UNIVERSIDADE FEDERAL DE SANTA CATARINA
PROGRAMA DE PÓS-GRADUAÇÃO EM INGLÊS: ESTUDOS LINGUÍSTICOS E LITERÁRIOS

Cybelle Saffa Cunha Pereira Soares

THE PURIFICATION OF VIOLENCE AND THE TRANSLATION OF FAIRY TALES: A CORPUS-BASED STUDY

Dissertação submetida ao Programa de Pós Graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina para a obtenção do Grau de Mestre em Inglês
Orientador: Prof. Dr. Lincoln P. Fernandes

Florianópolis

2015

Ficha de identificação da obra elaborada pelo autor,
através do Programa de Geração Automática da Biblioteca Universitária da UFSC.

Soares, Cybelle Saffa Cunha Pereira
THE PURIFICATION OF VIOLENCE AND THE TRANSLATION OF FAIRY TALES: : A CORPUS-BASED STUDY / Cybelle Saffa Cunha Pereira Soares ; orientador, Lincoln Fernandes - Florianópolis, SC, 2015.
134 p.

Dissertação (mestrado) - Universidade Federal de Santa Catarina, Centro de Comunicação e Expressão. Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários.

Inclui referências

1. Inglês: Estudos Linguísticos e Literários. 2. Tradução de Liratura Infantojuvenil. 3. Contos de fadas. 4. Cópus paralelo. 5. Purificação. I. Fernandes, Lincoln. II. Universidade Federal de Santa Catarina. Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários. III. Título.

Cybelle Saffa Cunha Pereira Soares

THE PURIFICATION OF VIOLENCE AND THE TRANSLATION OF FAIRY TALES: A CORPUS-BASED STUDY

Esta Dissertação foi julgada adequada para obtenção do Título de "Mestre em Letras", e aprovada em sua forma final pelo Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários.

Florianópolis, 26 de fevereiro de 2015.

_____
Profª. Drª. Viviane Heberle
Coordenadora do Curso

Banca Examinadora:

_____
Prof. Dr. Lincoln P. Fernandes
Orientador
(UFSC)

_____
Prof.ª Dr.ª Maria Lúcia Barbosa de Vasconcellos
Examinadora
(UFSC)

_____
Prof. Dr. Marcílio Garcia de Queiroga
(UFCG)

_____
Prof. Dr. Werner Heidermann
(UFSC)

ACKNOWLEDGEMENTS

It would not be possible for me to be writing these acknowledgements without the help and support of some very important people: my advisor Lincoln Fernandes who shared his extensive and sound knowledge of Translation Studies and helped me improve my academic writing. I am also grateful for his dedication and support throughout these two years.

To professors: I cannot express my gratitude to Felix for his tremendous support and for encouraging me to pursue my academic career and for showing me the way to academic writing; not to mention Celso Tumolo who helped my writing take shape; to Maria Lucia Vasconcellos for the careful and enlightening support with translator education and for the academic advice during the qualifying period.

I am grateful to CNPq for providing financial support and stability over the past two years.

I am thankful to my family for the permanent support and positive motivation. To my mother and father for the long-term investment and strong incentive; to my great-grand-mother who taught me to love children's literature and for telling me wonderful stories; to my mother and father-in-law for the moral support and financial backup; to my grandfather for being my everlasting inspiring source of knowledge.

To my friends: for sharing great and unforgettable moments and for the friendship and comprehensive understanding of the frequent absences during the lengthy writing and creative process, Isabela and her mum Fátima, Gerthrudes, Ilana, Giovanna, Jane, Saulo, and Luzimel; to Marcílio for the great friendship and the competent academic assistance; to my mates from the M.A. who are now lifelong friends.

To my beloved husband, Domingos, for the boundless and unconditional love that could by no means be put into words.

I am profusely thankful.

“Not only does the fairy tale remain as fresh as longing and love, but the demonically evil, which is abundant in the fairy tale, is still seen at work here in the present, and the happiness of – once upon a time, which is even more abundant, still affects our visions of the future.”

(Bloch, 1989)

ABSTRACT

The Purification of Violence and the translation of fairy tales:
A corpus-based study

The main aim of this study is to investigate the translation of violence and to propose and analyse the translation strategies of English Fairy tales (EFT) to the Portuguese language. Given the cultural resilience of fairy tales and their folkloric origins, they have survived the imposition of norms in different cultures when assuming the condition of written tales. They have also changed readership throughout an array of processes of adaptations in order to suit the new readers: the children. Notwithstanding, some translations of fairy tales still bring in their plots situations of violence involving the main characters: many of them children. The theoretical framework of this study is based on the interface of Corpus-based Translation Studies (CTS) and Descriptive Translation Studies (DTS). Klingberg's (1986) categories of adaptation to the purification of violence and Chesterman's (1997) semantic strategy add meaning to the definition of the purification strategies proposed for the analysis. For the alignment and corpus analysis it is used COPA-TRAD – Parallel Corpus for translation research (Fernandes & Silva, 2013). After the analysis it was observed that the target text had been translated under the moral and religious motivational factors of the source culture, owing to the fact that the literature translated in Brazilian still had to comply with the Portuguese requirements for translating for children (Coelho, 1987).

Keywords: Translation of Children's Literature, Fairy tales, Purification, Corpus-based translation Studies.

RESUMO

A Purificação da violência na tradução de contos de fadas: Um estudo com base em córpus

Esta pesquisa tem como objetivo investigar a tradução da violência e sugerir e analizar os tipos de estratégias em traduções de contos de fadas ingleses para o português brasileiro. Contos de fadas de todas as partes do mundo têm suas origens em contos folclóricos e têm sido contados de geração à geração, viajando por diversas culturas, adaptando-se à realidade cultural dos lugares que os recebem. Os contos folclóricos partem da oralidade para a escrita, passando a ser conhecidos como Contos de fadas, perdendo o direcionamento aos adultos para chegar aos olhos e ouvidos do público infantojuvenil. Com frequência, as traduções desses contos ainda trazem em seus enredos situações de violência que envolvem seus personagens principais, muitos deles crianças. Partindo desta prerrogativa, a análise dos dados tem como base as categorias para adaptação e purificação na tradução de literatura infantojuvenil de Klingberg (1986) e a estratégia semântica de Chesterman (1997) compõem a definição de estratégia de purificação proposta para análise dos dados que é feita através dos recursos adotados pelos Estudos da Tradução com base em Córpus. Para alinhamento e análise do córpus desta pesquisa utiliza-se o COPA-TRAD – Corpus Paralelo de Tradução – (Fernandes e Silva, 2013). Após a análise, constatou-se que o texto alvo foi traduzido tendo como referência as motivações morais e religiosas da cultura fonte, que na época da tradução ainda eram regidas pela metrópole portuguesa.

Palavras-chave: Tradução de Literatura Infantojuvenil, contos de fadas, Purificação, Córpus Paralelo.

ABSTRACT

The Purification of Violence and the translation of fairy tales:
A corpus-based study

The main aim of this study is to investigate the translation of violence and to propose and analyse the translation strategies of English Fairy tales (EFT) to the Portuguese language. Given the cultural resilience of fairy tales and their folkloric origins, they have survived the imposition of norms in different cultures when assuming the condition of written tales. They have also changed readership throughout an array of processes of adaptations in order to suit the new readers: the children. Notwithstanding, some translations of fairy tales still bring in their plots situations of violence involving the main characters: many of them children. The theoretical framework of this study is based on the interface of Corpus-based Translation Studies (CTS) and Descriptive Translation Studies (DTS). Klingberg's (1986) categories of adaptation to the purification of violence and Chesterman's (1997) semantic strategy add meaning to the definition of the purification strategies proposed for the analysis. For the alignment and corpus analysis it is used COPA-TRAD – Parallel Corpus for translation research (Fernandes & Silva, 2013). After the analysis it was observed that the target text had been translated under the moral and religious motivational factors of the source culture, owing to the fact that the literature translated in Brazilian still had to comply with the Portuguese requirements for translating for children (Coelho, 1987).

Keywords: Translation of Children's Literature, Fairy tales, Purification, Corpus-based translation Studies.

FIGURES

TABLES

ABBREVIATIONS

TCL – Translation of Children's Literature

CL – Children's Literature

EFT – English Fairy tales

CTS – Corpus-based Translation Studies

DTS – Descriptive Translation Studies

RQ – Research Questions

COPA-TRAD – Corpus Paralelo de Tradução

COPA-LIJ – Corpus Paralelo de Literatura Infantil e Juvenil

ST – Source text

TT – Target text

TABLE OF CONTENTS

1. INTRODUCTION

Fairy tales and their plots enriched with magical creatures and fantastic episodes have being told to children for centuries. Thereupon, these tales, with time have sewn together linguistic and cultural elements which we now share as our own.

Brazilian children have had their eyes and ears in many of these stories, not even crossing their minds the international status of fairy tales; French, German, and English Fairy tales (EFT) joining their bedtime storytelling. In spite of being considered bedtime stories, some of these tales share an important feature which is the presence of situations of violence involving children, their relatives, and other figures.

From this standpoint, the present study aims at bringing to light this violence represented through the physical actions performed by the characters in the chosen EFTs collected by Joseph Jacobs in England and translated by Persiano da Fonseca to Brazilian Portuguese at the beginning of the 1940s and published by the Vecchi Editor within a collection of stories for children with the title of *Os mais belos contos de fadas* [1].

The data analysis is carried out within three areas of translation research: Translation of Children's Literature (TCL); Descriptive Translation Studies (DTS); and Corpus-based Translation Studies (CTS).

Within the area of TCL, this study adapts the categories for cultural adaptation suggested by Klingberg (1986) with focus on *purification*, namely, a kind of censorship leading to abridgements of stories in order to suit specific requirements of a target language – mostly known within the field of TCL. His approach towards the TCL is rather prescriptive as he concentrates on the formulation of rules for translators. Notwithstanding, his categories can be suitable for describing how the phenomenon of purification is tackled in the TCL; here presented and identified as the verbs conveying physical violence.

1.1 CONTEXT OF INVESTIGATION

Children's literature (CL) has long been considered of minor importance by scholars within the literary field. Shavit (2009) points out

[1] The Most Beautiful Fairy Tales was a collection of stories from many different countries and the one chosen for the purpose of this study was: The Most Beautiful English Fairy Tales.

that this idea was common sense between academics and that they did not dedicate room for research in this area as the texts were of inferior merit and carried naïve plots and simple language.

It was during the seventeenth century that society's view of childhood started to aggregate important psychological and social values. It was important to cater for this period in human life as it is when the future traces of adult behaviour are built and based (Shavit, 2009). Paramount to establishing and defining the period of childhood was the selection of books in order to help with the education of the future adults.

In Brazil and in England, the eighteenth century brought a significant number of books that were once destined to the adult public and were from time to time translated and adapted to the new public, the children. This change of readers also meant that most of the books had to be adapted, modified or abridged as to suit the new audience. Blamires (2006a) acknowledges that these kinds of translations aimed at providing readable new books to the target child readers, and to avoid introducing them to the specificities of a foreign language.

Among these books, fairy tales occupied the preferred category of stories to be translated for children, mostly due to their folkloric origins and belonging to the oral tradition of storytelling. The fact of having no authorship cleared the way for translators to make the possible adaptations. Propp (1999) acknowledges that fairy tales "arises everywhere and changes in a regular way" (p. 379); "it changes all times" (p. 381) and this changeability offer room for alterations.

> Most traditional histories of fairy tales begin with an unlettered country folk that invents fairy tales and then passes them along by word of mouth from generation to generation (Bottigheimer, 2009, p.1).

The grounds for carrying out this research lie primarily on this aspect of changeability of fairy tales and their journeys throughout time and through one cultural system to another, going under adaptations and abridgements.

What are fairy tales all about? Many scholars have worked on denominations and most of them go for the subtlety and softness of both language and plots. According to Zipes (2006a), fairy tale is a means of enchantment that can always be put to use to soothe the anxieties of children in their bedtime. Bottigheimer (2004) adds that fairy tales are

generally consisted of brief narratives that portray simple language and rags-to-riches plots that very frequently culminate in a wedding. In the academic world, fairy tales – as it belongs to Children's Literature (CL), a literary canon mostly stereotyped and imbedded with prejudice – are regarded as something sweet and cute – and are not to be taken seriously (Hunt, 1990). However, some fairy tales do not sound so sweet. Tatar (1993) emphasizes that fairy tales serve as instruments of socialisation and acculturation precisely because they capture and preserve descriptive moments of conflict and chart their resolution.

Apart from the prejudices, fairy tales emerged and derived from folk tales, surviving throughout time. According to Tatar (1999), fairy tales have an incontestable cultural resiliency also serving as grounds for education and continues to offer significant contributions to this area. The Brazilian literary production for children in the late eighteenth century was not yet established and much of what was read in Brazil was imported from Portugal, for instance, the books oriented for primary teaching. Arroyo (1990) states that apart from receiving and applying in schools books edited in Portugal, educators made use of fairy tales brought from Europe with the objective of improving language skills as well as for general education (p. 172). In like manner, they also served, as Stephens (1992) holds, for the purpose of socialising the target audience; once belonged to the domain of cultural practices. For this reason O'Sullivan (2005) highlights that Children's Literature have its place simultaneously in two systems: the literary and the pedagogical (p. 38).

Notwithstanding, some fairy tales convey deceptive and unrighteous scenes of cruelty to children and animals. Tatar (1999) and Zipes (2002) remind that fairy tales, or as some mentions 'bedtime stories', can portray descriptions of mutilations, cannibalism, infanticide and incest. The presence of these themes is mostly due to the historical backgrounds of these tales as stories created for adults. It was only oriented to children and disseminated in print in the late eighteenth century (Zipes, 2006a), going through a process of adaptation and abridgement to suit the new audience (Nikollayeva, 1995).

A hundred times my nanny or made of told me this story at night beside the fire; all I am doing is adding a little embroidery. You may well think it's surprising… that these tales, incredible though they are, should have been handed down to us from century to century without anyone taking the trouble to write them down. They are not easy to believe, but as long as they are children in this world, mothers and grandmothers, there we'll be remembered (Mlle Lhéritier).

Given this fact, the problematic of this research is drawn towards analyzing the purification strategy in the translations of *English Fairytales* to Portuguese, mainly due to the fact they had served as pedagogical purposes in the eighteenth century and some still portrayed aspects of violence within its plots. This research draws on the outlining and the identification of the lexical items which carry these semantic meanings of violence, coupled with the respective descriptions of these items in the Target text (TT).

1.2 GAPS IN TRANSLATION OF CHILDREN'S LITERATURE (TCL)

There is substantial theoretical framework in Translation Studies (TS) in relation to adaptation. Klingberg's *construct* of adaptation in TCL through purification suggests some categories that can be adapted for the analysis of fairy tales. Many other scholars focus on the characteristic of changeability of fairy tales (Blamires, 2006a; Bottigheimer, 2004; Haase, 2008; Klingberg, 1986; Nikolayeva, 1995; and Shavit, 2009); notwithstanding, the research field in question still needs to be further developed.

The main wellspring for choosing the topic of *purification* in the TCL was drawn from the cultural aspects which the subject is concerned with and from the fact that, to my knowledge, there are very few studies involving the translation of fairy tales involving purification on translations to the Portuguese language.

Inheriting from the oral tradition of folklore and the changeability of its stories, fairy tales still offers room for research regarding purification, an aspect which remains poorly covered in previous studies. Urban (2013), for instance, refers to some scholars within the Translation of Children's Literature (Desmet, 2007; López, 2006; O'Sullivan, 2003; Shavit, 2009) as to support the idea that the activity of translating for children mostly implies some kind of intervention from the part of the adult who acts as a mediator from the time of conception to the time of publication. Accordingly, she goes on to posit that the alterations and omissions found in her corpus are clear evidence of purification. She reached this conclusion from an interview with the translator of "Chicken House" who acknowledged the constant pressure from the editor as to pay close attention to any kind of naughty textual fragments. She terms these issues as *mentions* and categorizes those according cultural, religious, sexual or social taboos (i.e. mentions of love, nudity, love affairs, prostitution, handicaps and homosexuality).

Hussein's[2] (2010) master's thesis, approaches *purification* within the ideological level mainly relating to racial issues, given that the main aim of the text would be mostly didactic (p. 89). Similarly, is the purpose of Ben-Ari's (1992) study on the TCL on German-Hebrew translations from the post-war period. She reveals that the translations in this context would mostly comply with the target reader's didactic norms[3] and would have omissions as the main tendency identified: they happen on a "large scale" (p. 224). Her study covers the prevailing translation norms in the scenario of TCL.

In the historical scenario, López (2000) gives a panorama of the Spanish translations from English and indicates that the censorship and/or adaptations occurred on political, moral and cultural contexts. Still on cultural issues, Salama's (2006) Master's dissertation categorizes purification as a translation strategy and/or problem faced by translators of CL. For the context of her study she identified sex and racism as the issues which have been purified in the Arabic translation of The Joining, by Peter Slingsby. Bunn (2011), Michielsen (2012) and Mundt (2008) approach adaptations in the TCL through culture specific items (ranging from proper names, geographical references and food).

Puurtinen (1998) research is carried out on parallel and comparable corpus of children's books with the English and Finish linguistic pair, focusing on readability.

Previous studies on the TCL have showed that the main topic which is very often approached in the Translation of Children's Literature covers adaptation in a general aspect and mostly deal with cultural specific items, a general practice and as a characteristic of the genre.

1.3. OBJECTIVES AND RESEARCH QUESTIONS

Under those circumstances, in order to fill in the gap of *purification* in the research of TCL, this study aims at investigating how the phenomenon of *purification* (Klingberg, 1986) was dealt within the translated version of *English Fairy tales* (Jacobs, 1891) to the Brazilian Portuguese language. More specifically, it aims at identifying and describing the *purification* strategy, in the translation of violence, which led translators to softening and abridging the plots of the TTs. Klingberg (1986) suggests the term purification to cultural context adaptation; this

[2] *Strategies and Motivations in Translated Children's Literature: Defoe's Robinson Crusoe as a Case Study*

[3] She refers on Toury's operational norms.

study adapts the term proposed by the author and uses it as an umbrella term of analysis in the TCL when dealing with the element of violence.

Within this framework of thought, the present research aims at answering the following questions:

Table 1.1
Research questions

	Research questions
RQ1	How is violence expressed within the source text?
RQ2	What strategies are used to deal with violence in the Target Text?
RQ3	What might have motivated such choices of strategies?

The research questions herein proposed reflect the descriptive nature of this study and help to join the pieces of the puzzle in relation to the description of the strategies involving the *purification* of violence in the TCL.

1.4 ORGANIZATION OF THIS STUDY

Following the Introductory Chapter, Chapter 2 presents an overview in the area of Translation of Children's Literature and studies being carried out in the field. The chapter offers the reader a ride through the history of Folk tales and its transition from the oral to written tradition. Taking into consideration the latter, it presents some historical events in the translation of fairy tales in Brazil and in England. To conclude this Chapter, there is a Section dedicated to the purification of fairy tales taken into consideration Klingberg's constructs for purification.

Chapter 3 presents the method and the criteria for the selection of the fairy tales, the scanning process, the text alignment, hardware and software chosen for the purpose of this research together with the reasons for having chosen them. Still in this Chapter, there is a Section dedicated to the methodological tool used for the purpose of this research – COPA-TRAD (an online parallel corpus for translation research). To close the Chapter, it is described the procedures for analysis as well as theoretical and conceptual categories informing it.

Chapter 4 presents the findings together with some discussions and descriptions of the *purification* elements found in the previous Chapter. The following Chapter brings conclusions and discussions

about the analysis. Chapter 5 also offers suggestions for future research together with the limitations of the study.

2 THEORETICAL FRAMEWORK

The previous Chapter set out with the aim of contextualizing this study and describing the overall history of fairy tales, their translations and adaptations for children. Henceforth, in order to establish a coherent line of thought, the forthcoming Chapter starts with the scenario of the TCL followed by the definition and historical institutionalization of childhood and what is involved in writing and translating for children.

It is of paramount importance to place the concerns of childhood and its intricacies before going into the concept of purification. Correspondingly, for a text to go under the process of purification, it is first and foremost required to establish the grounds for adopting this strategy in the TCL.

Proceeding with the theoretical framework, the following Sections develops gradually from the changeability of fairy tales and the necessity of describing the purification strategies identified in the translations of the tales approached in this study. By the same token, the next Sections also cover the change of readership of these stories; which moved from oral to written tradition of storytelling and from adults to children readers.

2.1 TRANSLATING FOR CHILDREN

When we think about the TCL, we hardly reflect upon what is in between the production of the ST and the TT. We can say that in one extreme there is the child who reads the books and in the other, the adult who produces and/or translates them. It might also be pertinent to these considerations the fact that the child is not conceivable as a writer, but as a reader – someone who is not the agent in the process of production, but the receiver.

> Adult authors write, adult translators translate, adult publishers issue, adult critics to urge, adult librarians and teachers select and recommend books for child readers. Adults act on behalf of children at every turn (O'Sullivan, 2005, p.38).

Proceeding with this idea, there are the considerations, purposes and concerns of having books written and translated for children and

books translated for adults. Accordingly, in the production of CL there is the presence of an adult who mediates and selects what comes to be appropriate for a child, (Alvstag, 2010; Malarte-Feldman, 2008; O'Sullivan, 2006; Shavit, 2009; Tabbert, 2002). Following this thought, Rose (1984) claims that once writers and translators work in a dynamic environment it is important to understand what is happening in the child world. The child is not simply someone who is there waiting to be addressed as if no changes have occurred in society or in the educational scope. Certainly, the adults as agents involved in the TCL need to consider the level of literacy, age and knowledge of the world – if the intention is to attract the child audience.

Taking language into consideration, for instance, Reynolds (2004) explains that in order to attract the child reader, writers and translators must consider the levels of cognitive development in relation to the understanding of the content of a book. Under those circumstances, Reynolds reminds that the "boundaries of childhood go side by side with the intricacies of language/literature and children/literature; meaning that one transforms the boundaries of the other towards an intended purpose" (p. 105).

As has been noted, the child is dependent on the adult in order to build their world of knowledge and to enrich their vocabulary range. The adults are the ones who filter and establish the boundaries of what it is to be included in books written for children, as well as in books translated for them.

At the same time it must be taken into consideration that writing or translating for children implies understanding their world and interests, their reading abilities. Wall (1991, p. 15) points out that whenever writers make evident their awareness of the different skills an adult and a child have in relation to reading, it can be said that they might be writing down; namely the possibility of turning the book tedious or uninteresting as a consequence of trying to impose values or even linguistic aspects which could not be suitable to children's reading ability. Furthermore, O'Sullivan (2005) remarks that writer's for children choose to write according to a specific age, whereas translators might not act the same way.

> Stories for children should 'talk' to them and be appealing in a way that they identify themselves in the books (Jacobs, 1891).

Another aspect of mediating what is going to be included in books translated for children depends on the cultural expectations of childhood which differs from one target system to another. Shavit (2009) recognizes that translating texts for children work in accordance with existing models in a target culture. These models can be cultural, ideological or educational and translators should work under the premises that translations occur in a given culture and in a given time.

> Children's literature has necessarily, if not always consciously, reflected the culture of the time in which it was written (Wilkie-Stibbs, 2008, p. ix).

Moving to the world of the classics, taking the case of fairy tales, it is hard to see the boundaries of what comes to be international about them. The tales belonging to the oral tradition blends with different nationalities as if they had no nationality at all (Propp, 1999). Stories were retold and reshaped, making it difficult to distinguish their origins. O'Sullivan (2005) observes that the classics are often reprinted in different editions which never contain the same list of tales. She also questions the classics' international origin, the process of transfer and their current status.

In the light of the internationality of fairy tales lays the level of foreignisation or domestication. According to Venuti (1995), foreignisation occurs when a translation moves towards the ST, causing strangeness; and domestication can be identified when a text is translated towards the target reader, in this case, the characteristics of the ST are reshaped to meet the cultural and linguistic aspects of a target audience. Lathey (2006) observes that the transposition of children's text from one language and culture to another reflects differing interpretations of childhood and thus sometimes leading translators to resort to the strategies of adaptation.

Disney, for instance, presents the classics of Children's Literature in a softer way, reshaping some of the tales in order to bring into being a 'happily ever after'. Most of the violent aspects are adapted or even omitted. In Klingberg's (1986) terms, these stories would go under a process of purification where heroes and heroines would not go under extreme suffering such as mutilation; instead, it is added a whole lot of adventures. The child, in this context, is presented to characters that are either a representation of goodness or badness; whatever the circumstance the good always wins and the bad to be punished.

When it comes to the adaptations of the classics of CL into audiovisual formats, O'Sullivan (2006) questions whether the cultural features of the ST are to be preserved in the TT. Namely that apart from having a tale changed and adapted throughout time, still some essence of the story should be kept, and with attention to that she gives the example of Pinocchio: "something about it endures and can never be ultimately changed" (p. 153). Be that as it may, fairy tales have travelled from culture to culture, and have been through processes of adaptation and the plots had at times to comply with the cultural system norms which receive them. Shavit (2009, p. 112) adds that they have at times to go through adaptations concerning the shift of readership, that is, from the adult system into children's. This was, perhaps one of the main issues for the history of the adaptations of fairy tales, to report so many abridgements, deletions or additions on these kinds of texts. Shavit (2009) recommends that these translation procedures when necessary should follow two principles in relation to TCL:

> …in adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend (p. 113).

Despite these two principles, pointed out by Shavit (2009), in which the TCL is based, there are some features which require a closer attention, such as the passages regarded harmful to the mental welfare of the child. She agrees that the option in this case is for the complete deletion of the passage and that it is sometimes on the translator to choose the most appropriate solution.

In essence, in order to grasp the whole idea of translating for children, it is necessary to address some important issues of childhood and what writing for children over the past three centuries concerns, before we move to the purification strategies.

2.2 NOTION OF CHILDHOOD AND THE TCL

> Before there could be children's books, there had to be children – children, that is, who were accepted as beings with their own particular needs and interests not only as miniature men and women (Townsend, 1977, p. 17).

