Kashoggi	Evan Kashoggi	Copy
F. Roy Dean Schlippe	F. Roy Dean Schlippe	Copy
Hermann Gruber	Hermann Gruber	Copy
Hugh Fowl	Hugh Fowl	Copy
Hugo de Fóle	Hugo de Fóle	Copy
Iggy Lebowski	Iggy Lebowski	Copy
Burton Tinta	Inky Burton	Copy + Rendition
Jon Spiro	Jon Spiro	Copy

Juliet Butler	Juliet Butler	Copy
Justin Barre	Justin Barre	Copy
Larry Ferrigamo	Larry Ferrigamo	Copy
Leonardo da Vinci	Leonardo da Vinci	Copy
Luc Carrère	Luc Carrère	Copy
Mickhael Vassikin	Mikhael Vassikin	Copy
Nguyen Xuan	Nguyen Xuan	Copy
Riz Khan	Riz Khan	Copy
Stefan Bashkir	Stefan Bashkir	Copy
Sherlock Holmes	Sherlock Holmes	Copy
Sid Commons	Sid Commons	Copy
Spatz Antonelli	Spatz Antonelli	Copy
Steve McQueen	Steve McQueen	Copy
Van Gogh	Van Gogh	Copy
Virgil Butler	Virgil Butler	Copy
Personal Names [single names (first name)]		**Translation Procedure(s)**
Ahmed	Ahmed	Copy
Arquimedes	Archimedes	Conventionality
Barney	Barney	Copy
Britva	Britva	Copy
Constantin	Constantin	Copy
Dorothy	Dorothy	Copy
Francis	Francis	Copy
Hélène	Hélène	Copy
Gallic	Gallic	Copy
Kamar	Kamar	Copy
Lars	Lars	Copy
Lyubkhin	Lyubkhin	Copy

Marlene	Marlene	Copy
Nuru	Nuru	Copy
Robert	Robert	Copy
Personal Names **[single names (surname)]**		**Translation** **Procedure(s)**
Costa	Costa	Copy
Guiney	Guiney	Copy
Holmes	Holmes	Copy
Ko	Ko	Copy
Moriarty	Moriarty	Copy
Pearson	Pearson	Copy
Terryl	Terryl	Copy
Personal Names [descriptive name]		Translation Procedure(s)
Bob Pé Grande	Bigfoot Bob	Copy + Rendition
Suíno	Hogman	Rendition
Louie, a Máquina do Amor	Louie the Love Machine	Copy + Rendition
Maggie V	Maggie V	Copy
Morty, o Padeiro	Morty the Baker	Copy + Rendition
Barriga de Porco LaRue	Pork Belly LaRue	Rendition + Copy + Transposition
Aquenaton	Richard of York	Substitution
Personal Names **[nickname]**		**Translation** **Procedure(s)**
Arty	Arty	Copy
Bobby	Bobby	Copy
Frits	Chips	Rendition
Peits	Pex	Rendition
Mocassins	Loafers	Rendition
Muchacho Maria	Muchacho Maria	Copy

Papa Hog	Papa Hog	Copy
Fedorenta	Stinky	Rendition
Personal Names [family name]		**Translation Procedure(s)**
Os Antonelli	The Antonellis	Rendition + Copy + Transcription
Os Fowl	The Fowls	Rendition + Copy + Transcription
Os McGraney	The McGraneys	Rendition + Copy + Transcription
Names of Mythological and Supernatural Beings		**Translation Procedure(s)**
Anubis	Anubis	Copy
Aumon/Aymon	Aymon	Transcription/ Copy
Barney	Barney	Copy
Raiz de Beterraba	Beetroot	Rendition
Bog	Bog	Copy
Urze Porrete	Briar Cudgeon	Rendition
Cahartez	Cahartez	Copy
Capitão Gancho	Captain Hook	Rendition
Chix Verbil	Chix Verbil	Copy
Cúmulus	Cumulus	Conventionality
Cupido	Cupid	Conventionality
D'Nall	D'Nall	Copy
Mestre	Doc	Conventionality
Dunga	Dopey	Conventionality
Larva Kelp	Grub Kelp	Rendition + Copy
Feral Koboi	Ferall Koboi	Transcription + Copy
Potrus	Foaly	Rendition
Holly Short	Holly Short	Copy

J. Argon	J. Argon	Copy
Julius Raíz	Julius Root	Copy + Rendition
Lance Escavador	Lance Digger	Copy + Rendition
Lili Fronde	Lili Frond	Copy + Transcription
Pal Scaver	Mo Digence	Recreation
Palha Excavator	Mulch Diggums	Rendition
Nyle	Nyle	Copy
Opala Koboi	Opal Koboi	Rendition + Copy
Venoso	Phlebum	Rendition
Poll	Poll	Copy
Rowe	Rowe	Copy
Pap N'Oel	San D'Klass	Recreation
Papai Noel	Santa Claus	Conventionality
Pap, o Iludido	San the Deluded	Recreation + Rendition
Escamoto	Scalene	Rendition
Cuspe	Sputa	Rendition
Fedido	Stinker	Rendition
Encrenca Kelp	Trouble Kelp	Rendition + Copy
Crencs	Trubs	Rendition
Os B'wa Kell	The B'wa Kell	Rendition + Copy
Os Dé Danann	The Dé Danann	Rendition + Copy
Os Demônios Fomorianos	The Demon Fomorians	Rendition + Copy
A Irmandade dos Anões	The Dwarf Brotherhood	Rendition
A Irmandade de Mestres de Engenharia	The Brotherhood of Engineers Masters	Rendition
O Grouch	The Grouch	Rendition + Copy

A Irmandade Psíquica	The Psych Brotherhood	Rendition
Titles of Address		**Translation Procedure(s)**
Captã(o)	Captain	Rendition
Encarregado	Chairman	Rendition
Comandante	Commandant	Rendition
Comandante	Commander	Rendition
Cabo	Corporal	Rendition
Detetive Inspetor/ Inspetor-Detetive	Detective Inspector	Rendition
Dr.	Doctor	Rendition
Pai	Father	Rendition
General	General	Rendition
Tenente	Lieutenant	Rendition
Lorde	Lord	Rendition
Madame	Madame	Copy
Mademoiselle	Mademoiselle	Copy
Patrão/Sr/Senhor	Master	Rendition
Mãe	Mother	Rendition
Srta	Miss	Rendition
Sr/Senhor	Mister	Rendition
Monsieur	Monsieur	Rendition
Soldado	Private	Rendition
Diretor	Principal	Rendition
Professor	Professor	Rendition
Sargento	Sergeant	Rendition
Tio	Uncle	Rendition

Place Names [institutionalised geographical areas (world/ continent/country)]		Translation Procedure(s)
Atlantis	Atlantis	Copy
Austria	Austria	Copy
Egito	Egypt	Conventionality
Éiriú	Éiriú	Copy
França	France	Conventionality
Alemanha	Germany	Conventionality
Irlanda	Ireland	Conventionality
Japão	Japan	Conventionality
Quênia	Kenya	Conventionality
Madagascar	Madagascar	Copy
Munique	Munich	Conventionality
Nova Zelândia	New Zealand	Conventionality
Rússia	Russia	Conventionality
Arábia Sudita	Saudi Arabia	Conventionality
Suíça	Switzerland	Conventionality
Os Elementos de Baixo	The Lower Elements	Rendition
Tunísia	Tunisia	Conventionality
EUA	USA	Conventionality
Place Names [institutionalised geographical areas (county/ province/state/city/town/district/village)]		Translation Procedure(s)
Bangcoc	Bangkok	Conventionality
Bentley	Bentley	Copy
Beverly Hills	Beverly Hills	Copy
Blackrock	Blackrock	Copy
Brindisi	Brindisi	Copy
Cairo	Cairo	Copy

Calcutá	Calcutta	Conventionality
Cayman	Cayman	Copy
Chicago	Chicago	Copy
Dortmund	Dortmund	Copy
Dublin	Dublin	Copy
Hamburgo	Hamburg	Conventionality
Cidade do Porto	Haven City	Rendition
Helsinki	Helsinki	Copy
Illinois	Illinois	Copy
Kilkenny	Kilkenny	Copy
Lia Fáil	Lia Fáil	Copy
Limerick	Limerick	Copy
Londres	London	Conventionality
Málaga	Malaga	Conventionality
Martina Franca	Martina Franca	Copy
Murmansk	Murmansk	Copy
Noril'sk	Noril'sk	Copy
Oxford	Oxford	Copy
Paris	Paris	Copy
Poll Dyne	Poll Dyne	Copy
Rosslare	Rosslare	Copy
Rosta	Rosta	Copy
Sfax	Sfax	Copy
Sh'shamo	Sh'shamo	Copy
St Germain	St Germain	Copy
Tara	Tara	Copy
Tóquio	Tokyo	Conventionality
Wajir	Wajir	Copy