Before the sixteenth century, children were not considered different from adults and for this reason they had no special needs. Shavit (2009) develops this argument and says that differences between children and adults existed, but they were not recognised (p. 5). In his seminal work, Ariès (1965) estimates that the period of infancy within medieval society ended at the age of seven, so children would not be spared from talks about vulgarity, sex, or even be deprived from even having contact with violence.

> Childhood is a historically embedded definition that opens up deep layers of culture by exposing how societies code the earliest period of life and organize it in consequential ways. The definition of childhood is connected to fundamental institutions, technologies, and a range of social relationships (Fass, 2004, p. xii).

According to MacLeod (1983), it was only after the Industrial Revolution, with the rise of the middle class, that society started to consider childhood as an important period which deserved special attention. It was in this period that the first schools emerged, and with them the need for books designed for children. As belonging to the middle class and not having to work, children had to be assigned specific tasks concerning their age. In addition, it was necessary to do so, in order to keep them separate from adults, as well as to protect their innocence, and by this means, they should not be exposed to a corrupt world.

Owing to the fact that children had to be kept separate from adults, there was a growing need for them to be educated and disciplined, consequently, a need for books destined and designed for

this new audience. From this perspective, Shavit (2009) highlights that "children's books were written with the idea of the child in mind; when this idea changed, the texts for children changed as well" (p. 7).

In Brazil, the idea of childhood was reflected in the first translations and later in the production of Brazilian children's literature. The purpose of these books was to present and teach the young ones that exemplary behaviour would be extoled and the deviant ones would be certainly punished. Lajolo & Zilberman (2006) go on to say that the model of human behaviour that children were supposed to copy was the one from the Catholic Church, both moral and religious.

> Childhood is a historically embedded definition that opens up deep layers of culture by exposing how societies called the earliest period of life and organize it inconsequential ways. The definition of childhood is connected to fundamental institutions, technologies, and a range of social relationships (Fass, 2004, p. xii).

These associations Fass points out can be observed in the history of Brazilian Children's Literature in the same fashion as in its translations. Bertoletti (2012) presents a comprehensive historical account of the establishment of Children's Literature in Brazil supported by legal documents, namely, 'The Law of the Didactic Book' created by the 'Book National Institute' and implemented in 1937. Inasmuch as, in this period, the Brazilian socio-political context was under a period of dictatorship urging the educational system to act under the premises of good moral values. Correspondingly, the Brazilian society of the early twentieth century was mostly Catholic and highly promoted familial love the reinforced the families to engage their children towards proper moral conduct and Christian virtue (Arroyo, 1990; Bertoletti, 2012; Coelho, 2013; Lajolo, 2006).

There have been many shifts in writing and in translating for children since the nineteenth century, mostly due to society's constant change of cultural and moral values. In like manner there have been changes on fairy tales throughout time – from one cultural system to another and from the oral tradition of storytelling to the written tradition; issue discussed with more detail in the following Section.

2.3 FROM FOLKLORE TO FAIRY TALE: FROM ORAL TO WRITTEN TRADITION

> Folklore should be linked not to literature but to language, which is invented by no one and which has neither an author nor authors. It arises everywhere and changes in a regular way, independently of people's will, once there are appropriate conditions for it in the historical development of peoples (Propp, 1999, p. 379).

Fairy tales inherited their narratives from the oral tradition of Folk-*lore*[4] storytelling. As Propp (1999) posits, folk tales were spread throughout history "by word of mouth", unlike the traditional written literature that is spread out through writing (p.380). According to as Zipes (1999), folk-lore were stories about natural phenomenon, such as harvesting rituals or change of seasons; they also covered hunting, conquest and love – all involved common beliefs. Telling these stories implied a teller or narrator as well as the listeners and the intention was to bring members of a community together as well as "to provide them with a sense of mission" accomplished after a long journey of work (p. 333). Under those circumstances, the narrator was the one incumbent of indoctrinating a certain community in various issues by word of mouth. Likewise, the tales were told "for edification, for delight or even for amusement" (Briggs, 1970, p. 1).

> The basic structure of most folk tales is connected to the social situation of the agrarian lower classes within each historical epoch and each community altered the original folk tales according to its needs as they were handed down over the centuries (Zipes, 1999, p. 8)

Most compelling evidence on how the tales have been shaped throughout history is the sequence of adaptations of the *Little Red Riding Hood* and *Beauty and the Beast*. Zipes (1999) reports that the first printed version of *Beauty and the Beast* was in 1740 in *Les Contes Marins* [5] and later in 1756 in *Magasin d'enfants*[6] (p. 10).

---

[4] According to Merriam-Webster Dictionary, it is a lesson; something that is learned; traditional knowledge or belief (archaic).

[5] Madame Gabrielle-Suzanne de Villeneuve published a 362 page long version of the tale.

Some folk tales only started to be called fairy tales in the late seventeenth century. At this time, Giovanni Francesco Straparola, in Italy, started collecting and adapting these tales in order to suit them to the literary requirements of the time. Following the Italian, the French[7] and English[8] writers also set off on a journey to collect the folktales belonging to their own cultural heritage. Zipes (1999) says that modern society owes the Italian writer Giovanni Francesco Straparola the whole tradition of Fairy tale as a literary genre. Be that as it may, the custom of telling stories did not disappear in order to give room to the literary fairy tale; folktales continued to be told among the common people who contributed with writers and collectors of fairy tales. On this subject, Zipes (2000) reports that when they first appear in written form they "were not intended for most people since most people could not read" (p. xxi), they were then associated with the social literate class.

The very first steps of the adaptation of folklore narratives into fairy tales were done towards the adult readers; mainly due to their oral predecessor, the folk tales and for their common and ambiguous language which could be considered dangerous to children. Given these points, Zipes (1999) reveals that the language in these tales were also symbolic and "could be read on so many different levels that they were considered somewhat dangerous" (p. 336) because some of the tales carried plots with death of children, killing, robbery, abandonment and many others which had to be avoided or purified before reaching the ears and the imagination of a child. This way some adaptations need[ed] to meet the characteristics of the addressees.

It was in the late seventeenth century, after the rise of literacy and the invention of the printing press that the folk tales started a process of change of status and gained different audiences and different telling environments, such as the aristocratic French saloons (Zipes, 1999, p. 334). But only in the nineteenth century the folk made way for fairy tales and their so-called "make-believe stories with [almost] no direct reference to a particular community or historical tradition" (Zipes, 1979, p. 6). Rudd (2004) adds further and says that it was at this time that fairy tales "became more directly aimed at children" (p. 38).

Stein (2000) throws light on the definition of fairy tale and refers to it as "a genre of prose literature, which may or may not be based on oral tradition" (p. 167). On balance fairy tales are associated with

[6] Madame Leprince de Beaumont published a shorter version of *Beauty and the Beast*.
[7] Charles Perrault and Mme D'Alnoy.
[8] Joseph Jacobs, Edwin Sidney Hartland and Flora Annie Steel

children and with magical creatures. The following *Section* draws on the concept of fairy tales and on their nature, that is to say, what characterizes a story as a fairy tale.

2.3.1 Nature of fairy tales

Stein (2000) explains that the word fairy tale derived from the French *conte de fées*, and refers to stories which involve magical creatures and imaginary worlds. Ashliman (2006) adds that fairy tales do not always bring fairies in their plots, and Ziolkowski (2010) goes on to say that "the term fairy tale conjures up the orality of simple folk huddled around the hearth for children intent on bedtime stories" (p. 8).

> There were the imbecilities of the peasantry. They had not been honoured in print, but had only been told for generations by word-of-mouth in places where even a chapbook could hardly be read. They were frowned upon by moralists in the seventeenth century, and in the eighteenth (Darton, 2011, p. 85).

Important to remember that before being adapted to children, fairy tales went through centuries of transformations and adaptations, although keeping the earliest features of orality and making the stories still meant to be told. With the intention to highlight this aspect of the fairy tale that Jacobs (1891) reports on his preface for the first edition of EFTs that his book "is meant to be read aloud, and not merely taken in by the eye…I had to make the necessary deviations from this in order to make the tales readable for children"[9]. Charles Perrault himself acknowledged the necessity for adapting the plot of fairy tales – "ainsi sur ce conte on va moralisant[10]".

The adaptations had not only taken place in England, but in France and in Germany. Madame d'Aulnoy, Charles Perrault and the Grimm's Brothers are some of the names of famous fairy tale collectors and adapters. They kept some of elements of the folklore, such as the repetitions and *parallelisms*[11]. Gates, Steffel, and Molson (2003)

[9] No page number is available.
[10] Perrault postscript to Cinderella: ils referment tous une morale très-sensèe, et qui se découvre plus ou moins, selon le degré de penetration de ceux qui les lisent. Also quoted in Darton (2011, p. 87).
[11] It is the arrangement of similarly constructed clauses, sentences, or verse lines in a pairing or other sequence suggesting some correspondence between them (Baldick, 1990).

indicate that these characteristics gave rhythm to the stories and helped to establish a similar flow of oral folktales to their written successor, the fairy tale. Table 2.1 and 2.2 bring one example of repetition and parallelism, respectively.

Table 2.1
Example of repetitions

The Story of the Three Bears[12]	
'Somebody has been at my porridge!'	*Huge Bear*
'Somebody has been at my porridge!'	*Middle Bear*
'Somebody has been at my porridge, and has eaten it all up!'	*Wee bear*

In the extracts from *The story of the three bears*, presented in Table 2.2, repetition is present in the sentences which describe what the intruder (*Goldilocks*) has done to the bears' belongings in a way that shows all three bears complaining about having their porridge eaten. In this case, as O'Sullivan describes, repetition is representing "a typical feature of oral communication" (2005, p. 76) – a feature inherited from the folktales.

Table 2.2
Example of parallelism and repetition

The Story of the Three Bears[13]
So first she tasted the porridge of the Great, Huge Bear, **and that was too hot for her**; **and she said a bad word about that**. And then she tasted the porridge of the Middle Bear, **and that was too cold for her**; **and she said a bad word about that** too.

The same can said about parallelism in the example in Table 2.2 – a description which could be taken from an oral narrative. In this example the narrator is describing Goldilocks reaction when tasting the porridges. Table 2.3 shows one more characteristic of fairy tales.

[12] Example taken from English Fairy Tales (p. 99)
[13] Example taken from English Fairy Tales (p. 98)

Table 2.3
Once upon time

Once upon a time…[14]	
There was once upon a time a good man who had two children…	The rose-tree
Once upon a time there was a woman, and she baked five pies…	Tom Tit Tot
There was once a widow that lived on a small bit of ground…	The red *ettin*[15]

The opening sentence of most fairy tales, 'Once Upon a Time', represents the timelessness of these stories. Nikolajeva (2008a) says that this expression can inform the reader/hearer of fairy tales, that the story they are about to read is not to be taken as 'real' – they are 'symbolic and allegorical' (p. 331). Be that as it may, most fairy tales introduce themselves with 'Once upon a time…' or even: 'There was once a…' – we never know when it happened.

When it comes to the meaning of fairy tales and their function, Tatar (1993) understands that they serve as instruments of socialisation and acculturation precisely because they capture and preserve disruptive moments of conflict and chart their resolution (p. xxii). She agrees with Newberry (1744) and goes on to say that fairy tales have openly endorsed a productive discipline that condemns idleness and censures disobedience. In most cases, fairy tales are all about teaching children a lesson.

> She had read several nice little stories about children who had got burnt, and eaten up by wild beasts, and other unpleasant things, or because they would not remember the simple rules their friends had taught them: such as, that a red-hot poker will burn you if you hold it too long; and that, if you cut your finger very deeply with a knife, it usually bleeds; and she had never forgotten that, if you drink much from a bottle marked "poison", it is almost certain to disagree with you, sooner or later. Lewis Carroll, Alice in Wonderland.

[14] See notes 3 and 4
[15] Two-headed giant

This passage closely reflects the message that Children's Literature, mainly fairy tales, is a repository of rules of conduct, maybe seen as an instructional manual providing children with examples of an extensive array of dos and don'ts with adults acting on behalf of children when adapting the former folktales to fairy tales. An exception from that would be the naughty Tommy Grimmes and his unruly waywardness, from the grisly fairy tale of Mr. Miacca. He disobeys his mother and gets caught by the cannibal Mr. Miacca who likes to have naughty boys as delicacies. As the idea of the child changed in the period of the adaptations dealt with in this study, Tommy escapes from a gruesome finale.

Most literature about fairy tales present moralising plots of children breaking rules and getting involved into mortal danger, and showing them ways of avoiding the perils of being without adult supervision as well as to be away from the vile creatures of society. Bettelheim (2010), on the other hand, turns the child into the transgressor of fairy tales, and by disobeying the adults they should be punished. Tatar (1993) disclaims his arguments and sees *The Uses of Enchantment* as "oddly accusatory toward children" (p. xvii). She accuses Bettelheim of bending the texts to his own purpose (p. xxiv) and by placing the child as the "real agents of evil and as sources of family conflict" (p. 240).

The translation of fairy tales in Brazil went opposite ways Bettelheim's interpretations mainly due to the fact that fairy tales were seen as a source of moralizing examples of virtuous behaviour and good conduct, inviting children to behave appropriately. Therefore the fairy tales collected by Joseph Jacobs and here analysed puts the child as someone who requires constant, proper and tender care and punishes the evil adults whenever inflicting torture and attempting to injure a child.

2.3.2 Translation of fairy tales in England

France and Germany claimed to have their own fairy tales, collected and adapted by Perrault and the Brothers Grimm respectively. Haase (2008), thereupon, points out that the German's alleges the Grimm's stories to be part of their national heritage. In England, on the other hand, for many years, it was claimed that there was nothing as English Fairy or folk-tale. In was only during the nineteenth and twentieth century that folklorists started to list the folk-tales following

the *Aarne-Thompson folktale typology*[16]; as a result of this study, some of these tales were published in the Journal of Folk-Lore.

Townsend (2004) describes the beginning of the nineteenth century as the first years of "the gradual rehabilitation of folk-tales" (p. 672). He places these tales in the 'rehabilitation' sector of the century, owing to the fact that they had walked in dire straits for the past eighteenth century. To put it other words: the puritan society did not look on kindly on "the absurdities or the dangerous immoral nonsense" the plots conveyed (p. 672). It was only with Romanticism, with Benjamin Tabart and his translations of the Grimm's stories that fairy tales started to take shape.

After the introduction of translations from German, Simpson (2008) observes that some of the English folk-tales were being collected since the early medieval period. In like manner, they portrayed a vast array of different kinds of magical and fantastic creatures. To mention some are: Beowulf with dragons and underwater creatures and the Arthurian tales. Even Shakespeare seemed to have included some tales from the folk-lore tradition; Midsummer Night's Dream and its characters manipulated by fairies is an example.

The major British folklorists and writers from the nineteenth century were Flora Annie Steel[17], James Frazer, E. Sidney Hartland[18], Andrew Lang[19] and Joseph Jacobs who offered a great contribution to the fairy tales published in England and translated into other languages. The ones to have published EFTs were Hartland and Jacobs. Their publications are very similar but presented different stories and were differently categorized. Hartland organized the tales in his edition under the Aarne-Thompson folktale typology; Jacobs does not separate the tales of his collection and simply entitles his edition "English Fairy Tales". Jacobs' collection seems to appear more often in most Encyclopaedias, Companions, and was reprinted in the Everyman's Library – being published up to the present days.

One of these folklorists, and of interest to the present study, is Joseph Jacobs, who had collected around one hundred and forty tales from various sources and locales. He had also adapted some of the tales

[16] An index of categories created to help folklorists classify and organize folk and fairy tales.
[17] Published 43 English Fairy Tales from which the tale of Tom-Tit-Tot and the story of The Three Bears composes the volume.
[18] Published *English Fairy and Folk Tales*, not as well-known as Jacob's English Fairy Tales.
[19] Among his publications are the Colour Fairy Book series.

that had been issued in chapbooks[20] at the beginning of the nineteenth century; an example is the tale *Jack and the Beanstalk*. Simpson (2008) explains that this tale is a recreation of childhood memories compiled by Jacobs together with the memories of his own childhood (p. 297). His compilations are part of the Everyman's Library within the children's classic collection and have been translated to many languages, including Brazilian Portuguese.

After centuries of compilations, fairy tales had undergone various processes of adaptations and reformulations in order to suit the new audience: the children. Jacobs himself acknowledged the fact that the folk tales had to go under some degree of adaptation before it reached "the eyes and ears of the child readers"[21]. In the preface of Jacob's "English Fairy Tales" he mentions that he had to reduce the lengthy sentences from the chapbooks and to "rewrite in a simpler style". His intention had always been to turn the tales readable to children: "it has been my ambition to write as a good old nurse we will speak when she tells fairy tales".

2.3.3 Translation of fairy tales in Brazil

The old tradition of storytelling in Brazil, according to Freyre (1992) reports on 'Casa Grande & Senzala'[22], dates back to the period of Brazilian slavery when the old African women told stories after hard work on sugar cane plantations. The plots covered mostly talking animals and their relationship with human beings. Arroyo (1990) mentions that the African stories, with time, joined plots with the Portuguese ones, which, on the other hand, brought tales of princesses, giants, and wicked stepmothers. These were tales to be told; they belonged to the oral tradition of storytelling and to the common people who acted as narrators.

Parallel to this tradition of folk tales, at around mid-nineteenth century, there was in Brazil the literature brought from Portugal. Some were Portuguese production and some others translations from French, English and German – countries which exerted political and cultural influences to the Brazilian national context of the time (Lajolo &

[20]It is a small book containing ballads, poems, tales, or tracts. (Merriam-Webster's Collegiate Dictionary).
[21] From the preface of English fairy Tales.
[22] Published in English under the title "*The Masters and the Slaves: a study on the development of Brazilian civilization"*.

Zilberman, 2006). Coelho (1987) goes on to say that previously translated fairy tales came from Portugal to Brazil and brought with them the Portuguese conduct of high moral standard, with the aim to teach Brazilian people (the colony and its colonized) the basis of the Portuguese romantic, liberal and Christian mores.

With attention to conduct, Coelho (1987) upholds that translations for children should follow previously established principles, such as religious virtue, respecting parental authority avoiding this way any possible deviant behaviour. The author also adds that translated books for children should teach them to be good, and show role models of heroism which should be followed.

Under those circumstances, Costa (2008) reveals that the first steps of a literature dedicated to the Brazilian child had a moralizing end and should educate meeting the objectives delimited by the adults and aiming at developing utilitarian ideals. It is in this light that most the imported fairy tales were chosen. Must be remembered that the role models within these tales were incorporated by the prominent characters, mostly Knights and Royals, and represented through their heroic and virtuous deeds. Bertoletti (2012) reveals that the Brazilian political and social scenario from the beginning of the twentieth century urged for the creation of laws and commissions to intervene on the production and translation of children's literature.

During the period called Vargas' Era, from 1920 to 1945, all literature should go under the intervention of a committee that belonged to the former National Book Institute (INL)[23] and were appointed to decide on books to be published. Another committee was created within the same period, The National Commission of Children's Literature (CNLI) – the members were mostly prominent figures of Brazilian literature who also acted in the Brazilian educational scenario. They created lists of books that could be translated or adapted; this list was also the harbinger for the creation of a writer's competition, as producing an award winner children's book should comply with the prerequisites established by the commission, the books consequently mirrored the contents from this list. According to some Brazilian scholars of Children's Literature (Bertoletti, 2012; Coelho, 2000; Costa, 2008; Lajolo and Zilberman, 2006; Peres, 1999) the ideological and moralising commitment of this period reflected were reflected in the books for children, issue of great importance when selecting books for translation.

[23] Nowadays called Programa Nacional do Livro Didático (PNLD).

Figueiredo Pimentel[24] was the one of the most prominent translators responsible for adapting and translating, what Lajolo & Zilberman (2006) call, the classic fairy tales. The tales translated from Europe were the ones collected by Perrault, Grimm and Andersen. They first appeared in the Portuguese language in a book entitled "Contos da Carochinha", which according to Coelho (1983) was a selection and adaptation of sixty one European folk tales and was the first collection of children's literature in Brazilian Portuguese.

The EFTs that arrived in Brazil seem to be the ones collected by Joseph Jacobs; one evidence would be order the stories appear in the Portuguese translations, the same as in the English source text (ST) from 1891 available in the public domain in *Gutenberg Project*[25]. The translations found so far are from Vecchi (1944) editor and translated by Persiano da Fonseca.

By and large, translating for children Brazil during the beginning of the twentieth century implied that the translator should bear in mind that for the work to be published it ought to be in conformity in fulfilling the official requirements from the CNLI and INL.

2.4 PURIFICATION IN THE TRANSLATION OF CHILDREN'S LITERATURE

The research practice in the area of TCL is a relatively new field in Translation Studies (TS), and for this reason it still lacks further research in many aspects. Zipes (2006a) and Reppen (2010) mention that apart from being one of the most important cultural events in CL, the fairy tale critics have no covered its historical development as a genre and translators' scholars have not yet represented the lexical elements of violence in existing corpora.

According to Arroyo (1990) and Blamires (2006a), the nineteenth century provides the Brazilian and British cultural scenario with a significant variety of translated books for children. It is also from this century the publications of a collection of British fairy tales adapted to child readers such as the publications of Jacobs (1891) *English Fairy Tales.* Adaptations were required as to suit the needs of the target

[24] Was the first to translate from French to Brazilian Portuguese (Coelho, 1983, p. 260)
[25] A website which provides rare digitised books from the public domain. http://www.gutenberg.org/wiki/Main_Page

readers and to conform with the educational norms as well as with the limited cognitive capacity of the intentional audience as Shavit (2009) reveals. Under those circumstances, the translator was allowed to "manipulate the text in various ways by changing, enlarging, or abridging it" (p.112), by deleting or adding something to the story.

In like manner, Blamires (2006) observes that many influential translations published in the nineteenth century had to be adapted due to their readability[26] since many imported tales conflicted with the prevailing standards of society behaviours. Furthermore, the characteristics of the child have not always been the same. Nikolajeva (1995) explains that the history of Children's Literature and fairy tales proved to be a succession of changing cultural codes and its dynamic characters.

To illustrate that succession of translations, Shavit (2009) gives the example of *The Little Red Riding Hood*. Over the seventeenth, nineteenth and twentieth centuries, it has been identified several versions which portrayed "the diverse ways in which society perceived childhood" (p. 8). The same happened to the EFTs throughout time. Philipose (1990) indicates that tales such as T*he Twa Sisters*, over the centuries, had its title adapted and nowadays we can find at least 21 variants in England alone. To cite some: *Minnorie, Binnorie*, *The Cruel Sister*, *The Wind and Rain*, *Dreadful Wind and Rain* and others.

As Zipes (1999) observes, for many centuries, the reasons for dedicating careful attention to the translations of fairy tales and the non-acceptance of these stories in their 'original form' by society, was given to the fact of conveying subversive features in language and at times in themes. For that reason they had to be "sanitized" (p. 336).

In this context, the lexical violent features woven in some of the plots revealed as a central aspect for these alterations to occur. As mentioned before, most of these tales came from the folkloric tradition of storytelling and were destined to adult listeners. Once collected and turned into reading versions, the collectors at times had to make some modifications in order to suit the requirements of the target language and sometimes the adaptations were done to the plots in order to suit various purposes such as the moral values established by the Church. Malarte-Feldman (2008) emphasizes that these tales when adapted, changed into "new versions or variants" (p. 43).

[26] Oittinen (2000, p. 32) explains that "the idea of readability often involves the implicit idea of understanding the full meaning of the text".

Edgar Taylor (1793-1839), a British legal writer and translator, according to Blamires (2006b), was an 'inveterate softener' and used to signal all adaptations made in his translations by adding and editing a note at the end of each tale. He also tried to avoid translating the tales which carried frightening plots or the ones which portrayed cannibalism or any kind of physical violence. He wanted the stories to have a happily ever after, even though nowadays, some of his translations still carry some level of violence.

Klingberg (2008) places the concept of *purification* within the processes of cultural adaptation in the Translation of Children's Literature (TCL); the author divides it into four different types: (i) matter-choosing, (ii) form-choosing, (ii) style-choosing and (ii) medium-choosing (pp. 13-14). It clears the way for researchers as a means of systematizing the study; moreover, it helps characterizing and establishing to what extent the stories for children have been adapted or how they could have been adapted. Be that as it may, this study focuses on type (ii) matter-choosing, and uses *purification* as an umbrella strategy to analyse not the process but the product of the translation process.

Arroyo (1990) points out that in the Brazilian scenario of the nineteenth century society, the translations of fairy tales, had pedagogical purposes and were adopted at schools with a didactic aim. Zilberman (2003) accentuates that the alterations in the translations of literature oriented to the child reader in Brazil at the time, didacticized and oriented the child towards the adult's perspectives of proper moral values and good conduct. Arroyo (1990) states that most of the fairy tales read by children or told to them in Brazil in the century in question, came from Portugal already translated from various source languages. Moreover, in order to didacticize they had to be re-translated as the Brazilian children hardly understood the foreign Portuguese.

By this means, fairy tales may have undergone a process of translation through *purification* with the aim of adjusting the plots to the proposed set of values which schools and society demanded. The translations in this case might have been done in one of the following categories of adaptation proposed by Klingberg (1986): (1) added explanation; (2) rewording; (3) explanatory translation; (4) explanation outside the text; (5) substitution of an equivalent in the culture of the target language; (6) substitution for a rough equivalent in the culture of the target language; (7) simplification; (8) deletion and (9) localization (p. 18). For the purpose of this study these categories add meaning to purification in TCL for the reason that they are somehow reflected in the TTs here analysed and were applied with the aim of purifying the TTs.

Klingberg (1986) adverts that when the categories (5 and 6), (7), (8) or (9), belongs "to the context of the target language" (p. 18), the translator risks violating the ST, although it might not be applicable to fairy tales, taken their folkloric origins and absence of authorship.

Klingberg (1986) holds that when a text is purified it could present itself as "an attempt to protect the child from reality" (p. 59) or to avoid exposing them to subjects which go against cultural, religious, political, educational, or maybe even of linguistic nature – issues of readability. In this light, Merkle (2008) shows that the translator of CL might feel compelled to adapt a text when it acts as an intruder in the target culture, and "in some cases, resistance to the linguistic or cultural alterity of the source text [might] take the form of purification of the target text" (p. 179). The latter can be considered an important issue for censorship which is going to be tackled in the following subsequent Section.