Wiltshire	Wiltshire	Copy
Zurique	Zurich	Conventionality
Place Names **[institutionalised geographical areas (avenue/** **street/road/lane/drive)]**		**Translation** **Procedure(s)**
Harley Street	Harley Street	Copy
Dickens Lane	Dickens Lane	Copy
rua Dong Khai	Dong Khai Street	Rendition + Copy
rue Jacob	Rue Jacob	Copy
rue Bonaparte	Rue Bonaparte	Copy
Sunset Boulevard	Sunset Boulevard	Copy
rua Tu Do	Tu Do Street	Rendition + Copy
Place Names **[institutional buildings]**		**Translation** **Procedure(s)**
Catedral Christchurch	Christchurch Cathedral	Rendition + Copy
Lar Cumulus	Cumulus House	Rendition + Copy
Aeroporto de Dublin	Dublin Airport	Rendition + Copy
Torre Eiffel	Eiffel Tower	Rendition + Copy
Fission Chips	Fission Chips	Copy
Mansão Fowl	Fowl Manor	Rendition + Copy
Peniteniciária do Porto	Haven Penitentiary	Rendition
Hospital da Universidade de Helsinki	Helsinki's University Hospital	Rendition + Copy
Aeroporto Heathrow	Heathrow Airport	Rendition + Copy
Central Plaza	Police Plaza	Substitution + Copy
Pico do Uivo	Howler's Peak	Rendition
Clínica Mont Gaspard	Mont Gaspard Clinic	Rendition + Copy
Hospital Mãe da Misericórdia	Mother of Mercy Hospital	Rendition

Túnel Norte	Northern Tunnel	Rendition
Notre Dame	Notre-Dame	Conventionality
Aeroporto Internacional O'Hare	O'Hare International Airport	Rendition + Copy
Escola St Bartleby para Jovens Cavalheiros	St Bartleby's School for Young Gentlemen	Rendition + Copy
Place Names [commercial establishments]		**Translation Procedure(s)**
Hotel Crowley	Crowley Hotel	Copy
En Fin	En Fin	Copy
Oficina de Tatuagens Mancha de Tinta	Ink Blot Tattoo Parlour	Rendition
Laboratórios Koboi	Koboi Laboratories	Rendition + Copy
Academia de Proteção Pessoal Madame Ko	Madame Ko's Personal Protection Academy	Rendition + Copy
Phonetix	Phonetix	Copy
Agulha Spiro	Spiro Needle	Rendition + Copy
Spud's Emporium	Spud's Emporium	Copy
Instituto de Criogenia Idade do Gelo	The Ice Age Cryogenics Institute	Rendition
Place Names [Natural Features of the Environment]		**Translation Procedure(s)**
Vale da Morte	Death Valley	Rendition
Ganges	Ganges	Copy
Furacão	Hurricane Hal	Rendition + Deletion
Morro do Principado	Principality Hill	Rendition
Stonehenge	Stonehenge	Copy
Taj Mahal	Taj Mahal	Copy
montanhas de Utsukushigahara	Utsukushigahara Highlands	Rendition + Copy

Vesúvio	Vesuvius	Conventionality
Montanhas Wicklow	Wicklow mountains	Rendition + Copy
Food & Drink Names		Translation Procedure(s)
Earl Grey	Earl Grey	Copy
torta Floresta Negra	Black Forest gateau	Rendition
creme de caramelo	Crème Caramel	Rendition
Dom Perignon	Dom Perignon	Copy
risotto de cogumelo	Mushroom Risotto	Rendition
rolinhos primavera vegetarianos	Vegetarian Spring Rolls	Rendition
Names of Objects and Magical Artefacts		**Translation Procedure(s)**
AppleMacs	AppleMacs	Copy
Bentley Arnage Red Label	Bentley Arnage Red Label	Copy
Boeing 747	Boeing 747	Copy
Cubo V	C Cube	Rendition
DuploDex	DoubleDex	Rendition + Copy
Fission 400	Fission 400	Copy
projétil/cartucho	Fizzer	Rendition
Estrela Fowl	Fowl Star	Rendition + Copy
Beija-Flor Z7	Hummingbird Z7	Rendition + Copy
Kalashnikov	Kalashnikov	Copy
Kevlar	Kevlar	Copy
Flutuoboy Koboi	Koboi Hoverboy	Rendition + Copy
Impressora a laser	LaserWriter	Rendition
Lear Jet	Lear Jet	Copy
Macintosh	Macintosh	Copy
câmera de cinema	Mam Cam	Rendition

Mercedes	Mercedes	Copy
CintoLua	Moonbelt	Rendition
MP3 Player	MP3 Player	Copy
Neutrino 2000	Neutrino 2000	Copy
Optix	Optix	Copy
Polaroid	Polaroid	Copy
Power Book	Power Book	Copy
Retimagem	Retimager	Rendition
Redesegurança	Safetynet	Rendition
Sentinela	Sentinel	Rendition
Escópios	Scopes	Rendition
Sig Sauer	Sig Sauer	Copy
Sikorsky	Sikorsky	Copy
NarizMacio	Softnose	Rendition
Granada sônica	Sonix Grenade	Rendition
Stinger	Stinger	Copy
Titanic	Titanic	Copy

The Worlds of Chrestomanci Series (Charmed Life, The Magician's of Caprona, and The Lives of Christopher Chant)		
Target Text	**Source Text**	**Translation Procedure(s)**
Personal Names [first name+(middle name)+surname]		
Angela Brazil	Angela Brazil	Copy
Agelica Petrochi	Angelica Petrocchi	Copy
Angelo Montana	Angelo Montana	Copy
Anna Montana	Anna Montana	Copy
Antonio Montana	Antonio Montana	Copy
Arturo Montana	Arturo Montana	Copy

Bella Montana	Bella Montana	Copy
Benjamin Allworthy	Benjamin Allworthy	Copy
Carlo Montana	Carlo Montana	Copy
Caroline Chant	Caroline Mary Chant	Copy + Deletion
Cora Hope-fforbes	Cora Hope-fforbes	Copy
Corinna Montana	Corinna Montana	Copy
Cosimo Chant	Cosimo Chant	Copy
Domenico Montana	Domenico Montana	Copy
Eric Emelius Chant	Eric Emelius Chant	Copy
Ellen Sharp	Ellen Sharp	Copy
Flavian Temple	Flavian Temple	Copy
Francesco Montana	Francesco Montana	Copy
Francis John Chant	Francis John Chant	Copy
Frederick Parkinson	Frederick Parkinson	Copy
Gabriel de Witt	Gabriel de Witt	Copy
Giovanni Montana	Giovanni Montana	Copy
Gwendolen Chant	Gwendolen Chant	Copy
Henry Nostrum	Henry Nostrum	Copy
Jane Smith	Jane Smith	Copy
Janet Chant	Janet Chant	Copy
Lena Montana	Lena Montana	Copy
Luca Montana	Luca Montana	Copy
Lucia Montana	Lucia Montana	Copy
Luigi Montana	Luigi Montana	Copy
Marco Andretti	Marco Andretti	Copy
Mario Andretti	Mario Andretti	Copy
Maud Bessemer	Maud Bessemer	Copy
Michael Saunders	Michael Saunders	Copy

Miranda Chant	Miranda Chant	Copy
Mordecai Roberts	Mordecai Roberts	Copy
Paolo Montana	Paolo Montana	Copy
Paula Montana	Paula Montana	Copy
Piero Montana	Piero Montana	Copy
Ralph Weatherby Argent	Ralph Weatherby Argent	Copy
Ricardo Petrocchi	Ricardo Petrocchi	Copy
Rinaldo Montana	Rinaldo Montana	Copy
Rosa Montana	Rosa Montana	Copy
Sarah Jane	Sarah Jane	Copy
Teresa Montana	Teresa Montana	Copy
Tonino Montana	Tonino Montana	Copy
Will Suggins	Will Suggins	Copy
William Nostrum	William Nostrum	Copy
Personal Names [single names (first name)]		**Translation Procedure(s)**
Alice	Alice	Copy
Bernard	Bernard	Copy
Beryl	Beryl	Copy
Claudia	Claudia	Copy
Elizabeth	Elizabeth	Copy
Eufêmia	Euphemia	Conventionality
Francesca	Francesca	Copy
Frazier	Frazier	Copy
Gina	Gina	Copy
Giorgio	Giorgio	Copy
Grimaldi	Grimaldi	Copy
Jason	Jason	Copy

Jennifer	Jennifer	Copy
Júlia	Julia	Conventionality
Lorenzo	Lorenzo	Copy
Lucrezia	Lucrezia	Copy
Mary	Mary	Copy
Mary-Ellen	Mary-Ellen	Copy
Nancy	Nancy	Copy
Nero	Nero	Copy
Pollio	Pollio	Copy
Renata	Renata	Copy
Rinaldo	Rinaldo	Copy
Roger	Roger	Copy
Romília	Romillia	Conventionality
Rosalie	Rosalie	Copy
Simonson	Simonson	Copy
Yolande	Yolande	Copy
Personal Names **[single names (surname)]**		**Translation Procedure(s)**
Anstey	Anstey	Copy
Badgett	Badgett	Copy
Baslam	Baslam	Copy
Balão	Bisto	Phonological Replacement
Bisca	Bistro	Phonological Replacement
Balofo	Biswas	Phonological Replacement
Besta	Bedlam	Phonological Replacement
Bule	Bustle	Phonological Replacement

Balaio	Baalamb	Phonological Replacement
Babão	Blastoff	Phonological Replacement
Bagulho	Bagwash	Phonological Replacement
Bell	Bell	Copy
Dowson	Dowson	Copy
Fenning	Fenning	Copy
Glister	Glister	Copy
Larkins	Larkins	Copy
McLintock	McLintock	Copy
Oneir	Oneir	Copy
Pawson	Pawson	Copy
Proudfoot	Proudfoot	Copy
Tacroy	Tacroy	Copy
Wilkinson	Wilkinson	Copy
Personal Names [descriptive name]		**Translation Procedure(s)**
Charles VII	Charles the Seventh	Copy + Rendition
Henrique V	Henry V	Conventionality + Copy
Velho Guido	Old Guido	Rendition + Copy
Velho Niccolo	Old Niccolo	Rendition + Copy
Ricardo III	Richard II	Conventionality + Substitution
A Última Governanta	The Last Governess	Rendition
A Pessoa que Mora Naquele Castelo	The Person Who Inhabits That Castle Yonder	Rendition
Conselheiro Municipal	The Town Councillor	Rendition