2.4.1 Censorship in the Translation of Children's Literature

> There is an imbalance of power between the children and young people who read the books, and the adults who write, publish and review. (Sarland, 2002, p. 39).

The needs for adaptations of books for children came alongside with the need of establishing an educational system and catering for the preparation for adult life. In that event, MacLeod (1983) advises that it was also urgent to prevent children from the harsh reality of society. It was necessary to maintain children's innocence away from brutality, violence or sex; by all means, it was essential to create and design an environment where they could "be taught to be good" (Sarland, 2005, p. 40).

Given these points, there could be no other way of not having adults in the background as well as in the centre of the production of books for children. Consequently, Hunt (2005) highlights that there would be no other way as avoiding these books from being translated under educational, religious and political tensions. The plots of the stories that were once read by adults, in order to change readership, certainly needed to be analysed from the viewpoint of didacticism and

moral values. Henceforth, some books for children could be, as Rousseau (1974) acknowledged, totally misleading.

Inasmuch as for the purpose of continuing with the discussion of censorship, it is paramount to explain its meaning and to understand the role of a censor[27] as someone who supervises the conduct and morals of a people, being this way able to delete material considered to be sensitively harmful. Consequently, censorship[28] would be the act of examining in order to subdue or obliterate anything considered of objectionable value. With this intention, Rousseau (1974) defended the idea that children should be prevented from reading books which could corrupt their innocence. It is certainly no easy job to translate for children – mainly due to the various concerns which this activity involves.

With regard to what was just mentioned about censorship, Shavit (2009) points out that in the whole tradition of translating for children, it is common practice to omit parts from a certain story whenever its content goes against the dominant moral values of the culture where the text is being translated. West (1996) recognizes Shavit's remarks and adds that ideology can also play an important role in the TCL; and within the same scope, there is the prevailing didactic norms corroborating, at times, to avoid the description of a situation involving violence, for instance. As a result, certain fragments of text can be totally deleted or even rewritten – strategies here used as part of the purification process.

Nineteenth century critics would very often avoid publishing books which incited violence or corroborated anti-social behaviour. West (1996) reveals that critics sternly warned about the severe consequences of having children to read books containing actions of violence because of the risk of having them acting in consonance with the same violence. West gives an example provided by a critic from the nineteenth century, Edward G. Salmon[29], in which a boy ended up by shooting his father and brother dead after reading a book which encouraged violence in its plot.

> …The trouble with Mr. Clemens is that he has no reliable sense of propriety… [The adventures of Tom Sawyer and The Adventures of Huckleberry Finn's] moral level is low, and their perusal

[27] Meaning according to the Merriam-Webster's dictionary (2003).
[28] (see Footnote 9)
[29] Published the review 'What boys read' in 1886 (as cited in West, 2004, p.501).

> cannot be anything less than harmful (as cited in West, 1988, p. 22).

Most fairy tales that had been published in the nineteenth century had to go under some level of censorship due to their origins in Folklore tradition in which the stories were told and enjoyed by adults. These stories brought representations of social behaviour of common people and very often conveyed themes of violence, subversiveness and sex. Zipes (1999) explains that most of the tales that had been collected in the nineteenth century, for instance, had to be *sanitized* as they provided improper and ambiguous representations of adults and for this reason could not be presented to a child. The collectors themselves made the alterations in the stories they intended to publish in a collection for children – *they exercised self-censorship* (p.337).

Oittinen (2000) reveals that most books for children which go under adaptation convey items mostly considered as *taboos*. To demonstrate, she gives as examples some stories which had been carefully tackled by translators in later editions of the Grimm's. In Snow White the 'red blood' was substituted for 'red apple'. In the Little Red Riding Hood, the violent action of the wolf eating the grandma is in some translations deleted or substituted by an action in which there is no killing involved.

The history of the TCL, specially of fairy tales, show that the censured passages were usually the ones which brought alcoholism, smoking, killing, misbehaviour, or any action which involved brutal behaviour. In the long run, Shavit (2009) and Hannbus (1996) remind that society expects a story to be 'good for the child' and by this token, a tale labelled appropriate for a child must go through processes of censorship as to act in accordance with the prevailing society's moral, cultural, educational, and religious requirements.

Overall, as has been noted, whenever a tale is considered inappropriate for a certain culture into which it is being translated, it is necessary to scan the text as a means of finding deviations from the cultural and moral standards of a target culture. Thereupon, Cruikshank [30](1868) stated on his adaptation of Puss in Boots, that he had "felt compelled to rewrite it…due to the succession of successful falsehoods" (p. 214). He wrote a letter "to parents, guardians, and all persons intrusted with the care of children" (p. 206) elucidating the nature of his

[30] George Cruikshank was a popular English caricaturist who later became notable for his book illustrations. Some of his illustrated works include Charles Dickens' *Oliver Twist* (1838) and the first English translation of the Brothers Grimm's Fairy Tales (Roche, 2013).

translation choices and his "convictions upon what [he] considered important social and educational questions" (p. 206). This letter was also an official and public reply to Charles Dickens' ill-disposed paper entitled *Frauds on the Fairies* in which the writer discontentedly brought about Cruikshank's supposedly appropriation of what belonged to the cultural heritage of society; the simple, pure and innocent fairy tales, as Dickens observes (p. 208).

> Now, I would ask if this peculiarity of the young Ogres— "Biting little children on purpose to suck their blood" is any part of those" many such good things "as" have been first nourished in a child's heart" ? And I should also like to know what there is so enchanting and captivating to "young fancies" in this description of a father (ogre though he be) cutting the throats of his own seven children? Is this the sort of stuff that helps to keep us ever young? Or give us that innocent delight which we may share with children? (Cruikshank, 1868, p. 212).

Cruikshank carefully sifted through the stories in order to provide evidence of the "simplicity, purity and innocent extravagance" in the plots of the fairy tales he decided upon rewriting. Cruikshank gave as examples, the bloodshed and the "succession of slaughterings" (p. 209) in the story of *Jack the Giant-Killer*. He raises the stake by providing extracts from the fairy tales he had translated aiming at warning parents and guardians about the kind of content their children would have been exposed to had he not changed the overflow of "acts of unnatural brutality" (p. 210).

Given these points, the Section that follows draws on violence by providing evidence from studies carried out on TCL and provides definitions for violence informing the analytical process.

2.4.2 Violence on fairy tales

> In fairy tales, nearly every character – from the most hardened criminal to the Virgin Mary – is capable of cruel behaviour. (Tatar, 1999, p. 365)

Most scholars from the field of TCL, Folklore Studies and from the studies of CL (Klingberg, 1986; Nikolajeva, 2008; O'Sullivan, 2005; Shavit, 2009; Tatar, 1999; Zipes, 2006a) have identified that many fairy tales from diverse cultural scenarios have suffered some kind of censorship and they all agree that most of what has been avoided to translate has to do with violence or with any other kind of subversion or taboo. The Grimm's Fairy tales are the most cited amongst these scholars, additionally, the tales seem to be the ones to have suffered far too many processes of adaptations, having sometimes one or another tale omitted from a collection of stories.

As violence is the subject approached in the session, let us first define it before proceeding with the discussion of this topic. According to Holbrook (2009) in the *Cambridge dictionary of psychology*, *violence* is 'described as any physical action perpetrated with the deliberate intention of harming, violating, or damaging the victim' (p.570). Holbrook categorizes murder and 'physical assault' as 'extreme cases of individual violence'. The *Merriam-Webster's collegiate dictionary* also focuses on the exertion of physical force with the intention to injure or abuse someone. The Portuguese language dictionary *Houaiss*[31] adds to the previous definitions, *the quality of what is violent*[32].

Tatar (1999) scrutinized some German Fairy tales to find out that "nearly every character is capable of cruel behaviour" (p. 365). To demonstrate that, she gives the example of the Grimm's Cinderella's stepsisters: "so both sisters were punished with blindness to the end of their days for being so wicked and false (p. 366). Bottigheimer (2000) suggests that it is important to realise that many of the Grimm's tales were removed from collections to children due to the fact of containing *egregious*[33] *violence* (p. 208).

According to Bacchilega (2000), the Canadian author Margaret Atwood, had often to revise some of the Grimm's and Hans Christian Andersen's fairy tales for arguing that tales such as, The Little Red Riding Hood and the Snow Queen had to go under some kind of adaptation or censorship because they both brought items of violence, cannibalism and dismemberment and could not be published before the necessary changes had been made.

Another tale which has descriptions of excessive violence is *The Juniper Tree*, which was included in one of the Grimm's collections of

[31] Houaiss, D. E. (2009). Versão 3.0. *São Paulo: Objetiva*.
[32] My own translation for [*violência – qualidade do que é violento*].
[33] Extremely violent.

fairy tales. It tells a story of a stepmother who beheads her stepdaughter and cooks the girl's heart and liver for supper. The girl's father ends up eating his daughter's organs without knowing it. Harries (2000) mentions that there are many versions of this fairy tale including the English one *The Rose Tree* [34]– a tale which brings 'violence and cannibalism, death and retribution' (p. 273). Tatar (1999a) goes on to say that "its lurid descriptions of decapitation and cannibalism, [this is] probably the most shocking of all fairy tales" (p. 183). (see Table 2.4).

Table 2.4
The Rose-tree[35]: violence

Violence
Well! She laid down her little golden head without fear; and whist! Down came the axe, and it was off. So the mother wiped the axe and laughed.
Then she took the heart and liver of the little girl, and she stewed them and brought them into the house for supper.
My wicked mother slew me, My dear father ate me…

The purifications of the violence present in the fairy tales adapted from the (adult) Folk-lore tradition of storytelling "had to suit different cultural constructs and notions of childhood and had led to radical censorship and abridgement" (Shavit, 2006, p. 26). Under those circumstances, Baker (1995) proposes that adaptation is also concerned with the acceptability of a text. When a text does not fit a certain target system be that educational or religious – it might not even be translated. O'Sullivan (2005) goes on to say that:

> While the translation process acts as a filter in the transference between foreign and culturally close areas, major deviations from the norms of the target system when the cultures are both foreign and culturally distant can lead to a book not being translated at all (p. 73).

At the beginning of the nineteenth century, in Brazil, the literature which was translated for children had as its main purpose the acquisition of ethical and moral norms and by this means had to adapt or

[34] See Table 4
[35] From English Fairy Tales – Joseph Jacobs. (See reference list)

even delete passages which did not act in accordingly. Zilberman (2003) points out that the literature for children in Brazil had a didactic character and should be instructive and edifying.

Violence seems to have undergone processes which involved the softening, abridgement, deletion or even toning down[36] before the stories reached the ears of a child. Many scholars (Nikolajeva, 2008; O'Sullivan, 2005 & 2006; Shavit, 2009; Tatar, 1999; Zipes, 2006a) have managed to cover what happened to fairy tales from France and Germany when they travelled between cultures; on the other hand, very little literature is available about the translations of EFTs to other cultures, in particular, translated into the Portuguese language.

> Disobedience is generally a function of curiosity and stubbornness in the behavioural calculus of most folk tale collections, and both vices are repeatedly singled out for punishment in cautionary tales. Such tales, which enunciate a prohibition, stage its violation, and put on display the punishment of the violator, are surely the most openly violent and explicitly didactic of all children's stories (Tatar, 1993, p. 25).

Tatar (1993) on the chapter of *the pedagogy of fear in fairy tales* describes and points out the amount of exemplary tales about disobedience and its consequences. In the fairy tales proposed to be analysed in this study we can identify some conveying this message of fear and death threat all aiming at teaching children a lesson. Nodelman (2008) highlights that "children's literature teaches beyond its obvious messages [it] shapes individuals' subjectivities into conforming to societal constraints (p. 157). The author also debates the continual need for parental protection and in a way provides whys and wherefores for the recurrence of monstrous violence in the pages of fairy tales in order to vindicate children's need for adult protection.

The target text *Os mais belos contos de fadas ingleses* provides the readers not only with an extensive array of monstrous atrocities committed by giants and ogres but also with brutal indiscriminate mass slaughter committed by the heroes all justified in the name of safeguarding defenceless and helpless maidens – issue addressed later in the analytical chapter. The following section goes on to identify how

[36] Seifert, L. C. (2000). France. In J. Zipes (ed.), *The Oxford companion to fairy tales* (p. 185). New York: OUP.

violence is textually represented under the premise and definition of violence reported in this section.

2.4.3 Violence textually represented

As has been noted, violence exists as a concept and most of them share the meaning of physical actions with intention to harm someone. To his end, moving to the textual representation(s) of violence, it can be inferred that its meaning can be represented through verbs, such as: strangle, smother, hang, kill, etc. The verbs that convey the meanings of violence can thus incorporate other meanings, to put it another way, violence as the superordinate term and kill, chuck, hang, mutilate as examples of the hyponyms of violence. Hatim and Munday (2004) go on to say that hyponym is the inclusion of one meaning within another. Table 2.5 shows the superordinate *cannibalism* and its *hyponyms* from the EFTs.

Table 2.5
Superordinate and hyponym

Cannibalism				
Eat	Have	Chew	Swallow	Devour

Cannibalism is the superordinate and *eat*, *have*, *chew*, *swallow*, and *devour* are its hyponyms. Each of them carries the meaning of eating human flesh or the flesh of an animal of the same kind. This issue is reiterated in the methodological Chapter as it yielded the categories of violence on fairy tales and was the wellspring for identifying the elements to be purified in the TTs.

2.5 KLINGBERG'S PURIFICATION APPLIED TO THE TRANSLATION OF FAIRY TALES

Many were the translators throughout the history of Children's Literature (CL) to have acknowledged a need for adapting or purifying fairy tales, as an outcome of translation processes and mainly to suit the target cultural mores and values of their time.

Klingberg (2008) classifies purification within cultural context adaptation and terms it as "the adjustment of products with the special consumer groups so that they become suitable with regard to real or

assumed characteristics of the addressees" (p. 12). He claims that the aim of purification is to get the target text into correspondence with the set of values of its readers (p. 58). Accordingly, Tabbert (2002) understands purification as "the deletion of what adults, in the target culture, may consider to be taboo" and by this means should not be translated (p. 313). In account of behaviour, O'Sullivan (2005) alerts that "unacceptable behaviour present [in fairy tales] might induce young readers to imitate it" (p. 71). Hence, this study applies the term purification and the meaning it carries and adapts it to the context of translation strategy aiming at analysing the product of the translation process.

By this token, violence tends to be a key aspect for the lenses of purifications and it has been dealt with caution by the translators and collectors of fairy tales in since they have started to be adapted for the child readers. Jacobs (1891) himself admits having changed a fact or another in the folk tales he had collected. It was his intention to make the stories of easy reading. In Jacob's context, it seemed that the violent character of some of the folkloric figures he included in his stories had not gone through purification. There is a great deal of tales that brings descriptions of cannibalism, slaughter, decapitation and mutilation – labelled by Tatar (1999) as a "litany of atrocities" (p. 364). Not to mention trickery and stealing.

If we take into consideration that children have "impressionable young minds" – as declared by West (1996, p. 507) – the aforementioned examples of cruel behaviour would certainly be unsuitable for the audience which is under discussion on this study. Nevertheless, what might be understood as violent in a culture might not be seen the same way in another. Therefore, O'Sullivan (2005) gives the example of the German translation of *Pippi Langstrumpf* [37] to say that purification strategies might be seen differently by each cultural system.

> Instead of giving her friends the pistols, this German Pippi lectures both them and the reading public that children ought not to play with pistols at all, and they should now put them away. This purification of the text through Pippi's instructive intervention— 'They're not for children!' (O'Sullivan, 2005, p. 72).

[37] Children's book by Swedish author Astrid Lindgren. Translated into English for Pippi Longstocking.

What is to be purified depends on the cultural norms into which the text is going to be translated. Klingberg (1986) suggests the main purpose of purification to be: "to get the target texts in correspondence with the set of values of its readers" (p.58); it could even be said that there is an attempt to protect the child from reality. In some situations a passage or even a whole text cannot be adapted through the purification strategy; in this case the translator might opt out for the *deletion* of "words, sentences, paragraphs or [even whole] chapters are deleted" (p.18).

Klingberg (1986) suggests four categories that might lead a translator to opt out for purification: (a) touches of the erotic; (b) excretion; (c) bad manners in children; (d) erring adults (pp. 59-61). In any case, he suggests that "purification should only be undertaken in the case of taboos, religious or political nature" (p. 59). Moreover, Klingberg also believes that purification can take place when there are "different opinions on how frightening a scene a child can put up with" (p.58). This study adds *violence* to Klingberg's categories as a result of what has hitherto been reported. He also suggests nine strategies to tackle cultural adaptation which are here applied to the analysis of the purification of violence: (1) added explanation, (2) rewording, (3) explanatory translation, (4) explanation outside the text, (5) translation for equivalent in the target culture, (6) substitution for a rough equivalent in the culture of the target language, (7) simplification, (8) deletion, (9) localisation. More details about the strategies applied in the analysis will be dealt with and explained in the following Chapter.

By and large, the choice of the elements for purification will depend on to the set of values of the readers and the cultural system into which a text is going to be translated.

2.6 PURIFICATION STRATEGIES

Within the cultural context adaptation, Klingberg (1986) assign to *purification* the textual components which conflict, for instance, with the cultural, moral, religious and/or educational values of the target system. Under those circumstances, the translator's solution to tackle conflicting values lays mainly on the strategies applied in the translation process. In this case, Chesterman (1997) believes translation strategies to put forward effective solutions to comply the ST with the demands of the target system. The author goes on to say that strategies are "potentially conscious plans or decisions for solving a transition problem" (p. 268). These decisions can be global and local, being the

first applied to the "translator's initial decision about the general nature of the relation between target and source texts" (p. 90) and the second to the intertextual relationship between source and target text. Adding to the global and local decisions are the communication strategies, subdivided into comprehension and production strategies. The first concerns a cognitive analysis of the ST (process) and the second the manipulation of the TT aiming at complying with its cultural system. Thereupon, the local strategy is the one which most suits the analytical purpose of this study in relation to the intertextual matters.

Thereupon, Chesterman (1997) subdivides the local strategy into *syntactic* (form), *semantic* (meaning), and *pragmatic* (manipulate the message itself and can be a result from the global strategy). From those last given strategies, this study focuses on the *semantic* as it considers the transference of meaning from source to target text, including the ST (superordinate[38]) ↔ ST/TT (hyponym[39]), as an illustration: ST (devouring) ↔ TT (swallowed). Given these points, the ST yields the superordinates and the TT yields the hyponyms; in the hope to analyse not the process but the product of translation of the English Fairy tales to Portuguese, dealt in more detail in the analytical chapter. The one that follows, describes the process of corpus building leading to the delimitation of candidates for purification.

[38] The relationship of a broader category to a narrower one that encompasses, such as [*mutilation]* in relation to *[chop off]*. From: http://www.thefreedictionary.com/superordinate
[39] A word whose meaning is included in the meaning of another more general word; for example, *bus* is a hyponym of *vehicle*. From: http://www.thefreedictionary.com/hyponym

3 METHOD

Given the growing status of relevance of CL through the centuries, the need for carrying out research in the area urged to the point of yielding contributions to the field of research in TCL.

Shavit (2009) understands that CL owe its growing importance to a manifold of areas, such as pedagogy, religion, psychology, iconography with its representation of children in paintings that served as decoration for the growing bourgeois society which emerged from the Industrial Revolution. The fact of having shared something from those areas may have affected the way CL is and was translated.

Gorp and Lambert (2006) advocates the necessity of linking different areas of translation studies, and for our purpose, descriptive translation studies (DTS), to describe the phenomena of translating and adapting taking into account Klingberg's *purification* constructs; Corpus-based Translation Studies (CTS) which involves "a collection of texts held in machine-readable form capable of being analysed automatically or semi-automatically in a variety of ways" (Baker, 1995, p. 225).

This research of Translation of Children's Literature (TCL) is carried out within the Translation Studies (TS) field and the data analysis will be carried out with Corpus-based Translation Studies (CTS) and Descriptive Translation Studies (DTS). Translation Studies (TS) provide theoretical background together with the Translation of Children's Literature (TCL) in order to analyse the fairy tales as well as to trace the translation practices of this genre. The electronic corpora in Corpus-based Translation Studies (CTS) will optimize the data collection and reduce the workload avoiding extensive reading of the material. The following figure illustrates this structure.

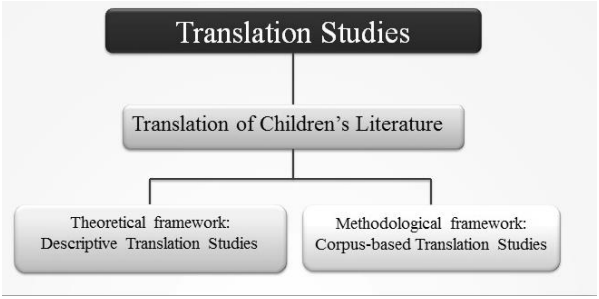


Figure 3.1. Theoretical and Methodological Framework.

For the analysis of data it was used COPA-TRAD – an electronic parallel translation corpus. This computational tool was designed for teaching and learning, for translation practice and researching. It helps the translator/researcher to get familiar with the data in a more efficient way. According to Kübler and Aston, electronic parallel corpora, for instance, help to identify the differences and similarities in the level of culture. This tool optimizes the translation researcher's work as it is capable of retrieving a large amount of data and offers the possibility of identifying specific linguistic items through a parallel search as shown in Figure 3.2. By parallel search it should be understood a search in two languages – L1 and L2 – source language (SL) and target language (TL).

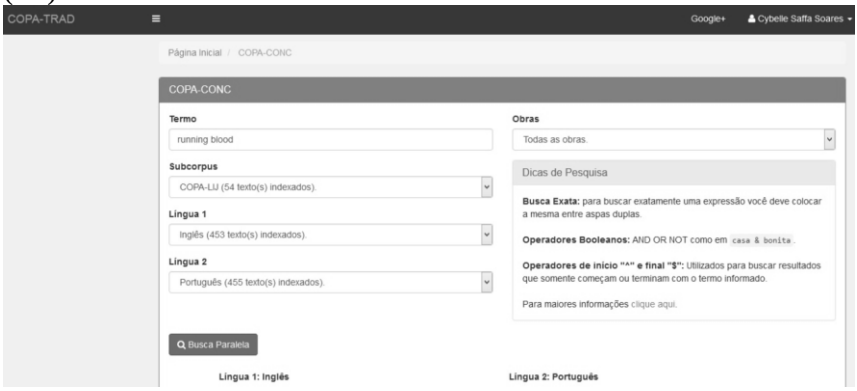


Figure 3.2. COPA-TRAD parallel search.

3.1 THE CORPUS

The corpus is consisted of a collection of written fairy tales, published in England in 1891 and in Brazil in 1944 with a similar title. The STs had been collected by Joseph Jacobs and the TTs translated by Persiano da Fonseca for Vecchi editor. Joseph Jacobs was an Australian folklorist who moved to England to study English folklore, literature and history. He travelled around the United Kingdom to collect folktales and had later published his first volume English Fairy Tales in 1891 and other fairy tales from Europe and India. His journeys around the United Kingdom rendered him the publication of the Journal of Folklore (1899-1900). His first volume of English Fairy Tales has been translated into many languages and for this reason has become the most known collector in the genre. The most recent publication of his collection has

been published in Everyman's Library Children's Classics. Together with other English folklorists' collections, the EFTs is available in the public domain and can be downloaded from Project Gutenberg [40].

The TTs – Os mais belos contos de fadas ingleses – seem to be the first translation to the Portuguese language, and the first to have been published in Brazil by Vecchi editor (a well-known Brazilian publishing house from the beginning of the twentieth century). According to Nascimento (2012) Vecchi editor gained fame with publications of translated children's literature from all over the world; the volume selected to compose the corpus belongs to the series entitled "Os mais belos contos de fadas…" (the most beautiful fairy tales). Unfortunately, very little is known about the translator, the only information available concerns the titles of books he had translated, to cite some: Russian bibliography and the first translation of Nietzsche to Brazilian Portuguese.

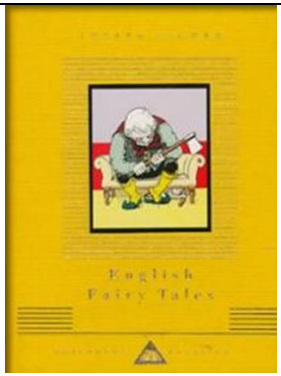
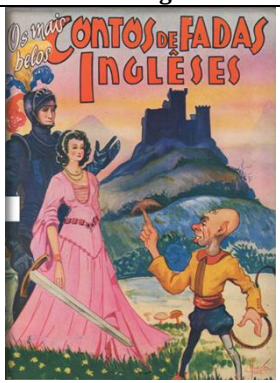
English Fairy Tales	Os mais belos Contos de Fadas Ingleses
	

Figure 3.3. Book covers.

The TT book cover reinforces and reflects the status of the Knight as a hero protecting the helpless and fragile princess. It also shows evil through a magic creature not a human being, justifying this way the series of slaughter in the fairy tales.

[40] http://www.gutenberg.org/ebooks/7439

3.2 CRITERIA FOR THE SELECTION OF THE FAIRY TALES

The STs are composed by Jacobs' (1891) collection of EFTs. They are consisted of eighty-seven tales which have been published as English Fairy tales (with forty-three tales) and More English Fairy Tales (with forty-four tales). The TTs – Brazilian Portuguese – contain a fraction of thirty-four tales from the ST. The omission of some of the tales from the STs was the first evidence that TTs had been under some kind of adaptation: not only passages of the plots have been omitted but whole tales. Henceforth, for the purpose of the analysis it is considered the thirty-four fairy tales which are common to the ST and TT; that is, the number of tales that compose the TT.

Important to remind that the source texts chosen were the ones present in the target text, as to suit the main objectives expressed in the research questions presented in the Introductory Chapter of this dissertation, Section 1.3 – Objectives and research questions (see Table 1 – Research questions).