Personal Names [nickname]		Translation Procedure(s)
Gato	Cat	Rendition
Frank	Frank	Copy
Millie	Millie	Copy
Bob	Bob	Copy
Respeitável Personagem	August Personage	Rendition
Desconhecido Moreno	Dark Stranger	Rendition
Personal Names [family name]		**Translation Procedure(s)**
Os Andretti	The Andrettis	Rendition + Copy + Transcription
Os Chant	The Chants	Rendition + Copy + Transcription
Os Mantana	The Montanas	Rendition + Copy + Transcription
Os Petrocchi	The Petrocchis	Rendition + Copy + Transcription
Names of Mythological and Supernatural Beings		**Translation Procedure(s)**
Benvenuto	Benvenuto	Copy
Bethi	Bethi	Copy
Cinderela	Cinderella	Conventionality
Rabeca	Fiddle	Rendition
Throgmorten	Throgmorten	Copy
Bela Adormecida	Sleeping Beauty	Rendition
O Dragão	The Dragon	Rendition
O Dright	The Dright	Copy
O Anjo de Caprona	The Angel of Caprona	Rendition
A Asheth Viva	The Living Asheth	Rendition
O Demônio Branco	The White Devil	Rendition

O Assombração	The Wraith	Rendition
Vittoria	Vittoria	Copy
Titles of Address		**Translation Procedure(s)**
Bruxa Autorizada	Accredited Witch	Rendition
Tia	Aunt	Rendition
Clarevidente	Clairvoyant	Rendition
Crestomanci	Chrestomanci	Transcription
Prima(o)	Cousin	Rendition
Adivinho	Diviner	Rendition
Dr.	Dr	Rendition
Duquesa	Duchess	Rendition
Duque	Duke	Rendition
Imperador	Emperor	Rendition
Cartomante	Fortune-teller	Rendition
Tio-avô	Great-Uncle	Rendition
Lady	Lady	Copy
Prefeito	Mayor	Rendition
Srta.	Miss	Rendition
Monsenhor	Monsignor	Rendition
Mãe	Mother	Rendition
Sr.	Mr	Rendition
Sra.	Mrs	Rendition
Rainha	Queen	Rendition
Signor	Signor	Copy
Profeta	Soothsayer	Rendition
Tio	Uncle	Rendition
Bruxo Às Suas Ordens	Willing Warlock	Rendition

Place Names [institutionalised geographical areas (world/ continent/country)]		Translation Procedure(s)
Os Uns Lugares	The Anywheres	Rendition
Portão para o Além	Gateway to Elsewhere	Rendition
Inglaterra	England	Conventionality
Europa	Europe	Conventionality
Itália	Italy	Conventionality
Mundos Vinculados	Related Worlds	Rendition
Série Um/Dois/ Quatro/etc	Series One/Two//Four/ etc	Rendition
Série III	Series III	Rendition
Place Names [institutionalised geographical areas (county/ province/state/city/town/district/village)]		Translation Procedure(s)
Agincourt	Agincourt	Copy
Bowbridge	Bowbridge	Copy
Blackpool	Blackpool	Copy
Buckingham	Buckingham	Copy
Caprona	Caprona	Copy
Cambridge	Cambridge	Copy
Eastbourne	Eastbourne	Copy
Florença	Florence	Conventionality
Genova	Genoa	Conventionality
Glastonbury	Glastonbury	Copy
Kensington	Kensington	Copy
Norfolk	Norfolk	Copy
Pisa	Pisa	Copy
Londres	London	Conventionality
Roma	Rome	Conventionality

Siena	Siena	Copy
Sicília	Sicily	Conventionality
Surrey	Surrey	Copy
Veneza	Venice	Conventionality
Wolvercote	Wolvercote	Copy
Place Names [institutionalised geographical areas (avenue/ street/road/lane/drive)]		**Translation Procedure(s)**
Rua Baker	Baker Street	Rendition + Copy
rua elegante	Bond Street	Rendition + Substitution
Rua Sabá	Coven Street	Rendition
Corso Street	Corso Street	Copy
Rua Trumpington	Trumpington Road	Rendition + Copy
Via Cantello	Via Cantello	Copy
Via Mágica	Via Magica	Copy + Rendition
Via Sant'Angelo	Via Sant'Angelo	Copy
Place Names [institutional buildings]		**Translation Procedure(s)**
Universidade de Caprona	Caprona University	Rendition + Copy
Casa Montana	Casa Montana	Copy
Casa Petrocchi	Casa Petrocchi	Copy
Igreja de Sant'Angelo	Church of Sant'Angelo	Rendition + Copy
Mercado de Covent Garden	Covent Garden market	Rendition + Copy
Palácio Ducal	Ducal Palace	Rendition
Canal da Mancha	English Channel	Rendition
Templo Pagão	Heathen Temple	Rendition
Escola de Lowood House	Lowood House School	Rendition + Copy