3.3 CORPUS BUILDING

> 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. (Fernandes, 2013, p.103)

Corpus-based methodology applied to translation research offers the researcher not only the possibility of significantly reduce the workload but at the same time allows the identification of translation strategies 'at the push of a button'. Extensive reading is no longer needed with tools provided by the software available in the market. The only drawback would be the need for advanced planning and continuous updating of information of new tools constantly released.

Corpus-based research demands thorough planning as carrying out such kind of research involves the selection of software and hardware as well planning on the most appropriate tools that will yield reliable data for analysis. Fernandes (2004) goes on to say that it allows the translation researcher to carry out an accurate investigation of great volume of data avoiding, this way, extensive reading of the texts.

After considering and getting acquainted with the corpus-based tools and available software it should then be established the phases for building the corpus itself. For this research the phases are adapted from Atkins *et al*. (1992) and take place in four steps: (i) planning, (ii) copyright, (iii) data capture, (iv) text handling.

3.3.1 Planning and selection criteria

This is the time for the researcher to make important decisions that will guide the whole study and will guarantee a reliable result; it is also the time to decide on the most appropriate corpus-based software and tools. Baker (1995) proposes a classification of the criteria defining the kind of parallel corpora to be used.

With this in mind, this study follows Baker's (1995) classification: corpus domain (specialized – Children's Literature – fairy tales), temporal restriction (synchronic) and to number of languages (bilingual), as shown in the Table 3.1 below.

Table 3.1
Text selection criteria

Text Selection Criteria	
Criterion	**Description**
Corpus domain	Specialized – Children's Literature – fairy tales
Temporal restriction	Synchronic (the first Brazilian collection of English fairy tales)
Typicality	One English collector and one Brazilian translator of a total of thirty-four fairy tales
Number of languages	Bilingual (British English and Brazilian Portuguese)

The previous table delimits the corpus selection criteria and presents the details of type of corpus chosen for this study. The tales chosen were the ones which had been translated to Brazilian Portuguese and are part of the collection *Os mais belos contos de fadas ingleses*, which to my knowledge was the first collection to include tales from England only. The titles are represented in Table 3.2.

Table 3.2
Titles of ST and TT

	Source text	Target text
1.	Tom Tit Tot	Cabeça de vento
2.	The three sillies	Os três tolos
3.	How Jack went to seek his fortune	Jack sai à procura de fortuna
4.	Mr Vinegar	O senhor Vinagre
5.	Nix nought nothing	Nada
6.	Jack Hannaford	Jack Hannaford
7.	Cap O'Rushes	Carapuça de junco
8.	Jack and the beanstalk	Jack e o feijão
9.	The story of the three little pigs	Os três porquinhos
10.	The master and his pupil	O mestre e o discípulo
11.	Jack and his Golden snuff box	A tabaqueira de ouro
12.	Jack the giant killer	Jack, o matador de gigantes
13.	Childe Rowland	Rolando e seus irmãos
14.	Mollie Whuppie	Mollie Whuppie
15.	The red ettin	O vermelho Ettin
16.	The history of Tom thumb	História do Pequeno Polegar
17.	Mr Fox	Mister Fox
18.	Lazy Jack	Jack, o mandrião
19.	Jonhnny-Cake	O pãozinho dourado
20.	Earls Mar's daughter	A filha do Conde Mar
21.	Mr Miacca	O tio Miaca
22.	Whittington and his cat	O que pode valer um gato
23.	The Laidly worm of Spindleston Heugh	A princesa Margarida
24.	The cat and the mouse	O gato e o rato

Nine of the tales from the ST were not contemplated in the collection chosen to integrate the present corpus. The reasons that might

have led the translator and editor not to include these tales are briefly discussed in the Analytical Chapter.

3.3.2 Copyright

In order to use a text for research it is recommended to ask the copyright holder to grant permission for storing and converting into digital format, to be the analysis of academic purposes and for including the texts in the corpus.

The texts chosen – STs and TTs – to build the corpus for this research belong to the public domain and do not require permission grants. The English Fairy Tales are available for download at Project Gutenberg[41] and there is also the audiobook version available for download in the public domain on LibriVox[42].

3.3.3 Data capture

The data capture should follow the planning phase as at this time the researcher has already delimited the length of the corpus and all the other criteria described in Table 10. It is advisable to have all this information well-planned before starting scanning and converting the texts as it could compromise the overall organisation of the research and the findings.

The STs are available on public domain and have been downloaded from Project Gutenberg[43] in (.txt – UTF-8) format; other formats such as kindle, html or EPUB are also available for download. This format was chosen as it can be read by most operating systems including the ones chosen for this study: Notepad++ and Microsoft Excel for alignment and COPA-TRAD for analysis (in Section 3.4).

The TTs have been scanned and digitised with the scan from the multifunctional Epson L355 printer and Abbyy FineReader 11 for OCR recognition. After scanning the whole book it was saved on (.txt) format for easy recognition. Although the illustrations are not part of this corpus, they were saved on (.rtf) as it keeps the format from the texts as well as the visuals.

[41] https://www.gutenberg.org/
[42] https://librivox.org/english-fairy-tales-collected-by-joseph-jacobs/
[43] https://www.gutenberg.org/ebooks/7439

3.3.4 Text handling: proof-reading and editing

After the data capture phase, scanning and OCR recognition, the texts needed to be proofread and edited as to spell check and scan errors; for this step it was used Microsoft Word 2010 and the tools ‘spellcheck’ and ‘find and replace’. Most of the ‘ç’ and ‘ã’ were not recognized. The character ‘ç’ was read as ‘&’ and the ‘ã’ as ‘6’. The page numbers and book title at the top of the pages were also excluded. After that it was saved as (.txt) format with all the thirty-four fairy tales, and separate files for each tale as to facilitate the alignment process.

The text wrap was done with Microsoft Excel 2010. The text wrap is a very useful tool as the (.txt) format keeps paragraphs in very long lines and makes it difficult to visualise the whole lot when doing the alignment. Figure 3.4 brings an example of the ‘text wrap’ tool.

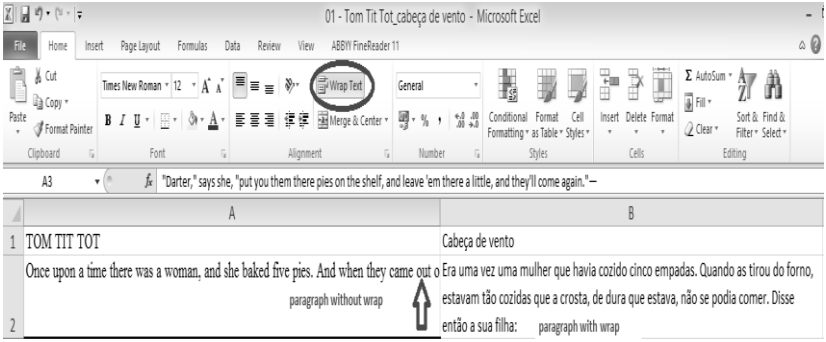


Figure 3.4. Excel wrap text tool. Full view of Excel ‘wrap text’ tool.

With the ‘wrap text’ tool it is possible to make the whole content from a cell visible without having to separate the lines of the paragraph in different cells. In cell A2 the paragraph is not wrapped so it is not possible to visualise the whole information. The paragraph in cell B2 is wrapped and all its lines are displayed in one single cell. This tool helps with the alignment at paragraph level, otherwise it would be necessary to align at sentence level and it would demand a great deal of time. Figure 3.5 and 3.6 brings an example of a paragraph with and without a wrap respectively.

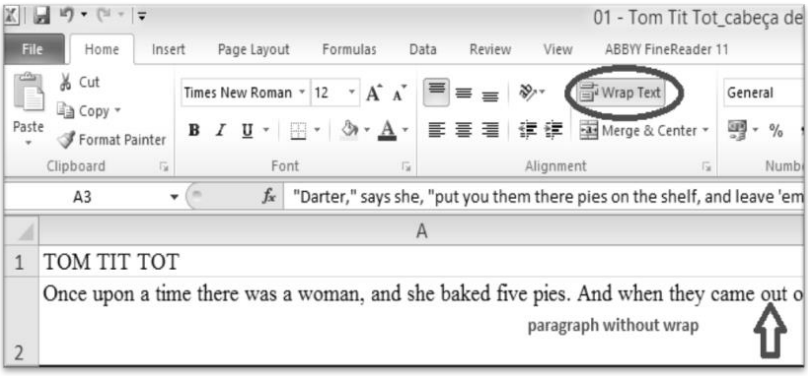


Figure 3.5. Paragraph without wrap. The information is not totally displayed.

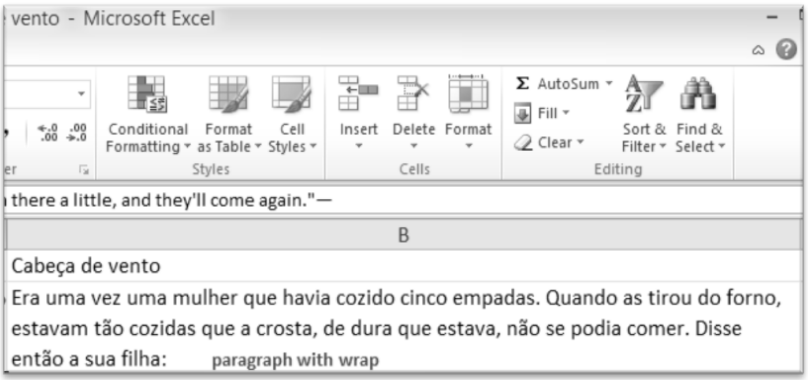


Figure 3.6. Paragraph with wrap. The 'text wrap' tool displays a whole paragraph in a single cell and facilitates the alignment and visualisation.

3.3.5 Alignment

The alignment processes of tales were done at paragraph level due to the recurrent omissions and rewordings of the tales, two common translation strategies in Children's Literature. Under those circumstances, to align at sentence level would compromise the overall idea of the paragraph and possibly of the tale as a whole.

The alignment was done manually with Microsoft Excel 2010 and the extra commands from the Alignment Assistance for Excel[44]

[44] Downloaded from: http://mediaefx.com/en/alignment-assistant-for-excel-freeware/

available online and free of charge. It is a freeware excel add-in with extra editing tools and shortcut keys that avoid the constant use of the mouse. This add-in provides tools for line insertion and deletion, shift cells up and down and undo actions. The only negative aspect of this add-in is that it does not work well with more than two Excel windows open at the same time (see Figure 3.7).

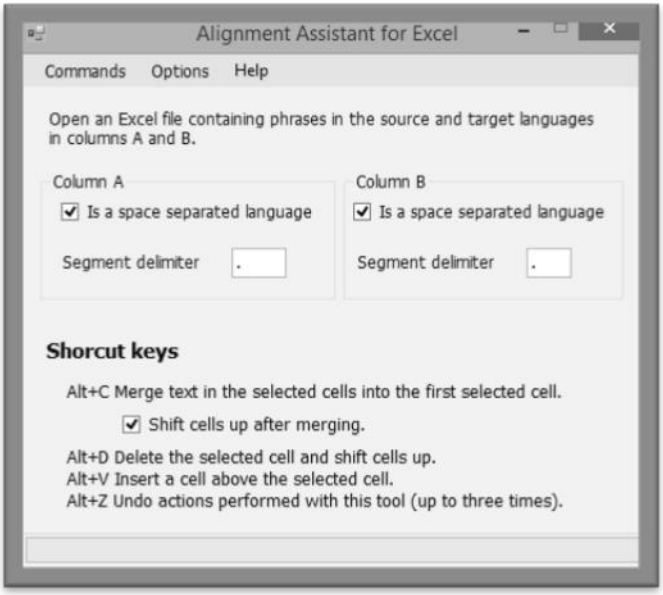


Figure 3.7. View of Alignment Assistant for Excel.

The *alt* combination keys facilitates the alignment and do not require the use of the mouse. With the shortcut *alt+C* it is possible to merge paragraphs within different cells. This command helps with the alignment at paragraph level. Together with this shortcut, it was used the 'wrap text' tool from excel itself mentioned in the previous Section.

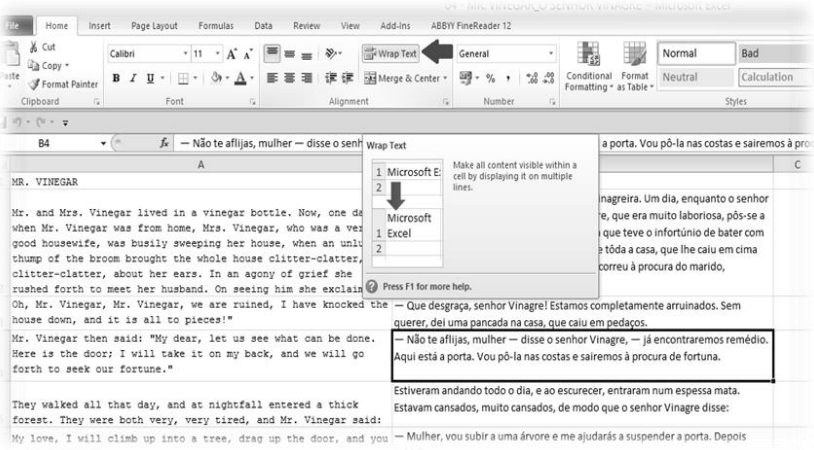
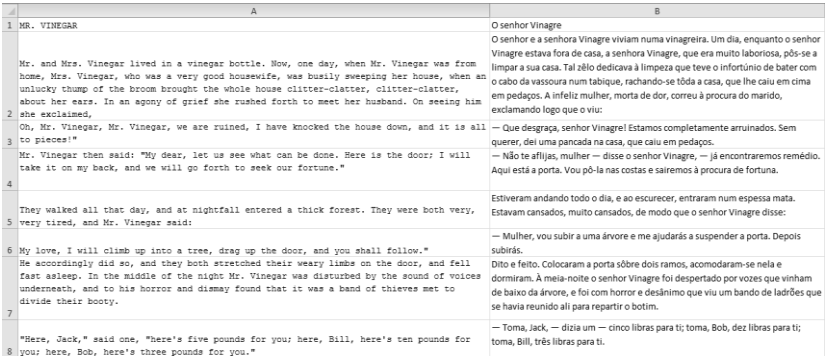


Figure 3.8. Wrap text tool. Visualisation of an aligned tale and the 'wrap text' tool from Excel 2010.

The 'wrap text' tool works well with the *alt+C* shortcut from the Excel add-in. The first groups sentences from a single paragraph in one single cell and the second helps to organize it and turn the paragraph visual-friendly, that is, after these two tools are used, it is possible to change the width of the cells without hiding the words (see Figures 3.9 and 3.10).

	A	B
1	MR. VINEGAR	O senhor Vinagre
2	Mr. and Mrs. Vinegar lived in a vinegar bottle. Now, one day, when Mr. Vinegar was from home, Mrs. Vinegar, who was a very good housewife, was busily sweeping her house, when an unlucky thump of the broom brought the whole house clitter-clatter, clitter-clatter, about her ears. In an agony of grief she rushed forth to meet her husband. On seeing him she exclaimed,	O senhor e a senhora Vinagre viviam numa vinagreira. Um dia, enquanto o senhor Vinagre estava fora de casa, a senhora Vinagre, que era muito laboriosa, pôs-se a limpar a sua casa. Tal zêlo dedicava à limpeza que teve o infortúnio de bater com o cabo da vassoura num tabique, rachando-se tôda a casa, que lhe caiu em cima em pedaços. A infeliz mulher, morta de dor, correu à procura do marido, exclamando logo que o viu:
3	Oh, Mr. Vinegar, Mr. Vinegar, we are ruined, I have knocked the house down, and it is all to pieces!"	— Que desgraça, senhor Vinagre! Estamos completamente arruinados. Sem querer, dei uma pancada na casa, que caiu em pedaços.
4	Mr. Vinegar then said: "My dear, let us see what can be done. Here is the door; I will take it on my back, and we will go forth to seek our fortune."	— Não te aflijas, mulher — disse o senhor Vinagre, — já encontraremos remédio. Aqui está a porta. Vou pô-la nas costas e sairemos à procura de fortuna.
5	They walked all that day, and at nightfall entered a thick forest. They were both very, very tired, and Mr. Vinegar said:	Estiveram andando todo o dia, e ao escurecer, entraram num espessa mata. Estavam cansados, muito cansados, de modo que o senhor Vinagre disse:
6	My love, I will climb up into a tree, drag up the door, and you shall follow."	— Mulher, vou subir a uma árvore e me ajudarás a suspender a porta. Depois subirás.
7	He accordingly did so, and they both stretched their weary limbs on the door, and fell fast asleep. In the middle of the night Mr. Vinegar was disturbed by the sound of voices underneath, and to his horror and dismay found that it was a band of thieves met to divide their booty.	Dito e feito. Colocaram a porta sôbre dois ramos, acomodaram-se nela e dormiram. À meia-noite o senhor Vinagre foi despertado por vozes que vinham de baixo da árvore, e foi com horror e desânimo que viu um bando de ladrões que se havia reunido ali para repartir o botim.

Figure 3.9. Reducing paragraph width.



	A	B
1	MR. VINEGAR	O senhor Vinagre
2	Mr. and Mrs. Vinegar lived in a vinegar bottle. Now, one day, when Mr. Vinegar was from home, Mrs. Vinegar, who was a very good housewife, was busily sweeping her house, when an unlucky thump of the broom brought the whole house clitter-clatter, clitter-clatter, about her ears. In an agony of grief she rushed forth to meet her husband. On seeing him she exclaimed,	O senhor e a senhora Vinagre viviam numa vinagreira. Um dia, enquanto o senhor Vinagre estava fora de casa, a senhora Vinagre, que era muito laboriosa, pôs-se a limpar a sua casa. Tal zêlo dedicava à limpeza que teve o infortúnio de bater com o cabo da vassoura num tabique, rachando-se tôda a casa, que lhe caiu em cima em pedaços. A infeliz mulher, morta de dor, correu à procura do marido, exclamando logo que o viu:
3	Oh, Mr. Vinegar, Mr. Vinegar, we are ruined, I have knocked the house down, and it is all to pieces!"	— Que desgraça, senhor Vinagre! Estamos completamente arruinados. Sem querer, dei uma pancada na casa, que caiu em pedaços.
4	Mr. Vinegar then said: "My dear, let us see what can be done. Here is the door; I will take it on my back, and we will go forth to seek our fortune."	— Não te aflijas, mulher — disse o senhor Vinagre, — já encontraremos remédio. Aqui está a porta. Vou pô-la nas costas e sairemos à procura de fortuna.
5	They walked all that day, and at nightfall entered a thick forest. They were both very, very tired, and Mr. Vinegar said:	Estiveram andando todo o dia, e ao escurecer, entraram num espessa mata. Estavam cansados, muito cansados, de modo que o senhor Vinagre disse:
6	My love, I will climb up into a tree, drag up the door, and you shall follow."	— Mulher, vou subir a uma árvore e me ajudarás a suspender a porta. Depois subirás.
7	He accordingly did so, and they both stretched their weary limbs on the door, and fell fast asleep. In the middle of the night Mr. Vinegar was disturbed by the sound of voices underneath, and to his horror and dismay found that it was a band of thieves met to divide their booty.	Dito e feito. Colocaram a porta sôbre dois ramos, acomodaram-se nela e dormiram. À meia-noite o senhor Vinagre foi despertado por vozes que vinham de baixo da árvore, e foi com horror e desânimo que viu um bando de ladrões que se havia reunido ali para repartir o botim.
8	"Here, Jack," said one, "here's five pounds for you; here, Bill, here's ten pounds for you; here, Bob, here's three pounds for you."	— Toma, Jack, — dizia um — cinco libras para ti; toma, Bob, dez libras para ti; toma, Bill, três libras para ti.

Figure 3.10. Augmenting paragraph width.

The ‘wrap text’ tool coupled with *alt+C* shortcut avoids using the *alt+Enter* for paragraph breaks. The former shortcut can interfere within the alignment itself, as it might break a paragraph at the wrong place.

In order to avoid any kind of file loss during the alignment processes, it is preferable to work with a fairy tale pair (ST – TT) at a time and save the pair individually. Apart from making it more visual-friendly, it facilitates the alignment.

Another very helpful functionality of the Alignment Assistant for Excel is the backup copy of the alterations made during the alignment process. It is possible to choose the backup interval from the *options menu*, as shown in Figure 3.11 below. Additionally, the shortcuts Alt+D and Alt+V respond faster than the usual Excel *delete* and *insert* accessed by clicking with the right button of the mouse.

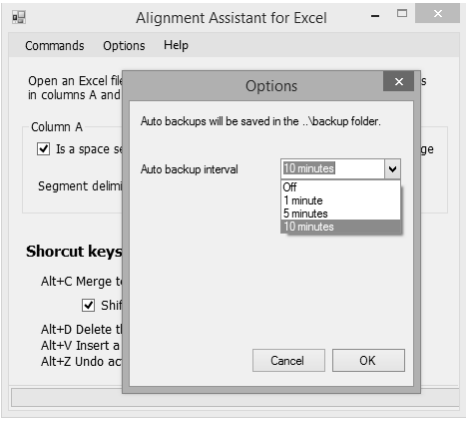


Figure 3.11. Backup saving interval.

Another option of software for alignment is Notepad++; it "is a free code editor which supports several programming languages running under the MS Windows environment" (Don Ho, 2014). Some translators use it for the purpose of alignment as it is a free software.

3.3.6 Revising alignment

It has been mentioned earlier in this study that it is common practice in the TCL to adapt the texts as to suit the target readers (Lathey, 2006; Nikollayeva, 1995; O'Sullivan, 2006; Shavit, 2009; Zipes, 2006a). When doing corpus-based research in TCL and having to deal with text alignment, Silva (2013) reminds that the adaptations previously mentioned can occur as omissions, additions as well as inversions and leaving the researcher with a quite demanding task at hand. Silva believes the manual alignment to be the most appropriate within research in the TCL.

To clarify, it is important to remember that to align one text with another means "linking a unit of text in one language with a unit of a text in another language" (Olohan, 2004, p. 26). This comes to be the reason for Silva's (2013) highlights that the translator's choices directly influence the alignment process; the omissions, additions and rewordings compromise the linking of text units.

The first difficulties encountered within the alignment of the texts for this study came from the Excel 'wrap text' tool. To put it differently, when the texts were copied from Excel to Notepad++, there was a conflict with the wrap tool from Excel and the wrap tool from Notepad++. It was observed that the alignment at paragraph level have been altered in some parts of the text and some revision had to be done in order to avoid the possible problems when uploading the texts to COPA-TRAD.

Another problem encountered with the alignment process was during the alignment of *Jack and the beanstalk* and *Jack e o feijão*. Due to the recurrent omissions and massive rewordings in the TT, it was not possible to include this fairy tale in the final file for uploading to COPA-TRAD. The solution would be to alter the order of the TT as to link with the text units from the ST, but it would compromise the integrity of the text together with the general understanding of the plot. Consequently, this fairy tale was neither aligned nor uploaded to COPA-TRAD. It has been left for further research.

3.4 COPA-TRAD – Corpus Paralelo de Tradução in COPA-LIJ (Corpus Paralelo de Literatura Infantil e Juvenil)

> Parallel and comparable corpora are collections of electronic texts that are closely related to each other. (…In other words, the relationship lies in shared meaning (Kenning, 2010, p. 487).

In order to avoid any kind of file loss during the alignment processes, it is preferable to work with a fairy tale pair (ST – TT) at a time and save them individually as well. Apart from making it more visual-friendly, it facilitates the alignment. With all tales aligned they were later saved as one single file for ST and another file with the TT.

After aligning the tales with Excel and the add-in assistant the texts were then copied and pasted on Notepad++ for saving on (.txt UTF-8 [45] without BOM) format as required in COPA-TRAD (see Figure 8). The UTF-8 is a "character encoding capable of encoding all possible characters, it has become the dominant character encoding for the World Wide Web" ("UTF-8", 2014, "Definition," para. 1).

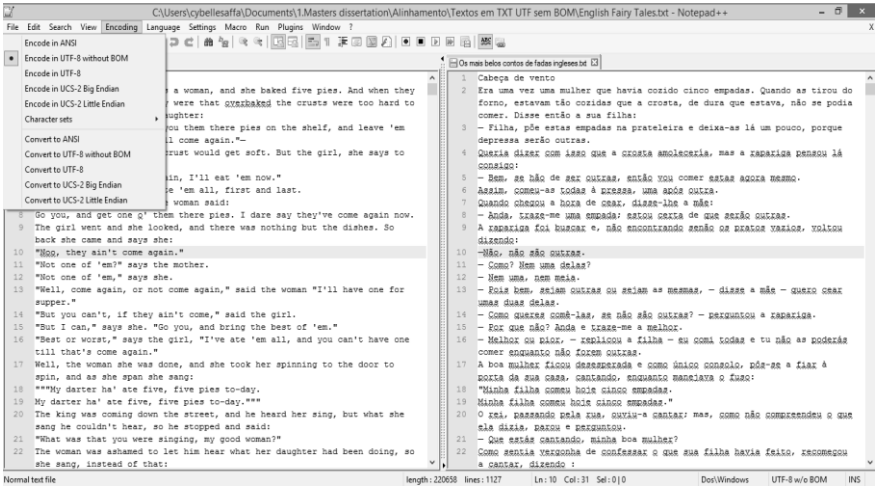


Figure 3.12. Notepad++ saving UTF-8 without BOM.

[45] UTF-8 (U from Universal character set + Transformation Format – 8-bit)

The next step was to upload the file with all the tales to COPA-TRAD and include the files in COPA-LIJ subcorpus. At this step a form with information about the ST and TT should be filled in to assure reliability for scientific research (see Figures 3.13 and 3.14).

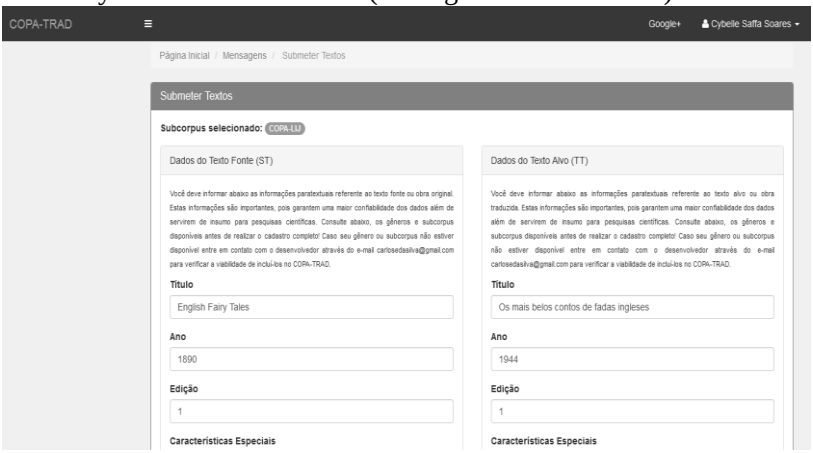


Figure 3.13. Information about the texts.

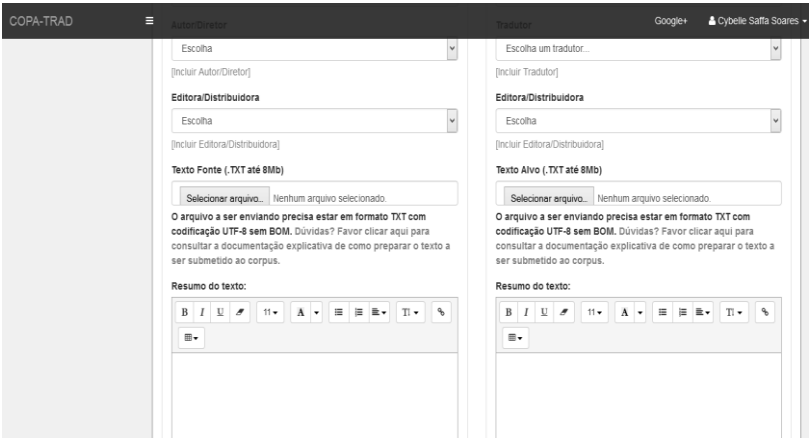


Figure 3.14. Uploading texts to COPA-TRAD.

After uploading the text(s) it is necessary to wait for approval. A message is sent to the researcher informing that the uploaded texts are ready for analysis. The analytical procedures are described at Section 3.8.

3.4.1 Extracting data

> Kaleidoscopes allow us to view patterns, and to challenge those patterns at will. (…) The words and characters of electronic texts act like pieces of coloured glass and paper, constantly forming new patterns, which then recede as others take their place (Kenny, 2001, Introduction, para. 1).

Parallel corpus is equipped with searching, retrieval and cataloguing tools that enables the translation researcher to analyse large amounts of data and identify translation strategies. The tools available in COPA-TRAD are shown in Figure 3.15 below.

Figure 3.15. COPA-TRAD research tools.

COPA-CONC is a parallel search tool that allows the researcher to investigate source and target texts that have been previously aligned. With this tool it is possible to generate a search of a specific term within a sub-corpus in a specified work and linguistic pair. Figures 3.16 and 3.17 shows the view of COPA-CONC and a concordance obtained from a parallel search.

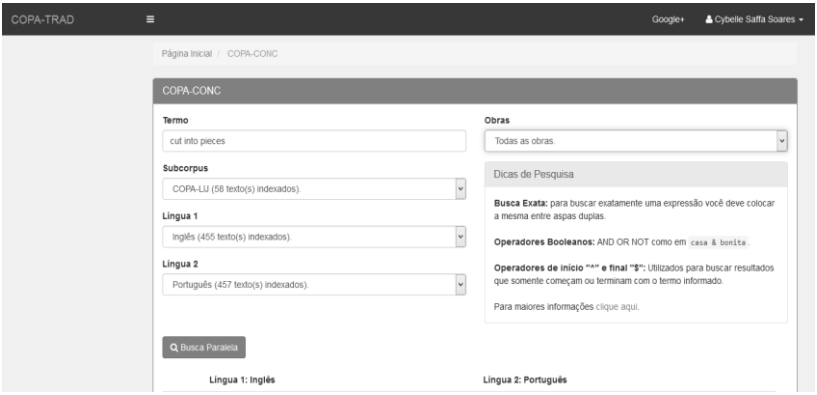


Figure 3.16. COPA-CONC parallel search tool.

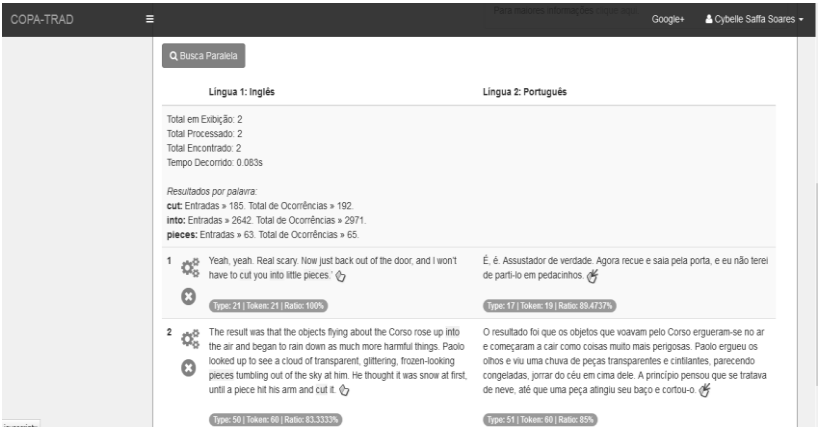


Figure 3.17. Result generated from COPA-CONC parallel search tool.

Figure 3.17 shows the output from the search of the string 'cut into pieces' as well as for the number of types (single words), tokens (running words) and type/token ratio, which according to Baker (1995) is the variety of vocabulary used in a specific corpus. The first occurrence being the closest to the string provided on the search; the second occurrence show the words separately. For more precise results double quotes should be inserted before and after a word or sentence.

With the COPA-CONC search tool it was possible to identify the candidates for purification in the ST, namely, how violence is expressed in the ST. In like manner, it was also possible to identify and outline the

probable purification categories in the ST. The Section that follows sets out to identify these candidates.

3.5 IDENTIFYING CANDIDATES FOR *PURIFICATION*

The operational definition of violence provided by Holbrook[46] (2009) and Shaw[47] (2006), as physical actions which aimed at injuring someone, were paramount for defining and identifying the candidates for purification. These candidates are expressed textually through verbs as they describe actions, and are accompanied by their hyponyms. Hatim and Munday (2004) define hyponyms as the inclusion of one meaning within another (i.e. choke→suffocate). Choking someone involves suffocating; stop breathing by blocking someone's throat.

The definition of violence called out for its hyponym(s) and casted light on the candidates for purification; by the same token, the categories of violence. Moreover, the manual alignment process was paramount for the analysis. A list of verbs for each fairy tale was yielded through reading and aligning the STs and TTs that and it was possible to define the strategies that might have motivated the choice(s) for the purification of violence (see appendix 2).

3.6 SUGGESTION OF CATEGORIES FOR THE PURIFICATION OF VIOLENCE ON THE TRANSLATION OF ENGLISH FAIRY TALES (EFTS)

As has been mentioned, the preselection of candidates for purification in the ST was central to establish the categories for the purification of violence. As superordinates, they hold the general meaning of all the hyponyms within each category. For instance, *chew* is included within the sense of *eat*; hence *chew* is a hyponym of the superordinate *eat*. In the same token *chew* and *eat* are hyponyms of the superordinate *cannibalism*. Under those circumstances, the superordinates that best cover the hyponyms found in the STs are (i) mutilation; (ii) cannibalism, (iii) killing and death threat; (iv) hanging; (v) physical injury; (vi) devouring.

[46] The deliberate infliction of bodily violation or harm (p.656)
[47] The deliberate intention of harming someone (p. 570)

3.7 PURIFICATION STRATEGIES

Klingberg (1986) suggests nine strategies for cultural context of adaptation as mentioned earlier in the second Chapter, Section 2.5 – Klingberg's purification applied to the translation of fairy tales. Complying with the extensive readings and data collection, these strategies were reduced to a total of five regarding a similarity between them, namely the fifth and the sixth ones; (5) substitution for an equivalent in the culture of the target language, (6) substitution for a rough equivalent in the culture of the target language. The localisation strategy is not included owing to the fact that it could not be identified in most of the translated fairy tales. Therefore purification strategies chosen for the analysis are listed as: (1) deletion; (2) added explanation; (3) substitution of an equivalent; (4) rewording. They have been agglutinated reflecting the characteristics of the TT.

The strategies for cultural context adaptation suggested by Klingberg (1986) are here adapted as strategies for the purification of violence, due to the fact of their high frequency and for not having any other best strategy suitable for the analysis here proposed. Above all Klingberg (1986) stresses that "it is not possible to draw up rules applicable in all instances. Every passage [to be translated] has its own problems" (p. 19).

3.7.1 Deletion

The TT *Os mais belos contos de fadas ingleses* brings thirty-four fairy tales and the ST forty-three. Amongst the nine excluded tales are: (i) Binnorie, (ii) Mouse and mouser, (iii) Teeny-tiny, (iv) The cauld lad of Hilton, (v) The golden arm, (vi) The woman and her pig, (vii) The rose tree, (viii) The story of the three bears, and (ix) The strange visitor.

Deletions of whole paragraphs were found in (i) *Carapuça de junco*, (ii) *Jack e o feijão*, (iii) *Jack, o matador de gigantes*, (iv) *O gato e o* rato. Minor deletions for words and sentences are dealt with in the Analytical Chapter.

As the fairy tales are considered "brief narratives" (Bottigheimer, 2004, p. 261), deletions at chapter level are relatively rare. They happen mostly at word, sentence or paragraph levels.

3.7.2 Added explanation

This strategy seems to be recurrent in most TTs as to give a tone of adventure by stretching the description of events and to justify the indiscriminate killing carried out by the heroes. *Jack o matador de gigantes* had eight whole paragraphs added to it. Table 3.3 shows seven empty columns for the Jack and the giant killer; the TT, on the other hand, provides the target reader with more detailed recounting of the ST.

Table 3.3
Added explanation

Jack and the giant killer	**Jack o matador de gigantes**
	Animado pelo êxito, Jack resolve não dormir sobre lauréis, e sim fazer tudo o que lhe coubesse em benefício do seu rei e dos seus domínios. Portanto, pediu a Sua Majestade um cavalo e dinheiro para com ele sair à procura de aventuras.
	— Porque — disse — vivem ainda muitos gigantes nas mais distantes paragens de Gales, que semeiam terror entre os vossos vassalos. Portanto,se Vossa Majestade se dignar favorecer-me nos meus desígnios, vosso reino ficará limpo depressa destes gigantes e monstros com figura humana.
	Quando o rei ouviu esta proposta, ofereceu quanto Jack considerou conveniente para a sua expedição. O jovem, tomando o casaco invisível, as chinelas velozes, a espada que tudo cortava e o barrete da sabedoria, que eram as melhores armas para levar a cabo, com êxito, quantas aventuras se lhe apresentassem pelo caminho, empreendeu a viagem. atravessou colinas, vales e montanhas, e no terceiro dia chegou a um bosque muito extenso apenas entrou nele, feriram-lhe os ouvidos guinchos agudos e gritos de susto. Acelerando os seus passos entre as àrvores, não tardou em ver um monstruoso gigante que arrastava, garrados pelos cabelos, um elegante cavalheiro e uma formosa dama, que com os seus gritos e lamúrias pungiam o coração do esforçado jovem. Jack desceu da sua cavalgadura, amarrando-a a um carvalho, e vestiu o casaco invisível, debaixo do qual levava a espada que tudo cortava.
	Quando se viu perto do gigante, assertou-lhe vários golpese, por fim, empunhando a espada com as dias

	mãos e descarregando-a com todas as suas forças, cortou as pernas do gigante à altura dos jarretes, fazendo-o cair com violência tal que a terra tremeu. o nobre cavaleiro e a virtuosa dama não só agradeceram a Jack com toda a sua alma, como sendo o seu salvador, mas também o convidaram ao seu castelo, para que tomasse um refresco que lhe faria muito bem depois daquele horroso encontro, e aceitasse uma recompensa pelos bons serviços.
	— Não, — disse Jack — não descansarei enquanto não encontrar a guarida do gigante.
	Quando o cavalheiro ouviu tamanha afirmação, mostrou-se muito sentido e replicou:
	— Nobre estrangeiro: é demasiado lançar-vos a uma segunda aventura muito mais perigosa do que a primeira. Êsse monstro vive numa caverna das montanhas com o seu irmão, muito mais feroz do que êle. Se fôsseis lá, perecerieis na empresa, e nem eu nem minha esposa poderíamos consolar-nos da nossa pena. Assim, pois, ouvi meus rogos e não vos obstineis em levar adiante o vosso propósito.
	— De maneira alguma — replicou Jack —. Apenas, quer haja outro gigante, quer mais vinte, nenhum escapará ao meu justo furor. Todavia, quando eu tiver terminado esta empresa, irei apresentar-vos os meus respeitos.

The paragraphs that follow these added explanations resume what the ST had left off. Some paragraphs later, the fifty-sixth and seventy-seventh respectively, add some more detail. The factors that might have led the translator to resort to added explanations are elaborated upon more thoroughly in the Analytical Chapter.

3.7.3 Substitution of an equivalent

On the translation of fairy tales, this strategy works more often at word level and the rendering can present itself at the level of small chunks. Table 3.4 shows some examples of the TTs analysed in this study.

Table 3.4
Substitution of an equivalent

Fairy tale	ST	TT
The master and his pupil	Instantly the spirit left the room, (…)	O demônio desapareceu imediatamente do gabinete, (...)
Tom Tit Tot	Next day that there little thing looked so maliceful when he came for the flax.	No dia seguinte, quando aquela personagenzinha singular foi buscar o linho,

Interesting to observe that in 'the master and his pupil' the word *spirit* is rendered as *demônio* in the TT – there is purification occurring the other way round; to put it differently, the ST in this fragment relates to Beelzebub as a *spirit* and the TT as *demônio*. As for the main character from Tom Tit Tot (which turns out to be himself), the TT refers to him at times by purifying (maliceful → personagenzinha singular) whereas in some other instances opting out for not purifying.

3.7.4 Rewording

With regard to the fifth strategy the ST and TT Jack and the beanstalk – *Jack e o feijão* provide an array of rewordings and added explanations. Table 3.5 shows one example of rewordings and some added explanations.

Table 3.5
Rewordings

Jack and the beanstalk	Jack e o feijão
So he walked along and he walked along and he walked along till he came to a great big tall house, and on the doorstep there was a great big tall woman. Good morning, mum, says Jack, quite polite-like. "Could you be so kind as to give me some breakfast." For he hadn't had anything to eat, you know, the night before and was as hungry as a hunter. It's breakfast you want, is it? Says the great big tall woman, "it's breakfast you'll be if you	Jack empreendeu o caminho da aventura, esperando encontrar alguma pousada. Andou e tornou a andar, todo o dia e a tarde tôda; já começava a escurecer quando, com imenso prazer, divisou por fim uma casa grande. U'a mulher, de aparência bondosa, estava à porta. Jack dirigiu-se a ela implorando um pedaço de pão e alojamento para a noite. A boa mulher disse-lhe que era muito raro que um ser humano

don't move off from here. My man is an ogre and there's nothing he likes better than boys broiled on toast. You'd better be moving on or he'll soon be coming." Oh! Please mum, do give me something to eat, mum. I've had nothing to eat since yesterday morning, really and truly, mum, says Jack. "I may as well be broiled, as die of hunger." Well, the ogre's wife wasn't such a bad sort, after all. So she took Jack into the kitchen, and gave him a junk of bread and cheese and a jug of milk. But Jack hadn't half-finished these when thump! Thump! Thump! The whole house began to tremble with the noise of someone coming.	aparecesse na vizinhança da sua casa, pois todo o mundo sabia de sobejo que o seu marido era um poderoso gigante que só se alimentava de carne humana, e que, para obtê-la, tinha de caminhar cinquenta milhas, sendo esta a razão principal da sua ausência de casa durante todo o dia. Estas notícias deixaram Jack horrorizado; porém, na esperança de passar despercebido do gigante, tornou a pedir encarecidamente à mulher que o deixasse dormir ali, mesmo que fôsse apenas uma noite, escondido em qualquer canto. A mulher, que tinha caráter brando e compassivo, deixou-se persuadir e aceitou-o em casa. Convidou Jack a sentar-se à mesa e serviu-lhe comida e bebida em abundância. Como o rapaz se sentia tão a cômodo, logo esqueceu os seus receios, e já começava a ficar alegre quando foi sobressaltado por tremenda pancada na porta, que fêz o edifício estremecer.

The TT *João e o feijão* presented far too many occurrences of rewording up to the extent of having to print both the ST and TT and working with them manually as if trying to solve a problematic puzzle. Evidence supporting these series of rewordings is the change of chronological sequence into which the main character is involved. In the ST, Jack first steals the bags of gold, then the golden hen, and lastly the golden harp. In the TT, Jack first steals the golden hen, then the bags of gold lastly the golden harp. In order to make the sequence of events clearer and more coherent, many are the added explanations and rewordings (see Appendix 1).

3.8 ANALYTICAL PROCEDURES

The analytical procedures started with the manual alignment of the source and target texts. At this point it was already possible to

identify the textual representatives of violence (see Appendix 2); not to mention that it helped to answer RQ1 – the way violence is textually expressed. The hyponyms have been listed and grouped with the respective fairy tale as a means of facilitating the analysis. After this phase, the categories of violence in the STs were delimited and then for each category the respective hyponyms were added; they are fully described at Section 3.7. The TTs underwent the same processes as the STs.

The description of each strategy together with each category of violence follow this phase; later the reasons that might have motivated such choices of strategies. At this step the intention is to answer RQ2 – strategies used to deal with violence in the TTs; RQ3 – motivation for such choices of strategies.

COPA-CONC (parallel concordancer) was the retrieval tool allowing the identification of the categories of violence in the TTs; in addition it also helped to answer RQ2.

After having identified the categories of violence, the next phase is left for describing the strategies used to deal with violence in TTs; and the last phase is thenceforth dedicated to answering RQ3 – motivations underlying those choices of strategies. Given these points, Chapter 4 goes into the analysis phase and provides some discussion of the findings.

4. ANALYSIS AND DISCUSSION

4.1 NOT PART OF THE STORY: EXCLUDED STS

Before travelling to the analysis of the aligned tales, a first stop in the realm of the excluded STs is needed to anticipate some purification issues and to unveil the possible reasons that might have led a total of nine tales to wade ashore the main island of TTs.

As mentioned earlier, the ST is composed of forty-three fairy tales out of which nine have not succeeded into the pages of the TTs. The first of them is *Binnorie*: a tale about two princess sisters who in a way dispute the love of a charming prince. It is a story about envy and murder and it is a variation of the Grimm's *Singing bone*. Jacobs (1891) recounts on his first edition to EFTs that it is a story about a 'bone' denouncing a murderer. *Binnorie's* tells a story about using the bones and hair of the dead to build something else. The English version has a princess's bones and hair turned into a harp that sings her sad story. (See Table 4.1 below)

Table 4.1
Binnorie: killing and mutilation

Killing	**Mutilation**
"Sink on," cried the cruel princess, "no hand or glove of mine you'll touch. Sweet William will be all mine when you are sunk beneath the bonny mill-stream of Binnorie." And she turned and went home to the king's castle (p. 52).	Then they all wondered, and the harper told them how he had seen the Princess lying drowned on the bank near the bonny mill-dams o' Binnorie, and how he had afterwards made his harp out of hair and breast-bone (p. 53).

The tale might have been left untranslated due to its series of misfortune and cruelty and by the not very common fact of someone using the bones of the dead to build a musical instrument. It can be understood as an act of mutilation for putting the bones of a dead person apart.

The next untranslated fairy tale is *Mouse and Mouser*. A story about a cat that has a mouse for main course. Quite similar to *Tom and Jerry*, except that the EFT ends with the cat eating the mouse. See table below.

Table 4.2
Mouse and mouser: killing and eating the victim

Killing and eating the victim
MOUSE. I bought me a pudding, my lady, my lady, I bought me a pudding, my lady. CAT (_snarling_). The more meat you had, good body, good body, The more meat you had, good body. MOUSE. I put it in the window to cool, my lady, I put it in the window to cool. CAT. (_sharply_). The faster you'd eat it, good body, good body, The faster you'd eat it, good body. MOUSE (_timidly_). The cat came and ate it, my lady, my lady, The cat came and ate it, my lady. CAT (_pouncingly_). And I'll eat you, good body, good body, And I'll eat you, good body. (_Springs upon the mouse and kills it._)

The translator or editor might have questioned the level of cruelty children should be exposed. Jacobs (1891) – on his notes about his EFTs – questions the fact of introducing "such gruesome topics into a book for children (…)".

Teeny-tiny is also a tale about the bones of the dead, but in this one there is someone who takes it home in order to make some soup out of it. The story ends with the owner of the bone coming to claim it; maybe sounded too scary for little ones. See Table 4.3 for tale extract.

Table 4.3
Teeny-tiny: cannibalism

Cannibalism
A teeny-tiny woman had got into the teeny-tiny churchyard, she saw a teeny-tiny bone on a teeny-tiny grave, and the teeny-tiny woman said to her teeny-tiny self, "This teeny-tiny bone will make me some teeny-tiny soup for my teeny-tiny supper." So the teeny-tiny woman put the teeny-tiny bone into her teeny-tiny pocket, and went home to her teeny-tiny house. Now when the teeny-tiny woman got home to her teeny-tiny house she was a teeny-tiny bit tired; so she went up her teeny-tiny stairs to her teeny-tiny bed, and put the teeny-tiny bone into a teeny-tiny cupboard. And when this teeny-tiny woman had been to sleep a teeny-tiny time, she was awakened by a teeny-tiny voice from the teeny-tiny cupboard, which said: "Give me my bone!"

Teeny-tiny and *the cauld lad of Hilton* both tell stories from the invisible world. Tales about bogey events that might scare children to death could cause parents to consider not buying the books and teachers might not tell their pupils such stories. *The cauld lad of Hilton* is a story about a little devil that causes and gets into all sorts of mischief. (see table below)

Table 4.4
The cauld lad of Hilton: mischief

Mischief
"What's a Brownie?" you say. Oh, it's a kind of a sort of a Bogle, but it isn't so cruel as a Redcap! What! You don't know what's a Bogle or a Redcap! Ah, me! What's the world a-coming to? Of course a Brownie is a funny little thing, half man, half goblin, with pointed ears and hairy hide. When you bury a treasure, you scatter over it blood drops of a newly slain kid or lamb, or, better still, bury the animal with the treasure, and a Brownie will watch over it for you, and frighten everybody else away.

The cauld lad of Hilton is not a very religious fairy tale and it was perhaps not translated due to the very reason that it described a story about a little devil messing up with people's lives. Other tales contemplated the TT seemed to mirror the prevailing moral and religious values of their time, most compelling evidence is the avoidance of any kind of reference to the devil or anything akin to it.

The golden arm, like *Teeny-tiny* is also a fairy tale about mutilation and bones of the deceased who return to hunt the living and to claim what is rightfully theirs. Table 4.5 shows two extracts from the fairy tale *the golden arm*.

Table 4.5
The golden arm: ghosts and mutilation

Mutilation	
At last she died. The husband put on the blackest black, and pulled the longest face at the funeral; but for all that he got up in the middle of the night, dug up the body, and cut off the golden arm. He hurried home to hide his treasure, and thought no one would know.	The following night he put the golden arm under his pillow, and was just falling asleep, when the ghost of his dead wife glided into the room.

Some of the tales share the same motif: *the golden arm*, *Binnorie*, *Teeny-tiny*, *the strange visitor*, and *the rose-tree* are all about killing. These fairy tales tell stories of people who had been killed and mutilated and had later come demanding the living to return the body parts that had been stolen from them. *The rose-tree* interweaves vengeance, killing, cannibalism and mutilation, being done with the purpose of slaughtering to serve as food.

Table 4.6
The rose-tree: cannibalism and mutilation

Cannibalism	**Mutilation**
Then she took the heart and liver of the little girl, and she stewed them and brought them into the house for supper. The husband tasted them and shook his head. He said they tasted very strangely. She gave some to the little boy, but he would not eat. She tried to force him, but he refused, and ran out into the garden, and took up his little sister, and put her in a box, and buried the box under a rose-tree; and every day he went to the tree and wept, till his tears ran down on the box.	Well! She laid down her little golden head without fear; and whist! Down came the axe, and it was off. So the mother wiped the axe and laughed.

The rose-tree is also known as the *little orange and lemon* and *juniper tree*. In both versions the girl is also killed but the refrain indicates that there was no cannibalism involved. Table 4.7 shows the refrain from *the little orange and lemon* and *the rose-tree*.

Table 4.7
Little orange and lemon / The rose-tree: killing

Killing	
Little orange and lemon	**The rose-tree**
"My mother killed me, My father picked my bones, My little sister buried me, Under the marble stones."	"My wicked mother slew me, My dear father ate me, My little brother whom I love Sits below, and I sing above Stick, stock, stone dead."

In the English version, *the rose-tree*, the mother is characterized as the one who slays the daughter and later serves her organs for her

father to dine. The verb *to slay* is a hyponym of the verb *to kill*; it is a way of killing, killing in a violent way. Inasmuch as *the little orange and lemon's* description of the little girl's death involve the family in the process of killing, *the rose-tree* convey greater sorrow for including the verbs *slew* and *ate*. As has been noted, the English version can be considered to sound more violent than the other versions.

The last tale which was not included on the TTs collection is *the story of the three bears*. The greatly known version of this fairy tale has goldilocks as the character that enters the three bear's house. The English version, on the other hand, has an old little woman enter the bear's house instead of a little girl. Table 4.8 shows extracts from the English version bringing the little old woman as impudent, naughty, thief, and impolite.