Piazza Martia	Piazza Martia	Copy
Praça Nova	Piazza Nuova	Rendition + Copy
Igreja de Santa Margaret	St Margaret's Church	Rendition + Copy
Templo de Asheth	Temple of Asheth	Rendition + Copy
O Castelo Crestomanci	The Chrestomanci Castle	Rendition + Transcription
A Ponte Velha	The Old Bridge	Rendition
A Ponte Nova	The New Bridge	Rendition
Place Names [commercial establishments]		**Translation Procedure(s)**
Grossi's	Grossi's	Copy
Correio	Post Office	Rendition
Loja de Quinquilharias	The Junk Shop	Rendition
Loja de Doces	The Sweet Shop	Rendition
Ø	The Cake Shop	Deletion
Estalagem do Cervo Branco	White Hart Inn	Rendition
Place Names [Natural Features of the Environment]		**Translation Procedure(s)**
Apenino	Apennines	Rendition
Rio Voltava	River Voltava	Rendition + Copy
O Lugar do Meio	The Place Between	Rendition
Borda do Mundo	World Edge	Rendition
Food & Drink Names		Translation Procedure(s)
Torta de Amoras	Blackberry Tart	Rendition
Bolo	Cake	Rendition
Chocolate Quente	Cocoa	Rendition
Geléia	Jam	Rendition
Caçarola de Lagosta	Lobster Pot	Rendition

Geléia	Marmelade	Rendition
Torta de Carne	Meat Pie	Rendition
Sanduíche de Salmão	Salmon Sandwich	Rendition
Peras Amarelas	Yellow Pears	Rendition
Mil-folhas	Pastry Puff	Rendition
Pizza	Pizza	Copy
Chá	Tea	Rendition
Maçãs Brancas	White Apples	Rendition
Names of Objects and Magical Artefacts		Translation Procedure(s)
Espelho Mágico	Magic Mirror	Rendition
Ferrari	Ferrari	Copy
Rolls-Royce	Rolls-Royce	Copy
Flauta em forma de cavalo	Horse Flute	Rendition
Colar das Sereias	Mermaids' Necklace	Rendition
Dragão de dar corda	Clockwork Dragon	Rendition

The Chronicles of Narnia Series (The Magician's Nephew, The Lion, the Witch and the Wardrobe, and The Horse and His Boy)		
Target Text	**Source Text**	**Translation Procedure(s)**
Personal Names [first name+(middle name)+surname]		
André Ketterley	Andrew Ketterley	Conventionality + Copy
Aravis Tarcaína	Aravis Tarkaan	Copy + Transcription
Ardeeb Tisroc	Ardeeb Tisroc	Copy
Achosta Tarcaã	Ahoshta Tarkaan	Transcription
Digory Kirke	Digory Kirke	Copy
Faca	Jack Robinson	Substitution

Ilsombreh Tirosc	Ilsombreh Tirosc	Copy
Kidrash Tarcaã	Kidrash Tarkaan	Copy + Transcription
Letícia Ketterley	Letitia Ketterley	Conventionality + Copy
Mabel Kirke	Mabel Kirke	Copy
Polly	Polly Plummer	Copy + Deletion
Rishti Tarcaã	Rishti Tarkaan	Copy + Transcription
Sherlock Holmes	Sherlock Holmes	Copy
Personal Names [single names (first name)]		**Translation Procedure(s)**
Alimash	Alimash	Copy
Anradin	Anradin	Copy
Arriche	Arsheesh	Transcription
Axartha	Axartha	Copy
Ø, Ilgamute	Azrooh	Deletion/ Substitution
Isabel	Betty	Substitution
Chlamash	Chlamash	Copy
Col	Cole	Transcription
Colin	Colin	Copy
Cor	Cor	Copy
Corin	Corin	Copy
Coradin	Corradin	Transcription
Dar	Dar	Copy
Darin	Darrin	Transcription
Eduardo	Edward	Conventionality
Franco	Frank	Conventionality
Helena	Helen	Conventionality
Ilgamute	Ilgamuth	Transcription

Eva	Ivy	Substitution
Lasaralina	Lasaraleen	Transcription
Liln	Liln	Copy
Luna	Lune	Conventionality
Margarida	Margaret	Substitution
Peridan	Peridan	Copy
Rabadash	Rabadash	Copy
Shar	Shar	Copy
Shasta	Shasta	Copy
Tran	Tran	Copy
Personal Names [single names (surname)]		**Translation Procedure(s)**
Bar	Bar	Copy
Columbus	Columbus	Copy
Lenir	Leffay	Substitution
Marta	Macready	Substitution
a mãe dela	Plummer	Substitution
Personal Names [descriptive name]		**Translation Procedure(s)**
Edmundo, o Justo	Edmund the Just	Conventionality + Rendition
Ilgamuth, o do lábio torcido	Ilgamuth of the twisted lip	Copy + Rendition
Lúcia, a Destemida	Lucy the Valiant	Phonological Replacement + Rendition
Pedro, o Magnífico	Peter the Magnificent	Conventionality + Rendition
Pedro	Peter Wolf's-Bane	Conventionality + Deletion
Áries, o Grande	Ram the Great	Rendition
Susana, a Gentil	Susan the Gentle	Conventionality + Rendition