Table 4.8
The story of the three bears: the little old woman's behaviour

The little old woman's behaviour	
But she was an impudent, bad old Woman, and set about helping herself.	(…) but the naughty old Woman said a bad word about the little porridge-pot, because it did not hold enough for her.
They were wooden spoons; if they had been silver ones, the naughty old Woman would have put them in her pocket.	(…) and upon the pillow was the little old Woman's ugly, dirty head,--which was not in its place, for she had no business there.

As has can be seen, the excluded tales share similar motif of mutilation coupled with the apparition of the deceased claiming their body parts and provide examples of bad behaviour. The following Section sheds some light on the categories of violence on fairy tales, but changing focus to the fairy tales from the ST which have been included in the TT.

The fairy tales contemplated in the TT had as main motif gruesome giants, evil magical creatures, helpless princesses, the perils and consequences of misbehaviour and some others discussed in the Sections that follow.

4.2 SUPERORDINATES: CATEGORIES OF VIOLENCE IN THE STs

Similar to the fairy tales omitted in the TT, the TT which compose the collection of *Os mais belos contos de fadas ingleses* also share similar features of violence. These features are represented textually through categories that are labelled as superordinates and their respective hyponyms. The categories are described as (i) killing and death threat; (ii) physical torture; (iii) mutilation; (iv) devouring; (v) beheading; (vi) cannibalism. The frequency of the categories of violence in the thirty-four STs was identified during the alignment process. Figure 4.1 shows this frequency – clockwise: from the most to the least frequent.

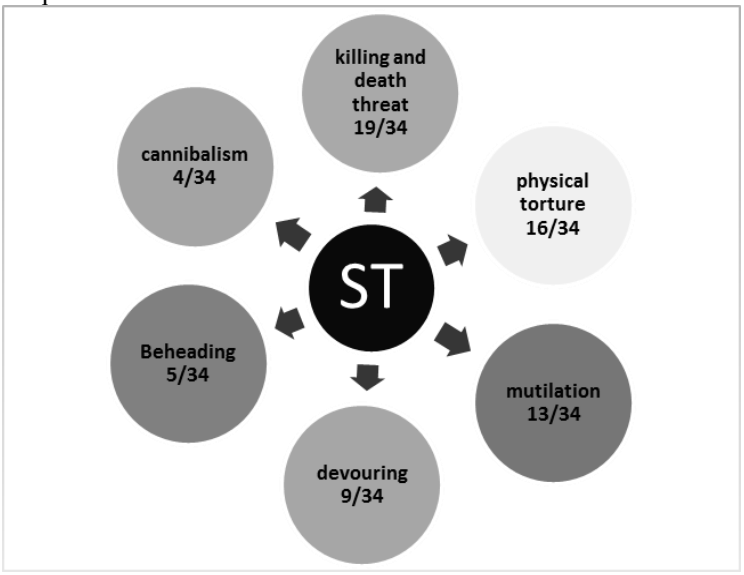


Figure 4.1. Frequency of categories of violence in the (thirty-four) STs.

Some of the categories are relatively similar and have been, at first, thought to cover a large variety of hyponyms; therefore it was necessary to divide them the way they have been presented in the previous figure.

The category *Killing and death threat* was identified as the most recurrent and *cannibalism* the least recurrent; once considering cannibalism as the act of eating animals of their own kind, the other

eating hyponyms were grouped into the *devouring* superordinate category. B*eheading* and *mutilation* needed to be grouped likewise.

4.2.1 Killing and death threat

The hyponyms for this superordinate occurred in nineteen out of the thirty-four fairy tales, they also show a high frequency of occurrences what led this category to be the most recurrent in the STs. Figure 4.2 shows examples of hyponyms from *Jack the giant killer* and *Nix Nought Nothing*.

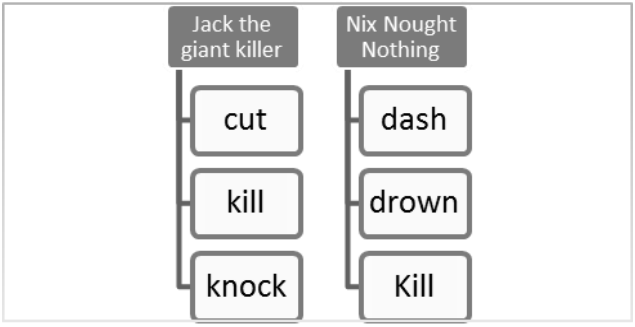


Figure 4.2. Examples of hyponyms.

Nix Nought Nothing is the fairy tale with the highest number of categories of violence: killing and death threat, physical torture, mutilation, devouring, and cannibalism.

4.2.2 Physical torture

George Cruikshank (1792-1878), a British caricaturist and book illustrator, has repeatedly underscored the considerable need for doing *a little pruning* to the fairy tales that were to compose his Fairy Book (1868). He justified his decision for removing and altering the tales which described *successions of bloodshed* and *acts of unnatural brutality* for conveying moral values against the *civilized* Christian society of his time. On his acknowledgements he mostly drew on the excessive physical violence which inflicted a great damage to the victims. He included on his preface the egregious examples of questionable educational and religious values that parents strived to avoid. In that event, Tatar (1999) has stressed the cultural resilience of fairy tales on offering large contributions to children

education. Nonetheless, there are fairy tales that still sustain physical harm and other kinds of violent actions.

Physical torture is the second most frequent category among the STs analysed in this study. It frequently occurred in sixteen of the thirty-four fairy tales. The following figure compares two categories of violence by presenting some of the fairy tales where they have appeared.

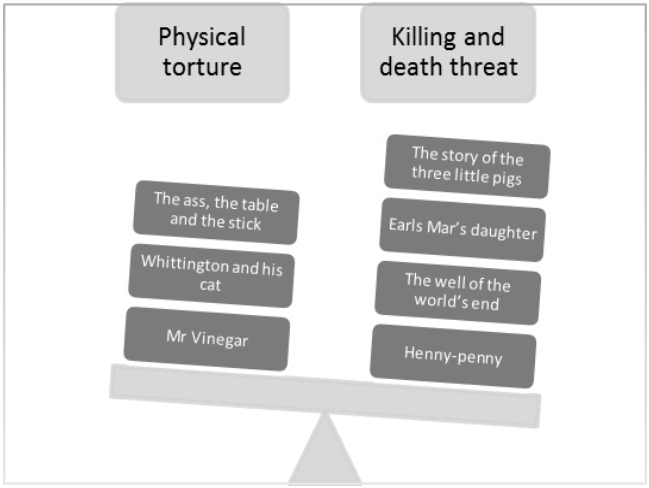


Figure 4.3. Physical torture and *killing and death threat* compared.

The other tales that compose this category are: *How Jack went to seek his fortune*, *Nix Nought Nothing*, *Jack and the Beanstalk*, *The story of the 3 little pigs*, *The master and his pupil*, *Childe Rowland*, *Mollie Whuppie*, *The red ettin*, *Mr Fox*, *Kate crackernuts*, *Fairy ointment*, *The three head of the well*, *Titty mouse and Tatty mouse*.

4.2.3 Mutilation

The hyponyms identified in this category covey meanings of damage or severe disfiguration by cutting or violently removing body parts[48]. The following table shows the superordinate *mutilation* and the most frequent of its *hyponyms*.

[48] Definition from *The Free Dictionary*. Retrieved from: http://www.thefreedictionary.com/mutilate

Table 4.9
Mutilation hyponyms

Mutilation					
Cut off/into	Hew (cut)	Crush (into pieces)	Snap up	Chop off (one's head)	Moult (feathers)

Table 20 shows the superordinate *mutilation* and the respective hyponyms, that is, verbs that describe mutilation or how the superordinate can be identified within the fairy tales. Thereupon, the superordinates and hyponyms from the ST helped to identify the purification strategies and how were they used to deal with violence in the TTs. Additionally, the superordinates and hyponyms aimed at answering RQ1 – the way violence is expressed within the STs.

Mutilation is the third most frequent category of violence in the STs. In some cases it could be identified as self-mutilation, but most currencies presented the action carried out by someone else. This category was identified in a total of thirteen fairy tales, namely: *Nix Nought Nothing*, *Jack and the Beanstalk*, *Jack the giant killer*, *Childe Rowland*, *The red ettin*, *The history of Tom Thumb*, *Mr Fox*, *Mr Miacca*, *The cat and the mouse*, *Kate crackernuts*, *The well of the world's end*, *Henny-penny*, *Titty mouse and Tatty mouse*. Figure 4.4 bring some of the hyponyms retrieved from the parallel search in COPA-CONC.

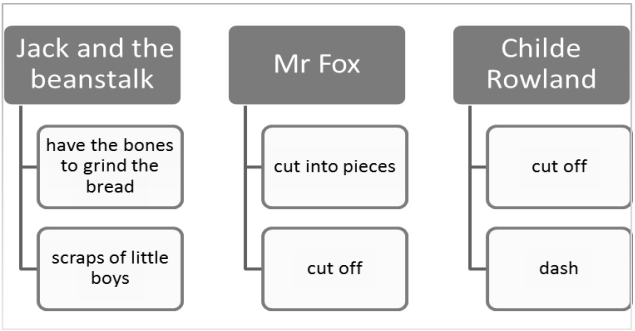


Figure 4.4. Hyponyms from the superordinate *mutilation*.

Other *mutilation* hyponyms refer to various ways of cutting parts of dead human bodies. Moreover, most of the characters in charge of depriving their victims of a limb or other essential body part do it with

violent rage; amongst them are giants and multi-headed beasts. The exceptions are the human characters *Childe Rowland* and *Mr Fox*; the first for accomplishing a heroic deed and the second for deliberately killing for pleasure.

4.2.4 Devouring

> Narratives that feature devouring monsters and/or feature close-ups or descriptions of gaping jaws, sharp teeth, and bloodied lips play on the spectator's or reader's fears of bloody incorporation (Daniel, 2006, p. 125)

The purpose of attributing a distinct category for *devouring* and *cannibalism* was mainly due to the fact that not all characters that kill to eat on the fairy tales are cannibals; most of them are giants slaying little boys for supper. For this reason Daniel's (2006) quote attributes to monsters the act of devouring and inflicting fear on the readers.

There is a considerable amount of EFTs about giants, monsters and their intention to feast *scraps of little boys*, namely: *Jack and the beanstalk*, *Jack the giant killer*, *The red ettin*, and *Mr Miacca*. Some others have humans turned into beasts, or fairy tales of cats and mice, wolves and foxes having little pigs of little girls for supper. Os mais belos contos de fadas ingleses contemplated fairy tales of giants and ogres as a way of justifying the massive bloodshed of its pages.

4.2.5 Beheading

Beheading, decapitating, cutting off or removing the head all imply that someone has been killed but not always mean that it is done with the purpose of eating.

Many are the English fairy tales about kings and queens assigning beheading as punishment. The Red Queen from Alice's Adventures in Wonderland maybe the most known character for the constant repetition of: "Off with their heads!" – It might sound humorous due to the Red Queen's constant repetitions and screaming. However, tales about giants recounts the deeds of brave heroes who chop off the heads of slayed gigantic creatures and deliver them to the kings as a symbol of might and bravery.

Conversely some fairy tales, such as the English version of *the rose-tree* might chock the readers with such a gruesome scene as the one of a mother beheading her daughter and offering the father the girl's meat afterwards. This fairy tale is usually known by its appalling rhyme "my mother slew me, my father ate me". The continuous repetition of this verse showing a murderer mother and a cannibal father might have been the main reason for this fairy tale not to be part of the TTs.

It should be noted, however, that some other ruthless characters manage to escape the STs into the TTs. It is the case of *Mr Fox* who beheads and mutilates fragile ladies to still their gold and money.

Table 4.10
Mr Fox: beheading and mutilation

Beheading and mutilation	
ST	TT
Mr. Fox saw a diamond ring glittering on the finger of the young lady he was dragging, and he tried to pull it off. But it was tightly fixed, and would not come off, so Mr. Fox cursed and swore, and drew his sword, raised it, and brought it down upon the hand of the poor lady. The sword cut off the hand, which jumped up into the air, and fell of all places in the world into Lady Mary's lap. Mr. Fox looked about a bit, but did not think of looking behind the cask, so at last he went on dragging the young lady up the stairs into the Bloody Chamber.	Mister Fox olhou atentamente para o anel que luzia na mão da môça a quem arrastava, e procurou arrancá-lo. O anel, porém, estava muito apertado no dedo e não queria sair, de modo que mister Fox, perdendo a paciência, enfureceu-se, desembainhando a espada e, levantando-a, desfechou-a com fôrça sobre a munheca da desgraçada jovem. Com tal violência lhe arrancou a mão, que esta voou pelo ar, e quis o acaso que fôsse cair exatamente no regaço de lady Mary. Mister Fox procurou-a pelo pátio, mas não lhe ocorreu olhar detrás do tonel. Continuou subindo com a jovem, arrastando-a pela escada, para encerrá-la na câmara sangrenta.

This fairy tale has a 'happy' though bloody end. The lady Mary's brothers find out about Mr Fox's behaviour and mutilates him as punishment, putting an end to the succession of slaughter.

4.2.6 Cannibalism

As has been noted, this category of violence is recounted mainly on the omitted fairy tales. The remaining trace of cannibalism is discreetly veiled behind the spell that falls under Princess Margaret who is turned into a dreadful dragon by her stepmother who wishes to become queen and the most beautiful amongst all ladies of the realm.

> Soon the country roundabout had reason to know of the Laidly Worm of Spindleston Heugh. For hunger drove the monster out from its cave and it used to devour everything it could come across. (The Laidly Worm of Spindleston Heugh)

The Laidly Worm of Spindleston Heugh is driven forth by hunger and kills human beings, animals, or anything alive. Under a spell, she is not aware of the atrocities committed against the civilian population.

The other fairy tales that mention killing with the intention to eat are grouped in the *devouring* category. The characters involved in killing to eat are animals (a wolf, a fox, and a cat), giants and monsters; consequently do not fit the *cannibalism* category for not eating animals of their own kind.

4.3 TRANSLATING THE SUPERORDINATES AND HYPONYMS OF VIOLENCE

As has been noted, *cannibalism* is avoided or omitted in the TTs; the only trace it leaves in the TT is through enshrouding its meaning in the shape of a *laidly worm*; who devours any living creature.

Under this ground, this Section sets out to describe the translations of the categories of violence through the four remaining purification strategies: (i) deletion, (ii) added explanation, (iii) substitution for an equivalent, and (iv) rewording.

4.3.1 Deletion

The excluded fairy tales share some common characteristics and the most recurrent are the mention of ghosts, description of cemeteries involving parts of the body from the dead and cannibalism. In like manner, the *deletion* strategy can also occur at word, sentence, and paragraph level; with this in mind, some TTs that presented deletions

were mostly due to the purpose of describing swearing, child abandonment and starvation. Most compelling evidence could be found on Whittington and his cat. The fairy tale starts with Whittington going to London and meandering around the streets at night, scared and starved to death; passers-by curse and swear at him and for this reason some of the dialogues are deleted.

The *deletion* strategy could be firstly detected at the alignment process. The differences in paragraph width and content raised the necessity of merging, for instance, the first five paragraphs as a means of not compromising the alignment at paragraph level. Still at Whittington, the avoidance of descriptions of erring adults or improper behavioural representations of adults have likewise been deleted. The speeches of the cook cursing and calling Whittington names are deleted and in some instances are substituted for added and shorter explanations. All the physical injuries perpetrated by the ill-natured cook are reworded and the cruelest actions such as pouring hot fat or hot dishwater over him are deleted. All these alterations to the TT do not turn the cook into a nicer person, instead her actions sound less violent. The table below shows an extract with the cook's aggressive behaviour.

Table 4.11
Whittington and his cat: deletion

Deletion	
ST	**TT**
Little Dick would have lived very happy in this good family if it had not been for the ill-natured cook. She used to say: "You are under me, so look sharp; clean the spit and the dripping-pan, make the fires, wind up the jack, and do all the scullery work nimbly, or--" and she would shake the ladle at him. Besides, she was so fond of basting, that when she had no meat to baste, she would baste poor Dick's head and shoulders with a broom, or anything else that happened to fall in her way.	Mas não corria tudo à inteira satisfação de Dick. Os criados fizeram dêle o alvo dos seus chistes, ao passo que a mal encarada e violenta cozinheira andava às voltas com êle, encarregando-o de inúmeros serviços, ameaçando romper-lhe a crista com uma pancada se não fizesse depressa o que ela mandasse.

In the TT the category *physical torture* together with its hyponyms, such as *basting* or *shaking the ladle* are rendered as *pancada* and her imposed orders are narrated instead of being uttered. The objects, such as a broom and a ladle, used to injure Whittington, are deleted; instead just the word *pancada is used.* A considerable justification for these deletions and substitutions are attributed to the avoidance of characterizing adults as vile and cruel, instead adults should be represented as role models of good conduct and strong Christian moral.

In the same light of *Whittington and his cat* is *Jack the giant killer*, physical inflicted torture is equally deleted. Additionally, descriptions of dead bodies and demons, *devouring*, and self-mutilation are in the same manner avoided in the TT. Most compelling evidence is the extract in Table 4.12 representing fear in distinct ways.

Table 4.12
Jack the giant killer: deletion and substitution for an equivalent

ST	TT
(…) and the giant and conjurer were in horrid confusion, biting their thumbs and tearing their hair, knowing their wicked reign was at an end. Then the giant stooping to take up his club, Jack at one blow cut off his head; (…) This being done, the head of Galligantua was likewise, in the usual manner, conveyed to the Court of King Arthur,	(...) O gigante e o feiticeiro, sabendo que havia chegado o fim da sua vida de maldades, tremiam de mêdo, sem se atrever a cousa alguma. Jack, com a sua espada que tudo cortava, matou o gigante num instante, enquanto um remoinho de vento levou o feiticeiro.

In the ST the giant and the conjurer are *biting their thumbs and tearing their hair* with fear, in contrast with the description from the TT in which the characters in question shake with fear and do not even attempt doing any harm to themselves. The TT not only deletes *physical torture* but also the mentions of *mutilation* and *substitutes for an equivalent* to the giant's beheading. In the long run, the *deletion* strategy could be identified whenever there was *physical torture* perpetrated on children and with some instances of self-*mutilation*.

Another evidence of *deletion* was recurrent with mentions of the supernatural, namely, demons, ghosts, parts of corpses found in

graveyards. That is the case of *Jack the giant killer* shown in Table 4.13 below.

Table 4.13
Jack the giant killer: deletion

ST	TT
(…) and was told that they had arrested a corpse for several large sums of money which the deceased owed when he died. The prince replied that it was a pity creditors should be so cruel, and said: "Go bury the dead (…)	

This paragraph mentions the commoners dragging a dead body of someone who had been killed for not clearing the debts; this description is *deleted* in the TT. Similarly in this same fairy tale, the mentions of Lucifer are deleted and in some instances it is substituted for *malvado feiticeiro* (evil sorcerer) – example displayed in the Section about *substitution for an equivalent*.

Notwithstanding, if deleting examples of *physical torture* or *mutilation* would compromise the understanding of a character's traits, to prevent conflict, the idea would be kept but the detailed description would be avoided and *substituted for an equivalent* – most particularly found in fairy tales about giants and monsters. Examples found in Section 4.3.3.

4.3.2 Added explanation

Klingberg (1986) reveals that *added explanation* can be found when "the cultural element in the ST is retained but a short explanation is added within the text" (p. 18). Be that as it may, the added explanation found in the TT – *Os mais belos contos de fadas ingleses* – brought longer explanations and in some fairy tales it could even be found a larger number of paragraphs. In particular, the TTs *João e o feijão* and *Jack o matador de gigantes* presented the largest amount of added paragraphs with added explanations that were not present in the respective STs; for this reason they were the tales that posed a considerable amount of difficulty during the alignment process. Added

explanation can even prevent the researcher from aligning at paragraph level as the additions can at times alter the meaning or the sequencing of events. In some cases it was possible to solve this problem with the 'wrap text' tool from Excel, but in cases such as *João e o feijão* it was unmanageable; the only solution was to alter the order of the TT which made the story incomprehensible, for this reason this fairy tale was aligned separately and the order of the TT was maintained. Coupled with the additions, this fairy tale also had the order of the events changed, thus precluding a possible alignment at paragraph level.

The alignment of *Jack the giant killer* with its TT *Jack o matador de gigantes* was manageable with the 'wrap text' tool. For this tale, the added explanations qualified Jack as a hero not as a murderer as the title suggests. (see Table 4.14)

Table 4.14
Jack the giant killer: added paragraphs

ST	TT
	Receberam-no com as melhores demonstrações de alegria. Em sua honra, e para celebrar o êxito das suas façanhas, deram uma grande festa, para a qual foram convidados nobres e plebeus. Fizeram-lhe presente de lindo anel, em que estava primorosamente gravado o gigante arrastando um cavalheiro e uma dama, e em volta a seguinte legenda:
	"Um dia em transe sem igual nos vimos em meio às garras de um feroz gigante. A salvação, porém, logo tivemos pela mão de Jack, nobre e pujante".

In the TT a whole kingdom was freed from the giant's threat through Jack's skilful hands. These added explanations somehow softened the massive bloodshed caused by both the giant and Jack himself. In this fashion, added explanation can justify Jack's killing because he is always trying to free the people from the vicious assaults carried out by the giants coupled with Jack's self-defence turning him into a hero in the end.

Table 4.15
Jack the giant killer: added explanation

ST	TT
Then, when he saw they were black in the face, he slid down the rope, and drawing his sword, slew them both.	Quando os viu completamente lívidos e sem forças, afrouxou as cordas, tirou a espada e matou-os, livrando-se, assim, de morte cruel.

The minor added explanations suggested by Klingberg (1986) occurred in *Mr Miacca, The Laidly Worm of Spingleston Heugh*, and in *Molly Whuppie*; they did not compromise the alignment since they were within a paragraph. The intention was to elucidate the meaning of a word or to clarify the nature of an action or a sequence of events. Tables 4.16 have extracts from the aforementioned source and target texts.

Table 4.16
Added explanation

ST	TT
Mr Miacca	
So Tommy put out a leg, and Mr. Miacca got a chopper, and chopped it off, and pops it in the pot.	Tomazinho pôs uma perna fora, e tio Miaca, com uma faca de carniceiro, cortou-a e botou-a na panela.
The Laidly Worm of Spindleston Heugh: added explanation	
(…)For hunger drove the monster out from its cave and it used to devour everything it could come across.	(...) impelido pela fome, saía da sua fuma e devorava indistintamente todas as pessoas e animais que encontrava.
Molly Whuppie	
And in the middle of the night up rose the giant, armed with a great club, and felt for the necks with the straw. It was dark. He took his own lassies out of bed on to the floor, and battered them until they were dead, and then lay down again, thinking he had managed fine. (…)	À meia-noite a porta do dormitório abriu-se e o gigante entrou armado de uma clava. Foi procurando às apalpadelas o pescoço das meninas que tinham as cordas e arrastou-as da cama; sem reparar que se tratava de suas próprias filhas, matou-as a golpes de clava e foi dormir, pensando que tudo lhe havia saído a gôsto. (...)

In any event, the added explanations in a way work under the characteristic of fairy tale repetition in which Gates, Steffel, and Molson (2003) believe to establish rhythm and fluency.

4.3.3 Substitution for an equivalent

This strategy was recurrent in fourteen out of the thirty-four TTs. In some of the fairy tales there were more than five instances of substitutions. Such as the case of *Jack the giant killer*, words such as *Lucifer* was rendered to *malvado feiticeiro*, or *feiticeiro*, or simply *malvado*. In the TT it is not possible to know the identity of the sorcerer or whether he instils fear and is undefeatable. A single paragraph shows three kinds of strategies, *deletion*, *rewording*, and *substitution for an equivalent*; being the latter the most frequent as shown in Table 4.17 below.

Table 4.17
Jack the giant killer: substitution for an equivalent.

ST	TT
When she entered the place of the Old One, she gave the handkerchief to old Lucifer	Quando a dama se juntou por fim ao feiticeiro, entregou-lhe o lenço
(…) familiar spirit to carry her to Lucifer.	(..) o malvado feiticeiro no meio de um bosque.
(…) cut off Lucifer's head and brought it under his invisible coat to his master, who the next morning pulled it out by the horns before the lady.	Jack, com a espada que tudo cortava, cortou rente a cabeça do malvado.

The third extract substitutes *Lucifer* to *malvado,* in addition it also brings another example of deletion, in the TT Jack just kills the evil one and there is nothing about pulling the horns or taking Lucifer's head to his king is mentioned. (see Appendix C for whole extract)

By the same token *Tom Tit Tot*, mostly known as *Rumpelstiltskin*, is characterized in the EFT as a clever and maliceful creature whereas in the TT his name and adjectives are rendered as *personagenzinha singular*, *Melão Ôco*, or *anãozinho preto* to cite some. This character is known by many names but in most of the fairy tales from around the world he is described as a goblin that is capable of doing all sorts of

mischiefs. The EFT describes him as this mischievous creature that is always ready to make a deal and appears to save the queen from beheading, but if she does not guess his name by the end of the month (*Tom Tit Tot*) she will have to be his servant. The king threatens to behead his queen if by the last month within a year she does not spin five skeins a day (e.g. you shall be mine ↔ levar-te-ei comigo; off goes your head ↔ despede-te da tua cabeça). The examples substitute a violent action for a less violent one in the TT, that is to say: instead of translating 'you shall be mine' to 'você será minha' the TT substitutes to 'levar-te-ei comigo' (I will take you with me). The king from the ST threatens beheading the queen if she does not spin the flax; in like manner does the TT but it in a subtle and metaphoric way (say goodbye to your head).

Correspondingly, acts of *killing* by slaughtering and mutilation are often substituted for an equivalent; mainly recurrent in the plots of *Nix Nought Nothing* and *Jack and the beanstalk*. Some of the hyponyms for *killing* have been substituted for another with a lighter connotation, such as in *Nix Nought Nothing*: *dash the head* is translated to *arremessar o rapaz*; *dash the brains* is translated to *matou*. Another key point to corroborate with the analysis is the connotation of the verb kill[49], in Portuguese does not provide further detail about how the killing had occurred (e.g. the boy had his brains dashed out by the giant ↔ o gigante havia matado); the TT readers do not know how the boy was killed, but they are aware that he dead.

Most compelling evidence for avoiding *mutilation* is recurrent in *Jack and the beanstalk*; to put it differently the mentions of pieces of a dead boy (e.g. scraps of that little boy you liked so much for yesterday's dinner ↔ cheiro do sangue dos dois vitelos que trouxeste). The *boy* is substituted for *veal* and no further description is added such as *eating*, *meal*, *likes* or *dislikes*. By the same token, the mentions of the giant's intentions of *feasting on* Jack are substituted for 'sharing a meal' (e.g. who might share in the meal on Jack ↔ para comer com ele).

The villains (the giants) in *Jack the giant killer* are punished with death and most of them are beheaded, or received a deadly knock on the head. The giants, likewise, kill their victims by *dashing their brains*. The translator opted out for simplifying the brutal killing, or brutal death threat, and substituting for instance the organs for the external body parts, such as, *brains* for *cabeça*; the weapons used also are not mentioned. Moreover, the hyponyms that meant cutting through the

[49] Matar

flesh and seeing the interior of a body are equally substituted for an equivalent or even deleted. The table below demonstrates these purification strategies with two extracts from *Jack the giant killer*.

Table 4.18
Jack the giant killer: purification strategies.

ST	TT
"Though here you lodge with me this night, You shall not see the morning light My club shall dash your brains outright!"	"Comigo esta noite aqui poderás dormir, mas nunca mais o sol verás sair; de um golpe na cabeça hás de te extinguir!"
Whereupon, saying, "Odds splutters hurnails, hur can do that trick hurself," the monster took the knife, and ripping open his belly, fell down dead.	— Isso é que é maravilhoso! — exclamou o gigante —. Que me cortem as orelhas se eu não fôr capaz de o fazer também! Dizendo isto, pegou a faca, cravou-a na barriga e caiu morto.

Equally important are the mentions of blood. Tatar (1999a) proposes that they are related to giants, ogres, mothers-in-law, witches, demons and cannibals who are always seeking to seize their voracious appetite for human flesh and blood and their victims are always children and defenseless people. In the light of slaughtering, these characters are the ones to inflict fear and terror upon a people. Tatar (2002) clarifies that it is more common for us to "spend more time thinking about the life-threatening chant of the giant in Jack and the Beanstalk then about Jack's acquisition of wealth" (p. xvi). The chant that Tatar is referring to is the one that goes *Fee, fie fo fum, I smell the blood of*; it is commonly seen on fairy tales about giants craving for human flesh. In Jacob's fairy tales they can be seen in *Jack the giant killer*, *Mollie Whuppie*, *Jack and the Beanstalk*, *The red ettin*, and *Childe Rowland*, to cite some. (see Table 4.19 below)

Table 4.19
Substitution for an equivalent: I smell the blood of…

Childe Rowland	
"Fee, fi, fo, fum, I smell the blood of a Christian man, Be he dead, be he living, with my brand, I'll dash his brains from his brain-pan."	"Um, dois, três, carne de cristão é o que cheirei, e esteja vivo ou morto esteja, com a minha espada o descrismarei".
Molly Whuppie	
"Fee, fie, fo, fum, I smell the blood of some earthly one.	"Não me engano neste momento, cheiro de carne de humano sinto".
Jack and the beanstalk / Jack the giant killer	
"Fee, fi, fo, fum! I smell the blood of an Englishman! Be he alive or be he dead, I'll grind his bones to make me bread!"	Um, dois, três, cheiro de carne de inglês. Quer esteja vivo, ou morto esteja, os seus ossos mastigarei.

The third line from the previous table includes the chant from the giants from two fairy tales because they are not exactly the same in all translations. The giants are always craving for crashing human bones with their teeth. Not only giants but ogres consider human flesh a delicacy; the giants like to grind the bones and the ogres to mutilate and have them broiled or boiled.

Two other fairy tales also provide examples of substitution for an equivalent: *the three heads of the well* and *the well of the world's end*. The first substitutes the hyponym *choke* for the superordinate *physical torture – causar indigestão*. Instead of translating for *suffocating*, the translator opts out for *causing indigestion*. The second does not mention beheading, in its place *chopf off* is translated for *corta-me em dois pedaços*.

On balance, the superordinates *physical torture*, *mutilation*, and *devouring* have their hyponyms translated for a more general one in the TT. Together with the rewordings, the substitution for an equivalent can render violence towards the villain or towards the hero in an attempt to make him less cruel.

4.3.4 Rewording

This last strategy is a mixture of *deletion* and *substitution for an equivalent*; it provides further detail to a scene not to mention that it might add some features to characters as to make the villain scarier and more fearsome and the hero braver and bolder. *Jack the giant killer* provides a significant number of instances of rewordings as to intensify the giant's might and rage. Klingberg (1986) goes further to say that the rewording strategy, in the TT, is a way to convey the message of the ST "without the use of the cultural element" (p. 18). As has been noted, the TT has *deleted*, *added explanation*, and substituted for an equivalent, some hyponyms from the superordinates of *mutilation* and *cannibalism*, as well as actions of adults inflicting physical torture to children.

The rewording strategy can work together with added explanation and deletion. In some instances additional descriptions of violence can be suppressed or deleted even though the whole idea of the extract is kept. The first example from Table 4.20 shows the hyponym *snapped up* from the *devouring* superordinate; its meaning is split up into two: *agarrou* and *devorou*. *Snapped up* is moved to the end of the paragraph and was substituted for *devorar* instead of *abocanhar*.

The second example from *the ass, the table, and the stick* put the hyponym *pull* to the end of the extract and rewords the loud cry of pain of the donkey, may be a way of not inflicting physical torture upon the defenceless animal.

Table 4.20
Rewording

ST	**TT**
Jonny-cake	
"You can, can you?" yelped the fox, and he snapped up the Johnny-cake in his sharp teeth in the twinkling of an eye.	— Como, pretendes correr mais do que eu? — disse a raposa, e, arreganhando os afiados dentes, agarrou o Pãozinho Dourado e devorou-o num abrir e fechar...

The ass, the table, and the stick	
pull Neddy's ears to make him begin at once to ee--aw! And when he brayed there dropped from his mouth silver sixpences, and half crowns, and golden guineas.	dando-lhe um jumento que, para por pela boca moedas de ouro e prata, bastava que lhe puxassem a orelha.
Jack the giant killer	
"You must show me that handkerchief to-morrow morning, or else you will lose your head."	— Estimado senhor, tereis de vos sujeitar aos costumes do meu palácio. Amanhã de manhã me direis a quem entreguei êste lenço; se não adivinhardes, perdereis a cabeça.

The third example from Table 4.20 gives the TT some more cordiality and the rewording strategy provides the target reader with broader context. By and large, this strategy rearranges the meaning of a paragraph and brings the TT closer to its readers. All in all, Section 4.4 below tackles the findings through the motivational factors– cultural, religious, moral, or educational – that might have led the translator to opt out for choosing each strategy.

4.4 DISCUSSION OF FINDINGS: MOTIVATIONAL FACTORS

Both the alignment process and the analysis have uncovered some factors that have influenced and hopefully contributed to the translation of *Os mais belos contos de fadas ingleses*. As has been noted, all purification strategies proposed for the analysis of the fairy tales could be identified in the TTs; some were more recurrent than others and this is why this Section follows the Analytical Chapter. To bring to light the motivational factors that might have triggered the choices for strategies.

Shavit (2009) has proposed that these factors allow the translator to manipulate the texts in many ways, for instance, the purification strategies that have been adopted in the previous Chapter helped to adjust the plot to prevailing society's idea of childhood, and to serve as an educational tool. Coelho (1987) goes on to say that the TCL in Brazil helped to maintain the cultural, religious, educational, and moral values as well as a way of avoiding undesirable behaviour and taboos. With

this in mind, Arroyo (1990) understands that the literature for children in Brazil implied an educational purpose and should teach the young ones to behave.

Therefore, the first adopted strategy was chosen to avoid improper moral and religious values. Consequently the initial indication of deletion could be identified in the exclusion of nine fairy tales mentioned in Section (4.1). The main evidences for these tales to have been deleted were due to the improper representations of adults once identified as murderers of their own offspring, in like manner for telling stories of parents who ate the flesh of their own children (e.g. Binnorie*)*, or stories about someone going to a graveyard to fetch dinner (e.g. Teeny-tiny), not to mention the mutilation of a recently buried person (e.g. The golden arm).

Zilberman (2003) and Coelho (1987) reiterate that translated children's literature reflect adult's understanding of societal moral expectations establishing a constant dialogue with education and culture in order to serve as a guide of conduct for the young ones. This idea is not only shared by the Brazilians TCL scholars, but by many others (c.f. Hunt (2005).

Important to remember that deletion strategy was not only adopted for the excluded fairy tales, some TT had extracts and whole paragraphs omitted. These deletions, when identified, revealed the prevailing societal mores that were usually in conflict with the prevailing religious beliefs, with the idea of childhood, and with cultural mores.

Once translating for children should comprise teaching them to behave, a closer analysis revealed that the deletion strategy also left out detailed physical descriptions of torture to children; allusions to demons and their physical aspects; self-mutilation; reference to death, namely corpse, graveyard, and mutilation of recently deceased relatives.

While deletion would compromise the general understanding of a plot, the added explanations or substitutions for equivalents could soften massive bloodshed, killing hyponyms, dead children, and depictions of humans being devoured by giants. The following Table shows some hyponyms and the purification strategy adopted in the TT.

Table 4.21
Purification strategies

Jack the giant killer (substitution for an equivalent)	
(…) dined upon murdered men!	(...) mataram três para o mesmo fim.
he went to fetch another giant, his brother, living in the same wood, who might share in the meal on Jack	foi convidar outro gigante, que vivia no mesmo bosque, para comer com êle
My club shall dash your brains outright!	de um golpe na cabeça hás de te extinguir.
the monster took the knife, and ripping open his belly, fell down dead	Dizendo isto, pegou a faca, cravou-a na barriga e caiu morto.
(added explanation)	
and drawing his sword, slew them both	tirou a espada e matou-os, livrando-se, assim, de morte cruel.
The cat and the mouse (deletion)	
I'll cut off your head.	----
Nix Nought Nothing (substitution for an equivalent)	
dash the head	arremessou o rapaz
dash his brains	matou-o
Jack and the Beanstalk (substitution for an equivalent)	
scraps of that little boy you liked so much for yesterday's dinner	cheiro do sangue dos dois vitelos que trouxes
Mr Miacca (substitution for an equivalent)	
"Oh, here's a little boy for supper,"	— Olha, trouxe aqui um menino para a ceia

The ogre, *Mr Miacca*, likes to have little naughty boys for supper; *Mr Miacca* had been translated as *Tio Miaca*, takes a little boy home for supper, but the ogre is not sharing his supper with the boy, instead the boy is the main course. Another peculiarity from Mr Miacca that could not pass unnoticed is the fact that the ST describes him as an ogre whereas the TT bring him close to the readers by calling him *tio* which according to Houaiss (2009), in Brazil it is common for children to call their parents' friends as *tio* or *tia* (in the feminine) or any adult they trust

and have a caring relationship; under those circumstances, substituting the main character's title for an equivalent in the TT and his characterization is softened and purified veiling this way the inhumane representations from the ST and the cruel features that still linger on the TT.

The TT reflected the prevailing moral and religious values that came from the Catholic Church; under those circumstances representations of bad behaved children led to punishment as to teach them how to behave and what would the consequences be if they did not follow the rules. Consequently, examples of misbehaviour and unacceptable conduct were generally represented by giants, ogres, step-mothers and their daughters and by unwise boys who did not care about their parents' advice. With this intention, Tom Thumb is caught after stealing: he suffers the deserved punishment and is freed from the beating under the condition of not stealing again. (see Table 4.22)

Table 4.22
The history of Tom Thumb

Moral motivational factor	
(…) On saying this, he drew the string tight round his neck, and gave the bag such a hearty shake, that poor little Tom's legs, thighs, and body were sadly bruised. He roared out with pain, and begged to be let out, promising never to steal again.	(...) Dizendo isto, fechou o saquinho deixando o Pequeno Polegar amarrado pelo pescoço. Deu-lhe tantas pancadas que o infeliz gritou até às nuvens, pedindo que o deixassem sair e prometendo não roubar mais.

Although Tom Thumb gets his punishment in the TT, just the beating is described; no evidence of how his body was afterwards is mentioned. This remnant of physical torture occurs under the premise of conduct with the intention to teach children the consequences of stealing. In that event, Tom Thumb learns a lesson and so will the child reader. As can be seen, the remaining physical torture inflicted upon children in the TT is purified through rewording and serves as example of moral conduct to be followed complying with the prevailing societal mores of its time.

The heroes, likewise, would avenge the defenceless ladies, and unprotected children; with this intention, they would have all the difficulty obviated from their heroic rescue journey and in the end they

would certainly succeed and be remembered for their heroic deeds. Comparatively, most of the brutal violence that remained in the target text was either carried out by the villains, who turned out to be ogres, giants, and outlaws who deviated from societal highly moral accepted standards. Most compelling evidence is provided on *Mr Fox*, *how Jack went to seek his fortune*, *Nix Nought Nothing*, *Jack the giant killer*, *the story of the 3 little pigs*, *and the three head of the well*. In all these stories – represented in Table 4.21 – the villains are defeated and the heroes have the deserved happy endings. Tatar (2002) emphasises that "in bringing to life the dark figures of our imaginations as ogres and giants, fairy tales may stir up dread, but in the end always supply the pleasure of seeing it vanquished (p. xiv). This is the most corroborative evidence to justify the reasons why violence still remains in the TT.

Following this line of thought, the remaining gory details and indiscriminate killing in the TT are justified under the premise of having the hero defeating the enemies and saving the defenseless ladies from the evil murderers. To be specific, the reasons why the gory events described in the last paragraphs from *Mr Fox*, managed to remain in the TT to serve as an example of bravery and heroism. Mr Fox is intentionally killed by the Princess' brothers in retribution for having unlawfully killed many other women. In this case, according to the Portuguese high moral standards, this example acts as a model of remarkable bravery and epic heroism.

Table 4.23
Justified killing

ST	TT
Mr Fox	
At once her brothers and her friends drew their swords and cut Mr. Fox into a thousand pieces.	Imediatamente os irmãos de lady Mary e os seus amigos desembainharam as espada e cortaram mister Fox em mil pedaços.
How Jack went to seek his fortune	
"I started to go upstairs, and there was a man up there threshing, and he knocked me down with his flail." That was the goat, you know.	— Quis subir ao segundo andar; mas no alto da escada estava um homem batendo não sei o que e deu-me uma paulada. Já sabeis que era a cabra.
Nix nought nothing	
And as it broke out of it welled a big, big wave that grew, and that grew, till it reached the giant's waist and then his	Quando se quebrou, produziu uma onda gigantesca, que foi crescendo cada vez mais até chegar à cintura do

neck, and when it got to his head, he was drowned dead, and dead, and dead indeed. So he goes out of the story.	gigante; depois foi crescendo mais e mais até que alcançou a cabeça do gigante, matando-o afogado.
Jack the giant killer	
But Jack, running behind, drove his sword up to the hilt in the giant's back, so that he fell down dead. This done, Jack cut off the giant's head, and sent it, with his brother's also, to King Arthur, by a waggoner he hired for that purpose.	Jack, todavia, manobrou tão agilmente que, num momento em que o gigante se agachava para dar um golpe, cravou-lhe a espada pelo flanco até o punho. Feito isto, cortou-lhe a cabeça e, juntando esta à do seu irmão, mandou-as ao rei Artur num carro alugado expressamente. Mortos os dois monstrous.
The story of the three little pigs	
Then the wolf was very angry indeed, and declared he would eat up the little pig, and that he would get down the chimney after him. When the little pig saw what he was about, he hung on the pot full of water, and made up a blazing fire, and, just as the wolf was coming down, took off the cover, and in fell the wolf; so the little pig put on the cover again in an instant, boiled him up, and ate him for supper, and lived happy ever afterwards.	O lôbo enfureceu-se e declarou que haver ia de comer o bacorinho ainda mesmo que tivesse de entrar pela chaminé. Conhecendo o bacorinho as suas intenções, pôs o caldeirão a ferver, deitando muita lenha no fogo. Assim, quando o lôbo descia pela chaminé, não fêz mais do que tirar a tampa do caldeirão e o inimigo caiu dentro. O bacorinho tampou novamente o caldeirão, deixou-o ferver bem e comeu o lôbo como ceia, vivendo daí por diante tranquilo e feliz.
The three heads of the well	
When the queen found that her daughter had married nothing but a poor cobbler, she hanged herself in wrath.	A rainha, ao ter ciência de que sua filha se havia casado com um triste remendão, enforcou-se num acesso de cólera.

The last two fairy tales also have the villains defeated, but in a way they are punished for inflicting violence and for wishing to be rid of the good guys. In essence, the main motivation factor to justify the remaining violence in the TT is under the grounds of teaching children how to behave in society and conforming to the norms, together with the prevailing moral standards.

5 CONCLUSION

5.1 CONCLUSION AND IMPLICATIONS OF THE STUDY

This study set out to identify and describe the purification strategies in the translation of violence of EFTs and the motivational factors that have led the translator's choices. Under those circumstances, the final analysis of the TT *Os mais belos contos de fadas ingleses* mainly reflected the moral standards from the Christian Portuguese society, and opted out for translating the fairy tales which followed the good principles of conduct and bravery. Whenever a fairy tale provided a high frequency of questionable behaviour, it would not be translated. Most compelling evidence uncovered from the analysis showed that the excluded fairy tales shared representations of the supernatural and questionable adult behaviour. For this reason, adapting stories that required major alterations could imply changing the meaning of the source text. In this case, such fairy tales have not been translated. (see Section 4.1)

The analysis yielded additional purification categories from the TT which comply with the prevailing moral and religious values from the twentieth century, values that did not permit unacceptable behaviour such as stealing, trickery, subverted representations of adults, and swearing. To add to this list, it can be included the deletions of representations of the supernatural, namely summoning demons, mentions of graveyard, corpses, and the mutilation of recently deceased people. Correspondingly are the mentions of violence to animals and addictions (including, drinking and descriptions of alcoholism). Most compelling evidence could be represented by the following substitutions: *hussy* for *bronca* (representation of a sexually immoral woman to a rude one); *nasty frog* for *simples rã*; Molly Whuppie's stealing was also purified through the substitution of *steal* for *privar*/*tirar* which conveyed a metaphorical meaning of the given ST hyponym. As for the addictions, *wine* was the only mention of alcoholic beverage in the TT which was replaced for *beer*; for *wine* was linked to wealth and consequently to the elite.

The avoidance of representations of the uncanny, such as the deceased returning to claim their belongings or even body parts that had been stolen from them, was a means of complying with the prevailing idea of childhood. The remaining descriptions of corpses and skeletons hereupon managed to continue in some of the TTs (e.g. *Jack the giant*

killer and *Mr Fox*) as a means of describing and emphasising the heroic deeds performed by the good guys.

The high frequency of representations of death can therefore be attributed to the Victorian Era and its obsession for the dead, which according to Jacobs (1981) was reflected in the plots of EFTs. The TTs do not exclude this Victorian feature; instead it is purified through the strategies of *added explanation*, *substitution for an equivalent* and *rewording*. Being *added explanation* and *substitution for an equivalent* the most frequent purification strategies as shown in Figure 5.1 below; Appendix D displays a more detailed description of the purification strategies.

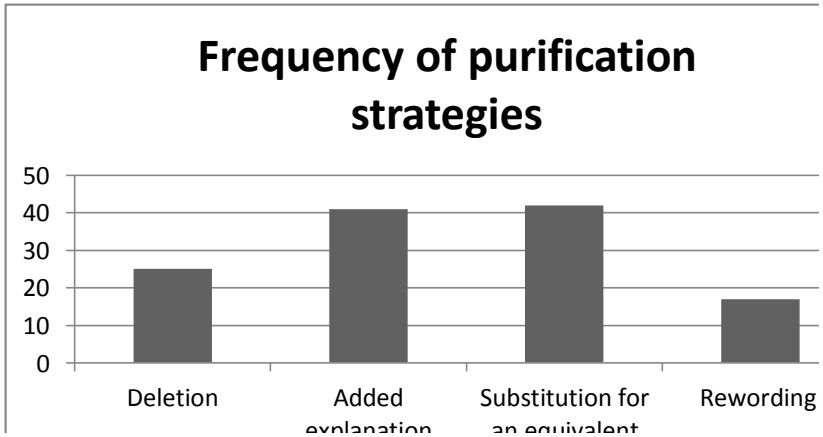


Figure 5.1 Purification strategies.

In the final analysis, the motivational factor of the TT *Os mais belos contos de fadas ingleses* mirrored the Portuguese strict Christian morality and served as an ethical guide for the proper upbringing of children. The present research has hopefully contributed to unveil some of the first translation practices of children's literature in Brazil from the beginning of the twentieth century and the motivational factors underlying the translator's choices.

5.2 RESEARCH QUESTIONS REVISITED

The Introductory Chapter set out to pose three research questions that aimed at unveiling and identifying the purification of violence

within the translation of English fairy tales, and what might have motivated the choices of the translation strategies proposed for the analysis.

RQ1 – How is violence expressed within the source text?

After having defined the concept of violence as "physical actions perpetrated with the deliberate intention of harming, violating, or damaging the victim" (Holbrook, 2009, p. 570), the next step was to relate this concept to its textual representation. Adding to Holbrook's (2009) definition of violence, Shaw (2006) describes that the forms of violence included "hitting, wounding, rape, torture, and killing" (p. 652). Consequently, the textual representation of violence followed these concepts, and came to the categories of violence on fairy tales, coupled with the hyponyms that compose each of those superordinates: (i) killing and death threat; (ii) physical torture; (iii) mutilation; (iv) devouring; (v) beheading; (vi) cannibalism.

RQ2 – What strategies are used to deal with violence in the target text?

The strategies proposed for this research were based and adapted from Klingberg's (1986) cultural context adaptation and have been described in the third Chapter as: *deletion*, *added explanation*, *substitution for an equivalent*, and *rewording*. The findings indicate *substitution for an equivalent* (forty-two occurrences) and *added explanation* (forty-one occurrences) as the most frequent purification strategies and thereupon revealing the main motivational factors underlying the translations.

RQ3 – What might have motivated the choices of strategies?

As has been noted in the previous Chapter in the discussions of findings and in the conclusions, the motivational factors that have led the translator to opt out for *deletion*, *added explanation*, *substitution for an equivalent*, and *rewording* owe to the fact that when translated for children, the translator should take into consideration the Portuguese moral standards of good conduct which was regulated by the Catholic Church. Under these circumstances, the motivation for the choices of strategies had to comply with the Catholic Christian morality. The parallel search enabled the identification of consistent purification

patterns pointing towards conflicting societal mores and religious values; in like manner, the translator cared for eliminating detailed physical torture inflicted into children and conversely emphasized obnoxious child's behaviour as a means of showing the unpleasant consequences.

After answering the proposed research questions, the next Section sets of to discuss the limitations of the study and some aspects which could not be covered due to time constraints and limitation of the corpus, to that extent, it is suggested ideas for future research.

5.3 LIMITATIONS OF THE STUDY AND SUGGESTIONS FOR FURTHER RESEARCH

During the analysis, it was possible to observe that the visual components if analysed, could have provided additional information and further support the final conclusions, in that case it is required a multimodal analysis to make connections with the textual and visual. Most compelling evidence came from the depiction of Mr Miacca as an ogre in the ST and as a human being in the TT even though it is not described as such. This conclusion could bring about the indication for cannibalism as *Tio Miaca* takes Tom Grimes home for dining on him. Cannibalism is this way disguised and purified through the depiction of *Tio Miaca* (see Figure 5.2). Hence, a multimodal analysis would provide further motivations for the purification of violence.

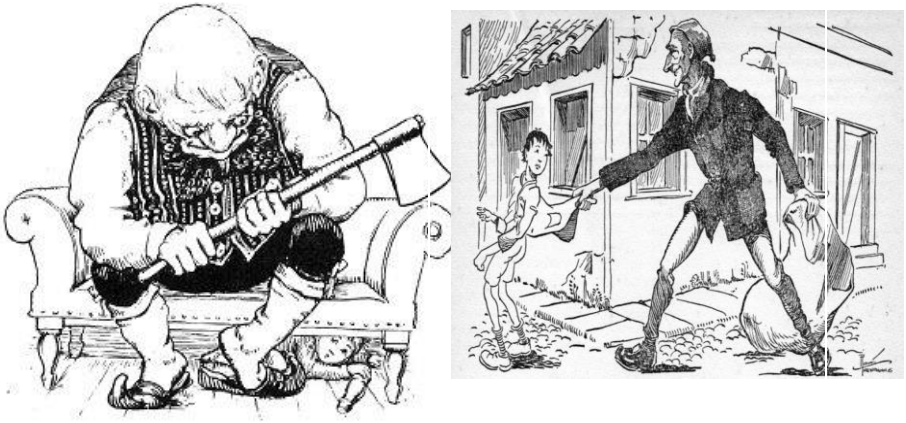


Figure 5.2 Mr Miacca (the ogre) and Tio Miaca (the man).

Another suggestion for future research would be the TCL and the translations of violence after the creation of the Brazilian *Fundação Nacional do Livro Infantil e Juvenil* (FNLIJ) affiliated to the International Board on Books for Young People – IBBY.

In like manner, Functional Approaches to the TCL and Corpus-based Translation Studies (CTS) can open new portals to the purification of violence through the verbal processes and their participants.

These last lines announce the approaching of the final considerations of this heroic adventure that started with a *Once upon a time* and hopefully ends with an *all lived or died happily ever after*.

The End

REFERÊNCIAS

Ashliman, D. L. (2006). Fairy lore: a handbook. Greenwood Press: Westport and London.

Atkins, S., Clear, J., & Ostler, N. (1992). Corpus design criteria. *Literary and linguistic computing*, *7*(1), 1-16.

Arroyo, Leonardo. (1990). *Literatura Infantil Brasileira*, São Paulo: Melhoramentos.