O Eremita	The Hermit of the Southern March	Rendition + Deletion
Personal Names [nickname]		**Translation Procedure(s)**
Ø	Digs	Deletion
Edmundo	Ed	Substitution
Leta	Letty	Transcription
Nellie	Nellie	Copy
Las	Las	Copy
Lu	Lu	Copy
Personal Names [family name]		**Translation Procedure(s)**
Os Ketterley	The Ketterleys	Rendition + Copy + Transcription
Ø	The Plummers	Deletion
Os Kirke	The Kirkes	Rendition + Copy + Transcription
Ø	The Bastables	Deletion
Names of Mythological and Supernatural Beings		**Translation Procedure(s)**
Aslam	Aslan	Transcription
Azaroth	Azaroth	Copy
Baco	Bacchus	Conventionality
Bri	Bree	Transcription
Brirri-rini-brini-ruri-rá	Breehy-hinny-brinny-hoohy-hah	Transcription
Deduro	Bricklethumb	Recreation
Bulldog	The Bulldog	Copy
Sr. Elefante	Bull-Elephant	Addition + Rendition
O cervo	Chervy the Stag	Deletion + Rendition
O chefe Anão	Chief Dwarf	Rendition

O burro	The Donkey	Rendition
Dufles	Duffle	Transcription
Papai Noel	Father Christmas	Conventionality
Pluma	Fledge	Rendition
Sr. Castor	He-Beaver	Addition + Rendition
Sr. Coruja	He-Owl	Addition + Rendition
Huin	Hwin	Transcription
Jadis	Jadis	Copy
Urso Relapso do Pico da Tempestade	Lapsed Bear of Stormness	Rendition
Maugrim	Maugrim	Copy
Lilith	Lilith	Copy
Piro	Pire	Conventionality
Rogin	Rogin	Copy
Rumbacatamau	Rumblebuffin	Recreation
Pisamanso	Sallowpad	Recreation
Sra. Castor	She-Beaver	Addition + Rendition
Silênio	Silenus	Conventionality
Morango	Strawberry	Rendition
Tash	Tash	Copy
O texugo	The Badger	Rendition
O urso	The Bear	Rendition
A raposa	The Fox	Rendition
O porco-espinho	The Hedgehog	Rendition
A Gralha	The Jackdaw	Rendition
A toupeira	The Mole	Rendition
O coelho	The Rabbit	Rendition

O corvo	The Raven	Rendition
O Deus do rio	The River-God	Rendition
Sr. Pintarroxo	The Robin	Addition + Rendition
Sra Elefanta	She-Elephant	Addition + Rendition
A anta	The Tapir	Rendition
Sr. Cavalo de Guerra	The War-Horse	Addition + Rendition
O javali	The Warthog	Rendition
O Veado Branco	The White Stag	Rendition
A Feiticeira Branca	The White Witch	Rendition
Espinhel	Thornbut	Rendition
Tumnus	Tumnus	Copy
Zardena	Zardeenah	Transcription
Titles of Address		**Translation Procedure(s)**
Tia	Aunt	Rendition
Capitão	Captain	Rendition
Castelã	Chatelaine	Rendition
Seu guarda	Constable	Addition +Rendition
Imperatriz	Empress	Rendition
Grão-vizir	Grand Vizier	Rendition
Rei	King	Rendition
Lorde	Lord	Rendition
Madame	Madam	Rendition
Majestade	Majesty	Rendition
Srta	Miss	Rendition
Sr.	Mister	Rendition
Sr.	Mr	Rendition

Sra.	Mrs	Rendition
Príncipe	Prince	Rendition
Professor	Professor	Rendition
Rainha	Queen	Rendition
Rei	Sir	Rendition
Tarcaã	Tarkaan	Transcription
Tarcaína	Tarkheena	Transcription
Tisroc	Tisroc	Copy
Tio	Uncle	Rendition
Place Names **[institutionalised geographical areas (world/** **continent/country)]**		**Translation** **Procedure(s)**
Arquelândia	Archenland	Transcription
Atlântida	Atlantis	Conventionality
Bramandin	Bramandin	Copy
Charn	Charn	Copy
Felinda	Felinda	Copy
Índia	India	Conventionality
Nárnia	Narnia	Transcription
Sorlis	Sorlis	Copy
Tisbé	Teebeth	Transcription
Place Names **[institutionalised geographical areas (county/** **province/state/city/town/district/village)]**		**Translation** **Procedure(s)**
Anvar	Anvard	Transcription
Azim Balda	Azim Balda	Copy
Calavar	Calavar	Copy
Calormânia	Calormen	Transcription
Ø	Dorsestshire	Deletion
Bambulina	Mezreel	Recreation

Ermo do Lampião	Lantern Waste	Rendition
Londres	London	Conventionality
Tashbaan	Tashbaan	Copy
Telmar	Telmar	Copy
Zulindreh	Zulindreh	Copy
Place Names [institutionalised geographical areas (avenue/ street/road/lane/drive)]		**Translation Procedure(s)**
Ø	Baker Street	Deletion
Ø	Lewisham Road	Deletion
Place Names [institutional buildings]		**Translation Procedure(s)**
Tumbas dos Antigos Reis	Tombs of the Ancient kings	Rendition
Dique dos Castores	Beaversdam	Rendition
Castelo Tormunt	Castle Tormunt	Rendition + Copy
Correio Imperial	House of Imperial Posts	Deletion + Rendition
Catedral de São Paulo	St Paul's Cathedral	Rendition
Palácio de Buckingham	Buckingham Palace	Rendition + Copy
Sala das Estátuas	The Hall of Statues	Rendition
Sala das Colunas	The Hall of Pillars	Rendition
Sala de Mármore Negro	The Hall of Black Marble	Rendition
Sala das imagens	The Hall of Images	Rendition
O Parlamento	The Houses of Parliament	Deletion + Rendition
O Velho Palácio	The Old Palace	Rendition
Place Names [commercial establishments]		**Translation Procedure(s)**
Farmácia	Chemist's Shop	Rendition
Mercado de Tashbaan	Tashbaan Market	Rendition

Place Names [Natural Features of the Environment]		Translation Procedure(s)
Alpes	Alps	Conventionality
Colina da Mesa de Pedra	Hill of the Stone Table	Rendition
Mar Oriental	Eastern Sea	Rendition
Passo do Beruna	Fords of Beruna	Rendition + Copy
Monte Piro	Mount Pire	Conventionality
Montanhas do Norte	Northern Mountains	Rendition
Caverna de Contrabandista	Smugglers' Cave	Rendition
Vale dos Mil Perfumes	Valley of the Thousand Perfumes	Rendition
Bosques do Ocidente	Western Woods	Rendition
Flecha Sinuosa	Winding Arrow	Rendition
Food & Drink Names		Translation Procedure(s)
Café	Coffee	Rendition
Leite Cremoso	Creamy Milk	Rendition
Ø	Gooseberry Fools	Deletion
Mel	Honey	Rendition
Suco de Flores de Fogo	Juice of Fire-Flowers	Rendition
Lagostas	Lobsters	Rendition
Melão cru	Cool Melons	Rendition
Ø	Mulberry Fools	Deletion
Panetone	Plum Cake	Substitution
Narceja recheada com amêndoas	Snipe stuffed with almonds	Rendition
Chá	Tea	Rendition
Torradas	Toast	Rendition
Manjar Turco	Turkish Delight	Rendition

Trufas	Truffles	Rendition
Names of Objects and Magical Artefacts		Translation Procedure(s)
Arco	Bow	Rendition
Punhal	Dagger	Rendition
Varinha Dourada	Golden Wand	Rendition
Aspirador de pó	Hoover	Rendition
Poste de luz	Lamp-post	Rendition
Máquina de costura	Sewing Machine	Rendition
Escudo	Shield	Rendition
Esplendor Hialino	Splendour Hyaline	Rendition
Mesa de Pedra	Stone Table	Rendition
Espada	Sword	Rendition
Trompazinha de marfim	Ivory Horn	Rendition

This volume of The Advanced Research in English Series (A.R.E.S) aims at offering a snapshot of the practices of translating names in children's fantasy literature during a particular period of time (2000-2003) when the Brazilian market had been promoting a revival of fantasy by means of the successful launch of the Harry Potter series and the ensuing (re-) publication of other British fantasy series such as The Chronicles of Narnia by C.S. Lewis, The Worlds of Chrestomanci by Diana Wynne Jones, and Artemis Fowl by Eoin Colfer. The main motivating force for this study lies in Puurtinnen´s (1995) suggestion that foreign names might have a negative effect on the readability of translated texts as such names can be viewed as linguistic barriers capable of preventing children from developing their reading skills. In this sense, the main claim is that names should not be viewed as "islands of repose" (Cf. Tymoczko, 1999), as translators resort to all sorts of practices of translating these particular elements, especially in children's literature. The volume also provides a methodological apparatus applicable not only to the investigation of translational phenomena, but also to a wide array of disciplines (such as Literature, Linguistics, Anthropology, Psychology) focusing on the description of language at various levels.

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