Aston, G. & Kübler, N. (2010). Using corpora in translation. In A. O'Keeffe & M. McCarthy (Eds.), *The routledge handbook of corpus linguistics.* (pp. 501-511) London/New York: Routledge.

Bacchilega, C. (2000). Atwood, Margaret. In J. Zipes (Ed.), *The Oxford companion to fairy tales* (p.29). New York: OUP.

Baker, M. (1995). *Corpora in Translation Studies. An Overview and Suggestions for Future Research*. Target, 7(2), 223-243.

Bettelheim, B. (2010). The uses of enchantment: The meaning and importance of fairy tales. Vintage.

Baldick, C. (1990). *The concise Oxford dictionary of literary terms* (p.183). Oxford England: Oxford University Press.

Ben-Ari, N. (1992). Didactic and pedagogic tendencies in the norms dictating the translation of children's literature: The case of postwar German-Hebrew translations. *Poetics today*, 221-230.

Bertoletti, E. N. M. (2012). Lourenço Filho e a literatura infantil e juvenil. São Paulo: Editora UNESP.

Blamires, D. (2006a). Children's literature. In P. France & K. Haynes (Eds.), *The Oxford history of literary translation* (Vol. 4 1970-1900, pp. 394-398). Norfolk: Oxford University Press.

Blamires, D. (2006b). The early reception of the Grimm's Kinder-und Hausmärchen in England. In L. Gillian (Ed.), *The translation of children's literature: a reader.* (pp. 163-174). Clevedon, Buffalo & Toronto: Multilingual matters.

Bottigheimer, R. B. (2000). Germany. In J. Zipes (Ed.), *The Oxford companion to fairy tales* (p.208). New York:

OUP.

Bottigheimer, R. B. (2004). Fairy tales and folk tales. In P. Hunt (Ed.), *International companion encyclopedia of children's literature* (2 ed., Vol. 1, pp. 261-274). London/New York: Routledge.

Bottigheimer, R. B. (2009). Fairy tales: A new history. New York: Excelsior Editions.

Briggs, K. M. (1970). A Dictionary of British Folk-Tales in the English Language. London: Routledge & Kegan Paul.

Bunn, D. (2011). Adaptação na tradução de literatura infantil: entre vinhos e cogumelos. Cadernos de Literatura em Tradução, (12), 103-111.

Coelho, N. N. (1983). Dicionário crítico da literatura infantil e juvenil brasileira:(1882-1982*)*. (1 ed.) São Paulo: Edições Quíron.

Coelho, N. N. (1987). A tradução: núcleo geratriz da literatura infantil/juvenil. *Ilha do Desterro A Journal of English Language, Literatures in English and Cultural Studies*, (17), 021-032.

Coelho, N. N. (2000). Literatura infantile: teoria, análise e didática. São Paulo: Moderna.

Costa, M. M. D. (2008). Literatura infantil. Curitiba: IESDE Brasil SA.

Chesterman, A. (1997). *Memes of translation: The spread of ideas in translation theory* (Vol. 22). John Benjamins Publishing.

Cruikshank, G. (1868). The Cruikshank Fairy Book. New York and London: The Knickerbocker Press.

Daniel, C. (2006). Voracious children: who eats whom in children's literature. (Vol. 39). London/New York: Taylor & Francis.

Darton, F. J. H. (2011). Children's books in England: five centuries of social life. Cambridge: CUP.

Desmet, M. (2007). Babysitting the reader. Translating English narrative fiction for girls into Dutch (1946-1995). Bern: Peter Lang.

Fass, P. S. (2004). *Encyclopedia of children and childhood: in history and society*. (Vol. 1, p. xii). New York: Macmillan Reference USA.

Fernandes, L. P. (2004) A Portal into the Unknown: Designing, Building, and Processing a Parallel Corpus. CTIS Occasional Papers, V. 4, 16-36.

Fernandes, L. (2013). *Brazilian practices of translating names in children's fantasy literature: A Corpus-based study*. Santa Catarina: ARES.

Fernandes, L. P. & Silva, C. E. (2014). COPA-TRAD (Corpus Paralelo de Tradução). Retrieved from http://copa-trad.ufsc.br.

Freyre, Gilberto. (1992). Casa Grande & Senzala. Record: Rio de Janeiro.

Gates, P. S., Steffel, S. B., & Molson, F. J. (2003). Fantasy literature for children and young adults. Lanham, Maryland & Oxford: Scarecrow Press.

Gorp, H. V., & Lambert, J. (2006). On describing translations. In D. Delabastita, L. D & R. Meylaerts (Eds.), *Functional approaches to culture and translation: Selected papers by José Lambert* (Vol. 69, pp. 37-47). Amsterdam/Philadelphia: John Benjamins Publishing Company.

Haase, D. (2008). Fairy tale. In D. Haase (Ed.), *The greenwood encyclopedia of folktales and fairytales* (Vol. 1: A-F, pp. 322-325). Westport, Connecticut, London: Greenwood Press.

Harries, E. W. (2000). The Juniper Tree. In J. Zipes (Ed.), *The Oxford companion to fairy tales* (p. 273). New York: OUP.

Hatim, B. & Munday, J. (2004). Translation: an advanced resource book. London/New York: Routledge.

Holbrook, A. L. (2009). Violence. In Matsumoto, D. (Ed.), *The Cambridge dictionary of psychology* (p.570). Cambridge: Cambridge University Press.

Houaiss, D. E. (2009). Versão 3.0. *São Paulo: Objetiva*.

Hunt, P. (1990). *Children's literature*. London/New York: Routledge.

Hunt, P. (2005). *Understanding children's literature*. Peter Hunt (Ed.). Routledge: London/New York.

Hussein, T. (2010). *Strategies and Motivations in Translated Children's Literature: Defoe's Robinson Crusoe as a Case Study* (Master's Thesis). Retrieved from

http://scholar.najah.edu/sites/default/files/all-thesis/815.pdf

Jacobs, J. (1891). English fairy tales. [EPUB version – with images]. Retrieved from http://www.gutenberg.org/ebooks/7439

Jacobs, J. (1944). *Os mais belos contos de fadas ingleses* (Persiano da Fonseca, Trans). Rio de Janeiro: Casa Vecchi Editora LTDA.

Kenning, D. (1998). Corpora in translation studies. In M. Baker (Ed.), Routledge Encyclopedia of translation studies (pp. 50-53). London/New York: Routledge.

Kenning, M. (2010). What are parallel and comparable corpora and how can I use them? In A. O'Keeffe & M. McCarthy (Eds.), *The routledge handbook of corpus linguistics* (pp. 487-500). London/New York: Routledge.

Kenny, D. (2001). Lexis and creativity in translation. A corpus-based study. Manchester, UK: St Jerome.

Klingberg, G. (1986). Children's fiction in the hands of the translators. Sweden: CWK Gleerup.

Klingberg, G. (2008). *Facets of children's literature research: collected and revised writings*. (Vol. 99). Stockholm: The Swedish Institute for Children's Books.

Lajolo, M., & Zilbermann, R. (2006). Literatura infantil brasileira: história & histórias (6. ed.). São Paulo: Ática.

Lambert, J. (2006). *Functional approaches to culture and translation: selected papers by José Lambert* (Vol. 69). John Benjamins.

López, M. F. (2000). Translation Studies in Contemporary Children's Literature: A Comparison of Intercultural Ideological Factors. *Children's Literature Association Quarterly*, *25*(1), 29-37.

López, M. F. (2006). *Translation Studies in Contemporary Children's Literature: A Comparison of Intercultural Ideological Factors*. In G. Lathey (Ed.), *The Translation of Children's Literature: A READER* (pp. 41-53). Clevedon: Multilingual Matters.

MacLeod, A. S. (1983). Censorship and children's literature. *The Library Quarterly*, 26-38.

Malarte-Feldman, C. L. (2008). Adaptation. In D. Haase (Ed.), *The greenwood encyclopedia of folktales and fairy tales*

(Vol. 1: A-F, p. 43,44). Westport, Connecticut, London: Greenwood Press.

Merkle, D. (2008). Translation constraints and the "sociological turn" in literary Traslation Studies. In Pym, A. et al. (Ed.) *beyond descriptive translation studies: investigations in homage to Gideon Toury* (Vol. 75, pp. 175-186). Amsterdam and Philadelphia: John Benjamins Publishing.

Merriam-Webster's collegiate dictionary (11th ed.). (2005). Springfield, MA: MerriamWebster.

Michielsen, A. L. (2012). Questões sobre a tradução de literatura infantojuvenil Contributos para uma futura tradução de Floddertje de Annie MG Schmidt do Neerlandês para o Português Europeu.

Mundt, R. D. S. (2008). A adaptação na tradução de literatura infanto-juvenil: necessidade ou manipulação. In Tessituras, Interações, Convergências. XI Congresso Internacional da ABRALIC. USP, São Paulo (pp. 13-17).

Nascimento, A. J. D. (2012). A trajetória da Editora Vecchi. Intercom-Revista Brasileira de Ciências da Comunicação, 12(60).

Nikolajeva, M. (1995). Children's literature as a cultural code: a semiotic approach to history. In M. Nikolayeva (Ed.), *Aspects and Issues in the history of children's literature* (pp. 39-48). Westport, Connecticut, London: Greenwood Press.

Nodelman, P. (2008). The hidden adult: defining children's literature. Baltimore: Johns Hopkins University Press.

Don Ho. (2014). Notepad++ [computer software]. Available from: http://notepad-plus-plus.org/

Oittinen, R. (2000). Translating for children. New York: Garland.

Olohan, M. (2004). Introducing Corpora in Translation Studies. London and New York: Routledge.

O'Sullivan, E. (2003). Narratology meets translation studies, or, the voice of the translator in children's literature. *Meta: Journal des traducteurs Meta: Translators' Journal*, *48*(1-2), 197-207.

O'Sullivan, E. (2005). Comparative children's literature. (Anthea Bell, Trans.). (pp. 64 – 88). London/New York: Routledge.

O'Sullivan, E. (2006). Does Pinocchio have an Italian passport? What is specifically national and what is international about classics of children's literature. In G. Lathey (Ed.), The Translation of Children's Lierature – A Reader (pp. 146-162). Clevedon, Buffalo, Toronto: Multiligual Matters LTD.

Peres, A. M. C. (1999). O infantil na literatura: uma questão de estilo. Belo Horizonte: Editora Miguilim.

Philipose, L. (1990). The Twa Sisters: A Santal Folktale Variant of the Ballad. *Folklore*, *101*(2), 169-177.

Propp, V. (1999). Folklore and literature. In M. Tatar (Ed.), *The classic fairy tales* (pp. 378-381). New York and London: W.W. Norton.

Puurtinen, T. (1998). Syntax, readability and ideology in children's literature. META-MONTREAL, 43, 524-533.

Reppen, R. (2010). Building a corpus: what are the key considerations?. In A. O'Keeffe & M. McCarthy (Eds.), *The routledge handbook of corpus linguistics* (pp. 31-37). London/New York: Routledge.

Reynolds, K. (2004). Transformative Energies. In Lesnik-Oberstein, K. (Ed.) *Children's Literature*: *New Approaches* (pp. 99-114). Basingstoke: Macmillan.

Roche, F. (2013). Once upon a canvas: exploring fairy tale illustrations from 1870-1942. Howard-Tilton Memorial Library. Retrieved from: http://library.tulane.edu/exhibits/exhibits/show/fairy_tales/george_cruikshank

Rousseau, J. (1974). *Émile or Education*. London: JM Dent.

Rudd, D. (2004). Theorising and theories: The conditions of possibility of children's literature. In P. Hunt (Ed.), *International CompanionEncyclopedia of children's literature* (2nd ed., Vol. 1, pp. 29-43). London/New York: Routledge.

Salama, S. A. (2008). Cultural context adaptions of children's literature: A case study of The joining (Master's dissertation).

Sarland, C. (2005). The impossibility of innocence: ideology, politics, and children's literature. In P. Hunt (Ed.) *Understanding children's literature* (pp.39-55). London/New York: Routledge.

Shavit, Z. (2006). Translation of children's literature. In G. Lathey (Ed.), *The translation of children's literature: A reader* (pp. 25-40). Clevedon: Multilingual Matters.

Shavit, Z. (2009). *Poetics of children's literature*. Athens and London: The University of Georgia Press.

Shaw, M. (2006). Violence. In B. S. Turner (ed.), *The Cambridge dictionary of sociology* (pp. 652-653). New York: Cambridge University Press.

SILVA, C. E. (2013). Developing online parallel corpus-based processing tools for translation research and pedagogy. (Master's Thesis). Available from http://www.tracor.ufsc.br/index.php/page/dissertacoes.

Simpson, J. (2008). Fairy tale. In D. Haase (Ed.), *The greenwood encyclopedia of folktales and fairytales* (Vol. 1: A-F, pp. 295-303). Westport, Connecticut, London: Greenwood Press.

Stein, M. B. (2000) Folklore and fairy tales. In J. Zipes (Ed.), The Oxford companion to fairy tales (pp. 165-170). New York: Oxford University Press.

Tabbert, R. (2002). Approaches to the translation of children's literature: A review of critical studies since 1960. Target, 14(2), 303-351.

Tatar, M. (1993). Off with their heads! Fairy tales and the culture of childhood. New Jersey: Princeton University Press.

Tatar, M. (1999a). The classic fairy tales. New York and London: W.W. Norton.

Tatar, M. (1999b). Sex and violence: the hard core of fairy tales. In M. Tatar (Ed.), *The classic fairy tales* (1 ed., pp. 364-373). New York and London: W.W. Norton.

Tatar, M. (Ed.). (2002). *The annotated classic fairy tales*. New York and London: WW Norton & Company.

Toury, G. (2012). *Descriptive Translation Studies–and beyond: Revised edition* (Vol. 100). John Benjamins Publishing.

Townsend, J. R. (1977). Written for children. Penguin: London.

Townsend, J. R. (2004). British children's literature: a historical overview. In P. Hunt (Ed.), International Companion Encyclopedia of Children's Literature (pp. 668-679). London/New York: Routledge.

Urban, A. (2013). Clean reads for teens? Purification strategy in Andreas steinhöfelsrico, oskar und die tieferschatten in the chicken house's edition. In E. Piechurska-Kuciel & E. Szymańska-Czaplak (Eds.), *Language and Cognition and Affect* (Vol. XX, p. 343). Poland: Springer.

UTF-8. (n.d.). In *Wikipedia*. Retrieved December 31, 2014, from http://en.wikipedia.org/wiki/UTF-8

Venuti, L. (1995). The translator's invisibility: a history of translation. London/New York: Routledge.

Wall, B. (1991). The Narrator's Voice: The Dilemma of Children's Fiction. London: Macmillan.

West, M. I. (1996). Censorship. In P. Hunt (Ed.). *International companion encyclopedia of children's literature*. London: Routledge.

Wilkie-Stibbs, C. (2008). The outside child in and out of the book. New York/London: Routledge.

Zilberman, R. (2003). *A literatura infantil na escolar*. (11 ed., pp. 16-56). São Paulo: Global.

Ziolkowski, J. M. (2010). Fairy tales from before fairy tales: the medieval Latin past of wonderful lies. Ann Arbor: University of Michigan Press.

Zipes, J. D. (1999). The oral and literary fairy tales. In M. Tatar (Ed.). *The classic fairy tales* (1 ed., pp. 333-338). New York and London: W.W. Norton.

Zipes, J. D. (2000). Introduction: towards a definition of the literary fairy tale. In J. Zipes (Ed.).The Oxford companion to fairy tales (pp. xv-xxxii). New York: OUP.

Zipes, J. D. (2002). *Breaking the magic spell: radical theories of folk and fairy tales*. (Rev. and expanded Ed.). Lexington: University Press of Kentucky.

Zipes, J. D. (2006a). *Fairy tales and the art of subvertion. the classical genre for children and the process of civilization*. (2 ed.). New York/London: Routledge.

Appendix A
(Jack and the beanstalk / Jack e o feijão – added paragraphs)

Jack and the beanstalk	Jack e o feijão
Then Jack showed his mother his golden harp, and what with showing that and selling the golden eggs, Jack and his mother became very rich, and he married a great princess, and they lived happy ever after.	Notando que os seus desejos aumentavam de dia para dia, começou a preparar a viagem secretamente. Procurou outro disfarce, muito melhor e mais completo que o primeiro, e esperou a chegada do verão, em que os dias são mais longos. U'a manha, à primeira hora e sem dizer nada a sua mãe, subiu pela haste de feijão. Chegou ao anoitecer à mansão do gigante e, como de costume, encontrou a mulher na porta. Ia tão bem disfarçado que ela não teve a menor suspeita de que êle fôsse o mesmo; mas, quando o rapaz alegou ter muita fome e ser pobre, para que o aceitasse, custou-lhe pena e trabalho persuadir a dona da casa. Esta, por fim, acedeu, escondendo-o no caldeirão. Quando o gigante voltou, gritando enfurecido o seu eterno: "Um, dois, três, cheiro de carne de inglês!", e por mais que a mulher lhe dissesse que não era ninguém, não fêz caso algum e começou a examinar com cuidado tôda a casa. Enquanto durou o exame, Jack pensou que ia morrer de mêdo, e haveria dado tudo para estar bem tranquilo em casa; mas quando o gigante se aproximou do caldeirão, aí êle deu a sua morte por certa. Todavia, nada aconteceu, porque o gigante nem se deu ao incômodo de levantar a tampa; pelo contrário, sentou-se perto do fogo e começou a devorar a sua enorme ceia.
	Quando terminou, ordenou a sua mulher que lhe fôsse buscar a harpa. Jack espreitou, levantando um pouco a tampa, e viu a mais formosa das harpas. O gigante colocou-a em cima da mesa e disse: — Toca! — e, sem que ninguém a tocasse, ela produziu a mais aprazível música que se possa imaginar. A harpa, no entanto, soava como um arrulho, e o gigante adormeceu antes que de costume. Quanto à sua mulher, foi deitar-se o mais depressa possível.

	Quando Jack julgou que já não havia perigo, saiu do caldeirão e, apoderando-se da harpa, empreendeu a fuga; mas a harpa era encantada, e apenas sentiu que mãos estranhas a tocavam, começou a dar gritos como se estivesse viva: — Socorro! Socorro! O gigante despertou, levantando-se de um pulo e viu que Jack fugia com tôda a rapidez que as suas pernas lhe permitiam.
	— Ah! Malandro! Tu me roubaste a galinha e os saquinhos de dinheiro e agora queres levar-me também a harpa! Espera que eu te pegue e verás como te devoro vivo! — Muito bem, experimenta! — gritou-lhe Jack, que já não tinha mêdo nenhum quando notou que o gigante era velho e não podia correr muito, enquanto êle tinha pernas fortes e velozes e levava-lhe bastante vantagem. Foi o primeiro a chegar à ponta da haste de feijão e deslizou por ela, enquanto a harpa tocava a mais triste melodia, gritando ao seu amo, de vez em quando: — Socorro! Socorro!
	Jack desceu com a máxima rapidez e o gigante seguiu atrás; mas não pôde alcançá-lo. Jack chegou ao chão e gritou a sua mãe, que estava na porta de casa: — Mae! Mãe! Traga um machado! Depressa, minha mãe! Sabia que não havia tempo a perder. **Com o machado que lhe entregou sua mãe no mesmo instante, Jack cortou a haste de feijão quase rente ao chão, fazendo o gigante cair de grande altura e esmagar-se contra o solo, ficando instantaneamente morto.**
	De modo que tudo terminou satisfatoriamente. Jack e sua mãe tornaram-se imensamente ricos. Jack chegou a ser um distinto cavalheiro e casou-se com uma princesa. O melhor de tudo é que se portou, desde então, como um modelo de filho, promovendo a felicidade de sua mãe até o falecimento desta. Quanto à haste de feijão, depois de cortada secou completamente e, como não se guardaram as suas sementes, nunca mais nasceu outra igual.

Appendix B
(Candidates for purification in the STs)

#	Source text	Purification candidate
1.	Tom Tit Tot	Killing / beheading / kidnapping
2.	The three sillies	Kill / Abuse / Strangle / smother / hang
3.	How Jack went to seek his fortune	Stick (push into) / Chuck (throw) knock down/up (hit)
4.	Mr Vinegar	Violent rage / throw things at animals
5.	Nix nought nothing	Dash (hit) / kill / have (eat) / cut (mutilate) / drown (dead)
6.	Jack Hannaford	Trickery / trickster
7.	Cap O'Rushes	Anger / expelling
8.	Jack and the beanstalk	Have the bones to grind the bread / scraps of little boys / broil (grill/broil) / brake the crown
9.	The story of the three little pigs	Eat / burn / boil
10.	The master and his pupil	Burn / strangle
11.	Jack and his Golden snuff box	Curses / threat / forfeit (kill)
12.	Jack the giant killer	Cut (mutilate) / kill /
13.	Childe Rowland	Mutilation (cut off) / Dash brains
14.	Mollie Whuppie	Strangle / Armed / Batter / Steal
15.	The red ettin	Steal / beat / lay / hit / hew / bind / kitchen
16.	The history of Tom thumb	Draw (hang) / shake / chew / crush into pieces / swallow, ruin (destroy)
17.	Mr Fox	Running blood / cut off / drag / cut into pieces
18.	Lazy Jack	Swearing
19.	Jonhnny-Cake	Snap up / yelp (shout in pain) (purify)
20.	Earls Mar's daughter	Twist (strangle) / stamp out (get rid of something that is wrong or harmful)
21.	Mr Miacca	Pop into (a bag) / Get for supper / Boil / taste / have (eat) / chop off
22.	Whittington and his cat	Cursing / Souse (throw hot dish-water) / Shake the ladle (beating) / Baste (to pour hot fat and liquid over meat while cooking) / Baste (to beat severely or soundly) / Beat
23.	The Laidly worm of Spindleston Heugh	Witch / curse / devour (people TT) / summon demons (imps)

24.	The cat and the mouse	Mutilation / cut off
25.	The fish and the ring	Throw (a child into the river) / put to death / throw over / do violence
26	The magpie's nest	-------
27.	Kate crackernuts	Head falls off / spoil beauty
28.	The ass, the table and the stick	Burn (with a warming-pan) / Bang (hit) / rapped (to strike) / batter (hit violently) / belabour (to hit) / knock (on the head)
29.	Fairy ointment	Hold with grim death / imps pull the ears / blind someone / curse to death
30.	The well of the world's end	Chop off one's head / hussy (a woman who is sexually immoral)
31.	The three head of the well	Choke / tear the flesh with thorns / bang with a bottle / struck with leprosy / cursing / hand with wrath
32.	Henny-penny	Snap off the head / head off / kill / throw the body
33.	The master of all masters	----
34.	Titty mouse and Tatty mouse	Scalded to death / break the neck / moult the feathers

Appendix C
(Extract from *Jack the giant killer* – substitutions for an equivalent and deletion)

(…) familiar spirit to carry her to **Lucifer**. But Jack put on his coat of darkness and his shoes of swiftness, and was there as soon as she was. When she entered the place of **the Old One**, she gave the handkerchief to **old Lucifer**, who laid it upon a shelf, whence Jack took it and brought it to his master, who showed it to the lady next day, and so saved his life. On that day, she gave the prince a kiss and told him he must **show her the lips to-morrow morning that she kissed last night, or lose his head**. "Ah!" he replied, "if you kiss none but mine, I will." "That is neither here nor there," said she; "if you do not, **death's your portion**!" At midnight she went as before, and was angry with **old Lucifer** for letting the handkerchief go. "But now," quoth she, "I will be too hard for the king's son, for I will kiss thee, and he is to show me thy lips." Which she did, and Jack, when she was not standing by**, cut off Lucifer's head and brought it under his invisible coat to his master, who the next morning pulled it out by the horns before the lady**. This broke the enchantment and the evil spirit left her, and she appeared in all her beauty. They were married the next morning, and soon after went to the court of King Arthur, where Jack for his many great exploits, was made one of the Knights of the Round Table.	(..) o **malvado feiticeiro** no meio de um bosque. Jack vestiu o casaco invisível e calçou as chinelas velozes, chegando ao bosque primeiro que ela. Quando a dama se juntou por fim ao **feiticeiro**, entregou-lhe o lenço. Jack, com a espada que tudo cortava, cortou rente a cabeça do malvado. Imediatamente cessou o feitiço, voltando a dama ao seu primitivo estado de formosura e bondade. No dia seguinte casou-se com o príncipe e pouco depois voltaram à côrte do rei Artur, onde foram recebidos com sinais de grande regozijo, enquanto que de Jack, por suas grandes façanhas, fizeram cavalheiro da Távola Redonda.

Appendix D
(Frequency of purification strategies in the TTs)

#	Target text	Deletion	Added explanation	Substitution for an equivalent	Rewording
1.	Cabeça de vento	|	|	||	
2.	Os três tolos	|	|	||	|
3.	Jack sai à procura de fortuna		|	|	
4.	O senhor Vinagre		|	|	
5.	Nada			|||||	
6.	Jack Hannaford				
7.	Carapuça de junco	|		|	
8.	Jack e o feijão	|||	|||||||||	||	|
9.	Os três porquinhos		||		
10.	O mestre e o discípulo				
11.	A tabaqueira de ouro				
12.	Jack, o matador de gigantes	|||||	|||||||||||||||	||||	
13.	Rolando e seus irmãos		|	||	
14.	Mollie Whuppie			||	||
15.	O vermelho Ettin			|||	
16.	História do Pequeno Polegar	|			|

17.	Mister Fox	|			
18.	Jack, o mandrião				
19.	O pãozinho dourado	|			
20.	A filha do Conde Mar			|	
21.	O tio Miaca	|	|	||	|
22.	O que pode valer um gato	|||||	||	||	||||
23.	A princesa Margarida		|||		
24.	O gato e o rato	|		|	
25.	O pescado e o anel			|	||
26	O ninho de pêga				
27.	Catalina Quebranozes	|		|	
28.	O jumento, a mesa e a vara	||	|	||	|||
29.	O unguento mágico			|||	
30.	O poço do fim do mundo			|||	
31.	As três cabeças do poço		|	|	|
32.	Galinha-fina				|
33.	Senhor de todos os senhores				
34.	As ratinhas Titi e Tati	|			|